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PUBLIC PERCEPTIONS OF THE ROLE OF SOCIAL MEDIA NETWORKS IN E-GOVERNMENT IN BUILDING SOCIAL CAPITAL FOR SOCIAL INCLUSION

AL-RASHEED

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ABSTRACT

From the perspectives of information science and social work, this interdisciplinary study attempts to investigate Kuwait public perceptions of the use of social media networks in e-government projects where information is created, exchanged, and shared, to build social capital in order to achieve social inclusion and social equality. The research adopts a quantitative approach to address its objectives, using the questionnaire method. The 610 completed questionnaires yielded an 81.3% response rate. The results indicate that the majority of respondents, regardless of their demographic characteristics, have a positive perception of the use of social media applications for exchanging and sharing information to build social capital and its related components (bonding, bridging, and maintaining), social inclusion, and social equality. Through the validation of its research instrument and model, this study proposes a new model for the use of social media applications by e-government programs as a new perspective in attempting to achieve social equality.

Keywords: social capital, social inclusion, e-government, social media networks, information sharing, social work

TECHNIQUES FOR DETECTING AND PREVENTING RÉSUMÉ PADDING

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ABSTRACT

While there is no truly accurate method to determine how many organizations are victimized by résumé fraud, there are strong indications and incidents that résumé embellishments are on the rise and becoming a thorny growing problem. Employees, by virtue of their duty of care and fiduciary loyalty to their employers, should exercise extreme skepticism in verifying the information provided on applicants' résumés. Tips are by far the most common method for exposing résumé fakers. Tips emanate from jealousy, resentment, and any other personal disagreements or grudges. Hence, being an academician, with first-hand knowledge of the work of search committees and a certified fraud examiner (CFE), and in an attempt to bring into focus as many red flags of résumé embellishments as could be reviewed here as possible, to help employers and search committees members become more effective fraud fighters, I am writing this research to share ideas and tips on breaking into the code of résumé padding.

HOW DID THE DEVELOPMENT OF THE CANDLE AFFECT WHAT IT MEANS TO BE HUMAN?

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ABSTRACT

As technology progressed, the candle was invented to furnish light for reading and a light source in houses during the early days as historically documented in art and literature. Some communities, however, based on their geographical location did not have access to wax for candles, as such other convenient resources were implemented. Another function of the candle encompassed providing light for lighthouses on the ocean's shore to guide ships safely home after being out at sea. Famous Americans, such as Benjamin Franklin and Samuel Adams, prove that the candle influenced the written word as well as politics and businesses, as documented in an 1872 edition of the Boston Globe. In fact, European scholars explain that Americans were ordering candles from England as a status of wealth. From historical perspectives to the current purpose of candles, the history of the candle and its technology has continued to interpret the lives of humans by beginning as a necessity and developing into more of a luxury for consumers and industry. Indeed, this technology has evolved into a modern symbol of peace, harmony and unity among societies throughout the world.

Keywords: Candle, Colonial era, American culture, technology, humanity

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ARE WE LIVING A NEO-BAROQUE?: THE LANDSCAPE IN THE ANTHROPOCENE

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ABSTRACT

Since the beginning of History, and especially after periods of technological developments, humans have always returned to Nature. The most prosperous periods for the genre of Landscape have always happened after epochs of technical and scientific advances, causality or coincidence? Does Landscape represent more than only a “genre” for Art? Are we living in a Neo-Baroque as Omar Calabrese defended? This research attempts to prove that Landscape has an intrinsic meaning for humans, that goes further than a mere aesthetic dimension and to analyze how the current global preoccupation for climate change, environment wellness and the future of our planet is being reflected on our coetaneous artistic practices, a field that, paradoxically, has not been very studied by art historians.

Landscape is linked to the whole essence of humanity, and therefore to the whole of human sciences. It is not something as simple as just a “view”, as it has been generalized since the 60’s. Landscape it is not what “there is out there”, but “what we see”. But the question is... what do we see? What we see is directly configured by our cultural heritage. Landscape is linked to Anthropology, Culture, Philosophy, Literature, Science, Religion, Perception, Poetry and, of course, Art. This research combines the ancient and the contemporary, trying to map the genre of Landscape in the Anthropocene, specifically in the format of moving image, mainly video-art.

This study attempts to place the Landscape in its right context. It seeks to answer its current problematic, since Landscape—which has become a very wide and vague term nowadays—has been appropriated by multiple fields during the Postmodernism, from Architecture or

Environmental Sciences to Tourism or Sociology, forgetting its real humanistic essence. Landscape it is not something that exist, per se, as it is considered now, but a “cultural construction”. To exist, Landscape needs a subject who interprets it, and only when the subject projects into the Nature all his cultural traditions, feelings, and emotions, it becomes “Landscape”.

On the other hand, we focus the interest on the moving image, considering that it has been accepted as a continuation of painting in the contemporary age, a contemporary continuation of the old Landscape painting tradition, as Nam June Paik announced: as collage technique replaced oil paint, the cathode ray tube will replace the canvas. Someday artists will work with capacitors, resistors, and semiconductors as they work today with brushes, violins and junk. It is very interesting to highlight the crossroad of the languages appeared here. Landscape has always belonged to painting, and painting has always developed within the technological progress. Video-art does not reproduce but create. The screen is like a canvas where to draw, color, deform or investigate the kinetic image like Renaissance men used to do in the predellas or how the futuristics used to do in their paintings.

MOTIVATIONAL BEHIND OF SMUGGLED PEOPLE: A STUDY CASE IN BENGKALIS ISLAND, INDONESIA

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ABSTRACT

Objective: The aim of this paper is to identify the motives for the smuggled people in the Bengkalis Island area, lies at the borders of Malaysia and Indonesia.

Methodology: this research applies a qualitative approach, through interview procedures with human smugglers using a snowball technique. Live interviews were held in February until April 2017 on Bengkalis Island, Kepulauan Riau. Data were collected from key informants both those who were still actively organise the people smuggling or experienced to do so (3 smugglers) and the victims of trafficking activity (17 victims).

Finding: the research found that the motivational factors of the victim to be smuggled were vary, they are include to Economic factors (17 people), influenced by partners or smugglers (5 people), similarity of language and culture backgrounds (3 persons), lack of work opportunities in the country of origin (4 persons).

Conclusion: Human trafficking activities in Bengkalis Island are difficult to be eradicated as they existed for various reasons. Despite the authority weaknesses in control and the integrity problem among staff, the main reason for the existence of human trafficking in the area was the will of the person who voluntary ready to be smuggled.

Keywords: smuggled people, motivation, Bengkalis, economic factors

THE URBAN SETTLEMENT STUDY OF TWO DISTINCTIVE DISTRICTS, TANTIBAZAR AND SHAKHARIBAZAR IN OLD DHAKA ACCORDING TO THE VERNACULAR PATTERN

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ABSTRACT

The possibility of urban cultural corridor according to its collective memory, dating before 400 years of its known history

The craft districts are products of many generations; created and carried through shared experiences of practicing communities. It's a symbolization of their values, ensures continuity of their traditional way of life and socio-cultural practices rooted in this place from the remote past. The two selected districts are indigenous and informal developments in the history Dhaka region. Being an organic city's part with anthropological cognition, here lays two exceptionally 'beautiful' linear orders over the old city fabric with long established cultural tradition and historical layering of the socialization based upon craft. It's better to introduce human activity at the center and the inhabitant's sense of place, territorial definition in their 'parallel city' mind would be prioritized by signs. Foremost discussion concentrates and investigates the dynamics of two distinct craft based districts' cultural collective growth. The spatial structure of vernacular settlement coincides with the functional and cultural performances and corresponds to the underlying force behind the city's spontaneous organic formation. As distinctive communities, the sites indicate together more humane involvement within their art-religion interplay over a lost landscape context. Physicality could be mislaid but also identity cannot be created overnight. Collective identity becomes eternal through practices but only traceable through semiotic signs in a society.

Keywords: Old Dhaka, Organic Morphology, Vernacular Pattern, Collective memory, Cultural corridor

RADICAL ISLAMIC ORGANIZATION AS A SOCIAL MOVEMENT

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ABSTRACT

The field of social movement studies has, until very lately, not shown much interest in either moderate or radical Islamic movements. As Kurzman (2004: 289) argues, "Over the past generation, the fields of social movement theory and Islamic studies have followed parallel trajectories; with few glances across the chasm that has separated them." Evidence for this assertion can be found in the lack of integration of Islamic movement studies into the social movement's mainstream. However, over the last five years there is evidence of an emerging interest in the application of theories and concepts from social movement studies to Islamic movements.

The list of terrorist attacks in the last year 2016 is very long and includes a wide spectrum of countries, from Belgium, France, Germany, USA to Afghanistan, Libya, Iraq, Syria Somalia, Nigeria England and others. In Europe, terrorism is mostly related to the immigrant population from the Muslim world, their offspring and a minority of converts. Radical Islam has different origins, mainly related to the colonial background (France, England) or to the immigration of Muslims in the last few decades from the Muslim world (Germany, Spain). The terrorist attacks aimed at the pillars of European democracy and freedom of speech show that there is a major difference between the political and religious views of the radical Islamist movements and the Western world.

It is important to understand why and how such radical organizations function. Scholars that are interested in social movement theories were mainly focused on the mainstream social movements

that have developed in the past and continue their activity in the present. Less attention was given to the very recent topic of radical islamization, main interest started recently with the 9-11 attacks. Since the attacks of September 11th, the Western world has labeled al-Qaeda and its leadership as suicidal and irrational terrorists hating the Western 'way of life'. However, as is often pointed out, what is 'terrorism' in the view of one may be mere 'warfare' in the view of another. It is therefore important to avoid these terms and answer the question of cost-benefit rationality. Social movement theory provides a useful framework for interpreting radical islamic movement.

ANIMATE PAINTINGS EXECUTED ON QAJAR CERAMIC VESSELS AND TILES IN LIGHT OF THE COLLECTION PRESERVED IN KING FAISAL MUSEUM

AL-JAWHARA BINT ABDULAZIZ AL-SAADON

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ABSTRACT

From the perspectives of information science and social work, this interdisciplinary study attempts to investigate Kuwait public perceptions of the use of social media networks in e-government projects where information is created, exchanged, and shared, to build social capital in order to achieve social inclusion and social equality. The research adopts a quantitative approach to address its objectives, using the questionnaire method. The 610 completed questionnaires yielded an 81.3% response rate. The results indicate that the majority of respondents, regardless of their demographic characteristics, have a positive perception of the use of social media applications for exchanging and sharing information to build social capital and its related components (bonding, bridging, and maintaining), social inclusion, and social equality. Through the validation of its research instrument and model, this study proposes a new model for the use of social media applications by e-government programs as a new perspective in attempting to achieve social equality.

Keywords: social capital, social inclusion, e-government, social media networks, information sharing, social work

Qajars are a sect of the Mongol (Mogul/Mughal) race, and some historians trace their origin to Qajar Nuyan son of the Mongol Sertaq Nuyan who was among the troops of Hulagu Khan invaded Iran (Abd Al-Ghani, 2011, p. 1). It is known that the Qajar tribe was one of the most prominent seven tribes that paved the way for Shah Ismail I to establish the Safavid state which lasted nearly two hundred and forty years (Abd Al-Ghani, 2011, p. 13).

The Qajar state took Tehran as its capital replacing Isfahan which had been taken as the official capital by the founder of the Qajar state, Agha Muhammad Khan (1193-1343 AH; 1875 - 1924 AD) (Tajbakhsh, 2003, p.39). The official religious sect of this state was the Imami Shiite sect (Hassan, 2011, p. 1).

In artistic terms, the Qajar historical era is somewhat vague; not many studies have been done on it, especially archaeological ones. Moreover, there are not many sources, whether Iranian or European, that provide us with enough analytical information about that era. Contemporary Iranian references rarely address the Qajar art; only little information is provided about Qajar painters and portraits. Likewise, foreign studies have scant information on the topic¹.

What has added to the opaqueness of the period is the political instability during this epoch which was between the fall of Isfahan in the hands of the Afghans, and the rise of Qajar dynasty; Nader Shah also imposed military rule on the country from 1730 until he died in 1747, which led to the decline of art and artists. In addition, this era witnessed many successive invasions of Afghanistan, India, Bukhara, Bahrain and Iraq, which led to damaging the national economy, resulting in lack of funds for artistic production, on the one hand, and increased Western intervention in Iran on the other (Hassan Karim, 2008, p. 64).

This is what aroused the interest of the researcher who had the opportunity to go through the Qajar art collection preserved in King Faisal Museum. The collection included nine ceramic pieces attributed to the Qajar period, which, in addition to being scantily studied and analyzed, was characterized by distinctive decorative richness reflecting many of the political, social and economic aspects of art in the Qajar era. The pieces depicted many themes that included animate things, human and animal, portraits, open air landscape, and birds on tree branches. The paintings were executed on multi-color ceramic pieces that were divided into ceramic vessels and tiles.

¹ See the study of S. J. Falk (1972) *Qajar Painting*; B.W. Robinson. (1967). Qajar Lacquer Mirror Case of 1884, Iran. *Journal of the British Persian Studies*. Vol. v.; G. Curzon. (1892). *Persia and Persian Question*, vol. 1, New York. Lane allocated part of his study to tackle the topic of the late Iranian ceramics and the types of ceramics at the Safavid and Qajar ages. (See Lane: *Later Islamic Pottery*). Another paper by Prof. Rabee Khalifa studied the pattern of multi-color ceramics (Kopje); however, it only tackled the industrial techniques of ceramics and their country of origin; it never dealt with ceramic artistic forms or decorative subjects. See Khalifa, Rabee. (1987). A New Perspective on Kopje Ceramic. *New Yemen Journal*, issue 13, March.

Questions of the study

The study attempts to answer the following questions:

- How do the animate paintings reflect the history of the Qajar rulers, whether strong or weak?
- Did the Qajar artists manage to mirror the reality of costumes and headwear of the age?
- Do King Faisal Museum models reflect the artistic taste of ceramic painting in different periods of the Qajar rule?
- What are the artistic features of Qajar animate paintings as depicted in the researched pieces of study?
- Did the Mongol origins of the Qajar rulers influence their animate paintings in view of the collection models studied?

The Qajar period is a period of renaissance and prosperity as far as ceramics industry is concerned (Diamond, 1930, p.89). At this age, this industry had unique features and characteristics. Moreover, the cities of Isfahan, Qashan, Yazid, Mashhad, Shiraz, Kerman and Zerand were among the greatest ceramic centers in Iran during this period. Ceramics industry varied in products that included ceramic vessels in all their forms, as well as square, rectangular, cross-like and star-like ceramic tiles (Nader Abdel-Dayem, 1995, p. 43).

It is worth mentioning that prominent painters were preparing pictures for decorating pots and ceramic products, as evidenced by some of the artifacts and paintings that testify to the work of famous painters, whether in the Safavid era or in the Qajar era; most of the paintings on ceramic products almost match those depicted in the manuscripts (Raby, 1999, p. 3).

The animate paintings in the study collection belong to the type of ceramics known as Kopje, a region in Dagestan in the Caucasus. This type of ceramics is considered the most important type used in Iran from the 10th to 11th centuries, and was extensively used in the Qajar era (Rabee Khalifa, 1987, p. 92).

Kopje is a mountainous village located in the Dagestan province in northwestern Iran in which was found a large collection of ceramic pieces hung on walls of the village houses. The decoration of those pieces was executed in different colors under a transparent coating. The type of ceramics found in Kopje is usually dated after 1550 AD. (Geza, 1973, p.133). There were many views about whether this type of ceramics belongs to Kopje. There was, also, the question of whether this group of ceramics was made in Kopje itself. The excavations and references gave a negative answer, as the village was famous for its metal industries and weapons, and no ceramics

ovens were found there to indicate that it was a place for ceramics manufacture. The source of this ceramics was merchants who did not mention in their reports the place of industry².

In general, this type of ceramics is described by scholars to be multi-colored, up to seven special colors including red, light brownish yellow, blue, green (surrounded by a fine black line); this type, also, has an off-white paint color, with a colorless layer. Moreover, this ceramic type is known for its tiles and vessels that are usually painted in blue, and sometimes in tomatoe-like colors in dotted formations.

In terms of decoration, Kopje ceramics includes half-size human pictures, both men and women, depicted in the center of the vessel surrounded by plant branches and flowers. Also painted on this type of ceramics are full-size human characters: women in a scene of singing ecstasy, and men on horseback (Lane, 1971, p.19).

First. Statistics and Description of animate paintings in the study models

The study includes 9 pieces, six of which are vessels of various forms: plate (painting 12) vase (painting 13), cup (painting 14), 3 bottles (paintings 15-17), three models of ceramic tiles (paintings 18-20). All models belong to the multi-color ceramic type painted under a transparent glass coating. Animate paintings were executed in brown, blue, black, grey, green, purple, and yellow colors. The artifacts above can be divided into the following painting categories.

A. Human paintings

Human paintings represent the highest percentage of the researched study pieces. They have been found to be highly varied and rich. In addition to including various age groups (painting 16), the human paintings carried different body features, costumes and themes. Human images

² In response to the question of how this group reached Kopje, Pope has various views. He denies the view that one of the kings of Iran may have exiled ceramic makers to this place, as a kind of punishment, as this was uncommon penalty at the time. He thinks that it is unlikely that a king would punish those creative artisans. What confirms the view that there were no ceramic makers at that village is that there were no ceramic ovens in the region. The second hypothesis conjecturing that the people of Dagestan were thieves who looted some passing ceramic convoys travelling to Russia is rejected on the grounds that no ceramic factories nor other ceramic pieces were found outside Kopje. The third hypothesis is that the expansion of the Safavid state's borders, and its continuous wars which called for importing arms in the 10th-11th / AD 16th-17th centuries led to the purchase of weapons from Kopje in exchange for ceramics. However, this hypothesis is also excluded as no ceramic pieces were found outside Kopje; hence, the possibility that this kind of ceramics was traded is excluded. The question arises: what is the likely place for manufacturing this type of ceramics? Pope attributes this collection of ceramics to the city of *Sawa* based on finding two pieces there; he asserts that the collection was manufactured in *Sawa*, or, perhaps, some region in central Iran. Lane denies this view saying that the failure to find manufacturing ovens in *Sawa* makes this view unacceptable. He asserts that the area of northwest Iran is the place of manufacture since it has always been open to Turkish influence. Diamond supports this view and adds that some place near Tabriz may be the manufacturing venue. See : (lane, 1957 : 32)

Dr. Rabee Khalifa argues that the place of manufacture is likely to be the city of Tabriz itself, based on the evidence that the region of Azerbaijan was subjected to the Ottoman invasion in 986 AH / 1578 AD while Tabriz was occupied in 993 AH / 1585 AD. These hypotheses were discussed by Prof. Dr. Rabee Khalifa, Dr. Nader Abdel Dayem, and their predecessors Lynn Paul and Diamond. For more information, see also: Rabee Khalifa, *A New Look on Kopje Ceramic*, p. 3; Nader Abdel Dayem, *Safavid Ceramics*, p. 54; Lane Paul, *Later Islamic Pottery*, London, 1971; Pope, *A Survey of Persian Art*, Vol II, London, 1939.

were used on the pieces represented by paintings (14-20); while paintings (15-16-17-19) included personal paintings (portraits), paintings (14, 18, 20) represented only general themes.

B. Animals and birds

The ceramic pieces researched reflected distinguished paintings of birds. Sparrows were depicted in paintings (12, 13, 18, and 20); butterflies were the subject of painting (13). As for animal images, deer was depicted in painting (20), horses in painting (18), and fish in painting (20).

Animate images on the ceramic artifacts

We have shown above how varied the paintings are; ceramic pieces have become paintings that almost match manuscript images that were common in the Islamic civilization. Despite the distinction of the paintings on the researched pieces, decorations and images on the Iranian ceramics predate those found in the manuscripts (Atil. E, 1973, p.32). The pictures on some vessels in the early centuries of Islam undoubtedly reflect high taste and accurate handicraft and document the development of painting and portraiture in Islam. Through the ceramic paintings, whether in the present models or elsewhere, we can get a good grasp of the social life of the age, the type of furniture used as well as the style of dress, which will be pointed out later in the study.

The animate ceramic paintings of the study have many human and animal images. Regardless of the artistic style of their depiction, the ceramic artifacts in hand are considered a good record of those images, particularly the Seljuk ones that carried portraits of royal and non-royal people, and other images of people on horses, hunting and singing scenes (Jenkins, 1983, p.65). Rabee Khalifa explains that the existence of such images on the Seljuk ceramics and elsewhere³, is a reflection of the Uyghur influence (Rabee Khalifa, 1996, p. 43)⁴

The artistic pieces covered by the study also include three models of ceramic tiles with decorations that reflect important graphic themes, where animate paintings took the lead. The problem of this part of the study is that many researchers have pointed out that the claddings associated with rectangular, square and stellar tiles had disappeared in Iran since the Safavid era, and were replaced by ceramic mosaic. Geza says "Ceramic tiles were not common at the beginning of the Safavid era, unlike ceramic mosaics that were widely used in many buildings there. There were under-paint ceramic tiles found in the Kanji bath in Kerman which are colored in blue and red, in addition to a collection of Kopje pots and tiles, believed to have been produced in northwestern Iran, almost near Tabriz, between the 9th -11th centuries AH (15th - 17th centuries AD) "(Geza, 2000, p. 201)

³ For example, the Fatimid, Memluk and Mongol arts.

⁴ The Turkic -Uyghur influence is evident from the portraits on the Seljuk ceramic pieces as well as the portraits on the enameled and metallic ceramics, as we see in face representation. The face is depicted as round, the eyes are almond and the hair is long and styled in braids falling down on the shoulders, behind the head or descending on the forehead and ears; this is also evident from dress styles, where people wear short caftans, Sirwals and belts. See : atasoy , 1974 : 98

These tiles have a long history in the Iranian applied arts. It is worth noting that the manufacture of ceramic tiles⁵ was undertaken by one of the oldest and most important industrial methods in implementing ceramic cladding in the early Islamic period. The earliest examples were found during the excavations made in the city of Samarra (221 AH), some of which were rectangular tiles painted in green and yellow on a layer of opaque yellowish glass paint, and the others were large square tiles (29 cm²), surrounded by frames of rectangular or hexagonal tiles painted in green and red; the metallic luster was golden or dark brown. These tiles had vegetal decorations; and one of them included a painting of a cock⁶ (Lane, 1947, p. 109)

The city of Rey was one of the manufacturing centers of these tiles, as shown in a ceramic tile depicting landscape with animal images dated 585 AH / 1189 AD. The ceramic tile industry witnessed a major development in the Ilkhanate era, although the Mongol invasion destroyed the largest ceramic industries in Iran. The city of Rey was destroyed in 617 AH / 1221 AD, and the city of Qashan in 621 AH / 1224 AD. The animate images were not limited to metallic ceramic tiles; some of the animate decorations were enameled. The Mongol invasion had the greatest influence on the prevalence of pictorial scenes on ceramic vessels later (Butler, 1926, p.127).

The production of multi-color, overcoat and undercoat tiles called *Lajvardina* started in the 7th century AH/ mid-13th century AD. The most important example is the palace of the Ilkhan Abaqa Khan (663-680 AH / 1265-1282 AD). The German mission found in Takht-e-Soleiman area a collection of these tiles and ceramics ovens; decorations of these tiles have shown Chinese influence, notably during the period after the Mongol invasion in the 7th century AH / 13th century AD. The tiles have pictorial images of the royal court, sniper views and portraits of princes and princesses in the open air (Abu Al-hamd Farghali, 1990, p. 43).

At the Timurid age, the ceramic cladding (lining) industry reached its peak in terms of industrial and decorative development. The interior and exterior building walls were richly decorated with glittering ceramics. Samarkand became one of the most important industrial centers where Timurlán assembled artisans and architects from all conquered countries to work in his new capital (Lane, 1957, p. 69).

Despite the lack of pictorial scenes on the ceramic pieces, as researchers point out, the study pieces indicate and confirm they existed and developed; the first three models are a

⁵ Ceramic claddings are used according to specific rules designed to create some kind of integration between the art of construction and the art of decoration. Ceramic has the ability to give the walls a high degree of resistance, especially if constructed with brick materials. It also protects from erosion and humidity. In addition, ceramic claddings can also offer vitality with their colors and graphics . see : Lambton , 1961 : 32 .

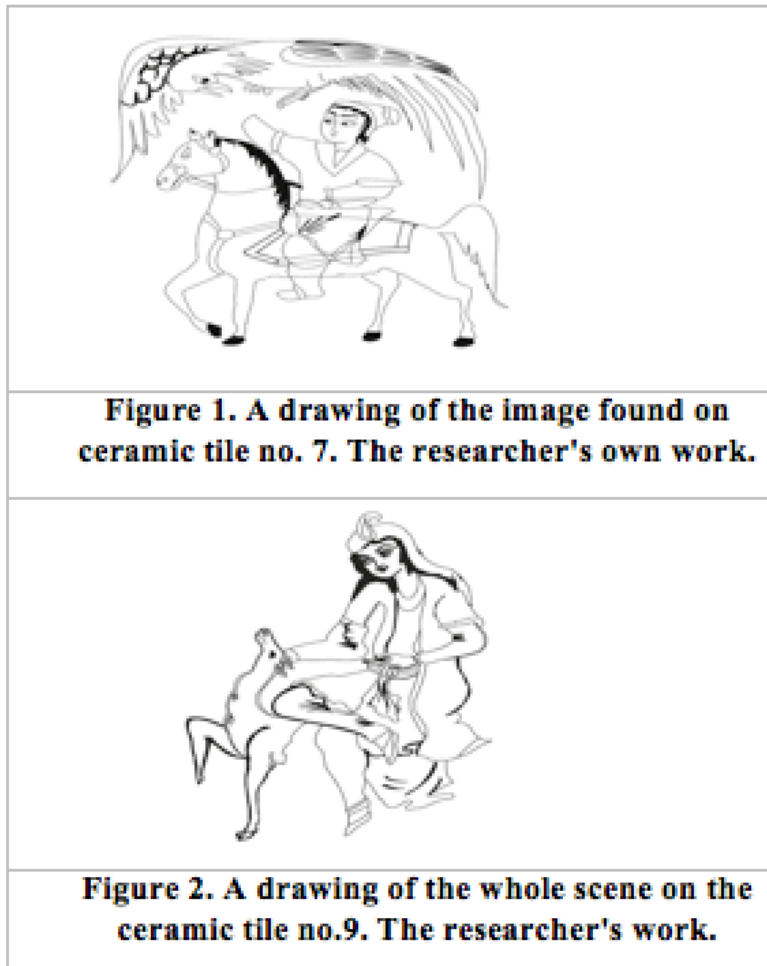
⁶ Although many ceramic tiles were found in the third century AH / 9th century AD, they included no human paintings; they, however, represented important examples in the history of ceramic tiles, particularly the tiles of the *mihrab* (semicircular niche in the wall of a mosque that indicates the *qibla*) of Sidi Oqba Mosque in Kairouan established during the rule of Ziadatu Allah Bin Al-Aghlab. Historians have made many references to the use of decorative ceramics claddings in buildings. It is noticeable that there were no early Iranian models that date these tiles, probably due to the use of bricks and plaster in the decoration of buildings, while the ceramic tiles were produced in Qashan with metallic sparkle in cobalt blue on a white background. An example of such type of tiles is the one used to decorate the pulpit of *Al-Midan Mosque* in Qashan (603 AH- 1206 AD) which is currently preserved in the Islamic section of the Berlin Museum. See : Ilyá, 1999: 21 .

multicolored glazed ceramic tile, (20 cm long, 14.5 cm wide), decorated with the image of a man on horseback wearing an outer garment fastened by a belt round the waist with his head covered with a cone-shaped hood, raising his right hand to feed a winged bird; the second piece is a square slab with a one-side length of 29 cm, decorated with the image of a prince sitting on his knees in an astral shape. The third model is a ceramic plate made up of eight multicolored glazed tiles with a length of 58 cm and a width of 43 cm, decorated with an image of a woman seated in a tree sporting with a gazelle.

The Artistic technique of painting animate creatures

The Iranian artistic techniques evolved thanks to the patronage of the court, as well as the great development that the country witnessed at that age. Studying the artistic style of the models researched in the study shows that the artist used many techniques that reflected his artistic creativity, which indicates utilizing artistic methods that date back to previous eras, as well as other techniques that combined old artistry with advanced processing. The artist of the age created new styles that can be detected in the following.

- The general structure of the pictorial scenes of the inanimate and animate images that the study pieces include reflects the development of the art school of human painting in the Qajar epoch which lies in depicting only a small number of people in one picture. The picture no longer included a large number of people, and became limited down to even a single person per image (Robert, 2000, p. 65) (See paintings 12-20). Painting (14) represents the image of a single woman in a full face angle. Painting (15) includes an image of a single person sitting on his knees. The same pattern is repeated in painting (16) where three images are painted on three square ceramic units, each representing a semi-portrait of a different person with a different age. Pieces (17-20) are square and rectangular ceramic tiles with different pictorial scenes, but each included only a single character (see figures 1, 2).



The technique used in the study pieces coincides with the artistic methods of the pictorial art school found in individual and manuscript pictures. The researchers point out that the prominent painters supervised the manufacture and decoration of the ceramic artifacts. The painters made designs to be executed by the potters with great care and accuracy. (Zaki Hassan, 1946, p. 60). The painter designed and supervised the implementation of work, as evidenced by signatures such as *Mohammadi*, as Salah Bahnasy maintains, or *Reza Abbasi* or some of the artists influenced by Abbasi's artistic style, such as *Mirza Baba*, *Mohammed Sadiq*, *Mihr Ali* and others (Somayyah Hassan, 1977, p. 97).

The researched pieces of study reflect three distinct stages of the Qajar art (Falk, 1972, p. 95). The first stage is the one representing the influence on Qajar art of the 11th century AH / 17 AD techniques, which was in turn affected by the pre-Qajar Safavid period as evident from depicting people in three-quarter view (Fig. 5, 6), images of some dress fashions (Fig. 10, 11), and the silhouette face features (painting 5, 7) as face features are merely painted in an outline form (eye, nose, mouth). This is also evident from human facial features, as Iranians have distinctive features, such as almond-shaped eyes, with thick eyebrows, either connected or separate, and the thick sideburns sometimes connected to the beard (Figure 7, Painting 3).

The second stage was characterized by creativity: soft lines and subtle colors (See painting 8, painting 4); the artist was able to express the depth and the facial features more clearly than the artistic style used in the first stage and previous art schools.

The third stage represents the Qajar art as influenced by the European technique. Zaki Hassan points out that the European influence started to increase in Iran by the the end of the Safavid era which was characterized by diversity of artistic production. Zaki indicates that European influence took the Persian artists from narrow manuscript images and decorations into broader artistic fields of painting and decorating walls with paintings. Literary and historical sources mention some artists who imitated European images such as *Sheikh Mohammed Shirazi* who served in the library of Shah Ismail Mirza, and, later, joined the court of Shah Abbas. The Western influence on Persian painting was intermittent and gradual (Soudavar, 1992, p.82). Later The European influence on the Qajar art came to be more dominant, as the study pieces show, for the following reasons.

The accession of Fath Ali Shah to the Iranian throne in 1212 AH / 1798 AD, whose epoch was replete with significant political events connected to the Iranian-European relations, enhanced artistic achievement at this time; some treaties were ratified with the ceremonial exchange of gifts and artifacts between both parties⁷.

In 1263 AH / 1820 AD, the Russian ceramic factories met the demands of Fath Ali Shah by producing ceramic pieces that were sent to him by the Russian Tsar Alexander I. This led to pervasive European influence on the Iranian ceramic industry at that time. In the nineteenth century, a deal was concluded leading to huge shipment of European village ceramic products across the Oksios River in Turkistan, which included many different forms of ceramic plates (Iman Mohamed El-Abed Yasin, 2008, p. 209).

The artistic features of the animate paintings of the current study that reflect the traits of this style of painting are explained below.

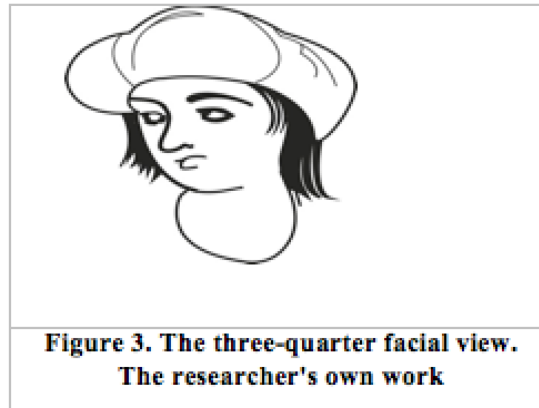
The artistic features of animate paintings

It is known that Iran was the most prominent Islamic nation to use the animate images in decorations (Amin Abdullah, 2005, p. 320); but it is noted that the animate images of the age had their own characteristics; the artists meant only to illustrate; so the images were more often sketchy, an outline form. The reason for this does not lie only in what is known about Islam's forbidding of drawing animate beings, since Iranians did not take this issue very seriously; they painted animate pictures in manuscripts and on artifacts; however, their painting had not reached the grandeur of the nations that inherited the classical arts (Zaki Hassan, 1936, p. 43).

