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**Response To The Video Documentation
On
An East Indian Festival 'Diwali'**

Aziz Sharafi

A Thesis

In

The Department

Of

Art Education and Art Therapy

Presented in Partial Fulfilment of the Requirement

for the Degree of Master of Arts

Concordia University

Montreal, Quebec, Canada

MARCH 1995

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Abstract

Response to a Video Documentation on an Indian Festival

'Diwali'

Aziz Sharafi

This research addresses the question: What is the response of ethnic/immigrant East Indians to a video of an East Indian ritual? The researcher interviewed ten East Indians in Montreal in order to obtain their responses to a video of their yearly festival called The Festival of Lights or 'Diwali' (Dipavali).

Four East Indian immigrants and six Canadian-born East Indians were chosen randomly as the subjects for the research. Interview questions were developed in relation to Horner's response paradigm and the data was analyzed in relation to his Inter Subject Mapping process.

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CHAPTER I

INTRODUCTION:

When I was young I often used to live in a fantasy world. I believed in magic and have been fascinated by it ever since. I actually believed that I could transform myself into something super human or perform some super-natural miracle. I used to imagine that as if by magic some miracle would form whereby my wish would be granted. These wishes were so strong in me, that I literally attached myself to them as fantasies. It seems I wanted to create something out of nothing-as if to become a demi-god or creator. This desire to create probably later led me to probe the world of art and invention. Maybe I wanted to be the genie in Aladdin's lamp. Even as an adult I actually tried to learn magic and still show great interest in it. These beliefs were so deep-rooted and still persist so strongly in me that even today I subconsciously believe I can work magic; In reality I know it does not work that way and in any case I suspect that I am not the only one who loves to live in some magic world, that invites us to escape the everyday reality.

When I inquire into my "self" as a subject to research I can see that the familial environment in which I grew up and the socio-political conditions that

surrounded me were very much responsible for my construction of wishes. My escape world was my magic world, a door to run away through, away from the turmoil and pressure of a socio-political reality that I faced at a very young age.

I was born in the Indian sub-continent in a country called Pakistan. As a child living in Pakistan I was made to understand that I originated from a place called Birbhum in West Bengal now in India. It was also made clear to me that my family migrated from there in the 1950s as victims of communal riots which took place during and after the 1947 partition of India. During my early years I came to realize that my family language, culture and behaviour were somewhat different from those of the local Bengali population, this latter being that of a unilingual Bengali.

In fact my family convention was trilingual, and had subtly different values from the native population. We had different social tastes and we ate and spoke differently from those who were native-born in that area (Even our Bengali dialect was different from the local one; it was more sophisticated). Our family was classified with the elite-educated class that had migrated from the west. Eighty percent of the educated people in Pakistan during the 1950s and 1960s were immigrants from India, and only 5% to 10% of the population were educated by Western standards and the others being uneducated lived below the poverty line. I lived in Pakistan, a country that was created by a separation from India for the Muslims, a country born out of sheer religious

differences.

Pakistan:

The basic foundation of Pakistan's culture is religious in nature; the unity of the masses was imbedded in religious fervour. My first and foremost identity acquired there as a child was that of being Muslim.

Islam was the binding factor for the unification of the masses and this became the basis of all religious and political propaganda designed to get the people of East and West Pakistan to unite. Unfortunately the ruling class of people from West Pakistan, mostly under the garb of a military dictatorship, started imposing language and cultural restrictions on the Eastern Part. This led to an expressed difference in ideology and economics between the two regions.

In 1970 Pakistan's ruling military power succumbed to the demands of the people and of international pressures to establish democracy, and allowed people to vote. The landslide victory of Sheik Mujibur Rahman, a Bengali leader, was too much for the military junta of West Pakistan, so they, with the help of the army, attacked the Bengali masses belonging to East Pakistan and accusing them of being subversive anti-Islamic terrorists sent from India to break up Pakistan.

Until 1970 I considered myself as a Pakistani; I did not identify my self through language. I had been trying to learn both languages, Bengali and Urdu, at school. As my father was always on the move from city to city, I had to change schools many times during the elementary and secondary school levels. Sometimes I took Bengali as the language and Urdu as the alternative language and at other times it would be the reverse. It varied according to whose supervision I was under, my father's or grandfather's. It is interesting to note that we spoke mostly English and Urdu and a little Bengali at home prior to 1970. Our ancestral home in Birhum, West Bengal (now India) was close to the Bihar border; the local Bengali dialect there is a mixture of Hindi and Urdu.

Prior to 1947 all educated "Muslim" families in India learned Arabic, Persian and Urdu at school - which also gave them their Muslim identity. In comparison to the Hindus who learned Sanskrit as their religious language and therefore identified with those who spoke Sanskrit or Hindi. In my family both languages (Urdu and Bengali) came down to us in its spoken form. It is something that those who originate from East Bengal or Bangladesh would find hard to comprehend. Naturally my family was at ease with both languages and we considered ourselves as both Bengali - and Urdu-speaking. Three of my sisters studied Bengali at school while two of us "stuck" to Urdu at least till 1970. It was only after 1970 that we had to disregard Urdu and relearn Bengali as a compulsory language.

An interesting side of Pakistani cultural practice was the total denial of Indian (Hindu) culture, history