⁷ This is the time when direct contact started with the European countries to which Iran was the scene of the conflict; while France wanted to take Iran as a gateway to India, Britain sought control over the Persian Gulf to secure transportation to India; Russia also sought a route to the warm Southern Iranian ports in the Persian Gulf.

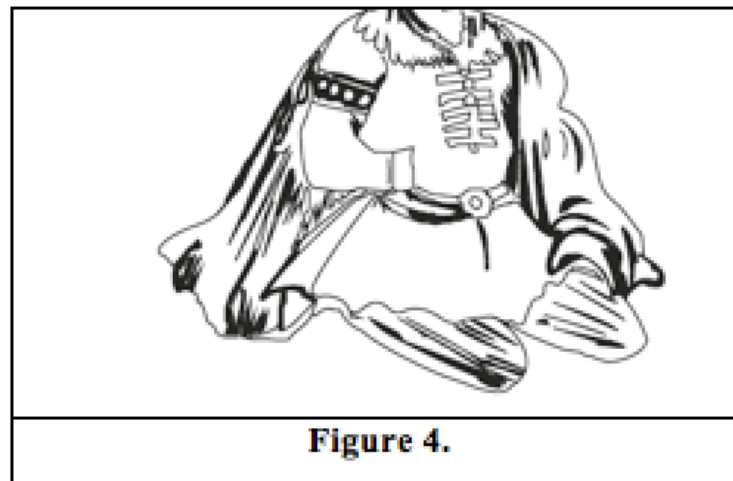
Portraits

The Iranian ceramic painter was careful about proportionality in the ceramic pieces researched. He seemed to focus more on the natural pose (view), using various colors to enrich features and dress colors. People shown in the paintings were depicted as full-bodied with round faces.



Poses and facial views:

All models of the study were depicted in a three-quarter view. Martin points out that the face representations in the three-quarter pose is one of the Turkmen influences that prevailed in Iran since the end of the second Safavid era (Martin, 1966, p.55). According to some researchers (Jenyns, 1973, p. 43), some portraits seemed to have a Chinese-face touch based on Ming Dynasty painting style.

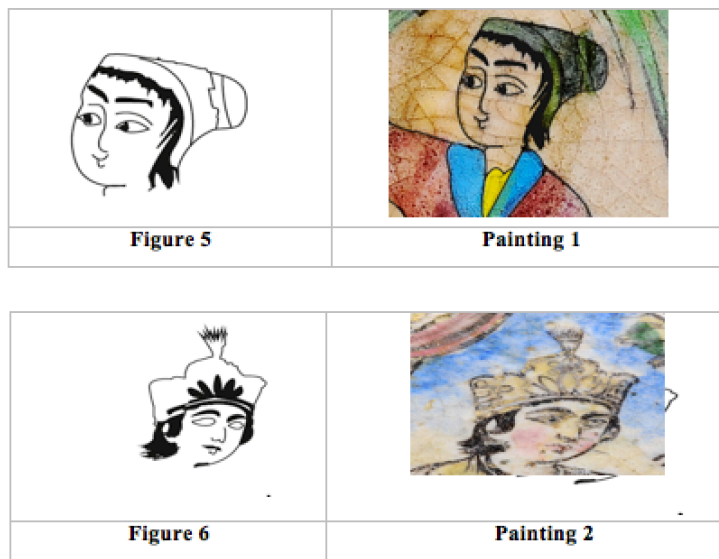


The important posture (manner of sitting) depicted by the artist on the ceramic tile (9) was known as the Qajar modern posture, which is similar in orientation to prayer prostration pose (Ihab Ahmad, 2011, p. 54) (See, fig. 3). It is noteworthy that these postures vary according to

historical periods as well as persons involved; among the 14th century personal images, there are pictures of members of the Genghis dynasty except Genghis Khan himself and his ancestors, sitting in a squatting position; for some Genghisian princes who did not rule, they were depicted as sitting on one knee. The princes who took over the provinces were depicted as sitting on both knees, which draws attention to their familial relation to the Genghisian provinces' rulers who used to be painted as sitting on both knees (Rabee Hamed, 1996, p. 65). Rowland emphasizes the influence of Buddhism, in a religious Uyghur manner, on the art of human painting. "A collection of religious Uyghur images show some Buddhist influence, as evident from the image that represents the torment of Herkendra for the sake of her faith. This influence is also evident in the dress style and the manner of sitting on both knees, the manner of stretching hands in front of the chest; it is striking that the description above fits exactly what is depicted on the tile (Rowland⁸, 1974, 90) (painting 19, figure 4).

Hairdressing

All human images reflected a special way of hairdressing. Most faces are clean-shaven with long head hair. These prominent features in the study models are unusual and curious enough to lead us to learn more about the persons depicted on the pieces (figures 5, 6, 7; paintings 1, 2, 3).



We provide two hypotheses that may help identify of some of the characters in the images concerned.

First, Pope noted that the non-Muslim rulers were depicted clean-shaven with long head hair, which fits the description given by the historians and represented in the Uyghur portraits of the thirteenth and fourteenth centuries where they were depicted as wearing Turkish caftans and wide hoods known as *shamsiyyat* (umbrellas) (Pope, 1945, p. 49). In addition, Atasoy (1974, p.

⁸ Add to this the feathers that embellish the triangular crown, which is also a distinctive symbol of the Uyghur tribes. See p.---

56) pointed out that the long hair hanging down on the shoulder was a Turkish-Chinese feature (Turks were said to be forced by the Chinese to style hair styling in the Chinese way). However, there were also those who believed that the Mango people are the ones who taught Chinese how to style the hair this way after they had learned it from the Cok-Turk in central Asia. Atasoy pointed out that the Chinese tourist Hiran Tsang who visited West Turkestan indicated that the local Turkish ruler had long curly hair let loose on the back of his head and shoulder, while the rest of the men braided their hair in a special manner, and the Hwai Hoo people of Uyghur used to prolong and braid their head hair.



If we accept this assumption, these paintings, then, may reflect the Qajars' inclination to paint their forefathers and the other historical figures from which Qajar tribes descended⁹ (Alaa Muhammad Abd Al-Chani, 2011, p. 1119). As noted above about Qajars' ancestry, the Qajars, like the Persians, boast in their art of mythology and forefathers' legends. Or, alternatively, the paintings may have been of contemporaneous figures and were exported abroad. What lends support to this assumption is that the Qajar Shahs used to order the ceramic factories to produce counterfeit pieces of European high-quality ceramics. Iman Al-Abed Yasin states: "Ceramic products imported from Europe constituted a major threat to the domestic Iranian ceramic industry; the ceramic artist, therefore, had to use an alternative in order to fill the gap - shortage or poor quality- in the local products. The Qajar artist did not stand idly against the unprecedented invasion of the European ceramic products which was one of the important events that transferred various artistic influences to Iran in a period when full imitation of the European products was very prevalent. The Iranian artists, for trade purposes, never employed their local touch while manufacturing the pieces since they were exported not only to Europe, through several ports, including the port of Kempron, but also to East Asia¹⁰. The Iranian artisans had to adapt to the artistic taste of the importer ..." (Iman Al-Abed Yasin, 2008, p. 201)

The third assumption is that the human images on the study pieces may be reflective of an important phenomenon that was prevalent in the Safavid court, which continued to exist in the Qajar court, the phenomenon of the existence of eunuchs. Painters used to depict private pictures of them, and effeminate features of the depicted figures make it difficult to differentiate between images of boys and girls (Gray, 1933, 154) (see figure. 15). "We see in many paintings at

⁹ See page --

¹⁰ These are the current Uyghur Region and some parts of Russia.

this time young men with womanish features and movements, with long legs and carefully folded turbans" (Zaky Hassan, 1946, p.60). It should be noted that this began with the Safavid period II; according to historians of this period and the following Qajar epoch, the Shah brought young eunuchs from the Caucasus and Georgia, and formed a special force out of them in the name of "Private Royal Eunuchs"; this is, perhaps, what made it difficult to differentiate between boys and girls (Badi' Jumaa & Ahmad Al-Khuli, 1976, p.29). What supported this hypothesis is that those young men appeared in the images as unbearded, unlike the other men who were always depicted with beards.

The last thing of relevance to discuss is the expression of movement in the human pictures, in terms of hand, foot and eye movement, as well as the depth in the depiction of their features. It is worth noting that many researchers attribute expression of movement to the European influence on the art of painting humans at the age, whether manuscript paintings or paintings on applied artifacts. However, Esin limits the European influence on Islamic art to issues related to use of perspective, while issues relevant to realism, as demonstrated in the clarity of lines and use of shadows and vibrant colors, are undoubtedly the influence of the Chinese artistic techniques (Esin, 1979, p.467)

B. Theme:

1- Personal Pictures:

The study pieces reflect a basic artistic style of the Iranian animate art, namely personal paintings (portraits), whether half- or full-size.

The portraits have been explained in different ways. While some have attributed the Qajar ceramic personal paintings to the European influence (Rabee Khalifa, 2003, p.15), some considered them a continuation of the artistic scene that prevailed in Iran before the Qajar era (Diba Layla, 1999, p.45). To clear the situation, we need to keep track of the portraits to answer the question: why, under the Qajar rule, did the number of those portraits increase and widely spread on other applied artifacts, and especially ceramic objects of study (Fig. 15, 16, 17, 19), and more specifically the pieces in Fig. 4, 16? As noted in these latter paintings, the painter depicted three figures of, perhaps, one family including the father, son and wife.

By portraits here is meant the personal paintings that the artist depicts by exactly copying off a living model in front of him. Artist's success is measured by his ability to represent the features and details of a particular person from both physical and moral aspects; that is, the physique and soul of the person portrayed (Farmayan Hafez, 1983, p.98).

Many scholars of the art of decorating ceramic objects and manuscript paintings believe that since the 7th century AH/ 13th century AD, European artists have succeeded in painting perfect portraits with great mastery, whereas the Muslim artists could only do so since the 9th century AH (fifteenth century AD). This estimation, however, neglects Muslim artist's achievement of depicting portraits before this date, making unfair comparison between the Muslim and European artists. (Lane, 1971, p.92).

While it is true that Islamic and European painting are closely associated with the Byzantine art (Arnold, 1928, p.82), it is noted that each has a special character and specific

artistic orientation. The European artists at that time resorted to rigorous scientific study using perspective rules, the third dimension, shadow and light techniques, anatomy considerations, and to crown it all, they experienced the Renaissance. Muslim painters, on the other hand, went by instinct simulating the true nature. They made attempts to bestow some moral qualities of the portrayed entity on their images and were successful in many cases, as some researchers suggest (Hilen, 2000, p.34).

The coin images of the early Islamic era reveal an early attempt by the Muslim artist to portray some historical figures. The first of those attempts is exhibited the coin minted by the Umayyad caliph Abd El-Malik ibn Marwan in AH 776 / AD 696, carrying his image wearing a long uniform down to his ankle, holding a sword. If we inspect the features of Abd El-Malik ibn Marwan, we find him perfectly depicted, thickly bearded, with smooth parted head hair, baggy clothes, carefully represented sword, mirroring authentic copy of reality indicative of a contemporaneous and true observer of the Caliph. The same is true of the Abbasid period, as there were many pictures on the coins, including a picture of the Caliph Al-Mutawakkil Ala Allah on the face of a dirham minted on 241 AH / 855 AD (Rabee Khalifa, 2003, p.46)¹¹.

Esin points out that the period of Mongol rule can be considered the beginning of the spread of this art, and some believe that the personal images did not appear in Islamic painting until after the Muslims contacted the Mongols who used to do portraiture, which was at rife in Central Asia. They selected tile painters from among different nationalities, whether Chinese or those under their sovereignty, particularly the Uyghur who distinguished themselves in portraiture (Esin, 1979, p.45).

Bahzad was one of the prominent portrait painters in the late Timurid period who was a pioneer to later artists, whether in manuscript paintings, paintings made on applied artifacts, or individual paintings. It seems that personal images became characteristic of painting in the 9th / 15th century AD (Hilen, 2000, p.65).

In the Safavid era, Iran witnessed a boom in painting portraits. The Shahs of the Safavid dynasty encouraged this art, and Shah Tahmasp practised the art of painting himself. Royal family members, nobles and army commanders were not the only people portrayed; portraits were made even of common people. The reason for the spread of painting commons may be due to Shah Abbas' increased costs of his military campaigns which led him to abandon royal portraiture, and lay off painters who found no recourse but to the general public (Elena Andreeva, 2001, p.32).

¹¹ In addition to that, literary and historical books abound in referring to portraits done in various areas of the Islamic world across different pages. It was narrated that when Avicenna refused to serve in the court of Mahmood Al-ghaznawiyy and fled to the Province of Jurjan, Al-ghaznawiyy ordered one of the painters named *Mahmood Abu Al-nasr bin Iraq* to make a portrait of him (Avicenna) and ordered other painters to make copies of the original painting, and sent them to the neighboring provinces ordering the capture of the portrayed person.

The Qajar era –the historical age covered by the study–was a golden age in portraiture, possibly due to the economic boom of the age as well as the Qajar heritage from the Uyghur Mongol tribes, as mentioned earlier¹².

The excavations conducted by Lokoc and Grindville in the city of Gogo near Tarfan and in the area of Deir Tuyak and the ruins of Bazklak revealed the remains of mural paintings, books, and some paper images dating back to the 8th or 9th century AD indicating the nature of the art of portraiture of the Uyghurs, the forefathers of the Qajars.

It is evident from the wall paintings that the art of painting personal images was known to the Uyghurs shortly after 750 AD, since the faces of people before this date seemed almost identical. The only way to distinguish between people in such paintings and murals was to scribble below each picture the name of its painter, an idea dating back to the era of Kok Turks who established themselves as a state in the sixth century AD, and in whose epoch the art of painting greatly developed (Rabee Khalifa, 1996, p.64)

The predominant feature of the personal images on the pieces of the study is the great care of depicting people in a semi-portrait pose in the lateral view, and in full portraits of princes illustrated by the ceramic tile representing a prince sitting on his knees and the tiles representing princes riding their horses as knights in a side pose, three-quarter view.

Perhaps the Uyghur-Mongol origin of Qajars is the reason for their passion for depicting personal images on their products, applied arts, and in manuscripts; the importance of the study pieces does not only lie in their reflection of the spread of personal images, but in presenting the first images in which the painter managed to successfully mix oriental and western styles; this is clearly shown in representing people in full size, sitting in the oriental posture (sitting manner), and in carefully using shadows to express the folds of the dresses in a realistic rather than decorative style (Fig. 4).

Painting (19) is an important representation of the political conditions experienced by the Qajars at that time, where they were keen on representing the prince portrayed in the painting as an expression of celebrating the ancient historical figures, in the same way used by Sasanian art.

It seems that the Qajar artist continued to use his Mongol heritage in depicting portraits, but he polished them in the European artistic style as evident from the image of the father, son and wife; it is clear, without doubt, that the artist was very successful in expressing the physical appearance of the character, following the Renaissance style in representing people, a tradition that started early in the fifteenth century AD, where the people's faces were depicted in a life-like manner thanks to the realistic style that closely represented the characteristics of the individual, in addition to the artist's vitality in depicting the gaze of the portrayed character which reflects strength and intelligence. Perhaps the painter is a European artist as evidenced by highlighting

¹² Qajars are a sect of the Mongol who are a part of the tribes that spread in the territories occupied after the Tartar and Mongol invasion of the Islamic world under Genghis Khan and descendants. They settled in the territory between the Levante and Iran, particularly in Armenia. Some historians believe that the forefather of the Qajars is Qajar bin Sertaq Nuyan who came to Iran with Hulagu Khan's forces and settled there with many of his descendants; the Qajar family had more power during the reign of Ghazan Khan, and the followers of the family came to be known as Qajars.

shadows, giving careful attention to anatomical proportions, and following the rules of perspective.



2. Walking out into the meadows and the open air (painting 5, figure 9)

2. Walking out into the meadows and the open air (painting 5, figure 9)

Representing this scene was a local artistic tradition, yet the artist here gave it a European touch; drawing people while sitting under trees in the open air is a custom that has been among the Iranians up till now, as they usually sit under the trees having various foods and fruits (Amal Al-Masry, 2005, p.52). The scene was depicted in three pieces of the study sample.



The first image is that of a woman without head cover wearing a loose below -the- knee Qamis (shirt), standing in the middle of scattered branches and flowers, with a bouquet of flowers in her hand (painting 5); and the second is a decorative ceramic tile representing a cavalrman in a palace garden, riding his horse and stretching his hand to feed a winged bird (Fig..). The third is a executed on eight ceramic tiles depicting a woman, apparently a princess as evident from her dress, sitting on a rocky seat and sporting with a gazelle.

There is no doubt that carrying roses or flowers is often considered a symbol of elegance and tenderness, and some people have passion for flowers. The Qajars were known to be lovers of flowers, meadows and green nature, and were infatuated with certain types of flowers. This was known from their planting flowers in many places and palaces (Tajbakhsh, 2003, p.54). Travelers who visited Iran in that period indicated that they had seen endless fields of flowers, especially around mosques, cemeteries and palaces (Lambton, 1961, p.354).

It cannot be overlooked in this regard that holding flowers was one of the frequent scenes in Turkish portraits since the era of the Uyghur Turks. Examples of this include a wall painting in one of the Nestorian monasteries in Qugo, dating back to the 9th century representing a group of monks standing in front of one of the pastors, each holding a flower twig, and another wall painting depicting individuals holding twigs and flowerpots in their hands. Also, one of the personal pictures with flowers is a painting on a temple wall in Bazaklak, Tarfan, dating back to the end of the 8th century and the early 9th century depicting an Uyghur prince known as Alp Arslan, holding a bouquet of flowers in his left hand. This tradition may have had some religious underpinnings (Khalifa, 1996, p.84)¹³.

C - Dress:

Costume paintings are among the most important artistic pieces in the study. They bear a lot of meanings and connotations. Although Iranian fashion, especially in the Safavid era, had a long history in being decorated in various colors and delicate vegetal and geometric shapes¹⁴, the study sample shows a simple decorative dress pattern as well as real representation of the parts, details, folds and dimensions of the outfit; the following is an exposition of some costumes.

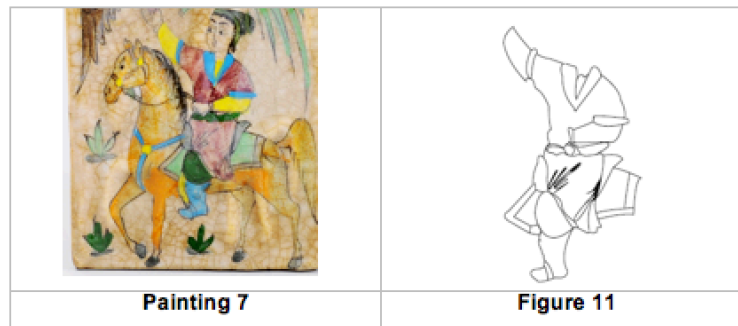
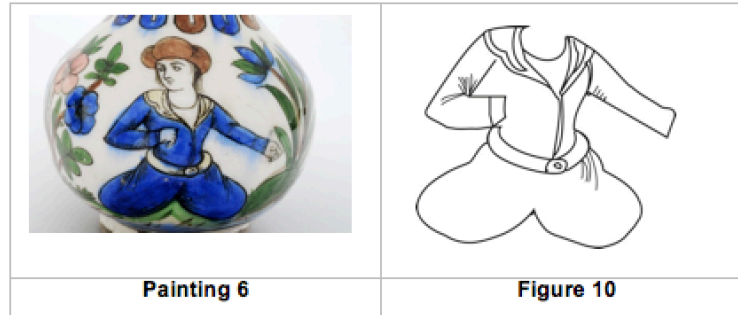
- **The caftan**

The caftan, or khaftan, is a type of an outer garment. It is described as garment that is open from the front and buttoned at the chest; its original name *Khaftan* has been distorted to caftan (probably in Egypt following the Turkish conquest); in Turkey it is known as "caftan" and in Kurdish as "khaftan"; the caftan has short sleeves, reaching down to below the elbows, and may hang down until it reaches the middle of the legs, sometimes further down below the knees.

The study paintings show various types of Caftans (see painting. 6, fig. 10).

¹³ The flowers were presented as sacrifices in some ancient civilizations, especially the Egyptian and Indian, so we find among the sacrifices at the cemetery of Al-Ashraf (noble men) in the modern state huge quantities of flowers placed in front of the cemetery; sometimes the wife was represented as standing behind her husband who is receiving the sacrificial bunch of flowers she is holding in her hand.

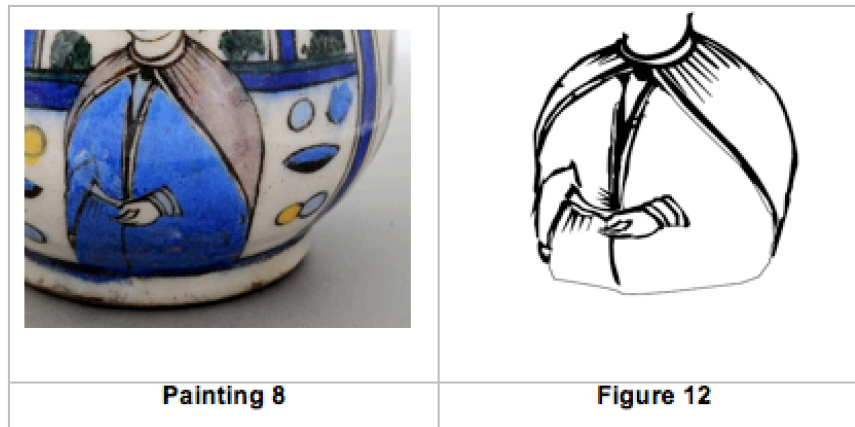
¹⁴ For more information, see Al-Zayyat, Ahmed. (1980). *Al-'azya'au Al-iraniyyatu fi Madaris Al-tasweer Al-safawiyya wa ala Al-tuhafi Al-tatbiqiyyati: Dirasatun 'Athariyyatun Faniyyah* (Iranian Fashion in Safavid Painting Schools and on Applied Antiques, Archaeological Artistic Study). Unpublished MA, Faculty of Archeology, Cairo University.



It is clear from those paintings that the Iranian painter in the Qajar era was faithful in portraying caftans; his portrayal fits the real Caftan as described in historical and artistic references.

- **Jebba**

Jebba (Arabic pl. Jubab), is a loose outer garment worn on top of another dress. It has loose sleeves and is worn over the shirt, often made of wool and sometimes lined with fur or cotton. The difference between the *Jebba* and the *abaya* (cloak) is that the *Jebba* is baggy and loose. Specialists have classified *Jebba* garment into types: the first is the unopen one, often worn by the people of the countryside and the general public (Arcak, 2012, p.83), while the other type is a split-front garment often called *mufarraja* (split) since it usually reveals the clothes under it, and this type is often lined with fur in winter, and is worn by scholars and dignitaries. As the painting shows, *Jebba* also appears to be long-sleeved, narrowly knitted around the arms. It is also almost as long as the *abaya*, and may be embroidered with a belt of cloth around the waist fastened from the front, which is shown in the painting on the ceramic piece, most probably of a cleric (Shawqi, 2002, p.321) (painting. 8, fig. 12).



Sirwal (Pants):

Sirwal (pants) is among the clothes used by the Persians; the Arabic word "Sirwal" is loaned from the Persian word "shlora", which suggests that the Sirwal is not originally an Arab dress, but rather a foreign garment introduced to the Arabs from Persia. As noted, the word "Sirwal" is derived from the ancient Persian word (Zoruaro) which is (Shalvar) in modern Persian; it is composed of two morphemes (shol) meaning a "leg", and the subsequent (war), a morpheme indicating proportion/ratio (Douzy, 1971, p.32).

The style of the Sirwal as shown in the study pieces shows that it consists of a hitch and two full legs down to the ankle drawstrings, rarely a little longer. The oriental Sirwal vary from one country to another, and vary in size, some of which are baggy (Figure 11, painting 7); others are tight (painting 11, figure 16)

The collection of human paintings on the ceramic pieces preserved in King Faisal indicates that the Sirwal used during the Safavid era continued to exist. The painting of the Sirwal exactly fits the Sirwal shapes described in the historical and artistic sources of the era.

Qamis (long shirt)

Qamis is considered one of the basic undergarments used by both men and women, and parts of the shirts were sometimes shown as outer garments. The Qamis was referred to in more than one place in the Holy Quran, "And they brought upon his shirt false blood". The word Qamis in Arabic is pluralized as "Qumsaan". Many researchers considered Qamis wearing to be one of the European influences on fashion forms in the Qajar era, but we can distinguish between the European and the Oriental Qamis.

The way Orientals wore Qamis was different from the western way. Orientals wore it over the pants, not under it. As for the form of the Qamis, it falls down to the middle of the legs, with two long sleeves down to the wrist. Across the history, it was used by classes of different social status. Caliphs, Sultans ministers, judges wore it as well as commoners and women servants (Diaa Boor, 1992, p.65).

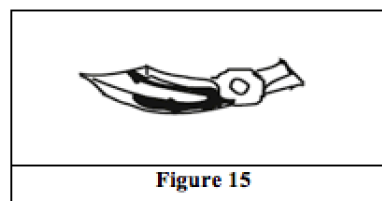
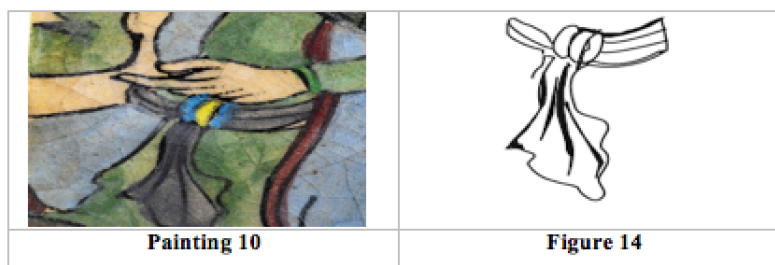
Two models of women's Qamis were used in the study models: one as an undergarment and the other as an outer garment. While the outer one is open from the front, the undergarment has a front round opening at the neck (painting. 16, fig. 11). The painter was, undoubtedly, very faithful in representing Qamis, as the description given in the paintings fits the historical sources and references.

Band (Belt)

It is a flat strip that was used to fix the outer dress on the body. The Arabic word for band is *hizam* (belt). Meyer notes that the band is a yellow silk ribbon, and adds elsewhere that it is a wide strip of woven cotton (Meyer, 1964, p.43). Band, then, is a cloth belt worn around the waist and is used to fix the *qabaa* (the outer long gown) to the waist (painting. 9, fig. 13, 15).

Nitaq (waistband)

Nitaq is a type of waistband that the Arab woman wears to fix clothes to her waist; the word *nitaq* may also refer to the whole woman's outfit including a rope tightened to her waist hanging loose downwards. Nitaq does not have a specific form, however. According to Dozy's dictionary, there is no specific shape of *nitaq*, although he cites the story of Asmaa bint Abi-Baker nicknamed "that Al-nitaqayen" (The woman with the Two Waistbands). (Al-Zayyat, 1980, p.76). The paintings of the current study show a woman who tightens her waist with a waistband made mostly of fine fabric, cotton or silk. The depiction given in this painting matches exactly the description given in the historical and artistic references (Painting 10, Figure 14).



Qalanswah (Hood/Coif):

Qalanswah (hood/coif) is a type of a headdress lined from the inside, usually made of several fabrics, such as skins, fur, linen, cedar, or silk¹⁵. The Qalanswah was sometimes known as *kummah* since it covered the whole head (Fig. 5, 7).

Taj (Crown)

Taj (crown) is an Arabized word of a Persian origin, pronounced as *tek* Persian¹⁶; it is used in Persian to refer to a special type of headdress used for adornment. Although it was used in Persia to crown the king¹⁷, kingdom's dignitaries were also adorned with it at the greatest feasts at the presence of the king¹⁸. (Painting 2, Figure 6).

The Arabs were introduced to the crown through the Persians who granted it to their followers and loyalists; the Abbasid Caliphs, under the influence of Persian traditions, wore it in feast festivals. In Islamic paintings the crown is, usually, the head cover of the Persian kings¹⁹.

The crown is represented in the pieces of the study (Painting 19), as shown in the portrait of a prince sitting on his knees in the usual Qajar posture, with head covered with a triangular crown.

Painting (2) displays a prince's head covered with a feathered crown. The phenomenon of wearing a feathered crown is not part of the Islamic art; it predates Islamic times, dating back to the tribes that lived in Central Asia (Turkistan province), as the feathered headdress symbolized courage for the Turkic tribes and was a mark of distinction for their bowmen and hunters (Atasoy, 1974, p.98).

The use of such headdress adornments by these tribes was not only an indication of beauty and distinction, but it was also as a talisman or an amulet. Speiser quoted Chinese sources as saying that the soldiers of the Xiongnu/Hiong Nu (The Huns) were wearing feathered head covers, and that the feather was used in Central and North Asia as a spell to expel evil spirits that cause illness. This, perhaps, explains why the prince in the painting wore a feather, which, decoratively, matched the rest of his wear details.

The archive of the Turkic languages during the 10th century AD tells us that the amulets used by the Turkic tribal warriors were made up of *Yak*, a feathered triangular object that was attached to crowns and warrior helmets (Speiser, 1960, p. 83).

¹⁵ See Reinhart, Dozy. *Dictionnaire détaillé des noms des vêtements chez les Arabes* (1845), p. 296.

¹⁶ Morsy, Mahmood. *Tasaweer Qissat Yusuf wa Zulaykha* (The paintings of Joseph and Zulaikha story). P. 286.

¹⁷ Reinhart, Dozy. *Dictionnaire détaillé des noms des vêtements chez les Arabes* (1845), p. 86.

¹⁸ Abu Al-hamd, Farghaly. *Tasaweer Al-makhtootat fi Asr Al-Ayubiyeen* (The Paintings of the manuscripts at the Age of the Ayyubids). p. 209.

¹⁹ Al-Bahnasy, Salah . *Almawrooth Al-fanny (Artistic Heritage)*, p. 480.

It is noted that many of the pictures that technically belong to the Mongol and Timorese epochs include images of men and women wearing feathered headwear, which were also found in the Turkic states.

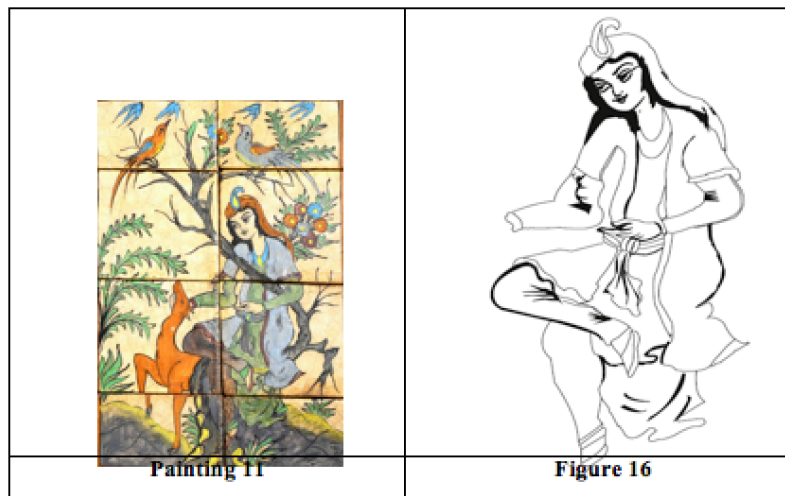
Based on the data above, we may venture to identify the human figure in painting (19), (fig. 4); in view of the feather in the image we may safely say that the figure portrayed is one of the Turkmen army leaders.

First. Women's clothing and fashion

The paintings of women in the study pieces are few in terms of the picture themes; however, they may give us a glimpse of Iranian women's garments in the Qajar era. The following are some details of some garments of the age.

One of the pieces of women's clothes is the outer *Jebba* covering an inner *yalk* (the equivalent of the men's caftan). In addition to being the feminine equivalent of Caftan, *yalk* is described as an inner tight garment squeezing body and arms, with longer sleeves²⁰, too tight so that it reveals the chest area down to the navel (painting. 11, fig. 16).

Below the *yalk* is a shirt that closes from the bottom of the neck, left open or cleft up to the navel to show the abdomen, but it is buttoned at this point so as not to reveal the lower part of the abdomen. One more dress of women's is *Al-tibban* which corresponds to men's sirwal, though



more straight²¹.

Second. Painting animals and birds

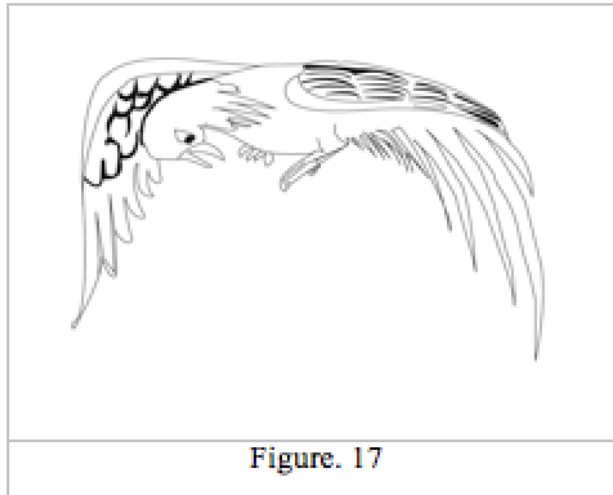
Depicting animals and birds is often part and parcel of landscape painting. Since the Qajar painter found that animals added vitality and movement, he included them while painting the

²⁰ [Gaber, Mustafa, Bukhara School of Islamic Painting, p. 476](#)

²¹ [Summary of the Encyclopedia of Islamic Knowledge, dress section, p. 8764.](#)

interior of palaces. Indeed, animal images are among the artistic expressions that reflected the creativity of the Iranian artist.

Images of animals represented in the study models were characterized by accuracy, elegance and reality, and many researchers attribute this primarily to the influence on Muslim artists of the Chinese techniques of accurately mimicking nature by depicting various forms of animals and birds.



Paintings of birds and sparrows

Paintings of birds are represented in the study model, as birds are parts the landscape paintings; birds' paintings had special prominence in Iranian art, and were creatively designed and implemented. In the pre-Qajar era birds used to be portrayed as flying high in the sky, which added some vivacity, or in the bush lending the images some sort of quietude and tranquility. The nature of bird painting depended mainly on the painter's feelings towards the scene and the meaning he seeks to convey, as see in Fig. 1, 17; paintings 12, 13, 20.

Butterflies

Butterflies were realistically represented on the ceramic pieces, and were painted in various flying side poses on the ceramic claddings; the tiny representation of butterflies in the scene lent more reality, which indicated the artist's interest in expressing minute details. Butterflies also appeared on many contemporary applied ceramic artifacts (painting 13).

Horses

Horses occupied a great place in the Islamic art²², and appeared on many Islamic art products owing to their sensual and moral beauty; Muslim artists' appreciation of horses was mirrored in decorating them with various types of bridles and saddles. Muslim artists drew horses with much creativity in study paintings, which fitted the description given in reference books. The horse depicted on the ceramic tile (no.7), for example, perfectly matched the references' description. The painting on the upper part of the tile represents an open-air view of one of the Qajar court servants on horseback feeding a bird. The artist took special care showing the anatomical details of the horses and illustrating the horse's breed that was prevalent in the private Royal Sultani stables; it was reported that the Qajar court possessed three stables, one of which was devoted to picnics and outings on the trekking trips.

The representation of horses focused too much on the so-called horse set. This includes the saddle, which consists of the bridle (reign) that checks the horse's mouth and curbs its movement, made of rope and attached to its neck²³; the bridle had many types of which the artist used the simplest, the so called *Al-Kadeesh*, a rope with a long thick belt that ties tightly around the horse's lower jaw²⁴. The saddle depicted in the painting, the seat on horse that the knight is riding, is also the simplest type of saddles.

Despite the simplicity of the portrayed saddle shape, the artist painted the details of all its components; the saddle consists of several parts. The saddlebow is the extreme part of the saddle, and each saddle has two saddlebows, on the front and on the back. The front part covers the two front legs, while hind part covers the hind legs. The front part of the saddlebow, called saddle rudder, is the part on which is hung a hook and a ring called *Aqraba* used in hanging axes and pins. The saddle running around the belly of the horse is secured by a wide belt that is made of woven hair. The front belt, called *labab*, is the girdle that is pulled on the horse's chest to keep the saddle from slipping back; another belt is pulled behind the saddlebow, called *qabqab*²⁵.

At the bottom of the saddle is a lining painted by the artist in a gray color, a color that is different from the color of the saddle itself. This lining is known as *libood/ bartha'a/ qirqat* (packsaddle), a lining on horseback made of wool or lint on which the saddle is laid²⁶.

²² The Arabic word for 'horses' in Arabic is *Khayl*, pluralized as *khuyool* and *Akhyal*. The horses occupied a great place in Islamic art to the extent of describing them in the Holy Quran: "By the (Steeds) that run, with panting (breath), And strike sparks of fire, And push home the charge in the morning". The Prophet (PBUH) also accorded horses special value; there are many of Prophet's Hadiths that refer to the virtue of horses and their importance to the extent that they were one of the wishes of those rewarded the Paradise.

²³ See Al-qalqashandy, Abu Al-Abbas Shihab Al-deen Ahmed Bin Aly (821 AH/1418 AD). (1987). *Subh Al-Asha fi Sina'at Al-Insha*. Investigated by Hussein Shams Al-deen. Beirut: Dar Al-Kutubb Al-Ilmiyyah, Vol. 2, p. 143.

²⁴ Abu-Obaydah Mohammed Ibn Al-Muthanna, (died 209 AH/824 AD) (1982). *Al-Khayl*. (Horses). Haidar Abad: Matbaat Da'irat Al-Ma'arif Al-Islamiyyah, p. 126.

²⁵ Ibn Sida, *Al-Mukhassas*, vol 6, p. 188; also, Zaky Abd El-Rahman Al-silah fi Al-Islam (Arms in Islam), p. 32

²⁶ Ady Share. *The Arabized Persian Terms*, p. 124.

The last thing concerning the animate painting relates to color diversity, one of the most significant achievements of the Iranian style. The colors used in the study pieces are rich, natural and deep, reflecting careful and perfect decorations. The Qajar artist was creative in combining colors, and managed to use multiple degrees of colors, thus attaining full maturity in color selection.

The colors used on the ceramic pots and tiles in the researched collection are in accordance with what is referred to by some researchers as the seven-color theory. The study pieces include dark, blue, turquoise, yellow, white, green, black and brown colors, a color combination in vogue since the Safavid era, particularly during the rule of Shah Abbas II. Although many of the abstract color systems developed in Iran, researchers point out that the color system of the study models belong to the "Haft Rinki" seven-color system, which was adopted by the Sufist poet Nizami's in his epic *Haft Peykar*, as he shows how the Sufist progresses through seven spiritual degrees that the seven colors symbolize.

At the end of this study of the ceramic pieces preserved in King Faisal Museum, which is preceded by no detailed scientific studies tackling the topic, it has been shown that these pieces provide a lot of answers to the questions posed by researchers. What follows is a summary of these answers.

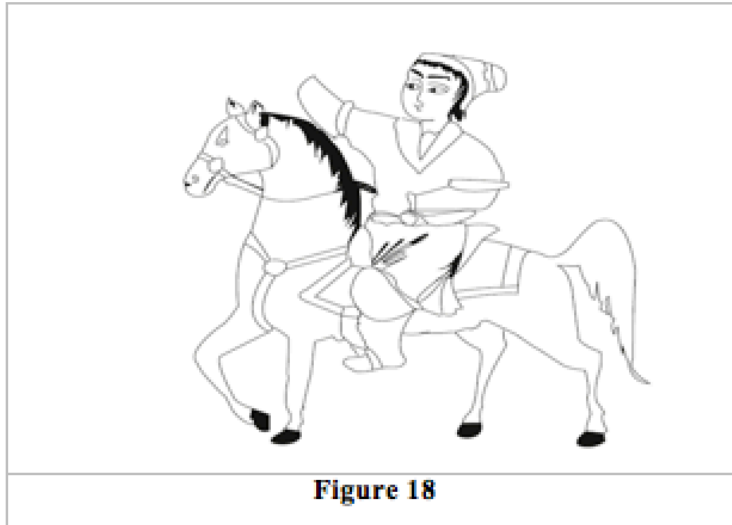
The pictorial images associated with the depiction of animate creatures have mirrored the Qajar history. They have shown the European influence on depicting animate images, as well traced the Qajars to their Uyghur origins, and the Turkmen Uyghur influence on the Qajar art, as the images of the study show.

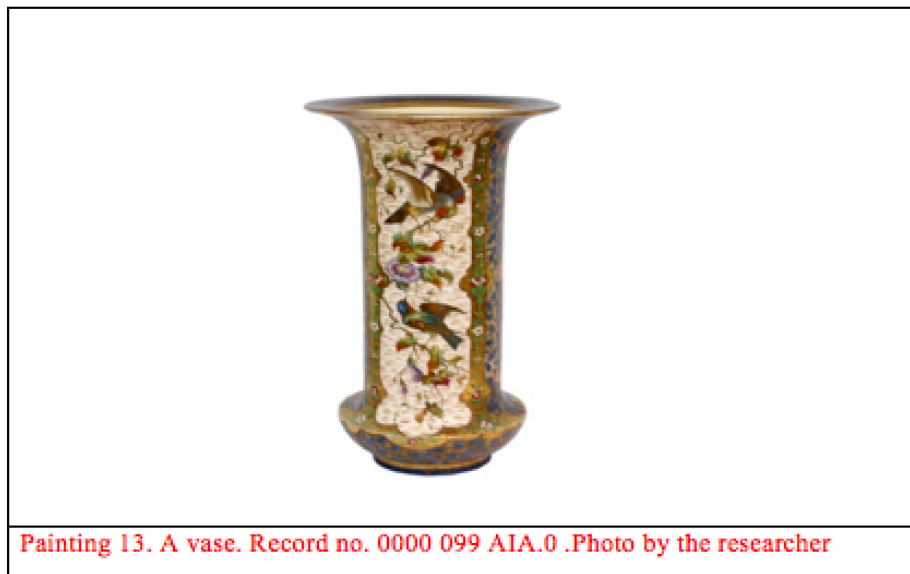
We can see the extreme realism that the Qajar artist adopted in depicting fashions, whether in terms of catching fashion's minute details (e.g.,...), or general parts, which is true of men's and women's dress as well as animal costumes (horses).

The images on the ceramic pieces of the study reflected the artistic characteristics of the Qajar painting school, both in manuscripts and individual images. They have also shown the influence of the Safavid school as well as the European artistic influence that was associated with the growing European dominance during this period.

The human paintings (portraits) were so diverse as to combine the semi-silhouette manner of outlining human features, a continuation of the Iranian local heritage in the Safavid and Timorese times, with the extreme realism in face portrayal, which was considered by some to be a manifestation of the European influence.

The paper has also covered the distinctive features of Qajar hairdressing, which the researcher traced to its origins and justified the reasons for its representation as a basic feature in human paintings, which may contribute to understanding the nature of these images and their true origins.







Painting 14. A ceramic cup. Record no. 0000 110 AIA.0. Photo by the researcher

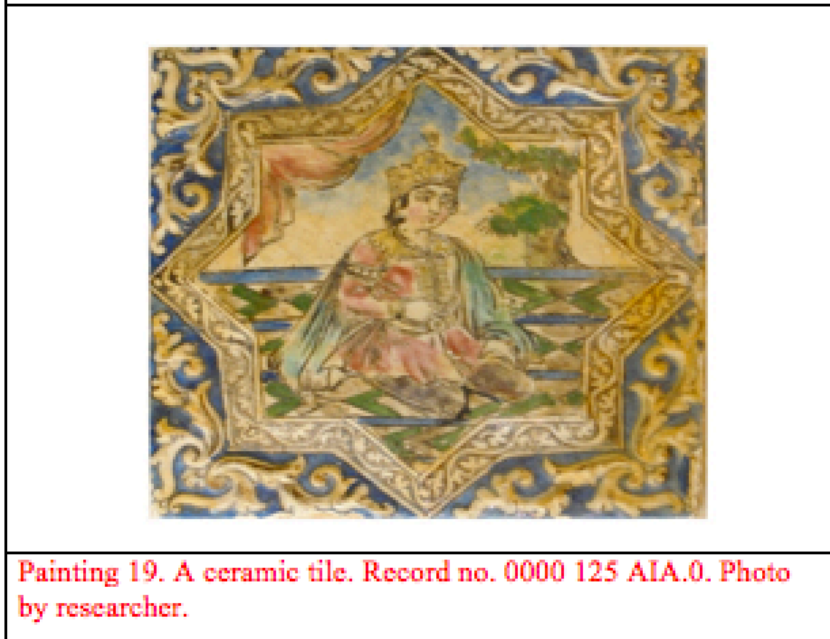


Painting 15. a ceramic bottle. Record no. 0000 113 AIA.0. Photo by researcher.





Painting 18. A ceramic tile. Record no. 0000 124 AIA.0. Photo by researcher.



Painting 19. A ceramic tile. Record no. 0000 125 AIA.0. Photo by researcher.



**Painting 20. A ceramic 8-tile painting. Record no. 0000 126. 1:8
AIA.0. Photo by researcher.**

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THE PRE-ISLAMIC BATTLE OF DHŪ-QĀR: FROM HISTORY TO COLLECTIVE MEMORY

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ABSTRACT

This article traces the process of commemorating the battle of Dhū-Qār in modern Arabic literature from the Abbasid period to the Saudi-Houthi war of 2015. This article shows how the pre-Islamic of Dhū-Qār works allegorically in later periods to incite Arabs against their opponents, especially Persians. The victory of Banū Shaybān in protecting their identity has been developed as a source of inspiration for Arab in later periods to reconstruct a collective memory of the battle of Dhū-Qār to serve a modern political agenda. Modern poets commemorate the battle of Dhū-Qār because of major conflicts between Arabs and Persians occurred. Dhū-Qār, in some modern works, portrays the pre-Islamic Arabs as a united nation that triumphed over its rival, the Persians. Therefore, Dhū-Qār is being used to unite Arabs once again against a common enemy.

In this project, I discuss the representation of the pre-Islamic battle of Dhū-Qār in contemporary literature. The battle reportedly happened in Iraq between the Persian army and the tribe of Bakr ibn Wā'il. This tribe consisted of various clans, including the clan of Banū Shayba'n, which played a major role in the battle. The battle was recorded later, during the Abbasid era, in various historical and literary works. I believe that this battle, if indeed it ever happened, was viewed as a unique, albeit tribal, victory of an Arab tribe against the Persian army. However, this victory has been propagated, especially in modern Arabic literature, and reconstructed to create a collective memory that serves the modern Arab community in its rivalry with the Persians.

Keywords: Arabic poetry – Pre-Islamic – Dhu⁻Qa⁻r – Collective Memory – Cultural Memory – Iraq – Saudi Arabia – War

THE IMPACT OF LIFE SATISFACTION IN THE DEGREE OF SELF-EFFICIENT BELIEF, DEPRESSION AND PSYCHOLOGICAL LONELINESS AMONG A SAMPLE OF PEOPLE WITH VISUAL DISABILITIES IN THE STATE OF KUWAIT

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ABSTRACT

This study aims to demonstrate the impact of life satisfaction in the degree of each of the self-efficient belief, depression and psychological loneliness among a sample of people with visual disabilities in Kuwait and used the descriptive approach, the tools of the study included: A list of initial data, life satisfaction questionnaire, self-efficient belief questionnaire and a list of "Beck" questionnaire for depression and psychological loneliness questionnaire. The sample consisted of (100) Kuwaitis people with visual disabilities (56 males and 44 females) with an average of 32.04 years and deviation standard of $5.3 \pm$

The most important results: (1) the existence of significant differences between males and females with visual disabilities in: the self-efficient belief and depression where group of females with visual disabilities has high belief in self-efficient and depression as compared to males with visual disability. While significant differences between the two groups were not clear in the life satisfaction and feeling of psychological loneliness (2) life satisfaction, self-efficient belief, depression and a feeling of psychological loneliness varies by age, educational level, social and professional status in the sample of the study. (3) life satisfaction, self-efficient belief, depression and a feeling of psychological loneliness varies by the cause of visual disability and history of infection among the sample of the study.

Keywords: life satisfaction, self-efficient belief, depression, feeling of psychological loneliness, visual disability

THE MORMON REFORMATION: WORKING THROUGH COMMUNITY DISSONANCE

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ABSTRACT

Often evangelistic faiths feel the tension of propagating their theologies despite the possibility, and even the obvious probability of creating dissonance within their communities. This tension was precisely what the Church of Jesus Christ of Latter-day Saints experienced during the Mormon Reformation of 1856-57.

It has been framed by historians as a time of fiery sermons delivered by Brigham Young, Jedediah Grant, and other high-ranking officials demanding their members to conform to a particularly stringent religious lifestyle. Those willing to respond were re-baptized as a symbol of their “reformation,” while those who refused were excommunicated. This tension led to unsettled dissonance.

Through the years, historians of the Mormon Reformation have debated obsessively over the same controversial issues while failing to examine what effects, if any, this “reformation” had on proselytizing efforts worldwide. Even missiologists have overlooked these effects in their publications.

A post-reformation decline in convert baptism in England, for example, is well documented. This digression continued through the remainder of the nineteenth century everywhere except County Durham. This paper will link this “reformation” as a contributing factor to the decay of missionary work in England, and will examine why Durham was able to sustain growth throughout the remainder of the nineteenth century.

This study is based on data drawn from primary source materials not previously examined in this regard. Particularly interesting is this paper's original contribution to the corpus of literature in relation to both the Mormon Reformation and mission studies from the perspective of the lay ministry.

Keywords: Missiology, LDS, Mormon Reformation, Religious Studies

4CS IN THE ESL CLASSROOM: ENHANCING LEARNING AND INNOVATIONS SKILLS THROUGH TECHNOLOGY

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ABSTRACT

ESL learners need a variety of language enhancing opportunities and technology plays a crucial role as a facilitator. Despite language limitations, learners nowadays are highly tech-savvy. Harnessing this strength and integrating technology in ESL instruction can help in transforming learners into confident individuals who are prepared for life and work after graduation. This working paper concentrates on the effect of integration of technology to enhance 4Cs of the 21st Century Learning Skills (critical thinking, creativity, communication, and collaboration) in an ESL classroom. Along with having a strong command of the English language, 4Cs have been rated as most important in the list of 10 top job skills in the UAE. For this study, qualitative and quantitative data was collected and its interpretation is based on classroom observations, students' output and post-activity questionnaire. From the study it can be concluded that integrating 4Cs and language with technology fosters discovery, design and innovation in the English language class.

Keywords: English, 21st Century Skills, 4Cs, technology

1. Introduction

Higher Education has changed dramatically over the past few decades in the U.A.E. Today, there are more than 80 universities, colleges, and higher institutes admitting over 110,000 students (UAE-Education, 2018). In order to be ready for the tech-driven, 21st Century job market, it is important that college students are equipped with future skills. Trilling and Fadel (2009) emphasize, “The new world of work is demanding ever higher levels of expert thinking, and complex communicating” (p. 48). The Partnership for 21st Century Skills (2011) identified 4Cs under the Learning and Innovations Skills domain as core future skills. Although this is a U.S. based cross-curricular K-12 framework, its relevance in higher education cannot be overlooked. Quite a number of studies indicate that employers are not satisfied with the degree to which students are being prepared for their chosen careers as summarized by the British Council, UAE (2018), “UAE graduates lack technical skills (mainly STEM related) and essential skills like analytical capabilities, communication, core technology skills, critical thinking, collaboration and working in teams, and the English language (p. 11). Based on their survey, the British Council, UAE (2018) also determined a “priority” list of “future skills” for employment, “The focus on working with others, collaborating and communication across borders, and having a strong command of the English language are a direct reflection of the economic model of the UAE ... creativity was second only to a strong command of the English language” (pp. 13-14). These are a reflection of the 4Cs of the 21st Century skills. Hence it is imperative that students are empowered with these “UAE Future Skills” (ibid, p. 15).

2. Research Context

I am a PhD applicant, and this small-scale study is a part of the proposal for my doctoral studies. There is no attempt to generalize the study as it is a working paper and this limitation is acknowledged. I aim to overcome this limitation by carrying out a full-scale research on core future skills during my PhD studies. This mini-study adds to an area of educational research on 4Cs, English language learners, and integration of technology in undergraduate courses at college or university. It emphasizes on the continuity of the core skills after school education to instill lifelong learning among learners.

This mini study was carried out in a private college in Dubai, United Arab Emirates, which in nature is a cosmopolitan city. Class demographics in the college comprise students from various parts of the globe such as India, Pakistan, Bangladesh, Sri Lanka, Egypt, Lebanon, Syria, Palestine, China, Philippines, many East European countries and the UAE. All these students are non-native speakers of English. Most of these students have graduated from schools in their home countries or from school boards of their countries in the UAE.

Linguistically diverse students constitute a significant percentage of college-level population in Dubai, UAE. They study English as a means for further specialized studies and future jobs. At the academic front, students are expected to demonstrate sophisticated use of language as they progress from school to college. In order to enter college or university, “students must exhibit a minimum level of English-language proficiency based on the results of an internationally recognized exam” (Rogier, p.3). “Many public school graduates must take a one-year foundation course (after high school) to prepare them for gaining entry into state universities” (British Council, UAE, 2018, p. 12). Although most students are conversant in English, they experience difficulty in tackling the demands of academic writing at college/university. In such a situation, they study in foundation English program up to two semesters before they enroll in undergraduate courses. College Prep English is a writing intensive course at the study site, the objective of which is to improve students’ overall writing skills.

2.1 Research Question

The guiding question for this small-scale study was, “To what extent is technology facilitating in fostering the 4Cs at the College Prep English Program, and what are the effects of it”? The specific aim of this study was to understand the effect of incorporating technology in order to enhance 4Cs in an ESL classroom.

3. Review of the Literature

According to Ledward and Hirata (2011), 21st century skills are a blend of content knowledge, specific skills, expertise, and literacies necessary to succeed in work and life.

The P21 (2015) framework below represents 21st century student outcomes indicated by the rainbow and support systems indicated by the pools at the bottom. Learning and innovation skills focus on creativity, critical thinking, collaboration, and communication (ibid).

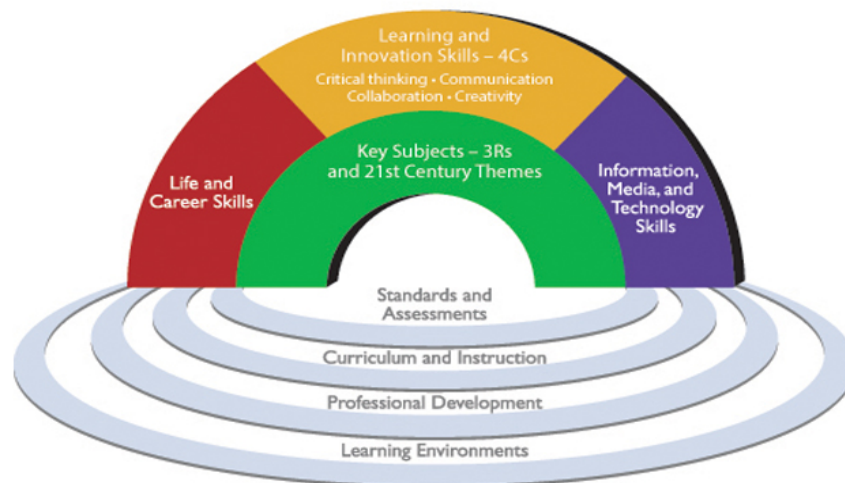


Figure 1. 21st century student outcomes and support systems designed by the Partnership for 21st Century Skills, (P21 framework definitions, 2009, p. 1.)

“Although the movement toward 21st century skills began more than a decade ago, there is no consensus on the entire set of skills students must know. Some viewpoints focus on media and technology, whereas others concentrate on entrepreneurial and collaboration skills” (Maneen, 2016, p. 35). However, Kivunja (2015) emphasizes, “The Partnership for 21st Century Skills presented the 4Cs of critical thinking and problem solving, communication, collaboration, and creativity plus innovation, as the super skills in the 21st century because they are foundational essentials for success in college, university, career, and life outside educational institutions” (p. 235). These are described as the “skills increasingly being recognized as those that separate students who are prepared for a more and more complex life and work environments in the 21st century, and those who are not” (P21, 2009, p. 3). These 4Cs, according to Saxena (2015) “help develop the qualities that students need to possess in the 21st century for success in college, careers and citizenship” (p. 1). Blogger, Gerald (2015) refers to the concept of 4Cs as the core of

teaching and learning process in 21st century education, and Kivunja (2015) asserts, “they are essential for success of our students on their graduation into the world of real work and life’ (p. 230).

“Critical thinking and problem solving are considered by many to be the new basics of 21st century learning” (Trilling & Fadel, 2009, p. 50). This takes place when learners are able to move beyond lower-order thinking and engage in much deeper and applicable thought which can be applied to the real world (Saavedra & Opfer, 2012, p. 10). Conley (2008), through his research concluded that key habits such as analysis, interpretation, precision and accuracy, problem solving, and reasoning can be as or more important than content knowledge in determining success in college courses.

Effective communication is the basis of success in all walks of life. It involves “sharing thoughts, questions, ideas and solutions” (Pascik, 2015, p. 1). Trilling & Fadel (2009) believe that learners should be able to “articulate thoughts and ideas effectively using oral, written and nonverbal communication skills, listen effectively to decipher meaning, including knowledge, values, attitudes and intentions, use communication to inform, instruct, motivate and persuade, utilize multiple media and technologies, communicate effectively in diverse environments” (p. 55).

Handsley (2011) defines collaboration skills as “the skills of teamwork, working in groups, and working cooperatively with others” (p. 1). Finally, creativity may seem like an abstract concept, but Trilling and Fadel (2009) convince us that “creativity is based on something that virtually everyone is born with: imagination” (p. 57). If situations are created for students to develop, implement and communicate their ‘imagination’ clearly to others, then their creative side is enhanced.

Added to this, to enhance the 4Cs, digital tools are available. Kramsch & Thorne, (2002) assert that use of technology provides learners with unprecedented opportunities to practice English and involve themselves in authentic environments of language use. “As a result of the persistent use of digital and mobile technologies, most students today are natural investigators, researchers and synthesizers of information” (Scott, 2015, p. 2). In this context, Cator cited in Rich (2010) says, “Technology allows for 24/7 access to information, constant social interaction, and easily created and shared digital content. In this setting, educators can leverage technology to create an

engaging and personalized environment to meet the emerging educational needs of this generation. No longer does learning have to be one-size-fits-all or confined to the classroom. The opportunities afforded by technology should be used to re-imagine 21st century education, focusing on preparing students to be learners for life” (p. 2).

21st Century Skills movement focuses on producing lifelong learners who are prepared for life and work after graduation. However, in a recent survey carried out by the British Council, UAE (2018), it was reported that UAE graduates lack “essential skills like analytical capabilities, communication, core technology skills, critical thinking, collaboration and working in teams, and the English language (p. 11). Executive Briefing presented at the Economic Forum (2017) states, “The skills gap exists across basic skills, such as creative and independent thinking, problem solving skills and soft skills” (p. 9). It suggested, “Learning should be encouraged through experiential project-based approaches and skills such as communication, teamwork, resilience, self-confidence, negotiation and self-expression should be incorporated into curricula” (ibid, p. 10).

A current gap in research is noted in regards to integration of core future skills and technology in instruction for undergraduate ESL learners at college/university. Although lot of research has been done on technology integration and ELT, very little research exists on Learning and Innovation Skills of the 21st Century, specifically in ELT at college/university level in the UAE.

A teacher-research study by Gilroy (n.d.) conducted in the classroom through a descriptive and reflective teacher journal revealed enhanced critical thinking skills in the Foundation English class through Project Based Learning (PBL). This was an informal, small-scale study, which is the only one to have been carried out at university level in the UAE recently that focused on enhancing the 4Cs.

“Educators have a civic and academic responsibility to teach students the 4Cs where utilizing technology provides a logical, efficient means to better prepare learners for global citizenry” (Levin-Goldberg, 2012, p. 63). Trilling and Fadel (2009) also believe that every nation can contribute to a global pool of expertise on how best to implement twenty-first century learning. Knowledge and Human Development Authority (KHDA), Dubai is seeking to develop evaluation and self-education systems to promote 21st century skills, and that can be applied to all curricula to make education more flexible, affordable, and efficient (UAE-Education, 2018).

4. Method

The participants comprised teacher-researcher and students of the College Prep English Program. The subjects of the study were 28 students studying at a private college in Dubai, UAE. There were 19 male and 9 female students distributed over two sections of the College Prep English course in the Summer Semester, 2018. Their age ranged between 17 to 20 years. The two sections comprised predominantly Arab students, few others from the subcontinent, China and east European countries. A letter of consent was read, and signed by the students as well as their parents, allowing the researcher to use their answer scripts/projects for analysis. It should also be mentioned here that all the students agreed to be subjects in this study. The role of the researcher in this study was that of participant, observer and analyzer.

Mixed-method approach was used to collect the data in three ways: classroom observations, grades of previous written assignment and final essay presentations of the students and post-activity questionnaire. The multiple sources of data allowed for triangulation to support the validity of the study. If themes are established based on converging several sources of data or perspectives from participants, then this process can be claimed as adding to the validity of the study|| (Creswell, 2014, p. 201).

Mackey and Gass (2005) discussed the advantage of observation in research, “Observations are useful in that they provide the researcher with the opportunity to collect large amount of rich data on the participants behavior and actions within a particular context” (p. 175-176). Classroom observations were carried out during these four weeks, documenting different activities that students worked on in the researcher’s journal. Kruger (2003) approves that ‘quantitative methods allow us to summarise [vast] sources of information and facilitate comparisons across categories and over time’ (pp. 18-19). Students’ final project was assessed to make comparisons between the two sections of the College Prep English Class, Summer 2018. The Foundation English students worked in pairs and groups on a two-tier assignment: writing and presenting an essay. Appropriate rubrics were used to assess student performance. Gay, Mills & Airasian (2006) define questionnaire as a written collection of self-report questions to be answered by a

selected group of research participants. Post-activity questionnaire was distributed to collect student feedback on this activity.

5. Results and Discussion

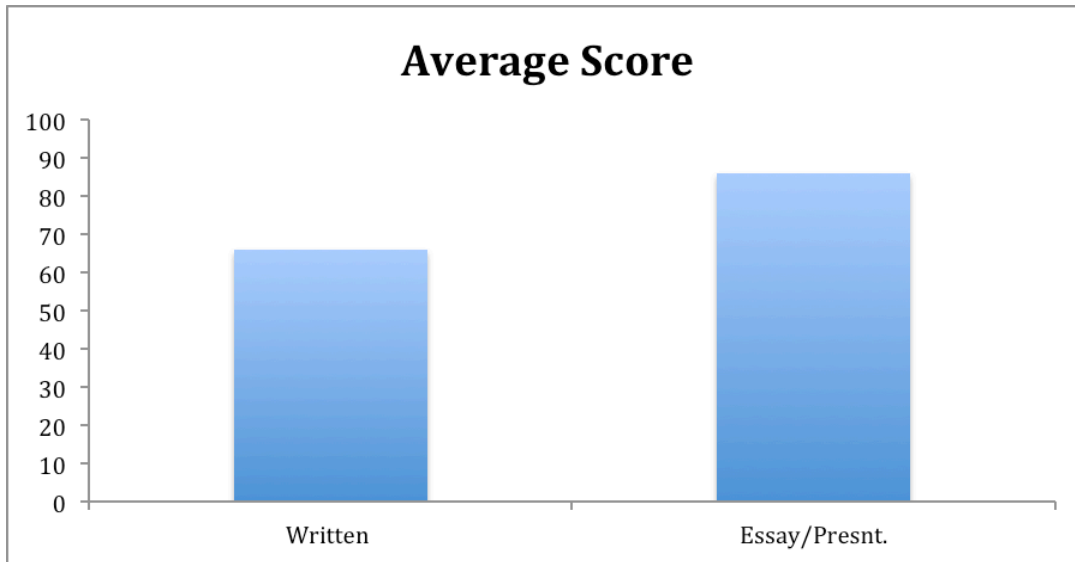
For the final assignment, students of the College Prep English had to complete a two-tiered activity. The first part required them to write an essay, and the second part was its presentation to their class. They were given different essay modes to choose from and they had to work in pairs or groups on a relevant topic and make a short multi-media presentation in any format using PowerPoint with Emaze, Prezi or SlideShare. This activity was done over a period of four weeks. It was an opportunity for students to innovatively harness their strength of using technology. In previous semesters, they had always worked on writing assignments in their English class. It took a long time to write essays and the students found it monotonous. Their first assignment in the semester was also a written one. To fulfill the requirements of the second assignment, students had to demonstrate understanding of a number of language and tech components. They had to use the required 5-paragraph essay structure with appropriate transition signals, and focus on logical sequencing of ideas, grammar and accuracy, and unity and cohesion. They also had to outline all these in a detailed presentation.

During class time, students in their groups discussed their projects as endorsed by Slavin, (2011) group interaction provides students chances to exchange ideas, take responsibilities, and become critical thinkers. Observations were conducted during regular college classes and were recorded in the researcher's journal. Stakes (2010) describes the researcher as an instrument who observes action and contexts while using his or her own personal experience in making interpretations. During these classroom observations the teacher-researcher observed and interacted with the participants. Communication and collaboration skills were observed: students communicated with each other mostly using English to work together; they brainstormed and created plans to work on the assignment together; they listened to new ideas, argued on some, rejected some and accepted others and then reworked on their plans; they developed research skills and worked together on writing their essays and on creating presentations. Some students demonstrated leadership skills in their small groups. They used dictionary and other apps and the web on their smartphones and laptops to work on their

presentations, not just in the classroom, but outside as well. Qualitative method according to Merriam (2009) is required to construct meaning from participant perceptions and experiences.

Throughout these four weeks, students were given guidance in Internet research and reading material to help them work collaboratively. Aoki (1999) believes that learners need a teacher for a variety of reasons even though other resources are accessible at any point of time. They discussed their essays with the teacher-researcher and they were given tips on how to make good presentations. Students today need to prepare for becoming members of a global society in which technology and media are valuable resources (Smaldino, Lowther, & Russell, 2012, p. 21). Students made good presentations using multi-media and technology. They used jargon and their essay-specific vocabulary, which they had compiled during group work. They even made efforts to memorize certain parts of their presentations to 'attain perfection'. They also found writing essay on the computer 'easier' than writing on paper. It gave them the freedom to rework on sentences and paragraphs, while learning to spell correctly and understand the organization structure more clearly.

Feedback given was mostly in relation to rephrasing certain points and including specific examples to substantiate their arguments. This resulted in strengthening of collaboration and self-reflection. This task fostered student autonomy and making them take charge their own learning as aptly described by Hummell (2016) "students who are allowed to explore, empathize, question, hypothesize, conceptualize, experiment, and evaluate throughout their own learning become productive community members. Forming an opinion and being able to rationally and reasonably defend one's opinions are skills that are keys to being successful" (p. 5). Some students reflected that although they were a little apprehensive about the presentation initially, they felt their 'presentation skills' had improved. It made them to be more 'careful' with their presentations. Rubrics were used to grade students' essays and presentations. Outcome of this activity was compared with the outcome of the previous assignment that students had done in the first half of the semester. Comparison of results of both the assignments showed that there was marked improvement in student performance when they were given the freedom to use technology in the ESL classroom.



Comparison of results of assignments 1 and 2

The post-presentation questionnaire revealed that students not only enjoyed working with each other, but also felt more motivated to write. They reflected that this way of learning English writing was more interesting and they were 'proud' to present original work that they had done after a lot of research. Although most of them felt that their presentations could have been better, they felt satisfied with the outcome.

5. Conclusion

This mini-study shows that it is possible to engage learners in language production tasks while harnessing their technology skills to help them develop core future skills. The study engaged students in using a number of skills and digital tools, which resulted in, enhanced literacy habits,

learner autonomy, communication skills and collective goals. Focus on 4Cs broke the monotony and made learning more flexible with increased motivation among learners. Further research will focus on enhancing future skills in EAP undergraduates through problem-based learning and project-based learning. 21st Century pedagogy will also be investigated as emphasized by Kivunja (2014), “Education providers at all levels, but particularly in higher education, should follow the lead of P21 and join the 21st century education movement so as to help all students become a well prepared citizenry and workforce that will succeed in the Knowledge Economy driven by critical thinking, communication, collaboration and creativity, and fueled by digital technology” (p. 46).

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Biography

Nikeeta Barrow earned Masters in TESOL from Middlesex University, UK and in English Literature from India. She has been teaching English Language in the United Arab Emirates for more than 16 years mainly to students who study at secondary and tertiary levels. In her current role as English Faculty with the American College of Dubai, she teaches Foundation English and credit courses in English Composition, Public Speaking and Business Communication. Her passion for teaching English is deep-rooted and she now wants to pursue a doctoral degree in TESOL to realize her goal of excelling in English Language Teaching and career success.

4CS IN THE ESL CLASSROOM: ENHANCING LEARNING AND INNOVATIONS SKILLS THROUGH TECHNOLOGY

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ABSTRACT

At the beginning of XX century some Brazilian cities tried to renovate their architecture by emulating a Parisian atmosphere and that included the painting decoration for public buildings. Rodolpho Amoêdo was one of the famous Brazilian artists of that time commissioned to decorate several public buildings. However now, around 100 years later, the institutions that houses these paintings have a lack of information about them and some of these paintings are suffering because of bad preservation. This situation might be explaining in part by the political and economic crises Brazil have been facing since 2015. This paper will highlight this connection.

Keywords: Rodolpho Amoêdo, Art history, Decorative painting, Artistic patrimony

1. Introduction

This is a study about the actual situation of the decorative work the Brazilian painter Rodolpho Amoêdo has done for some public buildings on several Brazilian states. Analyzing the conservation state of these paintings, historical documents about them and the posture of the institutions where we find them we can realize a connection with Brazilian politics: Some paintings need restoration and some need more studies about them; Brazil faces a several political crises with strong economic effects and the authorities doesn't act as if culture is a relevant matter.

2. Biography of Rodolpho Amoêdo

Rodolpho Amoêdo (see figure 1) was born in Rio de Janeiro in 1857. In 1874 he entered the Imperial Academy of Fine Arts. Conquered in 1878 a prize to complete his studies in Paris. There he studied at the Julian Academy and the École des Beaux-Arts where he took classes with Alexandre Cabanel, Paul Baudry and Puvis de Chavannes. He participated in the Paris Salon of 1882, 1883 and 1884.



Figure 1: Rodolpho Amoêdo 1921, self-portrait, watercolor and tempera, 58 x 43 cm, Museu Nacional de Belas Artes, Rio de Janeiro – RJ, Brazil

In 1888, when returning to Brazil was named honorary professor of Painting at the Brazilian Imperial Academy of Fine Arts and by 1934 was retired at the same institution then called Brazilian National Academy of Fine Arts.

The artist died in Rio de Janeiro on May 31, 1941. In 1942 his widow Adelaide Amoêdo donates part of his work to the Academy Museum and receives in return a pension for life from the federal government.

Rodolpho Amoêdo played an important role in Brazilian art in the nineteenth and twentieth centuries both as an artist and as a professor of several generations of famous artists at the

teaching institution of greater relevance in the national scene in that period, located in the city of Rio de Janeiro, then capital of the Brazilian Republic.

3. Decorative works

As a definition for the concept of Decorative Art applicable to the works that we study, we consider a work of art is decorative when functionally decorates certain environment in harmony with its architecture and its theme relates to the functionality of the building that houses it. This thematic relationship is clear to the public, for example, when Rodolpho Amoêdo paints justice at the hall of the Supreme Court and presented important moments in the history of the city of Rio de Janeiro at the hall of the city councilmen.

This concept for decorative art was exposed in the academic art history field since the mid-nineteenth century. The harmony with architecture and the choice of a theme related to the functionality of the environment were the major concerns of the artist who proposed to perform a decorative work. Decorative art played an important role in Brazilian art in the early twentieth century when decorative paintings in public buildings exposed the works of artists who in many cases were hired by politicians or authorities for being renowned and in many cases professors of the National Academy as Elyseu Visconti, Henrique Bernardelli and Rodolpho Amoêdo himself.

From the 1920s, with all the peculiarities of Brazilian modernism's self-assertion, the term "academic", which could be applied to all the artists we have just listed, began to be used by avant-garde artists with a pejorative stamp. Even more ignored was the decorative production of these artists since they generally applied the precepts established by the French academy of the nineteenth century, where the Brazilian artists who produced these paintings had studied. Only as we approach the transition from the XX to the XXI century these paintings received renewed attention like the one we are now providing.

We will analyze the decorative art of Rodolpho Amoêdo by addressing two main problems: (1) the lack of attention paid by the institutions that houses them with respect to their historical data and (2) physical deterioration, a kind of problem we consider even more serious than the first. To exemplify the first problem we will use the two panels for the Brazilian National Library. For the second problem we will use the images that adorn the gallery of the Itamaraty Palace, the Brazilian Ministry of Foreign Affairs.

3.1 At the National Library

Approaching the two Amoêdo's paintings for the National Library we face a very complicated situation. These were placed at the Library Main Reading Room (see figure 2), on the third floor of the building. This was the reading space for visitors, but over time this became the institution's Room of Rare Books. This happened, according to the institution, 'due to the increase in the collection of the building' that started to use this space, previously designed for public use of books consultation, now as a 'Safe Room', so named by the institution itself. The room now has its interior surrounded by trellises (see figure 3) that hide of the public the walls and consequently the paintings of Amoêdo and Modesto Brocos, another artist who also painted two other panels for the room. Only the institution's staff and people with special permissions can access the murals. In practice we have two large paintings made by an important artist that are hidden from the public, locked in a space that we can call a closet and the institution has no plans of changing this situation. Clearly the responsible for the National Library does not understand the value of these works of art.



Figure 2: Main reading room of the National Library, Rio de Janeiro – RJ, Brazil, 1911, National Library files.



Figure 3: Room of Rare Books. Picture available at <<http://www.bn.brvisiteespacosala-obras-raras>>. Accessed in: August 17, 2018.

In 1909, a year before the inauguration of the building, panels and statues were commissioned by director Manoel Cícero Peregrino da Silva to decorate some of the library's environments. In 1910, the building (see figure 4) was inaugurated in an eclectic style, combining mainly neoclassical and Art Nouveau elements.



Figure 4: National Library, Rio de Janeiro – RJ, Brazil, 1909. National Library files.

Regarding the commission cited, made by director Manoel Cícero Peregrino da Silva, we can read in the annals of the Library volume 33 of 1911 the director words:

“These decorations are painted on canvas that was glued to the wall. I have chosen the subjects that seemed to me appropriate and to artists of the most competent I entrusted their interpretation.” (Annaes da Bibliotheca, 1911, page 389)

From this statement some important information can be apprehended: the technique used and the considerations made on the themes and on the artists. The technique used to fix the painting to the wall was marouflage, when the canvas is fixed instead of hanging at the wall on a frame. It makes sense since decorative art is conceived for a specific environment. On the themes, Peregrino da Silva says he chose those what “seemed adequate.” When expressing himself on the designation of the painters to develop these themes and to carry out the works of art, we find the most interesting words of Peregrino da Silva: “to artists of the most competent I entrusted their interpretation.” We realize that these artists were given the task of producing the works related to these subjects, but the interpretation of these would be carried out according to the painters’ own options because they are “artists of the most competent”.

Let us now pay specific attention to the works "The Memory" (see figure 5) and "The Reflection" (see figure 6) of Rodolpho Amoêdo. As we enter the room the "Memory" is on the wall in front of us and the "Reflection" on the wall to our left. The two paintings contain very similar characteristics. They are both women who appear to be in a mature youth, something close to their thirties, and the figures occupy about sixty percent of the distance between the base and the top of the canvas. The two caucasian ones with robes that immediately locate them in classic antiquity in landscapes that emulate the Mediterranean coast.



Figures 5 and 6: Rodolpho Amoêdo, Memory (on the left), Reflection (on the right), oil on canvas, 344 x 104 cm each.

When we look at the two panels we can see in each of their horizontal spaces narrowly the whole body of the protagonists, no arm, hand or foot hidden by a branch, stone or the body itself.

Something recurring in the work of Amoêdo that valued much the classes of alive model in the formation of the artist. The time of the day seems to be the same as the sky has the same orange twilight. It would be the dawn or dusk of the day. This illumination contributes to a palette of colors that would not call undue attention in an environment of concentration that is a reading room.

3.2 At the Itamaraty Palace:

This was the first decorative work done by Rodolpho Amoêdo in 1906. It is the decoration of the gallery (see figure 7) that gives access to the second floor of the Itamaraty palace, built in the center of the city of Rio de Janeiro in the 1850s as a private residence of the Itamaraty family, and which at the end of that century became the headquarters of the Ministry of Foreign Affairs. The decoration theme addresses the history of Brazil by presenting in different parts dates of historical value for the nation from colonial times to the then recent years of the Republic. His aesthetic, on the other hand, is not related to the theme but to a decorative style that goes back to ancient Rome and which for centuries was used from the Renaissance to the XX century, elaborated and academized by Europe and later also by the American academies of art. We talk here of the Amoêdo's choice of the grotesque. The gallery is located under the glass and metal dome of the palace and indirectly receives natural light. The gallery was the place where staff and guests passed by to the various rooms of the building. Since then, to the present, the building has held government functions.



Figure 7: Rodolpho Amoêdo, panels on a gallery at the Itamaraty Palace, Rio de Janeiro – RJ, Brazil.

At the beginning of the twentieth century, in order to change the character of the building from a residential to a public building, Baron of Rio Branco, occupying the post of chancellor, acted to improve the palace for its new function. One of his actions in this sense was the commissioning of the decoration of various environments of the building, including this gallery.

There are twelve panels, three on each wall, but all of them show great harmony in the form of a single painting. The painting simulates reliefs in stucco. Highlighted in each panel are the dates chosen by the Baron of Rio Branco written in Roman numerals. The clear shade of the painting confers a discreet and elegant character to the environment and the work of the artist. Of all the Amoedo's decorative works the one in the Palace of the Itamaraty is the one in worse state of conservation. There are four walls decorated by the painter, and in one of them the decoration is largely destroyed (see figure 8). According to diplomat and researcher Guilherme Conduru the deterioration occurred "due to infiltrations through the roof".



Figure 8: Rodolpho Amoêdo, detail of a panel on a gallery at the Itamaraty Palace, Rio de Janeiro – RJ, Brazil.

4. Conclusion

The public buildings built in Rio de Janeiro and some other Brazilian state capitals at the beginning of the XX century included, as part of their architectural designs spaces reserved for decorative paintings in the shape of French public buildings and their 19th century decorations. Here we examined the specific cases of Amoêdo's paintings at the National Library and at the Itamaraty Palace both owned by the federal government and both at the city of Rio de Janeiro. But another examples of public buildings that houses Rodolpho Amoêdo decorative paintings at the same problematic situation are: the City Council (the Rio de Janeiro municipal government), the former Supreme Court hall (the Brazilian federal government), the Municipal Theatre (the Rio de Janeiro state government), the Mariano Procópio museum (the Juiz de Fora, municipal government), the Paulista Museum (the São Paulo state government) and the José de Alencar Theatre (the Ceará state government).

Concluding our work we deal with the connection of the public power that manages the institutions where the paintings are and the state of care of these, both in the conservation and in the preservation of information about them.

All the buildings we mentioned function directly or indirectly as museums. The Pedro Ernesto palace for example functions as a city council for the city of Rio de Janeiro, but receives daily tourists so that they can see the various works of art and the architecture of the building. The Municipal Theater and the José de Alencar Theater as well function as theaters but also receive daily tourists so that they can visit the dependencies of the buildings and the works of art found in them. At the Itamaraty Palace the Amoêdo's paintings are in the part of the building that is called Historical Museum.

But all these cases, and the other institutions that we mentioned, suffer from problems with the physical preservation of the painting or the preservation of data about them. Why does it happen? We will state what we perceive: This is not because of the lack of interest of the professionals who work there, but because the difficult working conditions they have and the lack of incentive e interest of the different spheres of government that manage these institutions from above. All these buildings are public, managed either by the federal government, or the state government or the municipal government. The servers we met work with seriousness and deep interest, but without material and financial resources. Brazil is currently experiencing a political and economic crisis in all spheres of government. The last elected president was impeached, unemployment reaches 13% of the population and the state of Rio de Janeiro, for example, has not been paying the salary of its current employees. The incentive to research in recent years has declined drastically. High level master's or Ph.D. students from public universities used to receive about \$ 500 a month to keep on researching without a need of a secondary occupation, but the number of scholarships has been cut each year. When the public administration is in a financial bankruptcy, art is one of the sectors that suffer the most cuts of funds.

4.1 Federal government

Lula, the Brazilian president from 2002 to 2010 is in jail for passive corruption and money laundering. Dilma Rousseff, his successor, was impeached by “delaying the transfer of funds to

public and private banks with the intention of alleviating the fiscal situation of the government in a given period". Michel Temer, her successor has 3% approval of the Brazilian population and was recorded dealing about bribes with a businessman at his official residence. In 2017 the federal government has cut 43% of Culture Ministry's budget, so currently 0.012% of the Brazilian government's budget is destined for culture.

4.2 Government of Rio de Janeiro

Sérgio Cabral, governor of the state of Rio de Janeiro from 2007 to 2014 is arrested for passive corruption, money laundering and evasion of foreign exchange. Only one of the charges is that he would have diverted R\$ 224 million reais (US\$ 57 million dollars) from the government. This level of corruption has left the state at a calamitous level. Servers were left without payment or had late payments.

The current governor of Rio de Janeiro is the former deputy governor of Sérgio Cabral. Regarding the current state government, we will point out a case in which we visualize a possible relationship with the Amoêdo panels. It is regrettable the behavior of the current governor of the state of Rio de Janeiro, Luiz Fernando Pezão, facing decorative art and public institutions. It is because of the action taken by him in order to reduce the crisis that hurts the state. The politician seems to believe that the reason for the crisis is not the corruption of his political party and others parties. An article (See figure 9) of the journalist Ancelmo Gois explains:

... The painting "The death of Estacio de Sá", by the painter Antônio Parreiras (1860-1937), was removed on Friday morning from Pezão's office and taken to the Guanabara Palace's Noble Hall. The governor had long been convinced that the picture was unlucky. In fact, he, shortly after getting rid of the canvas, said he had obtained funds to pay the salary of the functionalism for that month. "Now, winds of change will come," says Pezão (GOIS, 2015)



Figure 9: The death of Estácio de Sá by Antônio Parreiras been removed from governor office. Available in: <<http://blogs.oglobo.globo.com/ancelmo/post/supersticao-de-pezao.html?loginPiano=true>>. Accessed in August 17, 2018.

It does not seem to be the case that we may expect some practical help from current rulers to end up corruption or value art patrimony, but we believe that the academic community and the public employees who works with culture must continue their efforts in this direction so that we can increasingly elucidate a significant part of the history of Brazilian art. The political speech that art is not a priority when we face problems regarding health or criminality doesn't see the way education and culture might straight the path of the young ones now involved with crime. We don't have the expertise or space enough to talk about all politicians' faults in every area. This paper is a way to point out a few examples of their hypocrisy, so we might try to change our reality.

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USING BUDDHIST WAY FOR SELF-HEALING IN DISABLED STROKE PERSONS

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ABSTRACT

This hermeneutic phenomenological study aimed to explain the experiences of using Buddhist way as a healing method by Disabled Persons with Stroke. Fifteen informants were purposively selected from among patients who had been diagnosed with Stroke and had experience of using Buddhist way as a healing method. Data were collected using in-depth interviews with an interview guide that had been developed by the researcher between July 2013 and August 2014. The van Manen's hermeneutic phenomenological method was used to analyze the data. The findings indicated that the meaning of 'using Buddhist way as a healing method' as perceived by the informants, could be classified into 4 themes. The four themes identified in the study were: 1) Buddhist way as a spiritual well being, 2) Buddhist way as energy that helps improve immunity and repair disability of disease, 3) Buddhist way as a balancing agent of the body and mind, and 4) Buddhist way as a method to develop the wisdom to understand things as they really are. There were two types of Buddhist way used by the informants; concentration Buddhist way and energy transferring. The informants saw the perceived effects of using Buddhist way as consisting of a physical and mentalpsychospiritual effects. The physical effects consisted of 1) recovery from stroke and disability, and 2) relief of physical suffering, and strengthening of muscles promotion. The mental-psychospiritual effects consisted of 1) the ability to live with disability from stroke, 2) using a new lifestyle for better, 3) acceptance of disability, a thing...results from karma (past life), 4) spiritual well-being, and 5) good opportunity for a replacement karma and making merit. This study provides a deeper

understanding of the experience of using Buddhist way as a healing method by disabled stroke persons. The knowledge gained from this study could be beneficial in guiding nurses for giving advice to other people who are interested in practicing Buddhist way for their own benefit.

Keywords: disabled persons, stroke, Buddhist way, self-healing

FISCAL CONSERVATISM DETRIMENTAL TO HUMAN DEVELOPMENT

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ABSTRACT

Dominance of fiscal conservatism is evident all over the World – relatively smaller presence of government in aggregate level of activity (and, therefore, greater reliance on free market) is considered to be desirable. The literature on optimum government size as proportion of GDP essentially argues that the growth rate of national income initially rises with increase in the government expenditure to GDP ratio and then it starts coming down after an optimum point. Higher growth rate, in turn, is expected to ensure human development. However, the 'trickle down' hypothesis has failed the empirical test globally – inequality is on the rise everywhere. The IMF and UNDP data for 165 countries around the globe suggests that the human development indicators related to health, education and income distribution have no correlation with the growth rate of different economies. The same data, interestingly, shows a very (statistically) significant positive relation between human development indicators and the size of the government. Regression analysis after controlling for some continent specific characteristics (by dummy variables) makes the prima-facie results stronger with higher values of t -statistics and R^2 . Despite the country-specific differences in composition of government expenditures and other differences and in spite of implementation of different models of development in various countries, one single variable (i.e. aggregate government expenditure to GDP ratio) alone can explain more

than 65% of the country to country variation in human development indicators like life expectancy at birth, infant mortality rate, literacy rate, income distribution and so on. Countries with better human development indicators are generally the countries with larger presence of government in total level of activity. A large section of the world population has remained vulnerable and their dependence on the public-sector is also undeniable. As opposed to the received wisdom of so called mainstream macroeconomics, on the basis of available empirical evidence, this paper tries to argue that smaller government size is detrimental to human development. Larger government intervention may not be sufficient but a necessary condition for betterment of average standard of life in a country.

Keywords: C1, E6, Ho, Io.

Keywords: Data Analysis, Government Expenditure, Human Development, Fiscal Policy

VIEWS OF BLINDNESS IN GRECO-ROMAN MYTH

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ABSTRACT

Blindness in ancient Greece, as Françoise Laetoublon puts it, was “both a disease and an advantage” (158). Whether blind from birth or blinded from punishment, one who had ‘no’ eyes often held “respected” positions (158). We ought to remember that the greatest bard of all—Homer—was himself blind, and so too were some of his honored—if not ironically named characters—or ‘See-ers,’ such as Tiresias. In one sense, the ‘blind,’ in Greek culture and myth, possess the greatest kind of vision, the ability to comprehend mysteries, decode cryptic messages, or to predict the future. Because ‘seeing’ is fraught with metaphoric variables, a closer look at blind characters in Greek myth is necessary to make ‘sense’ of what it exactly means to be ‘blind,’ and how these definitions may reveal cultural attitudes and perceptions about the nature of blindness. Questions we may consider at the outset are the following: Should vision be defined always and merely as optical perception? To what extent can the blind ‘see’ by way of mental comprehension or Promethean foresight? In Greek culture and myth, stipulative answers can be formed by investigating how someone came to be blind, (for few characters are ever born blind). Usually, blindness was a result of punishment, of which there were administered two kinds, which can be called ‘Cursed-Blindness’ and ‘Blessed-Blindness.’ This presentation will explicate both while synthesizing their repercussions for both ancient and modern society.

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DOSTOEVSKY'S NEAR-DEATH EXPERIENCE AS A NATIONAL IDEOLOGY TEMPLATE

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ABSTRACT

This article argues that Dostoevsky's traumatic personal "near-death" experience was the main factor behind formulating the writer's unique messianic ideology for the Russian nation. His ordeal was more than a trigger for a spiritual rebirth; the trial Dostoevsky endured became a template for a broad vision he projected onto his homeland to interpret its past and to envisage its future. His vision left a marked cultural impact on Russia's self-perception. Psychohistorical in approach, the article analyzes an intricate inner process in which Dostoevsky transformed his private trauma into an ideology, which to this day scores of his compatriots perceive as prophecy.

Keywords: Dostoevsky, near-death experience, post-trauma, national identity, ideology formation

Contrary to his later status as a pillar of the Russian ultra-conservative, nationalist thought, in his youth Fedor Dostoevsky belonged to the “progressive circles.” The aspiring writer joined a closely-knit group of young intellectuals, who would meet at the home of their leader, Mikhail Petrashevsky, a utopian socialist. Members of the “Petrashevsky Circle” read Henri de Saint-Simon, Charles Fourier, and Robert Owen—all banned in Nicholas I’s Russia — and gathered on Friday evenings to eat, drink, and reaffirm their distaste for political and religious oppression. The lamentable state of Russia’s domestic affairs they juxtaposed to a vision of a beautiful future of equality and justice. Years later, Dostoevsky remembered how easily they assimilated the idea that socialism was a modern spiritual path and an improved version of the outmoded Christianity. Their involvement had to more to do with utopian dreaming than with a genuine political action (Dostoevsky, 1873: 153-154); none of them were radicals-by-the-deed. Nonetheless, on April 23, 1849, thirty-five members of the Petrashevsky Circle were arrested and charged with subversion.

They spent months of incarceration in St. Petersburg’s infamous Peter and Paul fortress, designated for dangerous political prisoners. At the trial, Dostoevsky, together with others, was convicted of conspiracy and “abusive remarks about the Orthodox Church and Government.” On December 22, 1849, they were taken to the Semenovkii parade-ground to hear their verdict: immediate execution by firing squad. A few hours later Dostoevsky wrote to his brother: “we were told to kiss the Cross, our swords were broken over our heads.... and no more than a minute was left for me to live” (Dostoevsky, Farewell Letter).

Suddenly, a courier galloped to the execution square. A messenger handed the officer-in-charge a dispatch from the Winter Palace. In line with a premediated arrangement, Nicholas I

had subjected the condemned men to the dreadful ritual of capital punishment and then commuted their death sentence to Siberian hard labor.

The near-death experience was devastating. One of the convicted went mad and the others had to find a way to live with the deep trauma, the inner torment, “the horrible, immeasurably terrifying minutes of waiting for death” (Dostoevsky, 1873: 157). Dostoevsky also sought to construct a comprehensive account of the last-minute survival. Intellectually and spiritually not sufficient as an episode of amazing luck, it required a reflective elucidation as to *the reason why* it happened – quite in line with what Viktor Frankl and other psychologists have known about the nature of trauma: constructing a meaningful narrative about a traumatic event structuralizes the incoherent, painful ordeal, diminishes inner chaos, and thus serves as an uniquely beneficent coping mechanism, for “suffering is produced and alleviated primarily by the meaning people attach to their experiences.” (Crossley, 2000: 533, 541).¹ The narrative had to render Dostoevsky’s suffering worthwhile and uniquely fitting his near-death experience, if it were to be transformative and fulfilling.

The future, too, had to contribute to a meaningful life story. Dostoevsky already knew the setting for the next chapter: four years of hard labor and then obligatory military service as private in a Siberian regiment. Not yet sure what the plot would be, he articulated the primary theme of his overall narrative—a struggle between the material and the spiritual. “I have already gone through so much in life that now hardly anything can frighten me,” he wrote to his brother; “life in prison has already sufficiently killed in me the demands of the flesh which were not wholly

¹ “First-person narratives are meaning-making devices that can be used as powerful tools to direct developmental changes” (Jansen and Haavind, 2001: 68). Among numerous works on the subject, see, for example, Smyth et al., 2001: 161-172.

pure . . . Now privations are nothing to me . . . I am not down-hearted . . . hope has not deserted me. . . . There has never yet been working in me such a healthy abundance of spiritual life as now” (Dostoevsky, Farewell Letter).

Scholars are not of one mind about the famous conversion of Dostoevsky from a subversive to a traditionalist thinker and – for numerous conservatives in Russia until today – a prophet. While most researchers, including Jamefors P. Scanlan, who focuses specifically on Dostoevsky’s ideas, believe that the transition began to take place during his penal servitude in Siberia (Scanlan, 2002; see also Walsh, 2013: 25), there have been voices of dissent. In her analysis of the “fundamental mental paradigm shift” in Dostoevsky, Robin Feuer Miller shows that it had occurred while he still was in St. Petersburg, following the mock execution (Miller, 2007: 5-7). Indeed, having not yet repudiated his former convictions, Dostoevsky seemed to have already renounced his identity of a rebel, referring to Nicholas I as “His Imperial Majesty.” Hours after the existential ordeal, Dostoevsky engaged in self-evaluation and penitence: “When I look back at the past and think how much time has been wasted in vain . . . lost in delusions, in errors, in idleness, in ignorance of how to live . . . my heart bleeds. . . . Now, I am being reborn into a new form. . . . I shall be reborn. . .” (Dostoevsky, Farewell Letter).

His journey of rebirth began two days later when, his hands and feet in irons, Dostoevsky was on his way across snow-covered Russia to Siberia. He was a convicted criminal, yet determined to reach atonement and to preserve his “spirit and heart in purity,” as he had sworn to his brother. Miller ventures that it was not God but the wholesome and pure Russian people who were on his mind at that point (Miller, 2007: 6), but the spiritual blueprint to guide him along

the course of righteousness Dostoevsky did find in the Gospels, the only book prisoners were permitted to keep.²

Years later, Dostoevsky remembered his conversion as a long journey from the scaffold, where he and other members of the Petrashevsky Circle listened to their death “sentence without the slightest repentance.” Far from denying their convictions, they had felt like martyrs dying for a holy cause (Dostoevsky, 1873: 156-57). Suddenly, it was rendered less lofty by the royal decision to refuse their sacrifice. Nicholas I had no intention of executing the convicted, wishing only to humiliate and to frighten them extremely – something Dostoevsky obviously did not know. For him, the tsar’s grant of life was a miracle. The miraculous revival from the near death caused him to retreat to his essence, to reconnect to his past, his childhood and the deeply integrated Christian values of his family.

The religious principles Dostoevsky had been ingrained deeply indeed, even though prior to his imprisonment he had neglected Christianity. He significantly differed from many of his peers in the educated strata of the early 19th century, who were raised primarily with the values of the French Enlightenment. For them, Russian Orthodoxy was a tribute to the national tradition, at best. Dostoevsky, however, was brought up in a truly observant family and received religious education. “His upbringing “immersed him in the spiritual and cultural atmosphere of Old Russian piety” (Frank, 2009: 23, and Scanlan, 2002: 24-25). Religion in general and the Orthodoxy in particular were for him a constant point of ethical reference (Frank, 2009: 23, and Scanlan, 2002: 16-17).

² Scanlan argues that Dostoevsky never really “disbelieved” or rejected faith. Facing what he and other condemned thought “to be imminent death, he reportedly cried out: ‘We shall be with Christ!’” (Scanlan, 2002: 17).

While his name “has become so inalterably associated with that of St. Petersburg,” his birthplace and spiritual home was Moscow, the heart of Russian popular religious tradition. (Frank, 2009: 24-25). It was also the birthplace of the late 15th-early 16th century core state myth of “Moscow – the Third Rome.” A pivotal officially-sanctioned narrative depicted Moscow as the spiritual heir of both Rome and Constantinople which had fallen to the infidels due to their citizens’ numerous transgressions. The new center of the Orthodox world, Moscow was destined to turn into the capital of the entire Christendom, and under its tsar, the guardian of the only true faith, lead the entire Christian world to final redemption (Duncan, 2000: 11).

The tsars’ claim to power over Russia and Russia’s claim for imperial status both were based on adherence to the religious Orthodoxy and its church’s global mission. In the 18th century Peter the Great sidelined this tradition to a secular Westernized vision, in which the tsar was an absolutist ruler of a mighty European empire, proud of its territorial size and military victories (Tolz, 2001: 24). Still, for many Russians, their sovereign was God’s messiah, in line with the old state myth, which has become central to the popular ethos (Hoskings, 1997: 39, 230, and Tolz, 2001: 24, 40-42).

Moscow was also the capital of the 19th-century Slavophile movement, the conservative nationalist reaction to the European Enlightenment (Hosking, 1997: 272). The newly-emerged Russian intelligentsia was keenly aware of its disempowering isolation from both the official spheres and the rest of the nation, especially the overwhelming peasant multitude. Self-conscious as a tiny minority with an undefined social role, the intellectual elite owed a great deal to the European Romantic movement, perhaps the most influential intellectual current at the time. The Romanticism mandated that one’s destiny was inseparably linked to that of a larger “organism,” to which he belonged –his homeland, the nation-state; with its “historical purpose”

he had to harmonize his own life journey. For the Russian intellectuals, the effort to formulate a national narrative thus entailed a dominant personal agenda—to attain the perpetually craved for *raison d'être* as part of the disquiet and anxiety-ridden process of identity development (Ibid, 39).

Russian identity developed always in relation to the “other”—be it East or West; be it for or against. Unlike their liberal and socialist rivals, the so-called Westernizers, who argued that Russia should overcome its backwardness by following the European sociopolitical development, the Slavophiles claimed that Russia’s unique culture rendered it superior to that of the West. In their eyes, it was plagued by rationalism, spiritual poverty, selfishness, and class antagonisms. Russia, therefore, must return to its pre-Petrine traditional roots and thus attain harmonious relations among the common people, the tsar, and the church (Ibid., 272-273; Pipes, 2005: 109). The Slavophiles resurrected the messianic myth of “Moscow - the Third Rome,” which reemerged as part of Russia’s intellectual discourse.

For Dostoevsky, the Russian popular tradition and the European intellectual fashions of the day paradoxically turned out to be a perfect match. The German Romantics’ longing for supreme ideals resonated with Russia’s traditional messianic myth. The commitment of their romantic colleagues in France to alleviate social ills coincided with the Russian Orthodoxy’s claim to compassion for the unfortunate. The essential values of Romanticism thus appeared to be rephrasing in modern terms the very sentiments that had stirred Dostoevsky profoundly as a young man (Frank, 2009: 54). He has been exposed to the most prominent 19th-century French writers at home, and at the Military Academy, where he studied on his father’s insistence, professors deepened his knowledge of the contemporary French fiction and literally indoctrinated him with Schelling poetry, along with an array of German romantic doctrines

(Ibid., 35, 51). Importantly, he absorbed the "Romantic proclivity for casting his personal problems into cosmic terms" (Ibid., 56).

The Romantics emphasized one's connection to grassroots heritage, if he were to share his nation's identity and fate. Under their influence, Dostoevsky "set off for prison in Siberia with the expressed intention of discovering humanity, in the form of the Russian people there," turning towards the simple folk (*narod*) as "the key to the spiritual salvation of Russia" (Miller, 2007: 7). Indeed, years later, Dostoevsky attributed his steady disengagement from his earlier humanistic, universalist, "un-Russian" outlook to "direct contact with his fellow-inmates, and "brotherly unity with them in our common misfortune." He ascribed his ultimate conversion to his return to national "roots, to knowledge of the Russian soul, to recognition of people's spirit (Dostoevsky, 1873: 157). Emotionally, he has always been "close to the beliefs and feelings of the illiterate peasantry still untouched by secular Western culture" (Frank, 2009: 24-25). Like them, in a murderer and a thief he saw the Gospels' criminal crucified with Jesus and granted admission to heaven for his trust. From there, it was only a step to his idea that the long-suffering Russian folk was a sacred "God-bearing people," a vessel and a sole guardian of the genuine Christian spirituality (Ivanits, 2008: 3).

His faith crystallized while he served his term of hard labor. He wrote to his brother about "the strengthening of religious sentiment" (Dolinin, n.d.), which acquired the distinct Russian Orthodox form. Quite within the traditional mainstream, Dostoevsky emphasized personal redemption through purifying pain: "Forlorn in my soul . . . I re-evaluated all my bygone life . . . thought about my past, judged myself . . . mercilessly and harshly and at times even blessed my fate for sending me this seclusion, without which either this trial of myself, or this severe reassessment of my previous life would not have taken place" (Grossman, 1963). His punishment

of hard labor—like the retribution of his key characters in future novels—was deeply meaningful; it served to restore goodness in his tainted soul.

Likewise, patient acceptance of coercion, economic misery, and burdens of serfdom seemed to authenticate wholesomeness and purity of the Russian nation in Dostoevsky's eyes. Through centuries of pain, the nation's soul has been cleaned to holiness, he suggested. More than anyone else perhaps he was aware of the hatred and cruelty of the would-be saints: in the hard labor prison, peasant criminals mistreated and humiliated him as a nobleman (*barin*), as if seeking to make him pay for all social injustice and abuse the gentry inflicted on the simple folks. Privately, in letters to his brother, Dostoevsky acknowledged their depravity and complained of being ill-treated, despite his best effort to befriend his crude companions in misfortune. Although as a novelist, he also sometimes depicted the *narod* as ignorant and sinful, Dostoevsky—the prophet stubbornly insisted: “bow down before the people's truth” (Ivanits, 2008: 6; see also Ruttenburg, 2008: 5-6).

That a human being was not a “free radical” but part and parcel of his homeland, sharing its destiny, Dostoevsky probably took for granted in line with a vital Romantic postulate that one must align his goals with those of his nation-state to render his life fulfilling. Evidently, he was not conscious of the logical leap in assuming also the reverse — that the fate of a nation could reflect the spiritual path of its devoted son. Dostoevsky's life story provided a specific script and a template narrative about Russia's near-annihilation, remorse, reparation, and ascent to greatness. The Romantic consciousness certainly did not warrant a projection of his inner experience onto Russia as a whole; yet, psychologically it made a great deal of sense: his arduous road to spiritual fulfillment was to be so much more momentous, if mirrored by the historical course of his nation.

While some scholars do consider his seemingly miraculous, last minute survivals to be a trigger for a religious reawakening, none connect it to the expressly Dostoevskian version of nationalist messianism at the core of his new personal ideology. Many omit it entirely, accentuating other “central episodes in the formation of the mature writer – arrest, Siberian imprisonment, and exile” (Ivanits, 2008: 8). It is essential, however, to understand the importance which psychologists attribute to “the founding trauma . . . that is transformed or transvalued into a legitimizing myth of origins. A crisis or catastrophe that disorients and harms . . . the individual may miraculously become the origin . . . of the myth and serve an ideological function in authorizing acts . . . that appeal to it for justification” (LaCapra, 2014: xii).

Having served his sentence of hard labor, followed by five years as a private soldier in a Siberian infantry regiment, in 1859 Dostoevsky was free to return to public life. A devout Russian Orthodox, he had definitively rejected his past cosmopolitan worldview in favor of patriotism blended with chauvinism. The grueling process of conversion led to a self-diagnosis: like many of his contemporaries, he had been “contaminated” (*zarazhen*) by a “dreamy delirium” of socialist brotherhood of men and “seduced” into the “darkness and terror” (*mrak i uzhas*) of disbelief. His sins led him to the scaffold; yet, he was granted life so that he would tell the tale of his “illness” (Dostoevsky, 1873: 154), which could have been fatal, had it not been for the torturous therapy of purification through suffering. Having discovered the cure of atonement, he could delineate the path of healing for his people.

The near-death experience came to define Dostoevsky’s mission to show a way out of Russia’s ethical and spiritual wretchedness towards redemption. He was to become his people’s

prophet.³ He did embrace the old “Moscow – the Third Rome” tradition, along with many Slavophile ideas; yet, it is Dostoevsky’s personal trauma that yielded a unique vision of national messianism – Russia’s near-obliteration, penitence, and salvation.

His message was that the generate Western civilization was on the verge of an apocalypse.⁴ “The West has lost Christ and that is why it is dying,” Dostoevsky wrote in his *Notebooks* (Cited in De Lubac, 1995: 269). The old world was living its last days, for the “final battle,” as outlined in the Revelation of St. John, was due to occur, with the millennium to follow. Russia too was in grave danger: as punishment for the depravity and spiritual poverty of its leaders, it would nearly perish with the rest of the Christian civilization. In other words, it would go through a near-death experience, but then be miraculously revived and granted a compassionate second chance for spiritual recovery. It would be forced to go “between the straights,” to attain purification and salvation by the traditional Orthodox way of hard trials and suffering. Russia would then become the “light upon the nations;” its sanctified citizens be the new “chosen people.” They would save not only themselves but the entire world by leading it along the road of salvation to the “Kingdom of Heaven,” when, Dostoevsky predicted, the nations would “succumb to the triumphant Orthodox idea” (Morson, 1981: 33-35).

His prophecy may not appear as random as it does, if considered as a derivative of his experience, projected onto his nation verbatim. Dostoevsky’s approach has been termed “writerly mythopoesis” (from the Greek “myth-making”), in which the author creates an

³ As a publicist, he was “speaking in the voice of a prophet” (Morson, 1981: 33).

⁴ Dostoevsky believed that in Europe, the corrupt, heretical Catholicism, having dispensed with the religious component, evolved into godless nihilism and subversive socialism, while Protestantism resisted this process ineffectively in the name of individualism (Walsh, 2013: 25).

imaginary mythology. In the process, he may transform his "subjective experiences into central mythologemes of [his] epoch" (Klimova, 2007: 57 cited in Teper, Forthcoming Paper). It might have been so for Dostoevsky-the novelist; yet, he seems to have been utterly oblivious of superimposing the narrative of his life onto Russia, when formulating the new national mythology.

That his prophecy might be arbitrary never occurred to him. For all his powerful intellect, Dostoevsky's writings revealed barely-concealed juvenile excitement about the impending Armageddon. He held fast to his doomsday forecast: Russia's ascent from near extinction to salvation and to fulfillment of its global mission served to validate his private story, to deepen its meaning, and to invest it with a far-reaching significance.

Already during Dostoevsky's lifetime and especially over the decades following his death, the "writer has become an icon" and the ideological pillar of the Russian messianic political conservatism. For a century-and-a-half, Dostoevsky's fervent message not only has retained a formidable intellectual influence, but also endured as part of Russia's national mythology and presently has been officially endorsed and partially incorporated into state ideology (Teper, Forthcoming paper).⁵ The question remains as to why countless educated Russians have retained fascination with his as-yet unfulfilled prophesy no less than with his fiction.

Students of the Russian history and culture have emphasized the nation's perpetual problem in formulating identity.⁶ Some consider the unsettled issue of the common national narrative to

⁵ "He became the most cited . . . and, on balance, the most opportune Russian classical [writer] for the authorities" (Poroshin, 2014).

⁶ For discussion and references see Hiekonen, MA Thesis.

be a key predicament of Russia's history.⁷ The country's intelligentsia has been preoccupied, indeed obsessed, with the perpetual controversy about the meaning of Russia's past and the national goals. Amid the confusion and the never-ending dispute, Dostoevsky's insights, emphasizing both Russian exclusiveness and the country's universalism (Teper, Forthcoming paper),⁸ provided the coveted explanation, affirmation, solace, hope, and pride. His version of the Russian messianism accentuated the ultimate spiritual objective, over-compensating for the nebulous down-to-earth meanings and goals.

Identity formation is never static; it is a development which requires time to evolve.

Throughout history, time and again the Russian leaders abruptly interrupted the natural flow of this process for the sake of ideological experimentations—typically at the great expense of the people: from superimposing eastern Christianity onto the pagan masses; to involving them in a confusing, centuries-long sociocultural (and political) relationship with the “Peoples of the Steppe;” to a religious Schism, provoked from above; to Peter the Great's fixated effort to turn the Russians into the Europeans overnight; to the equally neurotic determination of Nicholas I to prevent their corruption by exposure to the “radical West.” The faux “constitutional experience” of 1905 era caused a great deal of bloodshed and still greater confusion about the nation's goals. Then came the fatal Bolshevik revolution, followed by the Civil War, which destroyed the last hope for a national consensus about Russia's future. Finally, having fabricated a new species known as “homo soveticus,” the country's leaders have dismantled the Communist state, which shortly gave way to a flawed democracy, striving to attain national prominence.

⁷ As late as the end of the 1990s scholars were still wondering whether Russia could ever become a nation-state (Hosking, 1998: 5 cited in Teper, Forthcoming Paper).

⁸ “Yes, the Russian destiny is incontestably all-European and universal” (Cited in Neumann, 1999: 19).

When dust settled after the initial years of *perestroika*, the Russians found themselves traumatized, perplexed and again hopelessly divided about both their historical experience and political destiny. Currently, the Kremlin's ideological slant has been increasingly aligned with Dostoevsky's messianic creed to justify the official claim for Russia's "unique greatness." Amid the lingering national identity quest of the new political elites and the intellectuals, Dostoevsky's beliefs about Russia's near-death, spiritual revival, and impending universal contribution have come to be expedient indeed.

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RELIGION AND POLITICS IN ISRAEL: WHY THERE IS STILL NO SEPARATION BETWEEN RELIGION AND THE STATE, 70 YEARS AFTER THE CREATION OF ISRAEL ?

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ABSTRACT

On the eve of the Declaration of Independence of Israel in 1948, David Ben Gurion, the head of the Jewish community in Palestine and the Zionist movement, gave ultra-orthodox religious circles a surprising concession, generally called “the Status Quo”. He promised that, in the new Jewish State and all its public institutions, religious rabbinical commandments would be strictly respected. Shabbat and Jewish Festivals would be ferial days and no one would be obliged to work on these days, strict dietary (kosher) Jewish laws would be enforced in any public restaurant or cantina, separate religious educational trends, including orthodox and ultra-orthodox schools, would be fully recognized and equally funded by the State, and above all, the civil statute of all Jewish citizens (marriage, divorce, etc...) would be totally in the hands of the rabbinical courts and determined according to Jewish religious law. Later on, all ultra-orthodox young men were granted exemption from military service. This famous “Status quo” was an extraordinary concession of the State to religious parties, as it meant that there would never be a separation between religion and State in Israel.

Today, in 2018, 70 years after the creation of the State, the situation is exactly the same as it was. This fact is extremely surprising for many reasons. First, because this political arrangement is far from being democratic as it neglects the rights of the non-religious majority, in a country which proclaims itself as a modern, Western and liberal society. Secondly, since 1948 the Israeli society has tremendously changed, and the Jewish State is today extremely different of the small country which fought for its very existence, and where maintaining social peace was an utmost priority.

Third, we should remember that the two largest parties which have governed Israel (Labour and Likud) are non-religious parties which could have amended these original religious arrangements if they wished to do so. Moreover, as Israel has no written Constitution and as Ben Gurion assurances remained government promises, the situation could have been changed by the Knesset adopting simple and regular laws.

However, even if the rules of the “Status quo” have been slightly adapted during these seventy years, one can estimate that they are still enforced at a rate of more than 90 %. True, more shops and cinemas are open in Israel on Shabbats, husbands who refuse to divorce (according to the religious rule which gives the husband the right to grant the divorce) are sometimes put in prison until they accept, special military units for ultra-orthodox soldiers have been established, but these adaptations do not change the reality: there is no separation of religion and State in Israel, and this situation will apparently remain as such in the future. How can we explain this surprising fact? My paper will try to answer this question.

ACOUSTIC ANALYSIS OF GENDER AND AGE VARIATIONS IN THE PLACE OF ARTICULATION OF KOREAN FRICATIVES

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ABSTRACT

The current study aims to investigate gender and age variations in the place of articulation of the Korean fricatives produced by speakers of the Jeju dialect. For this study, forty-two speakers with an equal number of speakers for each group by gender and age were recruited. The age groups were divided into three: children (9-10 years), young adults (20-25 years), and old adults (60-70 years). For the data collection, the two Korean fricatives /s/ and /s'/ were recorded in real, two-syllable words in a carrier sentence. The fricatives were located in the word-initial position and were followed by one of the following vowels: /i/, /a/, /u/. The data were analyzed using the speech software program PRAAT. For the acoustic analysis, five acoustic parameters, specifically the spectral peak frequency and the four spectral moments (center of gravity, spectral variance, skewness, and kurtosis), were measured. Results revealed no significant effects of gender and age on the spectral peak frequency. However, significant effects of gender were found on the center of gravity and variance. In the case of center of gravity, female speakers showed a significantly higher center of gravity than males (8995 Hz for males vs. 9514 Hz for females), indicating that females pronounced fricative sounds with a more fronted position than males. According to sociophonetic perspectives, females pronounce sounds at a more fronted position than males to signal their femininity in speech, causing the gravity frequency to increase. As for the gender effect on spectral variance, there was a significant difference between men and women, showing that males had a higher variance value than females (2519 Hz for males vs. 2306 Hz for females). This implies that male speakers do not have as fine a control over their fricative production as female speakers. However, no significant effects of gender were found for skewness or kurtosis.

With regard to age, significant effects on the four spectral moments were observed. For the center of gravity, the old adult group had a lower frequency value than the child and young adult groups, indicating that the old adult group pronounced the sounds further to the back of the oral cavity than the child and young adult groups (8717 Hz for old adult, 9485 Hz for young adult, and 9561 Hz for children). As for the spectral variance, the old adult group had lower frequency than the other two groups, implying that the old adult group pronounced the sounds with more care than the child and the young adult groups (2230 Hz for old adults, 2379 Hz for young adults, and 2629 Hz for children). Also, significant effects on kurtosis as well as skewness of age were found. For skewness, the child group (0.44) had a lower value than that of the young and old adult groups (0.72 for young adults vs. 0.76 for the old adult group), indicating that children pronounced fricative sounds with more energy concentration at higher frequencies than the two adult groups. This result supported the assertion that center of gravity and skewness are inversely proportional (Nittrouer, 1994); that is, as the center of gravity increases, the skewness decreases. With regard to kurtosis, the two adult groups (2.64 for young adult vs. 3.65 for old adult group) showed a more peaked spectrum than the child group (1.35) when pronouncing fricative sounds.

This acoustic study results on the Korean fricatives produced by speakers of the Jeju dialect demonstrated that center of gravity and variance could serve as acoustic cues in distinguishing not only between the old adult group and the other two groups but also between male speakers and female speakers, while skewness and kurtosis may serve as acoustic cues in discriminating between child and adult groups. Furthermore, as for the interaction of gender and age on the center of gravity and skewness, it was discovered that the difference between males and females in the young adult group was much greater than that in child and old adult groups, especially for female speakers. These significant differences between the two genders in the young adult group on the center of gravity and skewness could be interpreted as a distinctive feature and a temporary phenomenon found in speech in females in their 20s.

Keywords: Fricatives, age, gender, place of articulation, spectral peak frequency, spectral moments

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FROM WOKOU TO GUIZI: A GENEALOGICAL QUEST OF ANTI-JAPANESE DISCOURSES IN CHINESE CONTEXT

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ABSTRACT

This essay adopts Foucaultian approach of discourse analysis to trace the emergence of discourses associated with the category of wokou, or Japanese pirates sacking the coastal areas of China during the Ming Dynasty (1368-1644), its adoption and further development during the Qing Dynasty (1636-1911) and the Republic era (1911-1949), and its differentiation from and replacement by the discourse and category of guizi, or Japanese devils, after the advent of the Chinese Communist Party (CCP), and contextualized guizi culture in relation to the wartime strategy of mobilizing the masses in Communist areas. It has also explored the process of dehumanizing the Japanese from the earlier vilification and mythologization in the Ming Dynasty to the eventual denial of their human nature by the CCP during the Second Sino-Japanese War (1937-1945).

Keywords: wokou, guizi, anti-Japanese discourse, nationalism, the Japanese Imperial Army, the CCP, the KMT, folk culture, nation-state, films

Introduction

In ancient histories of China and Korea, Japan is named in many ways, such as *wo*, *dongyi*, *dongying*, *fusang*, *haidong*, and *penglai*, as well as the common term *riben* or Japan. Most of these terms have been abandoned, or only appear in literary works in the contemporary period. Yet the term *wo* has been continuously adopted to refer to Japan since it first appeared in the *Book of the Former Han (Hanshu)*, a historical record of the Western Han Dynasty (202 BCE–9 CE) compiled by Ban Gu in the Eastern Han Dynasty (25–220).¹ Its meaning had gone through significant changes: it had been associated with *kou* or bandits, in reference to the *wokou* or Japanese pirates in the Yuan (1271–1368) and Ming (1368–1644) Dynasties, during which the Korean peninsula and the coastal areas of China had been frequently sacked and plundered. *Wo* gradually shifted its originally commendatory meanings of “gentle and mild” to the derogatory meanings of “dwarf, ugly and filthy”² in Chinese language. Since then the combined meaning of *wokou* often designated dwarf pirates with ugly image, and generally referred to pirates and smugglers from Japan, Korea, coastal areas of China, and even Europe in the mid and late Ming Dynasty as I would elucidate this idea more in this essay. During the First and Second Sino-Japanese Wars, the official governments of the Qing Empire and the Republic of China both used the disparaging term *wokou* to refer to the Japanese Imperial Armies of the Meiji and Shōwa periods respectively. Accompanied by the ambitious and aggressive expansions of the Japanese Empire after the First Sino-Japanese War, “*wokou*” had become one of the most frequently used official terms to designate Japanese invaders of different historical periods in modern Chinese history. However, after the CCP became a power to be reckoned with during the Second Sino-Japanese War, *wokou* referred exclusively to the Japanese pirates in the Yuan and Ming Dynasties, while another more colloquial and picturesque term *guizi*, or devils, began to be adopted to describe the Japanese Imperial Army of the Second Sino-Japanese War.

The emergence of the word *gui* or devil could be traced to the late Shang Dynasty (14th Century–11th Century BCE), when it was used to designate the inhuman monster with human shape in the earliest written language named *jiaguwen*.³ According to Cao Xiang, under the influence of Buddhism, *gui* or devils showed three characteristics during the Eastern Han Dynasty (25–220):

1. (*Gui* is) ugly, terrifying and bony in appearance with a large, fierce-looking mouth;
2. (*Gui* is) steeped in iniquity and extremely cruel;
3. Being a thing of *yin*, *gui* is afraid of the light and is doomed to be defeated by a human being.⁴

¹ Lin Hong and Wang Zhenfu, *Conflicts and Reconciliations between Chinese and Foreign Cultures*. [中外文化的冲突与融合]. (Jinan: Shandong University Press, 2010), 28.

² Peng Xiaoyu and Gao Dai, eds., *Foreign History Reader Vol. 1* [外国史读本 上] (Beijing: Beijing daxue chubanshe, 2006), 80.

³ He Zongshu, “When Did The Word *Guizi* Emerge?” [“鬼子”一词始于何时], *Beijing Evening Paper* (15 September 2013): A27.

⁴ Cao Xiang, “The Textual Research on the Meaning of *Guizi*” [“鬼子”释义考辨], *Studies in Language and Linguistics* 27, 4 (2007): 70.

The three characteristics of *gui* were maintained even after *gui* was combined with *zi*. The new word *guizi* was initially an abusive word designating “the son of devil” when it first appeared in *Shishuo xinyu*, a book written in the Northern and Southern Dynasties (420–589).⁵ Eventually *zi* gradually became a postfix, which had no actual meaning, and the meaning of *guizi* mainly rested on *gui*.⁶ In the 19th century after the Qing Empire was defeated in the Opium War in 1840, *guizi* gradually became a term adopted by Chinese people to exclusively designate foreign invaders.⁷ The bizarre looks, ferocious nature and inhuman spirit, the three aforementioned characteristics of *gui*, continued to be the characteristics of *guizi* or “foreign devils” from the late 19th century. Since the Second Sino-Japanese War, *guizi* was especially applied to the Japanese invaders during the Anti-Japanese War.⁸

When *guizi* is used in this essay, it is equivalent to the meaning of Japanese invaders, or in a more derogatory sense, Japanese devils. *Guizi* was initially associated with invasions by foreign powers; consequently the term resonated within with Chinese people’s collective memory of the Second Sino-Japanese War. Furthermore, not only did the term *guizi* refer to the imperialist nature of the Japanese Army, but it was also used to characterize the Japanese as brutal and barbaric. Chinese culture has a long tradition of ghosts and devils, which had been represented in classical novels and paintings for centuries. The use of *guizi* directly expressed Chinese people’s fear of and hatred towards the Japanese Imperial Army.

From the construction of *wokou* discourse in the Ming Dynasty to the vernacular usage of *guizi* in the wartime Communist areas, perceptions towards the Japanese in Chinese culture as well as Chinese people’s understanding of nation-state have gone through significant changes. This essay will identify and analyse such a changing process that is closely associated with the nation building of the People’s Republic of China (PRC) in the later periods.

The Concept of *Wokou*

The earliest appearance of the term *wokou* can be traced to the inscription on the *Stele of Gwanggaeto the Great of Goguryeo (Gwanggaeto wangneungbi)*, on which the merit of Gwanggaeto the Great, the 19th King of Goguryeo (374–413) who defeated *wokou*, was extolled.⁹ However, *wokou* during this period had only meant troops from Japanese islands supporting the Paekche Kingdom on the Korean peninsula during the period of the Three Kingdoms. The term *wokou* was not mentioned in Korean and Chinese historical records until 1223, when it was associated with Japanese pirates in Volume 22 of the *History of Goryeo*

⁵ Ibid., 68-69.

⁶ Liu Chuanhong, “One More Talk on *Guizi*” [也谈“鬼子”], *Studies in Language and Linguistics* 4 (2008): 96.

⁷ Cao Xiang, 71.

⁸ Ibid.

⁹ Tanaka Takeo, *Wokou: the History in the Sea* [倭寇海上历史] (Wuhan: Wuhan University Press, 1987), 1.

(*Goryeosa*).¹⁰ During this period, however, *kou* was used as a verb to mean “sack” or “plunder”, and was followed by the names of places or areas being depredated. *Wo kou Jinzhou* (or *Geumju* in Korean), for example, meant that Japanese sacked Jinzhou.¹¹ *Wokou* was later used as a noun exclusively designating the Japanese pirates in Volume 37 of the *History of Goryeo*, to account for attacks of Japanese pirates on the Korean peninsula in 1350.¹² The term *wokou* was also adopted by Ming historians after the coastal areas of China were plundered by *wokou* in the early Hongwu period (1368–1398). In Volume 41 of the *Ming Taizu Records (Mingtaizu shilu)*, the records of 1369 used *wokou* as a noun for the first time:¹³ “*Wokou* had haunted sea islands, and plundered Suzhou and Chongming many times”.¹⁴ Since then, the term *wokou* often appeared in the official records of the Ming Dynasty, especially during the Jiajing period (1507–1567) when attacks and invasions launched by *wokou* had become frequent, and had weakened the ruling Jiajing regime.¹⁵

The term *wokou* itself is problematical. *Wo* means Japan, and *kou* means thieves or bandits in the Chinese language. The combination of the two words implies that the geographical origin of the bandits (pirates) was Japan. Indeed, this had become the official meaning of *wokou* after modern nationalism was introduced into China in the late nineteenth century: *wokou* referred to Japanese pirate gangs raiding the Chinese coast.¹⁶ Yet if we look through the historical records of the Ming and Qing Dynasties regarding *wokou*,¹⁷ we discover that while *wokou* did designate Japanese pirates in the late Yuan Dynasty and the early Ming Dynasty, it had also become a general term for all pirates and smugglers raiding the Chinese and Korean coasts in the mid and late Ming Dynasty.

One typical reference to *wokou* in the early Ming Dynasty can be found in Volume 292 of the *Collected Works of the Ming's Administration (Ming jingshi wenbian)*: “They (*wokou*) took out their weapons to rob if

¹⁰ Ancient Korean history was mainly recorded in Chinese language known as *hanja* until the 15th century when a national writing system *hangul* was commissioned by Sejong the Great (1397–1450), the fourth king of Joseon-dynasty Korea.

¹¹ Zhen Liangsheng, *Wokou of the Ming Dynasty* [明代倭寇] (Taipei: Press of Art, History and Philosophy, 2008), 20.

¹² Tanaka, 3.

¹³ According to the *Ming History (Mingshi)*, the term *wokou* appeared in the record of 1368 in the Volume 130 of the *Life of Zhanghe (Zhanghe zhuan)*. Since the *Ming History* was compiled in the Qing Dynasty. I adopt the official data from the *Mingtaizu Record (Mingtaizu shilu)*, which was truly compiled in the Ming Dynasty.

¹⁴ Zheng Liangsheng, 29.

¹⁵ Fan Zhongyi and Tong Xigang, *A Brief History of Wokou in the Ming Dynasty* [明代倭寇史略] (Beijing: Zhonghua Book Company, 2004), 97.

¹⁶ Li Nan, et al., ed., *The Comprehensive History of China, Volume 13* [中国通史 第13卷] (Kaifeng: Henan University Press, 2006), 2804-07.

¹⁷ In Chinese history, the successive dynasty often compiled history for the dethroned dynasty for the purpose of drawing lessons from the history. Thus both the Ming and the Qing Dynasties had compiled history of *wokou*.

they got opportunities. If not, they would pretend to pay tribute to the imperial court”.¹⁸ *Wokou* were seen as fake Japanese traders or tributary persons who would become pirates at the right moment. The official records in the Ming and Qing Dynasties also admitted that Chinese people were involved with the Japanese pirate gangs. As Fu Weilin (?–1667) pointed out in the *Story of Japan (Ribenzhuan)*, Volume 166 of the *Ming Book (Mingshu)*:

Only those poor (Chinese) people who were reckless with greed, groaning under the load of corvee and taxes, and wandering in starvation would follow *wokou* one after another, and only those murderers, fugitives, dismissed government officials, sly monks, unsuccessful scholars and people being despised were willing to be traitors and guides for *wokou*.¹⁹

As seen from the historical records, these “*wokou* followers” were most likely the main part of the “Japanese pirate gangs” in the mid and late Ming Dynasty. In the *Story of Japan (Ribenzhuan)*, Volume 322 of the *Ming History (Mingshi)*, it records that: “Approximately, real *wokou* were only thirty percent, while *wokou* followers were seventy percent”.²⁰ From other historical records of the Ming and Qing Dynasties, we can also discover that “*wokou* followers” were often counted as real *wokou* as well by local officials in the mid and late Ming Dynasty.²¹ By way of example, the record of the *Collected Works of Coast Defense (Chouhai tubian)* of the Ming Dynasty reads: “The pirates nowadays often reach to tens of thousands. They all pretend to be *wokou*. Actually real *wokou* are less than few thousands. The rest of them are all poor and rascal Chinese people joining real *wokou*”.²²

Some contemporary historians thus adopted the concepts of real *wokou* and false *wokou*. According to these researchers, not only were the false *wokou* the main part of the *wokou*, but they were the leaders of the *wokou*’s invasions in the Jiajing period of the Ming Dynasty.²³ The official records of the *Ming History (Mingshi)* compiled in the Qing Dynasty, gives a brief account of the major Chinese leaders of *wokou* in the Jiajing period:

During the regime of Emperor Shizong (of the Jiajing period), all eunuchs who were in charge of

¹⁸ Zheng Liangsheng, 21.

¹⁹ Chen Xuewen, “The Ming’s Ban on Maritime Trade and Wokou” [明代的海禁与倭寇], *Journal of Studies on Chinese history of society and Economy* 1, (1983): 32.

²⁰ Zhang Tingyu (Qing Dynasty), et al., Ed., *The Ming History* [明史] (Changchun, Jilin People’s Press, 2005), 5464.

²¹ Wang Muming, *The Ban on Maritime Trade and Wokou Invasions in the Ming Dynasty: Zhejiang’s Private Overseas Trade in the Ming Dynasty* [海禁抑商与嘉靖倭乱:明代浙江私人海外贸易] (Beijing: Ocean Press, 2011), 200.

²² Zheng Ruozeng (Ming Dynasty), *Collections of Sea Maps* [筹海图编] (Beijing: Zhonghua Book Company, 2007), 671.

²³ Wang Muming, 200.

local administration were recalled, and the Bureau for Foreign Shipping was cancelled. As a result, those traitors along the coast controlled the profits of maritime trade. At the very beginning, the trade was controlled by merchants only. But after the ban on maritime trade was issued, only those important local officials could control the trade. They owed more and more to *wo*. Then *wo* were often threatened (for their illegal maritime trade) or hoodwinked by these important officials. Without getting back their fund, these *wo* could not return (to their home country) and were filled with indignation. Yet those big traitors, such as Wang Zhi, Xu Hai, Chen Dong, and Ma Ye,²⁴ were living with these *wo* for a long time. They did not succeed in the mainland, and had to escape to sea islands. They were chief instigators. *Wo* were led by them and seduced to join them. These major thieves then wore *wo*'s clothes and held their banners. They were separated into different ships, sacked the mainland, and raked huge profits. This was the reason why the invasions of the *wokou* became rampant day by day.²⁵

The aforementioned Chinese pirates, such as Wang Zhi, Xu Hai, Chen Dong, and Ma Ye, were all famous *wokou* leaders of the Jiajing period who had set up their bases in Japan. Different from those contemporary accounts that often overemphasized Japan as the geographical origin of *wokou*, the historical accounts of *wokou* in the 16th century did not involve nationalistic sentiments. After the issue of the ban on maritime trade in the Jiajing period, Chinese subjects who lived overseas were no longer protected by the imperial court and were considered “discarded subjects” (*qimin*).²⁶ For the Ming government, those Chinese pirates based in Japan were not in any way different from real Japanese pirates. They were labeled as traitors by the imperial court, and had become part of the Japanese pirate gangs. Zheng Chenggong (also known as *Koxinga*), a national hero praised by the Kuomintang (KMT) and CCP regimes for his achievement of defeating the Dutch and establishing Chinese administrative control over Taiwan in 1661, was also labeled a *wokou* by the late Ming government.²⁷

By the mid and late Ming Dynasty, *wokou* had become a general term for all pirates along the Chinese coast. As Tanaka Takeo has pointed out, aside from Japanese, Chinese, and Korean pirates, even Portuguese and Spanish traders and smugglers were categorized as *wokou* by the Ming government in the 16th century.²⁸ The Ming government understood the issue of *wokou* invasions in terms of the Tian-Xia

²⁴ They were chief Chinese pirates during the Jiajing period of the Ming Dynasty.

²⁵ Zhang Tingyu, 5463.

²⁶ Liu Zhongmin, *History of Thoughts on Coast Defense in Modern China* [中国近代海防思想史论] (Beijing: China Ocean University Press, 2006), 13.

²⁷ Zheng Chenggong's father is Zheng Zhilong who was also a famous *wokou* leader in the late Ming Dynasty. His mother is Tagawa, a Japanese woman who committed suicide before being captured by the Qing troops.

²⁸ Tanaka, 5.

Doctrine.²⁹ Zhu Yuanzhang, the founding emperor of the Ming Dynasty explained the Tian-Xia doctrine in *The Official Denunciation of the Yuan Dynasty (Fengtian taoyuan beifa xiwen)* in 1367: “Mongolians (*Menggu*) and all kinds of foreigners (*semu*) could be living same as Chinese if they are willing to accept Chinese etiquette and morality (culture), and become subjects of the Chinese empire, even though they are different races from Chinese”.³⁰ As outcasts from and threats to the socio-cultural and political order of the Ming Empire, both true and false *wokou* were thus excluded from the so-called “Tian-Xia” system. In this way the Ming government successfully concealed the fact that the *wokou* invasions in the 16th century were indeed the uprisings of Chinese maritime traders on the southeast coast of China.³¹ The inner contradictions of the Ming society had been tactically justified and shifted to a threat from the barbarians outside the Tian-Xia system.

Anti-Wokou Culture in the Ming and Qing Dynasties

The history of *wokou* in the Ming and Qing dynasties was certainly constrained by, and functioned within, the general mode of thinking of the period (or episteme, in Foucault’s term). It had been fixed in the mode of a binary opposite through which meritorious officials of the Ming government who wiped out *wokou* had been enshrined, while multilayered and complex struggles of and relationships among “*wokou* followers” on the southeast coast of China in the mid and late Ming Dynasty, had been largely ignored and concealed by the generalized terminology of *wokou*. It had been simplified into stories with conflicting characters within the dichotomies of Chinese versus barbarians, loyalty versus treachery, center versus periphery, insiders versus outsiders, and righteousness versus evil.

Chinese history of each dynasty often contained biographies (*zhuan*) of government officials, and these biographies eulogized their loyalty to the imperial court. *The Ming History (Mingshi)*, for example, contains the biography of Qi Jiguang, one of the most renowned generals fighting against *wokou* in the Jiajing period. His biography tells the story of the protagonist’s success in fulfilling his duty of exterminating *wokou*, after overcoming various obstacles and frustrations. As it was written from Qi’s point of view, *wokou* were depicted as a monolithic, immutable group of pirates doomed to their final destruction. Such a narrative was often further dramatized in folk tales and local operas, which were the most important media for preserving and disseminating key values, narratives and discourses of the time. Some of these accounts were fictional: for example *Qi Jiguang Beheading His Own Son (Qijiguang zhanzi)* was both a widely known folk tale in Zhejiang and Fujian Provinces, and a popular Min Opera in Fujian Province. The narrative tells of a respectable General Qi who was extremely strict in terms of discipline, but in fact none of Qi’s five sons were killed for disobeying his military order in the Jiajing period.³²

²⁹ Tian-Xia Doctrine refers to a universally accepted public perspective rooted in Confucian moral and political thinking.

³⁰ An Xiaolan, *Notes on Selective Military Declarations in Past Chinese Dynasties* [中国历代檄文选注] (Chengdu: Bashu Press, 2008), 170.

³¹ Wang Muming, 2.

³² Guo Moruo, *Calamus of the Present and the Past* [今昔蒲剑] (Haiyan Book Store, 1936), 354.

Through this kind of dramatization, the anti-*wokou* general was glamorized and even deified. Qi's merits and achievements had been carved on the inscriptions of tablets for later generations to commemorate; pavilions, wells, folk dances, cakes and noodles were named after him.³³ Other famous officials who fought fiercely against *wokou*, such as Yu Dayou, Tang Shunzhi and Zhang Jing, were also been extolled and commemorated in similar ways by the Ming government. Through historical accounts, folk cultures and the mythologizing of Qi Jiguang, Yu Dayou and other government officials, the Ming government successfully completed a state project of fostering an anti-*wokou* culture that helped maintain its rule.

After the Ming Dynasty was overthrown by the Manchus, the Qing government continued to worship Qi Jiguang and other Ming officials, since their loyalty to the imperial court set good examples for the officials and subjects of the Qing Dynasty to follow. Since then, the anti-*wokou* culture has been utilized in many ways by later regimes and governments in different historical periods: I shall discuss this in a later part of this essay. In the following sections, I shall trace the usages of *wokou* in later historical periods, and consider its shifts in meaning, and its final replacement by the term *guizi* in the CCP period.

***Wokou* in the Late Qing Dynasty**

"*Wokou*" would probably have remained a term in the annals of history if there had been no more wars between China and Japan. Since the 1860s, Japan had successfully gone through a process of transforming from a feudal state into a modern nation state under the Meiji Restoration. It soon demonstrated its power to the Qing Dynasty in the First Sino-Japanese War (*jiawu zhanzheng*) in 1894. "*Wo*" and "*wokou*" again became frequently used terms to label Japan and Japanese in *The Records of Qing Dezong* (*Qing dezong shilu*) and other official records during the Guangxu period (1871–1908) of the late Qing Dynasty.

In contrast to the earlier Kangxi and Qianlong regimes of the Qing Dynasty, which compiled a history of *wokou* for the purpose of drawing lessons from the history, the late Qing government used the term *wokou* in an overtly political way. It held that the First Sino-Japanese War was provoked by the Japanese Imperial Army (and navy), and was a continuation of the *wokou* invasions of the Ming Dynasty. As Li Hongzhang, one of the most influential ministers of the late Qing government, wrote in a letter to Prince Gong and Wenxiang in 1864: "Today's Japan originates from *wokou* of the Ming Dynasty".³⁴ Li's understanding of the Japanese expansion in the 1890s represented the contradictory feelings of the late Qing government towards Japan. On the one hand, it condemned the Japanese as barbarians obsessed with ambition by using the disparaging term *wokou*; on the other hand, it respected Japan because of its rapid development through the Meiji Restoration. Therefore "Japan" and "*wo*" were used alternately in the historical records of the late Qing Dynasty.

Although thoughts and ideas of modern nationalism had been introduced into China during the time, the late Qing Empire controlled by Empress Dowager Cixi was unwilling to transform itself into a modern nation state through radical reform. The Westernization Movement (1861–1894), which aimed for

³³ Yuan Xiaochun, "Discussions on Folk Worship on Qi Jiguang and His Influence" [论戚继光的民间崇拜的影响], *Research on the History and Culture of Penglai* 1, (2008): 57-58.

³⁴ Jiang Tingfu, *A Modern History of China* [中国近代史] (Wuhan: Wuhan Press, 2012), 56.

industrial and economic development, was launched long before the First Sino-Japanese War; but the Reform Movement of 1898 (*Wuxu bianfa*) led by Kang Youwei and Liang Qichao, was suppressed by the late Qing government. Being the showcase of successful political and economic reform in Asia, Japan soon became the base for exiled Chinese reformists and revolutionists in the following decade. As refugees from the Qing government living in Japan, they saw that rising country as a model for the future China. One of them was Dr. Sun Yat-sen, the founder of the Republic of China, who established Tong Meng Hui in Tokyo in 1905. Dr. Sun ascribed the defeat of the Qing Dynasty in the First Sino-Japanese War, as well as Japan's military intervention in China as one of the participators in the Eight-Power Allied Forces (*baguo lianjun*) in 1900, to the political corruption and impotence of the Manchu government; he called, accordingly, for the revival of the Chinese state.

Dr. Sun's nationalistic and revolutionary propositions and activities were supported financially and morally by many politicians, businessmen, and ronins³⁵ in Japan, such as Ōkuma Shigenobu, Inukai Tsuyoshi, Kodama Gentarō, Tōyama Mitsuru, Hirayama Shū, and Umeya Shōkichi.³⁶ Some of his Japanese supporters were in fact Japanese expansionists. Kodama Gentaro, for example, was a *wokou* in the eyes of the late Qing government, as he personally took part in the First Sino-Japanese War and consequently became the governor of Taiwan in 1898. The Uprising in Huizhou (*Huizhou qiyi*) planned by Dr. Sun in 1900 was actually supported by Kodama behind the scenes.³⁷ Aside from Dr. Sun, other reformists and revolutionists, such as Kang Youwei, Liang Qichao and Huang Xing, all had close ties with the Japanese. To certain extent, Japan had become the de facto financial supporter of the earliest Chinese bourgeois revolution. Under these circumstances, it was not surprise to see that the term *wokou* was rarely used by the reformists and revolutionists.

From the 1890s to the downfall of the Qing government in 1911, "*wokou*" was used by the late Qing government as a label for the Japanese Imperial Army. What the government did was to adopt the anti-*wokou* culture developed since the Ming Dynasty to mobilize and win support from the people. By using the term *wokou*, the late Qing government set up a discourse of *wokou* that directly pointed to the long held imperialistic ambitions of Japan. Similar to the strategy used by the Ming government, war heroes such as Deng Shichang and Zuo Baogui, who died in the First Sino-Japanese War, were also commemorated and enshrined. However, the stories and narratives of the war heroes were not fully employed until discourses of modern nationalism became widespread in China under the KMT and CCP regimes.

Anti-*Wokou* Culture and the KMT

China became even more chaotic after the Republic of China was founded by Dr. Sun Yat-sen in 1911, as

³⁵ Ronins here refer to those samurais who lost their status after the equality of all people was proclaimed during Meiji Restoration. Some of them wandered to China in the late Qing Dynasty and the early Republic era.

³⁶ Gao Zhonghua, Sun Xin, and Zhang Jian, *The Full Record of the Revolution of 1911* [辛亥革命全纪录] (Qingdao: Qingdao Press, 2012), 151-57.

³⁷ Zhang Lei, ed., *The Dictionary of Sun Zhongshan* [孙中山词典] (Guangzhou: Guangdong People's Press, 1994), 13-14.

Yuan Shikai, a former important minister of the late Qing Empire in the north, soon seized power. After Yuan's death in 1916, China was subjected to the rule of various warlords. Japan had continued to be a key player within Chinese political events and tried its best to maximize its benefits in China. Aside from Dr. Sun, many warlords, such as Duan Qirui, Feng Guozhang, Zhang Zuolin and Tang Jiyao had maintained links with the Japanese. However some Chinese intellectuals had warned of the ambition of Japan. A book titled *Wokou's Ambition (Wokou zhi yexin)* written by Li Chunxuan in 1917, for example, had clearly pointed out the impending threat from Japan. However, major warlords in China had all managed to receive support and aids from Japan in order to gain favorable positions in the civil war.³⁸ Under such circumstances, the term *wokou* was not much in favour until 1931, when the Japanese Imperial Army occupied Manchuria as a result of the September 18th Incident (*jiuyiba shibian*). Chiang Kai-shek (or Jiang Jieshi), the President of the Republic of China at the time, immediately used the term *wokou* as a label for the Japanese Imperial Army after Japanese troops attacked Shenyang and Changchun in Manchuria on September 18, 1931.³⁹ Together with "Japan" and "Japanese army", *wokou* had become one of the most frequently used terms to designate the Japanese invaders by Chiang and his staff of the KMT government. *Wokou* had even become an official label for the Japanese in government documents and reports: examples include *The Recent Four Years of Economic Invasion by Wokou (Sinian lai zhi wokou jingji qinlue)* reported by the Central Statistics Agency in 1941; *The Notice to Soldiers Issued by the Department of Army of the Wokou's General Headquarters (Wokou dabenyng lujunbu bianfa zhi shibing xuzhi)* reported by the General Staff of the First War Zone in 1941; and *A Brief Guide on the Combat Capabilities of the Wokou Army, Navy, and Air Force (Wokou luhaikongjun zhanli bianlan)* reported by the Department of Military Administration and Command in 1942. They all used the disparaging term *wokou* to designate the Japanese Imperial Army.

Similar to the late Qing government, the KMT government also adopted the anti-*wokou* culture developed since the Ming Dynasty. However, its strategy was quite different in four ways. First of all, it clearly associated the traditional anti-*wokou* culture with the discourses of modern nationalism. In *The Declaration to All Officers and Soldiers of the Army* right after the Marco Polo Bridge Incident in July 1937, Chiang stated that the duty of the KMT was to "expel *wokou* and to revive the nation (*minzu*)".⁴⁰ Hu Qiuyuan, a historian and famous KMT member who worked as the confidential secretary of the Highest Committee of the Ministry of Defense during the war, further expounded Chiang's policy in April 1938:

Today's sacred anti-*wokou* war is the only way to save our country, and the path to revive our nation. Once we expel *wokou*, our people could then be people of our free motherland. They could exert

³⁸ Jin Mingquan, *The Theory of Enlightenment: The Studies on Chinese Military Men Studied in Japan in the Early 20th Century* [攻玉论：关于20世纪初期中国军界留日生的研究] (Chongqing: Chongqing Press, 2001), 300.

³⁹ Zhang Xiufeng, *A Heartbroken History* [青史读来总断肠] (Huhehaote: Yuanfang Presee, 2011), 150.

⁴⁰ Chiang Kai-shek, *The Policies of the Anti-Japanese War* [抗战方针] (Zhanzheng ye kan she, 1938), 10.

their creativities and skills, be given spirit and strength of the justice, and promote the peace and wellbeing of the whole world. These are the rights and duties of our people. If there were no China, there would be no world.⁴¹

Contrary to Dr. Sun's earlier policy of ethnic nationalism that called for the expulsion of the Manchu people and the revival of Chinese rule (*zhonghua*), Chiang emphasized the foreign threat to the nation (*minzu*). As Hu explained, China was fighting against *wokou* for the freedom of the nation. Chiang's policy marked a great shift from Dr. Sun's earlier emphasis on a powerful state and a Great-Han nation, to Chiang's vision of a powerful multi-ethnic nation state. To certain extent, the Japanese invasion of China in the 1930s had stimulated and accelerated the dissemination of discourses regarding modern nationalism in China.

Secondly, the strategy taken by the KMT government emphasized the conjunction of the revitalization of Confucianist culture and national revival. In 1934 Chiang launched the New Life Movement (*xinshenghuo yundong*) in order to "transform the people's living habits, invigorate citizens' morality and spirit, and fight for the nation's revival".⁴² The ultimate goal of this movement was to build up a militarized (*junshi hua*), productive (*shengchan hua*), and rationalized (*heli hua*) Chinese nation state through ameliorating people's habits in their daily life.⁴³ To achieve this, the militarization of China was the primary concern. As Chiang stated: "What is the New Life Movement? Roughly speaking, it is the thorough militarization of our citizens' life".⁴⁴ Fully inspired by the militarization of Japanese citizens, he believed that Chinese citizens (*guomin*) should also have a spirit taken from Chinese traditions.⁴⁵ Contrary to the May Fourth Movement, which sought the discarding of "old culture", especially Confucianism, and favoured the adoption of the Western culture and technology, the New Life called for a return to the doctrines and norms of Confucianism. Propriety, righteousness, honesty, and a sense of shame (*li yi lian chi*), the four Confucian doctrines (i.e. Four Dimensions, or *siwei* in Chiang's term), were the essence and guiding points of the movement. Chiang added eight Confucian norms (Eight Virtues, or *ba de* in Chiang's term), namely loyalty, filial piety, benevolence, love, faith, justice, harmony, and equality to the movement.⁴⁶ The movement had clearly revealed the "revivalist" nature of cultural nationalism, which attempted to combine the Chinese national essence with the power of a strong sovereign state. Such a traditionalist approach

⁴¹ Li Mingsheng, *Chinese Heart: Selected Works of Hu Qiuyuan on Politics, literature and art, and Philosophy* [中华心: 胡秋原政治文艺哲学文选] (Beijing: Social Sciences Documentation Press, 1995), 19.

⁴² *Key Points of the New Life Movement* [新生活运动要义] (The Training Committee of the Central Executive Committee of the China Kuomintang, 1940), 156.

⁴³ *Ibid.*, 178-79.

⁴⁴ Chiang Kai-shek, *The New Life Movement* [新生活运动] (Nanjing: Zhengzhong Book Company, 1934), 19.

⁴⁵ *Ibid.*, 17-19.

⁴⁶ *Key Points of the New Life Movement*, 4.

rationalized the adoption of the anti-*wokou* culture developed since the Ming Dynasty, and further alienated the CCP's class nationalism that strongly opposed the Chinese feudalistic culture mainly represented by Confucianism.

Thirdly, the strategy taken by the KMT government did not just rely on literature, folk culture, temple enshrinement of war heroes, and other traditional methods that were used by the previous Ming and Qing Dynasties; it also employed new communication and media forms, such as spoken drama, newspapers, radio broadcasting, and film, which was considered “the most powerful propagandistic weapon to fulfill the great historical and cultural task of spiritual mobilization of the whole nation”.⁴⁷ To use film as an educational and propaganda tool, indeed, had become the wartime national policy.⁴⁸ Together with the New Life Movement, the KMT government aimed to build up a “new anti-*wokou* culture” through a network of nationwide mobilization, in order to produce a nationalistic spirit. In the following discussion, I will differentiate the “new anti-*wokou* culture” of the KMT from the “anti-Japanese culture (*kangzhan wenhua*)” promoted by the CCP, mainly for the convenience of analysis, although both the KMT and the CCP used the same term, and the two cultures were quite similar.

As the result of the Second KMT-CCP Cooperation in 1937, both parties utilized “anti-Japanese” discourses and tried to outdo each other. Film had become one of the most important means for disseminating political propaganda. From 1937 to 1945, Chinese filmmakers, working for the KMT or the CCP, produced more than 100 documentaries and educational films, and more than 40 feature films,⁴⁹ which were named the *Anti-Japanese War Films (kangzhan dianying)* or the *Anti-Japanese War and National Construction Films (kangjian dianying)* by the KMT government.⁵⁰ These films were mostly produced in Wuhan before its fall in October 1938, and later in Chongqing, the temporary wartime capital of the Republic of China, by filmmakers formerly based in Shanghai, under the joint-leadership of the KMT and the CCP.⁵¹ As the film circle in Wuhan and Chongqing had been penetrated by the CCP-led left-wing filmmakers, many films made during the period were strongly influenced by the Socialist Realism of the Soviet Union.⁵² Some of the leftist filmmakers also moved to Yanan, the largest Communist base during the war, to produce anti-Japanese films, although the output of film productions in Yanan was quite limited.

Fourthly, the KMT government had appealed to Western powers on the grounds that China had been a victim of Japanese invasions for centuries, and the loss of China would eventually harm the benefits enjoyed by the Western powers in China. The *wokou* invasions in different historical periods had thus been

⁴⁷ Yuan Muzhi, “The Issue about the Formation of Defense Film” [关于国防电影的建立], *The Anti-Japanese War Films* 1 (1938): 2-5.

⁴⁸ Zhang Yuren, *A Cultural Account of the Anti-Japanese War Films* [抗战电影文化论] (Beijing: China Social Sciences Press, 2013), 16-20.

⁴⁹ *Ibid.*, 13.

⁵⁰ *Ibid.*, 43.

⁵¹ Li Mingsheng, 116.

⁵² *Ibid.*, 177-216.

seen as a consecutive and coherent history in wartime. *A Sorrowful History of the Japanese Invasions of China* (*Riben qinhua tongshi*) published in 1932, *A Brief History of the Wokou Invasions of China* (*Wokou qinhua jianshi*) published in 1938, and *A History on the Japanese Invasions of China* (*Riben qinlue zhongguo shi*) published in 1939, for example, had all followed the wartime strategy of the KMT government, and presented China as a victim of endless Japanese aggressions since the late Yuan Dynasty.

From this perspective, Japanese was seen as the leading force in all invasions, including the *wokou* invasions in the mid and late Ming Dynasty. Unable to explain the historical facts that Wang Zhi, Xu Hai, Ma Ye and other Chinese pirates were de facto *wokou* leaders in the 16th century, the history of *wokou* written during the wartime had to depict them as traitors of Han ethnicity (*hanjian*), collaborating with Japanese pirates.⁵³ This was different from the *Ming History* (*Mingshi*), in which Chinese *wokou* leaders were called “*jianren*” (treacherous people) or “*dajian*” (big traitors);⁵⁴ the term *hanjian* was used by the KMT (and the CCP) intentionally to emphasize the Han ethnicity of the traitors by referring to the historical accounts of false *wokou*. Such a nationalistic approach had tactically excluded *hanjian* from the Chinese nation, and identified the KMT’s anti-Japanese position with the anti-*wokou* policy in the Ming and the late Qing Dynasties. By using “*wokou*” and “*hanjian*” as the opposing categories of the Chinese nation state and anti-Japanese heroes respectively, a complex and multilayered history had been generalized into a simplistic account of *wokou* invasions and anti-*wokou* struggles.

Unlike the strategies taken by the Ming and the late Qing governments, which merely used their own military power to cope with the *wokou* invasions, the KMT government attempted to get the Western powers involved in the war in China. In his diary on November 11, 1938, Chiang expatiated his strategy:

In our fight against *wokou*, our willpower, confidence and persistence will determine our final victory. In terms of our foreign policy, we are longing for the alliance with the United States and the United Kingdom, which would evoke the international intervention, and shatter the (*wokou*’s) ambition of dominating East Asia exclusively and subjugating China.⁵⁵

What Chiang wanted the West to understand was that Japanese military power, from the early stage of *wokou* in the Ming Dynasty to the activities of the Japanese Imperial Army in the present time, had never ceased in its intention and attempts to annex China, and *wokou* were the common enemy of China and the West. Chiang eventually succeeded in his strategy of allying with the Western powers after Pearl Harbor was attacked by Japan on December 7, 1941.

Anti-Japanese Culture and the CCP

⁵³ Please see Li Weiyan, *A Sorrowful History of the Japanese Invasions of China* [日本侵华痛史] (Shanghai: The Bar Association, 1932), 3.

⁵⁴ Please see Zhang Tingyu, 5463.

⁵⁵ Luo Zhen, *Research on Diplomatic Thoughts of Chinese Intellectual Elites: A Focus on the Period of the Anti-Japanese War* [中国知识精英外交思想研究：以抗战时期为考察中心] (Shanghai: Shanghai daxue chubanshe, 2010), 106.

From the early Ming Dynasty to the Republic of China *wokou* had become an orthodox term used to designate “Japanese invaders” for various purposes and reasons, under different circumstances. To certain extent, the significations of *wokou* and the discursive constructions of anti-*wokou* culture had become necessary for any ruling Chinese political group. By the 1930s, *wokou* had been closely associated with the Chinese nation; they served as a “negative” force in establishing Chinese identity, being designated the enemy of the Chinese nation by the KMT government.

As the rival of the KMT, the CCP was not keen to use the term *wokou* as a label for the Japanese Imperial Army of the Shōwa period during the war. It was rare to see Mao Zedong and his colleagues using *wokou* in their official documents and reports, although some important members of the CCP did use the term in poems (or literary forms).⁵⁶ If we understand the CCP’s political beliefs and their wartime situation, we can identify three important points that account for the absence of *wokou* in their discourses during the war.

First and foremost, the CCP differentiated the Second Sino-Japanese War (or the Anti-Japanese War in both the CCP’s and the KMT’s terms) from the *wokou* invasions in previous dynasties in terms of the nature of the wars. In his famous *On Protracted War (Lun chijuzhan)* published in 1938, Mao defined the Second Sino-Japanese War as “a life-and-death war between a semi-colonial and semi-feudal China and an imperialist Japan in the 1940s of the 20th Century”.⁵⁷ For Mao, to apply the term *wokou* to the Japanese invasion of China in the 1930s and 1940s would mean ignoring Japan’s imperialist history and its barbarity derived from the legacy of military feudalism.⁵⁸ Thus the CCP did not use the KMT’s term of *wokou*. For the CCP, *wokou* only referred to the Japanese pirates in the Yuan and Ming Dynasties who raided the Chinese and Korean coast, while the Japanese Imperial Armies in the 19th and 20th centuries respectively were designated as Japanese imperialists (*riben diguozhuyi*) or Japanese bandits (*rikou*). Secondly, the CCP did not want to follow the political agendas and discourses of the KMT; instead it took the initiative in presenting its own political identity during the war. From the early Ming Dynasty, the term *wokou* had been closely associated with legitimacy of the ruling authorities. To declare an anti-*wokou* war had become a way for the authorities to prove their legitimacy. Consequently the term *wokou* was adopted by the KMT government, which had already achieved a level of legitimation. However the CCP, considered “red bandits (*chifei*)” in the eyes of the KMT, declined to use the orthodox terminology. Thirdly, the CCP tried to promote an anti-Japanese culture, which was distinct from the “new anti-*wokou* culture” developed by the KMT government at the same time.

Being isolated in the northwestern and eastern parts of China, the CCP developed a unique anti-Japanese culture in conjunction with local cultures and conditions of Communists during the war. Although the CCP exerted great influence over the “new anti-*wokou* culture” in the interior controlled by the KMT, it was not satisfied with the subsequent effect of the “anti-*wokou*” campaign launched by the KMT: the CCP was not able to fully control the discursive battle in Chongqing, Guilin, Kunming and other KMT controlled areas.

⁵⁶ Wang Jiayang, a well-known member of the CCP, for example, used the term *wokou* in his poem to mourn for General Zhang Zizong, who died in the Battle of Zaoyang-Yichang on May 16, 1940.

⁵⁷ Mao Zedong, *On Protracted War* [论持久战] (Xinhua Agency, 1939), 12.

⁵⁸ *Ibid.*, 13.

Mao criticized the political mobilization launched by the KMT:

Then, how to mobilize? It relies on speeches, flyers and posters, newspapers and books, dramas and films, school education, organizations, and cadres. In some areas controlled by the KMT, it was done little. The methods taken (by the KMT) do not fit the taste of the masses, and the masses are unfamiliar with the manner and expression. These have to be corrected concretely ... This is not to recite the political program to the masses, as nobody wants to listen to this kind of recitation. (We) should make it connect with the condition of war development and life of our soldiers and the masses, and make the political mobilization of war become a day-to-day movement.⁵⁹

Mao wanted to create an anti-Japanese culture that could be accepted by the masses in Communist areas. Compared to the KMT controlled interior, the rate of illiteracy in Communist areas was high. As Zhang Yun noted, more than two thirds of the 1.5 million people living in Shanxi-Gansu-Ningxia Border Region, one of the most important Communist areas, were illiterate during the Anti-Japanese War.⁶⁰ In order to effectively promote the anti-Japanese ethos and spirit in the Communist areas, more vernacular and easily understood forms of mobilization were adopted by the CCP. Aside from *yangge*, *dagu*, comic dialogue (*xiangsheng*), folk song, and other traditional art forms, spoken drama, modern opera, woodcut, novels, films and other art forms that were new to the people in Communist areas were also utilized and adapted to the local cultures.⁶¹ Ding Ling, one of the most renowned female writers in Yanan, recollected that Mao said to her: “The propaganda should be popularized. No matter if it is new bottle with new wine or old bottle with new wine, it should be short and pithy, and enjoyed by the masses”.⁶² Mao drew analogies between bottles and art forms, wine and content. Thus, both old and new art forms were utilized to promote new anti-Japanese content or culture by the CCP. Obviously, this approach was opposed fundamentally to the KMT’s New Life Movement that aimed to revitalize the essence of Confucianism. Through promoting a distinct anti-Japanese culture that was anti-imperial and anti-feudal in nature, the CCP successfully projected a progressive image of the Party and secured a favorable position in China’s cultural and discursive battlefield during the war.

Just as with the KMT, the CCP also considered film as the most important art form for promoting its anti-Japanese culture. Dissatisfied with films produced in Wuhan that were often censored by the KMT government, the CCP formed the Yanan Film Group (*yanan dianyingtuan*) in the fall of 1938.⁶³ Left-wing

⁵⁹ Ibid., 52.

⁶⁰ Zhang Yun, *Ten Lectures on the History of the Chinese Communist Party* [中共党史十讲] (Shanghai: Orient Press Center, 2011), 296.

⁶¹ Wen Fengyi, *Monument Founded by Blood: Chinese Anti-Japanese Culture* [血铸的丰碑：中国抗战文化] (Guilin: Guangxi Normal University Press, 2003), 239-42.

⁶² Ibid., 239.

⁶³ Guan Mingguo, et al., ed., *Dedication: Remembrance of Filmmaker Qian Xiaozhang* [奉献：记电影家钱筱璋] (Beijing: The Central Newsreel and Documentary Film Studio, 1993), 167.

filmmakers, such as Yuan Muzhi, Wu Yinxian, and Xu Xiaobing who moved from Wuhan to Yanan, became the vital force in this group.⁶⁴ ⁶⁵ Owing to the shortage of film equipment and stock, film productions in Yanan during the war were all documentaries and short features. With one 35mm Eyemo film camera and 2,000 feet film stock donated by Dutch documentary filmmaker Joris Ivens, and one 16mm Filmo film camera, limited 16mm film stock and simple developing equipment bought by Yuan Muzhi in Hong Kong,⁶⁶ the group filmed *Yanan and the Eighth Route Army* (*Yanan yu balujun*) in 1939; *The Combination of Production and Fighting* (*Shengchan yu zhandou jiehe qilai*) in 1942; and a few other documentaries and features.⁶⁷ Most of the footage of *Yanan and the Eighth Route Army*, however, was lost in the Soviet Union, as Yanan had no facilities to develop the 35mm film and to do the post-production during the war.⁶⁸ Aside from the Eighth Route Army (*balujun*) in Yanan, the Communist-led New Fourth Army (*xinsijun*) in the Huaibei Base in the East also filmed a few newsreels with a 16mm film camera bought in Shanghai in the summer of 1942.⁶⁹

In order to widely promote the anti-Japanese culture among the masses and soldiers in Yanan, a film projection team was formed on September 28, 1939.⁷⁰ Those films projected on screens in Communist areas during the war were mainly imported from the Soviet Union, along with a few documentaries and features produced by the Yanan Film Group, as well as some newsreels and cartoons donated by the observation group of the US Army in 1944.⁷¹ Owing to limited resources in Communist areas during the war, film was not the leading medium of wartime propaganda, nevertheless the CCP made a great effort to maximize its use. Although they were unable to employ the narrative power of feature films, film remained an important yet subsidiary part of the CCP's attempts at promoting an anti-Japanese culture in Communist areas during the war. Modern plays, musicals, folk song, and other art forms that used vernacular languages became the most popular art forms among the masses and soldiers in Communist areas.

Vernacular Languages and the CCP's Anti-Japanese Culture

Wokou, as a historical term often used in literary forms, had been closely associated with elitism in Chinese society; this was reinforced after it was used by the KMT to designate the Japanese Imperial Army in the 1930s and 1940s. Despite its wide use by the KMT's government officials and intellectuals, ordinary Chinese people tended to use vernacular languages to designate the Japanese. People in different parts of

⁶⁴ Ibid, 171.

⁶⁵ They were all veteran filmmakers originally based in Shanghai.

⁶⁶ Wu Zhuqing and Zhang Dai, *The Monument of Chinese Cinema: The Story of Yanan Film Group* [中国电影的丰碑：延安电影团故事] (Beijing: China Renmin University Press, 2008), 61.

⁶⁷ Ni Jun, *The History of Chinese Cinema* [中国电影史] (Beijing: China Film Press, 2004), 78.

⁶⁸ Wu Zhuqing and Zhang Dai, 93-95.

⁶⁹ Ni Jun, 78.

⁷⁰ Wu Zhuqing and Zhang Dai, 117.

⁷¹ Ibid., 130-31.

China used different vernacular terms to label the Japanese Imperial Army: these included *dongyangren*⁷² used by Chinese people in Shanghai and Jiangnan area; *ribenzai* (little Japanese) by Chinese people in Guangdong province; and *guizi* (Japanese devils) by northern Chinese people. These vernacular terms either caricatured the Japanese by exaggerating their physical feature, or emphasized their aggressive nature by comparing them with the notorious Westerners who forced China to sign unequal treaties after 1840.

Unlike the KMT, the CCP tried to overcome the divide between official language and the vernacular languages used by the masses. Whereas the term *wokou* was adopted by the KMT, official terms used by the CCP, such as “*riben diguozhuyi* (Japanese imperialists)” and “*rikou* (Japanese bandits)”, were more easily understood. Furthermore, the CCP targeted the masses by using more vernacular languages in different cultural and art forms. As Mao articulated it in his *Talks at the Yanan Forum on Literature and Art* in 1942:

Here the audience for works of literature and art consists of workers, peasants, soldiers and revolutionary cadres ... What does lacking in understanding mean? Not understanding the language, that is, not being familiar with the rich, lively language of the masses. Since many writers and artists stand aloof from the masses and lead empty lives, naturally they are unfamiliar with the language of the people. Accordingly, their works are not only insipid in language but often contain nondescript expressions of their own coining which run counter to popular usage. Many comrades like to talk about "a mass style". But what does it really mean? It means that the thoughts and feelings of our writers and artists should be fused with those of the masses of workers, peasants and soldiers. To achieve this fusion, they should conscientiously learn the language of the masses.⁷³

Following Mao's instruction, the CCP's wartime propaganda had largely employed the language of the masses. *Guizi*, one of the most popular vernacular terms used for labeling Japanese in northern China, was widely used in novels, poems, songs, modern plays and other cultural forms by the CCP in both the KMT controlled interior and Communist areas. Examples included Chen Huangmei's modern play *Go to Kill the Japanese Devils* (*Da guizi qu*);⁷⁴ Jiang Xiquan's poem *Atrocious Japanese Devils* (*Guizi xiong*);⁷⁵ Lu Min's poem *See You Again after Expelling Japanese Devils* (*Ganzou le guizi zaijian*);⁷⁶ and Mai Xin's song

⁷² People from the East Ocean, in opposition to *xiyangren*, namely the Westerners, or people from the West Ocean.

⁷³ Mao Zedong, “*Talks at the Yanan Forum on Literature and Art*” [在延安文艺座谈会上的讲话], March 10, 2016, http://www.marxists.org/reference/archive/mao/selected-works/volume-3/mswv3_08.htm.

⁷⁴ Ye Geng, et al., ed., *A Contemporary History of China 1919-1949* [中国现代史 1919-1949] (Beijing: Beijing Normal University Press, 1990), 326.

⁷⁵ Xiao Xiaoqin and Zhong Xingjin, ed., *The History of the Anti-Japanese War Culture 1937-1945* [抗日战争文化史 1937-1945] (Beijing: The CCP's History Press, 1992), 93.

⁷⁶ Ye Geng, et al., ed., 325.

Broadsword March (Dadao jinxingqu).⁷⁷ All of these used the term *guizi* in either their title or content.

The adoption of the term *guizi* by the CCP was highly productive. However the use of *guizi* did not become a nationwide culture immediately, as the CCP did not have control over which discourses were employed to designate the Japanese, and lacked an effective medium to popularize their culture. After the CCP founded the PRC in 1949, film became the most popular art form and medium, and a thorough discursive construction of *guizi* representation then became possible.

From *Wokou* to *Guizi*: A Process of Dehumanization

It is interesting to note that the traditional notion of *gui* shares certain common characteristics with the notion, images and discourse of *wokou*. As with *gui*, the bizarre looks of the *wokou* were often emphasized in literature and art during the Ming Dynasty. In various historical accounts (either in annals or novels) of the Ming Dynasty, *wokou* were often depicted as bandits who “had their heads shaved and spoke strange language”.⁷⁸ In a famous painting produced by Chou Ying of the Ming Dynasty, *wokou* were shown as a group of strange barbarians who bared the lower part of their bodies and feet, and had their heads shaved.⁷⁹ The grotesque appearance of *wokou* was further accentuated as they were juxtaposed with the Ming soldiers who looked more “civilized”. Such a binary opposition represented in Ming paintings would recur as a pattern in the following dynasties and regimes.

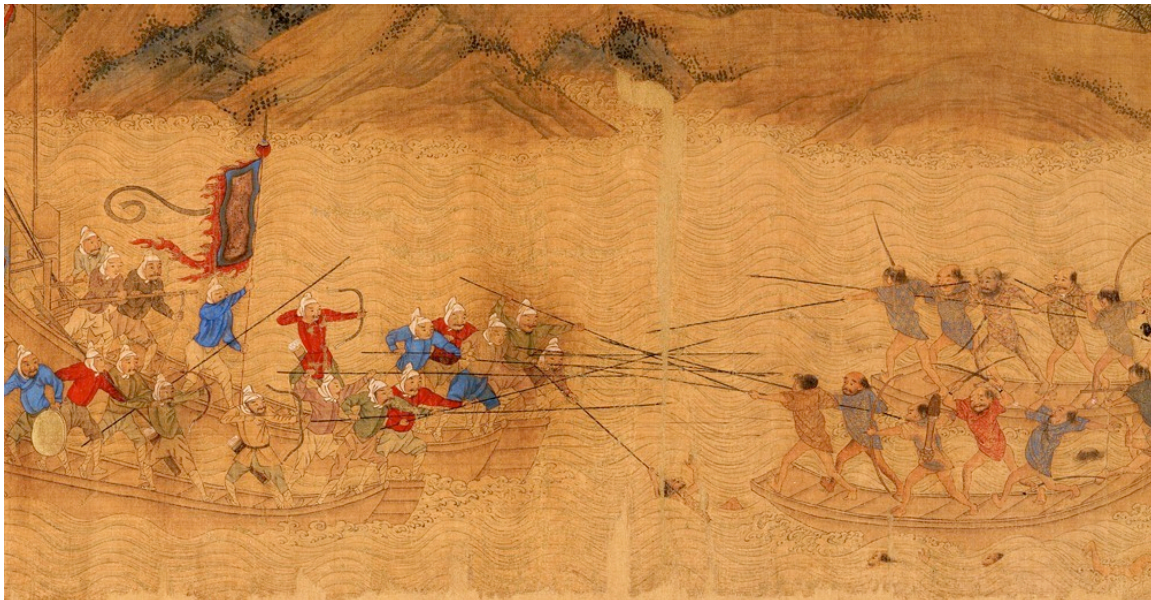


Figure 1. *Wokou tujian*, Chou Ying (1494–1552), Ming Dynasty

⁷⁷ Liu Jixing, *Those Great People in the Republic of China* [民国那些牛人] (Wuhan: Wuhan Press, 2011), 65.

⁷⁸ Cai Jiude, *Biographical Sketch on the Riot of Wo* [倭变事略] (Beijing: Zhonghua shuju, 1985), 1.

⁷⁹ Please see figure 1.

A ferocious nature, the second characteristic of *gui*, was also stressed in the historical accounts of the *wokou* in the Ming Dynasty. Numerous records related the atrocities of *wokou*. Qian Wei, a scholar in Ming Dynasty, described the *wokou*'s atrocities committed in the Taozhu area of Zhejiang province in his *Yu Dangdao Chuwoyi*:

(*Wokou*) plundered warehouses, burnt houses, and robbed common people. Dead bodies piled up like a mountain, and blood flowed over the ground like river. Boiled water was directly poured over an infant who was bound on the pole. Laughter followed after the infant's scream. (*Wokou*) captured pregnant women. They bet the sex of unborn fetuses and cut open their bellies to check.⁸⁰

A large part of Cai Jiude's *A Biographical Sketch of the Mutiny of Wokou (Wobian shilue)*, a book published in 1558, was also dedicated to *wokou* brutalities in the 16th Century. Cai depicted the following *wokou* savagery act in Zhejiang province:

Few days later, thousands of *wokou* in Huangwan sacked Yuanhua town which was plundered and burnt to a serious degree ... (*Wokou*) arrived in Jiudu, then went through Ziyun village, Jiaoliyan, Tanjialing, and finally reached Jipu. Tens of miles became desolate. Big families in Haining were mostly ruined.

The Zhou family in Miaowan had two sons who were captured (by *wokou*). They were forced to carry a big load but could not sustain it. (*Wokou*) nailed their hands and feet to trees and eventually killed them.

(*Wokou*) seized people anywhere. The males were forced to guide and became the vanguards during the war. The females were then forced to do silk reeling during the daytime, and were gang raped during the night.⁸¹

Wokou atrocities were also recorded in a detailed manner in various books of the Ming Dynasty, and were later associated with and linked to the *wokou* invasions of the Qing Dynasty, and with the war crimes of the Japanese Imperial Army in the second Sino-Japanese War by both the Qing and the KMT governments.

Aside from their bizarre looking and ferocious nature, the *wokou*'s inhuman spirit was also mythologized by Cai Jiude in his *A Biographical Sketch of the Mutiny of Wokou*:

More than ten bandits were burnt to death (in the battle). Six wounded ones were captured alive and brought to the north gate. There were a lot of wounds on their bodies with no blood seeping out.

⁸⁰ Chen Zilong (Ming Dynasty), et al. eds. *The Collected Works of the Ming's Administration* [明经世文编] (Beijing: Zhonghua shuju, 1962), 2236.

⁸¹ Institute of Chinese History Research, ed., *A Biographical Sketch of the Mutiny of Wokou* [倭变事略] (Shanghai: Shanghai shudian chubanshe, 1982), 86.

(Our) people were all stunned.⁸²

A vanguard of *wokou* who wore a red cotton-padded jacket interwoven with golden silk charged with two swords in his hands. Many (Ming) soldiers encircled him. He was beheaded and yet crawled for hundreds of steps. Our soldiers then chopped off his hands and feet.⁸³

The mythologizing of *wokou*'s supernatural attributes in Cai's descriptions obviously constituted an attempt to differentiate them from ordinary people. However, the majority of historical accounts of *wokou* during Ming Dynasty did not utterly dehumanize *wokou*. They were most often depicted as a large group of ugly, uncivilized and ferocious pirates sacking and plundering along the south and southeast coast of the Ming Empire, until their eventual defeat by Ming troops.

In the late Qing Dynasty, Japanese invaders continued to be referred to as *wokou*. However *wogui*, another disparaging term, was also used interchangeably with *wokou* by Chinese scholars during the Qing Dynasty. Wei Xiuren, for example, used *wogui* in his novel *Hua yue heng* to designate the Japanese sailors of the late 19th century.⁸⁴ Such a usage was also widely adopted in literary works during the KMT period: *wogui* was often used to designate Japanese pirates in the Ming Dynasty, as well as the Japanese Imperial Armies during the Qing Dynasty and the Second Sino-Japanese War. By way of example, the term *wogui* appeared in Zhong Yu's *Save the Nation with Strength (Shili jiuguo)* in 1933, when he denounced the Japanese occupation of Manchuria in 1931.⁸⁵ It was also used in Xiao San's poem *I Come to Visit Lenin's Tomb Again (Wo youlai ye liening ling)* in 1939, when Xiao represented the atrocities of the Japanese Imperial Army.⁸⁶ Through the literal combination of *wokou* and *gui* or *guizi* in the term *wogui*, the demarcation between the diabolical and the human became blurred. Japanese invaders in different historical periods were thus signified as semi-human, semi-diabolical creatures.

Conclusion

It is clear that the CCP's adoption of *guizi* derived from the historical evolvement of disparaging terms designating the Japanese. From *wokou* to *wogui*, and then from *wogui* to *guizi*, the human nature of Japanese invaders was eventually denied in literary and artistic works in Communist areas during the war. This soon led to the prevalence of a *guizi* discourse after the founding of the PRC in 1949. From the Ming Dynasty to the PRC, the Japanese invaders were utilized as a necessary "other". Yet modern nationalist

⁸² Ibid., 73.

⁸³ Ibid., 89.

⁸⁴ Wei Xiuren (Qing Dynasty), *The Mark of Flowers and Moon* [花月痕] (Huhehaote: Neimenggu renmin chubanshe, 2000), 397.

⁸⁵ Department of Compilation of Life Bookstore, ed. *Overseas Experiences* [海外的感受] (Shanghai: Shenghuo shudian, 1933), 450.

⁸⁶ Xiao San, *The Road to Peace* [和平之路] (Beijing: Renmin wenxue chubanshe, 1952), 123.

discourses were not fully associated with the Japanese other until the CCP produced a discursive typology and template that could be used, again and again, in Chinese war films. With the help of popular war films, the bizarre looks, ferocious nature, and inhuman spirit remained the salient features of the *guizi* although such a typology was constantly valorized, challenged and contested in both the Mao and post-Mao eras.

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- ⁵ *Ibid.*, 68-69.
- ⁶ Liu Chuanhong, "One More Talk on *Guizi*" [世谈"鬼子"], *Studies in Language and Linguistics* 4 (2008): 96.
- ⁷ Cao Xiang, 71.
- ⁸ *Ibid.*
- ⁹ Tanaka Takeo, *Wokou: the History in the Sea* [倭寇海上历史] (Wuhan: Wuhan University Press, 1987), 1.
- ¹⁰ Ancient Korean history was mainly recorded in Chinese language known as *hanja* until the 15th century when a national writing system *hangul* was commissioned by Sejong the Great (1397–1450), the fourth king of Joseon-dynasty Korea.
- ¹¹ Zhen Liangsheng, *Wokou of the Ming Dynasty* [明代倭寇] (Taipei: Press of Art, History and Philosophy, 2008), 20.
- ¹² Tanaka, 3.
- ¹³ According to the *Ming History (Mingshi)*, the term *wokou* appeared in the record of 1368 in the Volume 130 of the *Life of Zhanghe (Zhanghe zhuan)*. Since the *Ming History* was compiled in the Qing Dynasty. I adopt the official data from the *Mingtaizu Record (Mingtaizu shilu)*, which was truly compiled in the Ming Dynasty.
- ¹⁴ Zheng Liangsheng, 29.
- ¹⁵ Fan Zhongyi and Tong Xigang, *A Brief History of Wokou in the Ming Dynasty* [明代倭寇史略] (Beijing: Zhonghua Book Company, 2004), 97.
- ¹⁶ Li Nan, et al., ed., *The Comprehensive History of China, Volume 13* [中国通史 第13卷] (Kaifeng: Henan University Press, 2006), 2804-07.
- ¹⁷ In Chinese history, the successive dynasty often compiled history for the dethroned dynasty for the purpose of drawing lessons from the history. Thus both the Ming and the Qing Dynasties had compiled history of *wokou*.
- ¹⁸ Zheng Liangsheng, 21.
- ¹⁹ Chen Xuewen, "The Ming's Ban on Maritime Trade and Wokou" [明代的海禁与倭寇], *Journal of Studies on Chinese history of society and Economy* 1, (1983): 32.
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5464.

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²² Zheng Ruozeng (Ming Dynasty), *Collections of Sea Maps* [筹海图编] (Beijing: Zhonghua Book Company, 2007), 671.

²³ Wang Muming, 200.

²⁴ They were chief Chinese pirates during the Jiajing period of the Ming Dynasty.

²⁵ Zhang Tingyu, 5463.

²⁶ Liu Zhongmin, *History of Thoughts on Coast Defense in Modern China* [中国近代海防思想史论] (Beijing: China Ocean University Press, 2006), 13.

²⁷ Zheng Chenggong's father is Zheng Zhilong who was also a famous wokou leader in the late Ming Dynasty. His mother is Tagawa, a Japanese woman who committed suicide before being captured by the Qing troops.

²⁸ Tanaka, 5.

²⁹ Tian-Xia Doctrine refers to a universally accepted public perspective rooted in Confucian moral and political thinking.

³⁰ An Xiaolan, *Notes on Selective Military Declarations in Past Chinese Dynasties* [中国历代檄文选注] (Chengdu: Bashu Press, 2008), 170.

³¹ Wang Muming, 2.

³² Guo Moruo, *Calamus of the Present and the Past* [今昔蒲剑] (Haiyan Book Store, 1936), 354.

³³ Yuan Xiaochun, "Discussions on Folk Worship on Qi Jiguang and His Influence" [论戚继光的民间崇拜的影响], *Research on the History and Culture of Penglai* 1, (2008): 57-58.

³⁴ Jiang Tingfu, *A Modern History of China* [中国近代史] (Wuhan: Wuhan Press, 2012), 56.

³⁵ Ronins here refer to those samurais who lost their status after the equality of all people was proclaimed during Meiji Restoration. Some of them wandered to China in the late Qing Dynasty and the early Republic era.

³⁶ Gao Zhonghua, Sun Xin, and Zhang Jian, *The Full Record of the Revolution of 1911* [辛亥革命全纪录] (Qingdao: Qingdao Press, 2012), 151-57.

³⁷ Zhang Lei, ed., *The Dictionary of Sun Zhongshan* [孙中山词典] (Guangzhou: Guangdong People's Press, 1994), 13-14.

³⁸ Jin Mingquan, *The Theory of Enlightenment: The Studies on Chinese Military Men Studied in Japan in the Early 20th Century* [攻玉论:关于20世纪初期中国军界留日生的研究] (Chongqing: Chongqing Press, 2001), 300.

³⁹ Zhang Xiufeng, *A Heartbroken History* [青史读来总断肠] (Huhehaote: Yuanfang Presee, 2011), 150.

⁴⁰ Chiang Kai-shek, *The Policies of the Anti-Japanese War* [抗战方针] (Zhanzheng ye kan she, 1938), 10.

⁴¹ Li Mingsheng, *Chinese Heart: Selected Works of Hu Qiyuan on Politics, literature and art, and Philosophy* [中华心:胡秋原政治文艺哲学文选] (Beijing: Social Sciences Documentation Press, 1995), 19.

⁴² *Key Points of the New Life Movement* [新生活运动要义] (The Training Committee of the Central Executive Committee of the China Kuomintang, 1940), 156.

⁴³ *Ibid.*, 178-79.

⁴⁴ Chiang Kai-shek, *The New Life Movement* [新生活运动] (Nanjing: Zhengzhong Book Company, 1934), 19.

⁴⁵ *Ibid.*, 17-19.

⁴⁶ *Key Points of the New Life Movement*, 4.

⁴⁷ Yuan Muzhi, "The Issue about the Formation of Defense Film" [关于国防电影的建立], *The Anti-Japanese War Films* 1 (1938): 2-5.

⁴⁸ Zhang Yuren, *A Cultural Account of the Anti-Japanese War Films* [抗战电影文化论] (Beijing: China Social Sciences Press, 2013), 16-20.

⁴⁹ *Ibid.*, 13.

⁵⁰ *Ibid.*, 43.

⁵¹ Li Mingsheng, 116.

⁵² *Ibid.*, 177-216.

⁵³ Please see Li Weiyan, *A Sorrowful History of the Japanese Invasions of China* [日本侵华痛史] (Shanghai: The Bar Association, 1932), 3.

⁵⁴ Please see Zhang Tingyu, 5463.

³⁵ Luo Zhen, *Research on Diplomatic Thoughts of Chinese Intellectual Elites: A Focus on the Period of the Anti-Japanese War* [中国知识精英外交思想研究 以抗战时期为考察中心] (Shanghai: Shanghai daxue chubanshe, 2010), 106.

³⁶ Wang Jiaxiang, a well-known member of the CCP, for example, used the term *wokou* in his poem to mourn for General Zhang Zizong, who died in the Battle of Zaoyang-Yichang on May 16, 1940.

³⁷ Mao Zedong, *On Protracted War* [论持久战] (Xinhua Agency, 1939), 12.

³⁸ *Ibid.*, 13.

³⁹ *Ibid.*, 52.

⁴⁰ Zhang Yun, *Ten Lectures on the History of the Chinese Communist Party* [中共党史十讲] (Shanghai: Orient Press Center, 2011), 296.

⁴¹ Wen Fengyi, *Monument Founded by Blood: Chinese Anti-Japanese Culture* [血铸的丰碑：中国抗战文化] (Guilin: Guangxi Normal University Press, 2003), 239-42.

⁴² *Ibid.*, 239.

⁴³ Guan Mingguo, et al., ed., *Dedication: Remembrance of Filmmaker Qian Xiaozhang* [奉献：记电影家钱筱璋] (Beijing: The Central Newsreel and Documentary Film Studio, 1993), 167.

⁴⁴ *Ibid.*, 171.

⁴⁵ They were all veteran filmmakers originally based in Shanghai.

⁴⁶ Wu Zhuqing and Zhang Dai, *The Monument of Chinese Cinema: The Story of Yanan Film Group* [中国电影丰碑：延安电影团故事] (Beijing: China Renmin University Press, 2008), 61.

⁴⁷ Ni Jun, *The History of Chinese Cinema* [中国电影史] (Beijing: China Film Press, 2004), 78.

⁴⁸ Wu Zhuqing and Zhang Dai, 93-95.

⁴⁹ Ni Jun, 78.

⁵⁰ Wu Zhuqing and Zhang Dai, 117.

⁵¹ *Ibid.*, 130-31.

⁵² People from the East Ocean, in opposition to *xiyangren*, namely the Westerners, or people from the West Ocean.

⁵³ Mao Zedong, "Talks at the Yanan Forum on Literature and Art" [在延安文艺座谈会上的讲话], March 10, 2016, http://www.marxists.org/reference/archive/mao/selected-works/volume-3/mswv3_08.htm.

⁵⁴ Ye Geng, et al., ed., *A Contemporary History of China 1919-1949* [中国现代史 1919 - 1949] (Beijing: Beijing Normal University Press, 1990), 326.

⁵⁵ Xiao Xiaoqin and Zhong Xingjin, ed., *The History of the Anti-Japanese War Culture 1937-1945* [抗日战争文化史 1937 - 1945] (Beijing: The CCP's History Press, 1992), 93.

⁵⁶ Ye Geng, et al., ed., 325.

⁵⁷ Liu Jixing, *Those Great People in the Republic of China* [民国那些牛人] (Wuhan: Wuhan Press, 2011), 65.

⁵⁸ Cai Jiude, *Biographical Sketch on the Riot of Wo* [倭变事略] (Beijing: Zhonghua shuju, 1985), 1.

⁵⁹ Please see figure 1.

⁶⁰ Chen Zilong (Ming Dynasty), et al. eds. *The Collected Works of the Ming's Administration* [明经世文编] (Beijing: Zhonghua shuju, 1962), 2236.

⁶¹ Institute of Chinese History Research, ed., *A Biographical Sketch of the Mutiny of Wokou* [倭变事略] (Shanghai: Shanghai shudian chubanshe, 1982), 86.

⁶² *Ibid.*, 73.

⁶³ *Ibid.*, 89.

⁶⁴ Wei Xiuren (Qing Dynasty), *The Mark of Flowers and Moon* [花月痕] (Hubeihaote: Neimenggu renmin chubanshe, 2000), 397.

⁶⁵ Department of Compilation of Life Bookstore, ed. *Overseas Experiences* [海外的感受] (Shanghai: Shenghuo shudian, 1933), 450.

⁶⁶ Xiao San, *The Road to Peace* [和平之路] (Beijing: Renmin wenzue chubanshe, 1952), 123.

ROMAN LAW AND THE EVOLUTION OF MODERN CORPORATION

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ABSTRACT

The word corporation derives from the Latin word corpus for body, representing a body of people authorized to act as an individual. The modern concept of corporate law has directly or indirectly Roman roots. An organization has a collective identity distinct from that of any particular person who owns or belongs to it. The Romans recognized this with the notion of a corporation. Cities were the first entities the Romans treated as corporations. The concept of limited liability an important structural dimension of a corporation has its root in Rome and Roman law. The paper examines the evolution of modern corporation and the influence and impact of roman law.

FAILURE OF PUBLIC ECONOMIC LAW POLICY FOR RECONCILING BETWEEN DEVELOPMENT THOUGHTS: A PROPOSAL FOR REFORM

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ABSTRACT

New development moment based on humanity expansion has been increased in Asian countries. It has imposed law in center of government policy maker on development but the chance to dominate on economic public law policy is still in question. Some countries economic systems are closed with traditional economic believe as best mechanism for scheming development. Traditional economic believe manifests economic development up on all development strategy. It reorganizes government as appropriate leader to expansion of development. To reach the new moment of development, public economic law policy for development could be superlative engine to privilege to private law to act for capability expansion as new moment of development. Utilitarian principle and public choice benefits are collapse on lap of public right in line with government goals. Free economic and private rights with property institution are left on the corner.

Iranian public economic law policy regarding with Sixteen Plan of Development of Economic, Sociality and Culture Act is away from humanity development moment and has some failures such as lack of co-existence between market and government, inability to reclaim development plan from economic growth policy and absence of appropriate methodology. Their public application may be intending to support development to be farmed as capability expansion but capacity of current public economic law policy is in question. Indonesian public economic law policy regarding with the Single Market in ASEAN and Free Trade Area is remaining needed to

develop master plan to integrate its human capacity development and capital development. This research would examine new development moment based on the Sixteen Plan of Development Act in Iranian and Indonesian master plan on Economic Development. It would be concluded with new proposal to both countries' policy maker in economic public law for reconciling between development thoughts from free economic system, institution and government intervention.

Keywords: Humanity Development, Economic Growth Policy, Capability Expansion, Public Economic Law Policy, Free Economic Market

MODERNITY VERSUS INDIGENOUS IN PERSPECTIVE OF AN INDIAN HIMALAYAN TRIBE: JAUN SAR BAWAR

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ABSTRACT

Modernity is associated with technological advancement, rapid urbanization, self-governance, rationalization; individual subjectivity; accelerated financial exchange and rapid communication. Man in modern world is fiercely progressing along with innovation of science and technology but also regressing in socio-moral values. Modernity provides answers to almost all the problems at physical level but it fails mostly to resolve issues at human level. Human autonomy is aided by technology, surrounded with commodity-producing society and ultimately reducing man into yet another commodity. Modern man is mired in mechanical age which claims to resolve mostly old age problems but captured by problems of modern times. So, on one hand, modernity is facing problems like communal riots, property-land-issues, ecological-imbalance, violence against women, injustice, psychological disorders (depression/frustration/suicide), modern diseases (bacteria becoming drug resistance), the other hand, there is a tribe, living in Jaunsar Bawar, Himalayan region of India which is besides the influence of modernity, also rooted to indigenous. They do not face problems of modern-man because they have their way outs to deal by being indigenous.

Jausari is the biggest tribal community of Uttarakhand (India), which is believed to trace its origin from an ancient Indian Epic Mahābhārata, written by Vyāsa, a narrative of the Kurukshetra war fought between two branches of a family- Kaurava and Pāṇḍava princes for the throne of Hastinapura. At present, the tribe forms a beautiful amalgamation of old rivals Pāṇḍavaas and Kaurava, live in lower and upper sides of the Tons river respectively. The river is

the largest tributary of the Yamuna and flows through Garhwal region in Uttarakhand, touching Himachal Pradesh. The world today is infected with racism, class and communal violence but a tribe in Jaunsar Bawar makes the possibility of living in harmony and peace beside of differences.

The socio-culture of Jaunsari tribe is distinct from other hill people in Garhwal, Kumaon and Himachal Pradesh. They are intact to their communities but not communal; they celebrate life as well as death; they are deeply connected with nature and express it through songs, customs, rites and rituals. They depend on every aspect of nature around but do not violate it. Jaunsaris celebrate through festivals and various fairs. Among many, one such fair is Maun maila (Maun fair) where tribal community gathers during spring, the time of highest number of fishes available. In spite of using any modern tool for hunting, the tribe still uses local herb, Timur which does not harm ecology.

Over these years, indigenous is disappearing away from society and modernism failing to sustain humanity in the society. Modernity is committed to the view that the human is inescapable to problems. Nietzsche writes in chapter IV, Apophthegms and Interludes of his book, Beyond Good and Evil: "Objection, evasion, joyous distrust, and love of irony are signs of health; everything absolute belongs to pathology" (92). In the present scenario, a tribe in Jaunsar Bawar is a ray of hope who believes that problems are not individual responsibility but responsibility of each one in community. More than any system from outside, they trust local system to make people feel part of the system rather than observing it from outside. Their life is more difficult than urban life on physical level but on emotional level, they seem more satisfied and joyous. Their simple indigenous methods to deal with complex issues open a new perspective to think about modernity. The present paper is an endeavor to highlight variant methods & techniques of indigenous in comparison to modern ways.

ROLE OF SOCIAL MEDIA IN MOBILIZING THE ANNA HAZARE'S SOCIAL MOVEMENT DURING AUGUST 2011: AN EMPIRICAL STUDY

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ABSTRACT

Anna Hazare is a renowned social activist in India. Hazare began an indefinite hunger strike against the government for passing the Lokpal Bill, which had been pending for more than four decades. The movement started in the April, 2011. Lots of people gathered in the Ramleela Ground, Delhi to support the movement. People took leaves from their offices to support the cause. Undoubtedly, mass media's role was remarkable throughout the moment in mobilizing people but social media also played a critical role. The beauty of social media is that, it fulfills the social need of people. Social media connected like-minded people who wanted to go in a group to support Anna Hazare. The present study is empirical in nature with a sample size of 215 volunteers and experts, who supported Anna Hazare. It was investigated in the study that how social media connected or motivated them to become a part of this movement. The sampling method is judgment sampling, where, only those respondents were selected which were the part of the movement or connected to the movement in any form. The data analysis tools were mean and multiple regression.

Keywords: Anna Hazare, anti-corruption, social media, multiple regression

PERSONAL DATA PROTECTION ISSUES VS. MONEY LAUNDERING INVESTIGATION: WHAT IS THE CONSIDERATION TO KEEP THE DISCLOSURE?

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ABSTRACT

In the world of technology nowadays has changed the way to discuss about personal data and its protection. In all the forms of digital data, it has been put the security of the data itself as the main issue in its discourses. The law in Information Technology has actually accept the using of electronic forms, digital signatures, electronic acceptance and verification method in all activities which recognizing the using of technology. Unfortunately the disclosure of the data has not yet gets protection in its security. Many forms are accessible in the internet, for example name, email, pictures, and many other things which may personal information can be accessed by anyone. Hence, the definition of personal data and its categorization, and also what is the exemption in its implementation are important to be formulated.

Other important issue is regarding with the law enforcement in criminal cases, such as money laundering. In the perspective of money laundering, the accessibility of law officer who has responsibility to disclose data of money laundering offender is needed. In this case, money laundering will easily detected through the financial transaction movement, data of property owner and other suspicious activities shall be scrutiny monitoring by the authority, such as by Financial Intelligence Units.

This is legal research that using qualitative research method. The study will explore some of personal data protection issues which may be keeping disclosed in order to implement law on anti

money laundering, to answer the research question “how does the issue of personal data protection can be support to the anti money laundering regime”.

The result of the study will be mention the statement in the law that personal data protection shall be disclosed for anti money laundering enforcement but with prudent to take care of it. The implication of this study is that personal data/data privacy shall be formulated with fit and properly.

Keywords: Personal Data, Data Protection, Money Laundering, Disclosure

WOMEN EMPOWERMENT AND THE DEVELOPMENT GOALS: TOWARDS A GENDER-SENSITIVE SUSTAINABLE DEVELOPMENT AGENDA

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ABSTRACT

Despite their high profile, the Eight Millennium Development Goals (MDGs) proved to be limited, donor-centric and inapplicable to some countries. Many see in its successor, the Sustainable Development Goals (SDGs), however, several opportunities to drive the desired universal transformative change the MDGs failed to achieve. Yet, a close examination of the Agenda's framework reveals its failure to adequately capture some of the underlying issues. This article presents a gender analysis of the MDGs and the SDGs by considering the extent to which central aspects of gender inequality, such as gender inequality in the labour market, unequal opportunities in education, and women's unequal participation in decision making, are being promoted within the MDGs and the post 2015 Agenda. To provide a clearer insight into how the SDGs can be implemented effectively, the strengths and weaknesses of the MDGs' framework are explored first. This article then examines the SDGs framework and attempts to provide recommendations for the implementation of the SDGs to be a gender-sensitive agenda that surpasses the limited vision of the MDGs.

Keywords: SDGs, MDGs, Women Empowerment, Equality, UN

Introduction

INTRODUCTION

In September 2000, 189 United Nations member states at that time adopted a set of eight international goals to replace the 1990s Poverty Reduction Strategy Papers (PRSPs) in promoting developments in the world's poorest nations. These eight goals, which became known as the Eight Millennium Development Goals (MDGs), were launched largely to eradicate extreme poverty in all its forms - including reducing income poverty, hunger, disease, environmental degradation and gender discrimination by 2015. Each goal was supported by 21 measurable targets and 60 indicators that were meant to evaluate the world's progress till 2015. The MDGs were intended to signify a collaboration between the developed and the developing worlds "to create an environment - at the national and global levels alike - which is conducive to development and the elimination of poverty" (Resolution Adopted by the General Assembly, 2005). Since launching them, the MDGs have been a milestone in global and national development efforts. These efforts, however, did not go far. Reports on the progress of the MDGs have shown uneven progress between regions. The framework was also widely criticized for its limited focus on developing countries, as well as for overlooking important issues like inequality, violence against women and human rights.

Since some of the goals that were set to expire in 2015 were not accomplished, steps to advance the agenda beyond 2015 were taken. A High-Level Panel (HLP) of 27-members gathered representatives from the local and national governments, private sector, civil society and academia to give their recommendations for a successor agenda. As a result, the 2030 Agenda for Sustainable Development (SDGs) was adopted in 2015. The Agenda, which is a set of 17 goals with 169 targets between them, encompasses the economic, social, and environmental aspects making it applicable to all countries. Unlike the MDGs, this ambitious Agenda does not only speak to the core mandate and values of the international human rights law, but also offers opportunities to further advance the realization of human rights and fundamental freedoms. The 2030 Agenda is viewed as a useful tool to drive the desired universal transformative change considering that the goals of this Agenda are more universal and comprehensive as opposed to its predecessor.

THE MILLENNIUM DECLARATION: GENDER INEQUALITY AND DISAPPOINTMENTS

In response to the wishes of the General Assembly, assessment of progress towards the MDGs was carried out periodically. This periodical assessment was based on a master set of data that was accumulated by the Inter-Agency and Expert Group on MDG Indicators led by the Department of Economic and Social Affairs of the United Nations Secretariat. This periodical assessment showed notable improvements in several areas since 2000. Some of the unprecedented progress included the maternal mortality ratio which dropped by 45% worldwide while new HIV infections declined by around 40 % between 2000 and 2013. Likewise, a number of improvements in promoting gender equality has been made. For instance, the 2015 report confirmed that the developing areas all together have met the target to abolish gender inequality in primary, secondary and to some extent tertiary education. Similarly, over the past 20 years, women have not only been able to make headway in parliamentary representation in nearly 90%

of the 174 countries with data, but also the average representation of women in parliament almost doubled during the same period. However, the international community still has far to go towards achieving the hoped-for progress. According to the UN report of 2015, violence and discrimination against women remain widespread on all fronts including access to quality education, political participation in addition to employment and involvement in decision-making at all levels. The periodical assessment confirmed that the progress across all MDGs was both restricted and uneven across regions, countries and within countries. For instance, recent reports showed that the progress towards poverty reduction in Eastern and South-Eastern Asia was substantial while it was modest in other parts of the world, particularly in regions in conflict or emerging from conflict. In fact, the latest reports claim that it is more possible for women to experience poverty as opposed to men. While Latin America and the Caribbean made significant progress in eradicating poverty, the percentage of women to men in poor households went up from 108 women for every 100 men in 1997 to 117 women for every 100 men in 2012. Based on the 2015 report, the rate of out-of-school children in these countries went from 30% in 1999 to 36% in 2012. The rate in Southern Asia increased from 21% to 42%. As reported by the UNICEF in January 2016, nearly twenty-four million children living in crisis zones in 22 strife-torn countries are left without education (UN News, 2016). According to the data obtained from the Ministry of Education in Syria, the enrolment rates dropped to 34% points for primary, secondary and upper-secondary education levels in the school year ending in 2013. Enrolment rates fell sharply between the 2010/11 and 2014/15 school years in areas of intense conflict like Aleppo and Daraa (No Lost Generation Update, 2016). In a lot of cases, recent and current outbreaks of conflict are not even depicted. If the provision of education in emergencies and post-crisis is not a higher priority for both aid agencies and donors, an entire generation of children, and girls in particular, living in courtiers affected by conflict will be deprived of the education and skills that are necessary to the development and prosperity of their countries.

Despite all the gains made in female participation in the labour market, gender inequality persists. According to the 2015 report, women earn 24% less than men globally. Working-age females have a lower labour force participation rate than working-age males. Women's labour force participation rate in Northern Africa and Southern and Western Asia, for instance, is one quarter to one third of men's rate. Only 50% of women of working age (aged 15 or above) are part of the paid work force, compared to 77% of men (Millennium Development Goals Reports, 2015). This gender inequality can be attributed to household responsibilities and cultural restrictions which, in turn, impact women's earnings. It is very challenging for women in conservative MENA countries where traditional gender roles are greatly enforced to be economically independent. It is not only that men in the MENA region have relatively higher wages but also women are restricted to professions that are culturally accepted like teaching (Roudi-Fahimi & Moghadam, 2003).

It was found in a research conducted on employment and unemployment rates by educational attainment that the unemployment rate was higher for women with higher levels of educational attainment than men with similar levels of education. It was also found that females with advanced education in 85% of the 92 countries have higher unemployment rates compared to males with

similar levels of education between the years 2012–2013¹. Based on the UN's 2015 report, 96% of the developing countries with available data failed to achieve the goal for tertiary education in 2012, and sadly, without international aid, these developing regions will remain farthest from achieving it. As indicated in figure 1, employment rates were generally higher for 20-24 year old males than females at each level of educational attainment in 2015.

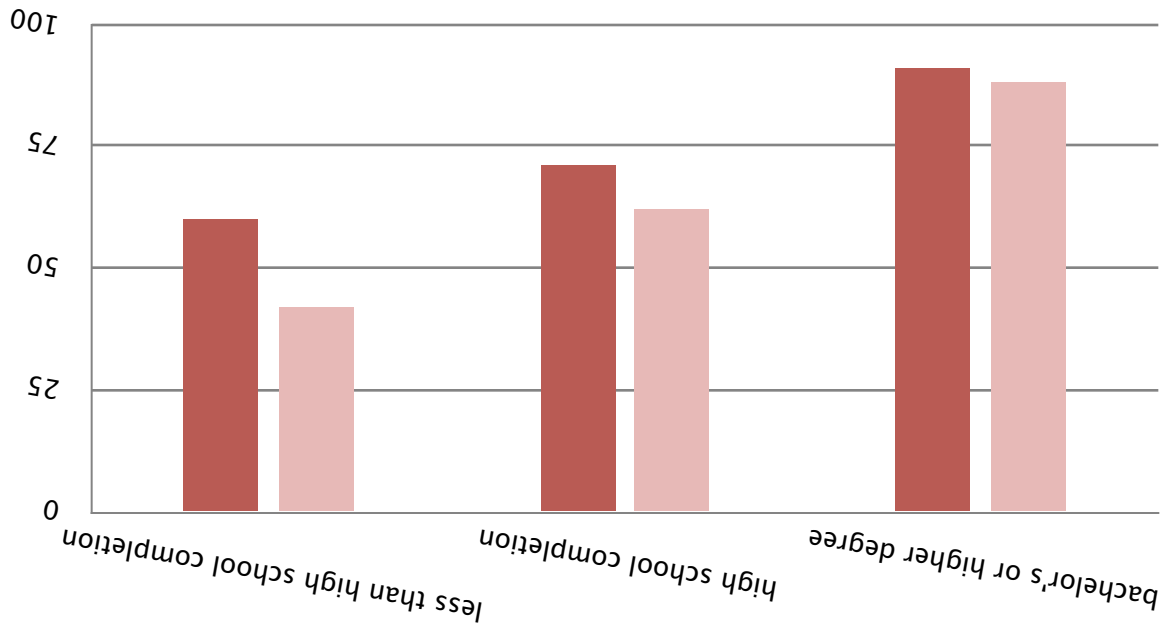


Figure 1

Figure 1 shows how the overall employment rate for females was lower than the rate for males (68% vs. 75%). The employment rates were also higher for males than for females who: had completed high school (71% vs. 62%); and who had not completed high school (60% and 42%, respectively). However, the rate for females who had bachelor's degrees was higher than the rate for males (91% vs. 88%).

The world surely has made significant strides in empowering women over the past few years, but challenges remain, particularly in women's equal participation in private and public decision-making. Based on the 2015 report, women constitute only 16% of the leaders of parliaments and 18% of all government ministers in the world. In 2016, female parliamentarians in 38 States account for less than 10% of in single or lower houses, including 4 chambers with no women at all. Overall the percentage of women in both houses combined is only 22.8%. Arab Governments' efforts to have women in parliaments, for instance, are merely a form of window

¹ Based on data on unemployment rates by level of education accumulated by Digest of Education Statistics, 2015.

dressings. The figure below illustrates the wide regional variations in the average percentages of women parliamentarians.²

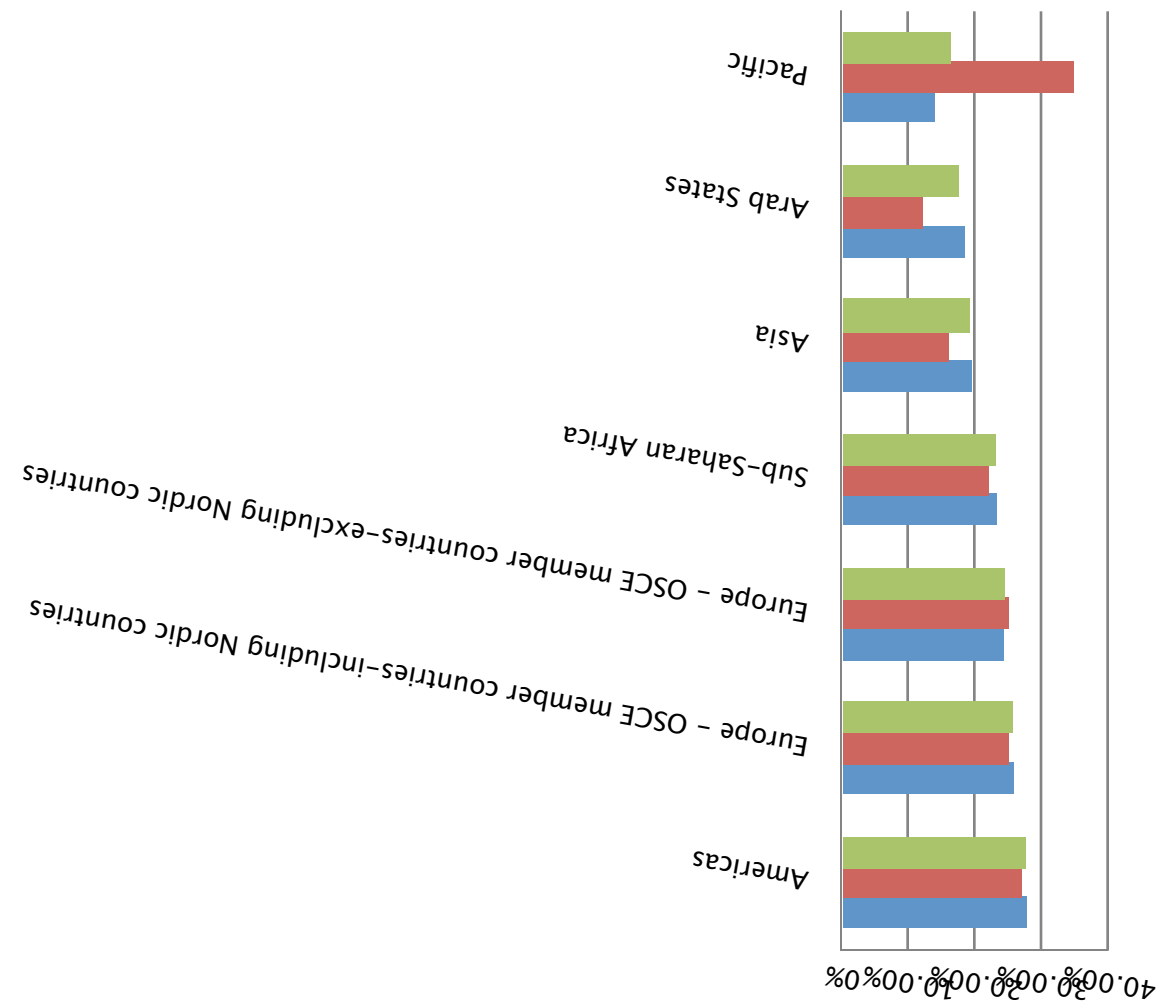


Figure 2

UN former Secretary-General Ban Ki-Moon attributed this stagnant progress towards women’s political empowerment to “unmet commitments, inadequate resources, lack of focus and accountability, and insufficient interest in sustainable development” (UN, 2010). Others on the other hand attribute the slowdown to how the goals were designed which resulted in having too ambitious global goals for low- and middle-income countries while these goals were not challenging enough for other countries (Clemens, Kenny, & Moss, 2007; Langford, 2010). In fact, developing countries with limited capabilities were not involved nor consulted when the MDGs were created and sat as national priorities, which resulted in a lack of national ownership for the goals (Fukuda-Parr, 2006; Haines & Cassels, 2004; Kabeer, 2005; Waage, 2010). Like

² The data in the figure has been compiled on the basis of information provided by National Parliaments by 1st September 2016.

Langford, Easterly (2009) believes that the targets and indicators were one sided and unjust to poor countries. He explains that the way the targets were constructed made them extremely hard to accomplish for these countries. As a result, the progress made in those regions was portrayed negatively as it is difficult to measure the changes in proportions. Analysing progress reports, therefore, proved to be both complex and challenging especially that the reports calculations were based on assumptions and inadequate quality data (Reddy & Heuty, 2007). This resulted in setting out multiple universal goals and objectives that are unadaptable to different national realities and priorities. Consequently, assessing the progress of these goals and targets was rather difficult, especially that the framework focused only on the outcome and did not specify how these goals can be realized. It also ignored each country's national priorities, limitations and starting points. Furthermore, assessment of the MDGs progress relied entirely on statistical averages which can be misleading as averages overlook the existence of inequality and bury distributional realities. Another fundamental limitation of the MDGs is that each of the goals was designed differently, that is, the goals were set out either in proportional terms, or in terms of completion and intention (Vandemoortele and Delamonica, 2010). In so doing, targets were set too high for a number of countries and too low for others. Since assessing whether a country's progress, for example in reducing child mortality, is significant or not depends on the country's initial level, monitoring a country's progress was a challenging task.³ Also assessing the progress of the MDGs in proportional terms is problematic as finding statistics in some cases can be challenging while in other cases the statistics found are not good enough.

Some argue that the MDGs' framework had an underlying political agenda that suited the interests of 'corporations and rich states' (Fukuda-Parr, 2010; Bond, 2006; Amin, 2006). Saith (2007) even came up with the formula 'neo-liberal globalization + MDGs = development'. Waage et al. (2010) argues that the MDGs lacked 'a common, cross-sectoral vision of development' which has made the existing framework incoherent and inadequate. Likewise, some of the 'hard-fought goals' were overlooked because of a set of underlying political motives. As a case in point, the critical importance of reproductive health to development was not taken into consideration when the MDGs were designed despite the fact that it was endorsed by the International Conference on Population and Development (Cairo, 1994) and the Fourth World Conference on Women (Beijing, 1995; Haines & Cassels et al., 2004; Mohindra & Nikiema, 2010). Overall, civil and human rights were overlooked when the goals were crafted despite their synergistic effect (Fukuda-Parr, 2010; Saith 2006; Cecchini and Notti, 2011). Eyben (2006) argues that the gender target was limited to gender equality in education because of an underlying agenda especially that the proposals the gender specialists proposed to make the targets more comprehensive were rejected by the Japanese representative. Besides, the framework focused on disparities without taking into account the structures that generate them. (Kabeer et al., 2005; Subrahmanian, 2005) explain that eliminating gender disparities is not equivalent to ending gender inequality as disparities generally focus on numerical imbalances, whereas inequalities focus on substantive asymmetries. While the third goal focuses on eliminating gender disparities in education, the educational second goal focuses only on achieving universal primary education and overlooks the importance of secondary and post-

³ Easterly (2009) argued that the bar was set too high for countries in sub-Saharan Africa. Vandemoortle and Delamonica (2010), also highlighted that this: "begs the question whether Africa is missing the targets or the world is missing the point."

secondary education. Lewin (2005) believes that focusing only on primary education in developing economies will lead to having graduates who are deprived of further education. Johnston (2011) points out that the data on school completion obtained to measure the MDGs progress is inaccurate as the enrolment data, which usually gets collected at the beginning of the academic year, does not provide any information on attendance and drop outs. Due to a lack of common understanding of what the second goal entails and since finding comparable indicators is very challenging, nations involved focused on making primary education available to all without necessarily ensuring quality in education. For instance, some of the regions that achieved the goal did not deal with the global high pupil-teacher ratio as they should have been (Barrett, 2011; Lay, 2011; Mekonen, 2010; Tarabini, 2010). Figure 3 shows the alarming rate of pupil-teacher ratio in some of the Arab Countries.⁴

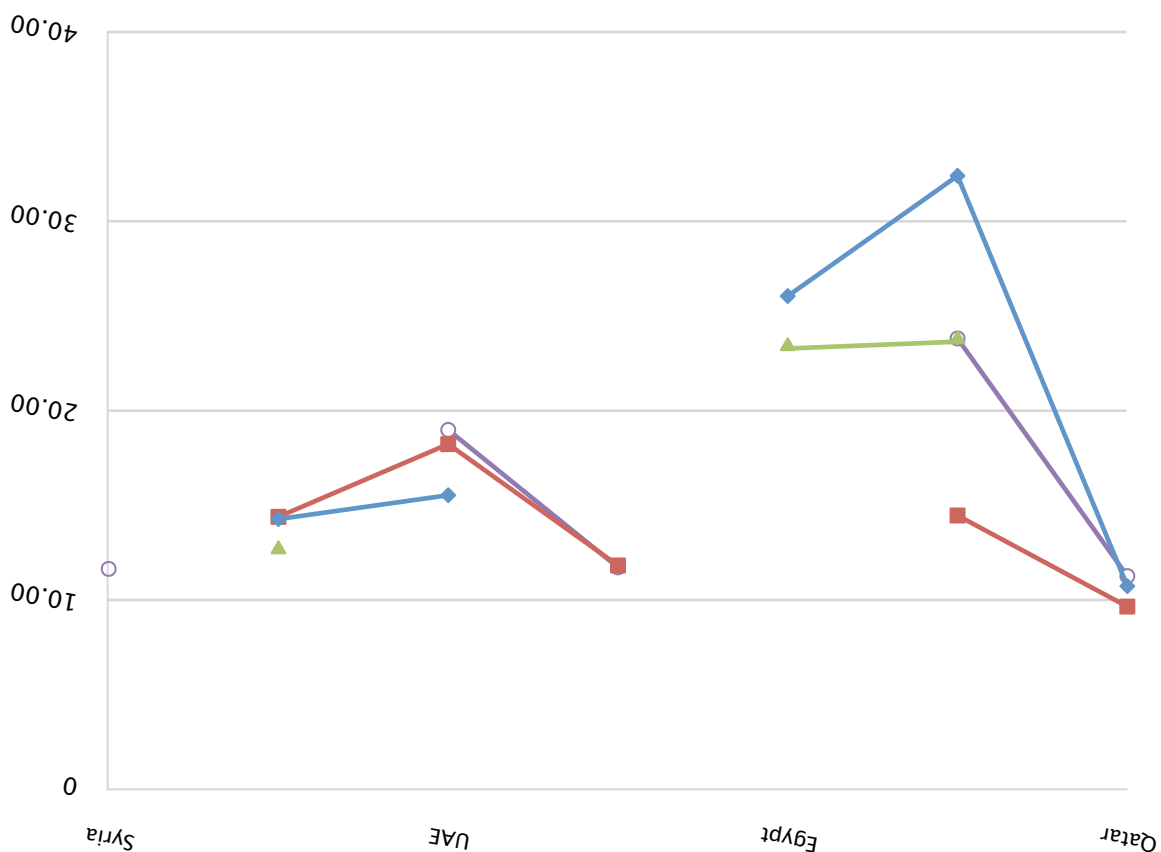


Figure 3

It should be noted, however, that the high pupil-teacher ratio does not necessarily indicate a lack of educational quality as there are other factors to be taken into account like whether the teachers are trained to teach or not, class size, teaching hours and the different practices countries exercise. Besides, enrolment levels can be affected by a variety of reporting errors.

⁴ Data source: World Bank, World Development Indicators , Last updated June 30, 2016

Surely to promote women's empowerment, gender perspectives must be incorporated in all the development agendas. Thus, women empowerment should begin with an education that equips them with the necessary knowledge, skills and self-confidence to participate fully in the global development process. The problem arises in part from the fact that there were only two goals related specifically to education and they only focused on primary education. Also, many important educational factors were overlooked mainly because the MDGs were merely designed to articulate ends. The second goal, for instance, did not address whether pupils have mastered the skills they learnt and whether these skills are needed in the twenty-first century. In fact, the 2002 Arab Human Development Report confirmed how education in MENA often skipped teaching creative thinking and innovation⁵. It also failed to prevent the education systems in the region from splitting into two tiers; private schools with high-quality education available only to the rich, and public schools with low-quality education (Arab Human Development Report, 2002). The framework's inability to achieve sustainable educational progress can also be attributed to the failure to recognize that the desirable educational changes cannot be realised without sustained investment in education. Instead, the framework offered only short-term goals and quick-fix solutions (Van Norren, 2012; Lay, 2012; Richard et al., 2011; Fukuda-Parr, Greenstein, & Stewart, 2013). Hence, The Education For All movement was first presented at the World Conference on Education for All in 1990 by UNESCO, UNDP, UNICEF and the World Bank. Ten years later, the international community came together for a second time in Dakar, Senegal to affirm their commitment to the movement and identified six key education goals to be achieved by 2015. This movement was intended to be an 'expanded vision' of the two MDGs to 'provide quality basic education for all children, youth and adults' (The EFA movement, n.d.). Although the ongoing progress is truly encouraging, these goals do not provide clear policies on how they should be executed. Moreover, they were designed in proportional terms, and/or in terms of completion and intention which is very challenging to monitor.

In conclusion, the universal goal that "everyone has the right to education" should have not been limited to access to basic education. This goal should have included primary, secondary and tertiary education. It should have also included access to printed knowledge and to new skills and technologies. Furthermore, the assessment of the progress should have taken into account attendance, drop outs and recent outbreaks of conflict. Also, governments should have been held both responsible and accountable to empower women by adopting appropriate measures and policies to eliminate: (a) inequalities between men and women in all of its forms including, but not limited to, eliminating inequality in the labour market and closing the gender gap in earnings. (b) all forms of violence against women in all areas and in both the private and the public sphere. Furthermore, policies, objectives and measurable goals that serve women's political aspirations should have been adopted by making sure that the gender balance and equity in decision-making processes adopted by governments are not merely a form of window dressing. Recognizing that these political aspirations are governed by political struggles that are not necessarily moulded by immutable cultural patterns is crucial in order to achieve them.

⁵ It is worth mentioning that the United Arab Emirates in collaboration with Stanford University launched in 2015 a national programme that aims at integrating innovation and entrepreneurship into the curriculums of the higher education institutions.

SDGS AND GENDER

Contrary to its predecessor, the SDGs are believed to be more comprehensive, inclusive, collaborative and holistic. The economic, social, and environmental dimensions were integrated into the 2030 Agenda unlike the MDGs and more countries were involved in the process of drafting the goals. The goals of the Agenda are believed to be more globally collaborative and holistic seeing that they are connected to their corresponding human rights standard, and are not addressed in isolation of one another. While eradicating extreme poverty lies at the heart of both the SDGs and the MDGs, the SDGs do not rely entirely on the developed world to finance improvements in developing nations.

Nevertheless, by designing the SDGs similarly to the MDGs as mandated by the UN Secretary-General, the SDGs inherited some of MDGs shortcomings. For instance, the target to eliminate all forms of violence against women in the public and private spheres does not take into account the cultural constraints and the structures that generate violence. In fact, the report of the Secretary General on the progress towards the Sustainable Development Goals released in May 2018 has confirmed that in 56 countries 1 in 5 adolescent girls between the ages of 15-19 have been victims of either physical and/or sexual violence by an intimate partner (Sustainabledevelopment.un.org, 2018). In male dominant cultures, there is only one dominant and formal power; male power. In these cultures, male power and violence is one way to assert masculinity and supremacy and to ensure male supremacy, women must be suppressed. This process of elevating male power at the expense of female power is a form of violence (Browne Miller, 2012). Since female power in these societies is culturally unacknowledged and illegitimate, eliminating all forms of violence against women necessitates cultural, social, and legal legitimization. Yet, the post 2015 agenda does not recognize the need to articulate a framework of actions which is required to establish a real cooperation between the nations involved to ensure that measures and preventive actions are being adopted and implemented with respect to all forms of violence, degrading practices, and the exploitation of women, children and adolescents in prostitution. For 'more peaceful, just and inclusive societies which are free from fear and violence,' measures and preventive actions should be taken to eliminate sexual harassment, abuse, rape, battering, dowry-related violence, forced sterilization and abortion, gender-selective killing, and Gender-biased sex selection among others. Furthermore, the Agenda's language is generally strong and aspirational, however, the inequality goal (Goal #10) is not met with strong enough language. Thus, it can be argued that the goal to reduce rather than to eliminate inequality is not ambitious enough especially that the Agenda strives to 'transform our world'.

Since, the 2030 Agenda aspires to overcome and transcend its predecessor shortcomings, it targets global issues that were overlooked by the MDGs such as gender equality and women's empowerment in goal #5. Nevertheless, in order to 'achieve gender equality and empower all women and girls' it is necessary to eliminate inequalities in income, education, and power at both the national and global levels. Gini Francisco at the High Level Forum Ministerial Dialogue (July 2014), stressed that 'women's rights groups have been advocating for all governments to recognize women's and girls' economic, political, social, cultural and bodily rights and specifically... the interlinked issues of care work as not only shared, but as a collective social responsibility' (Francisco 2014, 2)

This entails challenging and transforming power relations between the rich and the poor, and between men and women. Clearly, the Agenda intends to transcend these limitations without providing clear policies that could substantially oppose the current powers which makes the Agenda, just like the MDGs, silent on the means. Likewise, the target to 'adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels' does not specify how governments are expected to achieve this target. According to the report of the Secretary General on the progress towards the Sustainable Development Goals released in May 2018, women occupy less than 38% of senior and middle management positions worldwide. A recent study revealed that working men in 89% of 45 countries with available data earn more than women with more than 12% median gender pay gap (Sustainabledevelopment.un.org, 2018).

. While SDG #5 is a welcome improvement, this goal is not linked directly to the rest of the SDGs. Even more, and like MDG #3, this goal is oblivious to the structures that generate disparities. Consequently, the governments involved are not held accountable as these targets are subject to national legislations that vary broadly in scope. In fact, key concepts such as accountable institutions can be interpreted in several ways.

Surely, few of the SDGs will make much headway without government's transparency and accountability, nevertheless; more attention should be devoted to the role of private civil society, or non-profit, institutions in implementing them. While the recent reports on the SDGs frequently refer to 'how Governments, businesses, and civil society can work together to achieve transformational breakthroughs,' the focus is concentrated on private, charitable foundations which is a rather small component of the entire private, non-profit sector (Salamon and Haddock, 2015). As a matter of fact, the framework does not specify how the civil society can play a role in the implementation of the goals and targets. Specifying the role of these non-profit organizations is crucial to women empowerment as these non-governmental organizations have been a major global force in advancing gender equality in all of its aspects. For instance, The United Nations convened four major conferences on women which occurred in Mexico City in 1975, Copenhagen in 1980, Nairobi in 1985 and Beijing in 1995. In Beijing's conference, 4,000 accredited NGO representatives played a vital role at turning the conference into a defining milestone for the Agenda for gender equality (Salamon and Haddock, 2015).

Although promoting gender equality is indispensable to combat poverty and to stimulate a truly sustainable global economic, social and political development, none of the Millennium Development Goals were dedicated to eliminating all forms of violence against women be it sexual or physical including trafficking and other types of exploitation. Although the SDGs redressed the matter, the cultural constrains were again overlooked. This is not accidental as power is overlooked in the SDGs too. According to the recent report of the Secretary General, 71% of detected victims of trafficking in 2014 were women and girls, 20% of which were girls. 90% of these victims were trafficked for sexual exploitation and/or forced labor (Sustainabledevelopment.un.org, 2018). Given that the SDGs were designed to resemble the MDGs, the MDGs technocratic framework was transferred into the SDGs. In so doing, the 2030 Agenda turned a blind eye on including a dedicated target on women for goal #16 despite the fact that women have a vital role in promoting for peaceful and inclusive societies for a sustainable development. On the whole, gender inequality interferes with and inhibits female advancement and keeps them poor and deprived of their basic rights of the highest attainable standard of

health and quality education. Inequality and poverty cannot be eradicated without addressing first the root causes of the problem. The Agenda's failure to exhort the involved leaders to take measures to prevent the exploitation and monopolization of resources by the few or to take preventative measures to protect women from violence, is one of the root causes.

MOVING FORWARD

There is no doubt that the Millennium Development Goals and the Sustainable Development Goals are effective tools in achieving sustainable development worldwide. However; it can be concluded that the limited progress towards women empowerment is attributed, in part, to the fundamental limitations in the MDGs and SDGs frameworks. In furtherance of the promises made to "leave no one behind" and to create "a world of universal respect for equality and non-discrimination" and for the SDGs to be effective, it is critical to ensure:

1. Political commitment of the states to implement the goals. Thus, it is essential to set up accountability mechanisms.
2. Credible means of implementations. Strengthening national capacities to mobilize domestic resources
3. The data and statistics, policies and strategies employed are human rights-based and that qualitative approaches are adopted
4. Since some of the sustainable development goals are not easily measured, and do not take into account different national priorities, restrictions and capacities, (a) the unequal distribution of benefits and burdens between rich countries and the poor ones are taken into account. (b) the framework allows individual countries to prioritize the SDGs that cater to their own needs. (c) monitoring targets, the efforts and progress made to reduce, and ideally eliminate, inequalities locally, regionally and globally.
5. More importance is attached to the cooperation of the nations involved on issues of justice such as justice in education
6. Reporting on progress and accountability is done through inclusive monitoring and accountability mechanisms. To do so, the SDGs should be embedded in effective governance regimes at all levels.
7. Stronger accountability mechanisms which promote integrated global partnership at all levels are created.
8. Stronger linkages with the international human rights mechanisms are created.
9. Measures and preventive actions are being adopted and implemented with respect to all forms of violence by establishing a real cooperation between the nations involved.

10. Strengthening investment in gender equality targeting both social and economic sectors.⁶

In short, UN's failure to adopt a gender –focused approach in crafting the SDGs suggests that the goals and targets dedicated for women are merely what (Global Study, 2015) describes as 'tick-box obligations' rather than an integral part of an agenda that aims to change the course of the 21st century. Although electing a female secretary-general of the United Nations, by way of example, would have been a significant step towards 'correcting a gender bias of many decades,' In fact, all member countries of the current Security Council, except for three ambassadors, are represented by men while in 2016 all members countries were represented by men except for the US Ambassador Samantha Power. For an agenda that claims to proffer a transformative vision for a gender-sensitive sustainable development that surpasses the limited vision of the MDGs, reform should begin at home.

BIOGRAPHY

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⁶ According to OECD-DAC only 5% of official development assistance in 2012-2013 was invested in gender equality (OECD / DAC, 2015).

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THE RELATED FACTORS ON PUBLIC REPORTING OF NURSING HOME IN KOREA

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ABSTRACT

To understand the impact factors on the accreditation nursing home quality grading is very challenging because both social market factors and organizational factors are impacting.

Objectives. *The aim of this study was to examine broader impact of health care market characteristics, mediated by nurse turnover and residents' hospitalization on the government nursing home accreditation quality rating in Korea.*

Methods. *A multilevel cross-sectional design was used to causal factors on nursing home accreditation quality rating. Sample/Setting: We collected data having disproportionately stratified cluster sampling method in Korea. The independent variables are Location (metropolitan, medium-size, and small size) and HHI of health care competition market index. The turnover of RNs and admission to hospitals from nursing homes were mediating variables. Dependent variable was the Nursing Home Accreditation Grading.*

Findings. *The high turnover of professional RNs was related with deteriorated government nursing home quality rating and the more admissions to hospitals were related with better nursing home quality rating. The turnover of RN was related negatively with admission and nursing home accreditation quality rating. The turnover of RN had statistically significant with*

evaluation grade with a path loading of β (standardized coefficient) = -.54. Turnover of RN was statistically significant with admission β = -.313.

Conclusions *The stable RN staffing can be important political moderator on nursing home outcomes. The sound hospitalization framework in government quality evaluation rating is urgent in Korea.*

Keywords: Public reporting, Nursing home, Nursing Staffing

THE EFFECT OF PROFESSIONAL NURSES ON NURSING HOME RESIDENTS' OUTCOMES, CONTROLLING FOR HEALTH CARE MARKET CHARACTERISTICS

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ABSTRACT

Purpose: *Despite cumulative and integrative evidence of registered nurse (RN) staffing on the nursing home residents' outcomes worldwide, a dearth of studies integrated the effects of residents' case mix, health care markets, and nurse staffing on psychiatric-medication use and weight loss. This article examined the relationship between nurse staffing and residents' quality of care outcomes, controlling for long-term health care market characteristics.*

Design: *A multilevel cross-sectional design.*

Methods: *A disproportionate stratified random sampling was used. A total of 87 nursing homes were contacted and 60 nursing homes agreed to participate. Data accrued on nursing staff, organizational characteristics, and market-competition characteristics from participating organizations directly and from open-access government data.*

Findings: *The weighted linear regression model was used to test the hypotheses. As RN hours per resident day (HPRD) had a statistically significant positive impact on fewer residents with psychiatric medication ($\beta = -.331 p = .008$). Greater RN HPRD positively marginally related to fewer residents with cognitive impairment ($\beta = -0.201, p = .139$). Higher turnover of RN staff related to decreased proportions of residents with weight loss ($\beta = -.331 p = .008$).*

Conclusions: *Policymakers should consider requiring mandatory nurse placement in nursing homes cautiously in Korea, where it is still acceptable to have CNAs as substitutes of RNs. The staffing standards should reflect residents' classification based on acuity and severity because staffing overtime is very sensitive to residents' acute status.*

Keywords: Nursing staff, Nursing home, Optimization, Quality of care

COMMUNITY LEADERSHIP BEHAVIORS OF NGOS IN ALLEVIATING POVERTY: A CASE STUDY OF NEPAL

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ABSTRACT

This study anticipates discussing community leadership behaviors of NGOs and examines whether they are good institutional and operational options for alleviating poverty in the Nepal's atmosphere. Nepal is struggling to improve the livelihood of poor people transforming them to income earning generation through various schemes so that government of Nepal has accepted NGO as a development allies. Since early 1980s, Nepal government has considered the role of NGOs as that of facilitators of change whose contributions are essential to the achievement of its development goals. As a result the collaboration of government and NGOs encouraged the formation of community-based organizations (CBOs) and village development participation in Nepal's development effort. This study compared the socioeconomic conditions and wellbeing of people benefitted by the NGOs in different years since now analyzing secondary data by different authors. Result showed that numbers of child poverty, urban poverty and rural poverty have significantly decreased. Also, the community leadership behaviors of NGOs indicated that the emphasizing on relationship building and interaction directly with the public which lead them success on achieving their targets. So for the perspective of Nepal, NGOs are the essential body for the elimination of poverty improving living conditions of poor through emphasizing primary education, skill development trainings, agricultural trainings, small business, micro finance and other income generating programs. The strengths of NGOs for the contribution to fight against poverty are appreciated though some of weaknesses exist. To eradicate poverty, economic condition of poor should be improved; government and its NGO partners should go hand in hand

making effective policies, strategies and interventions. Other root causes as well as primary source of poverty should be researched.

Keywords: leadership behavior, NGOs, poverty

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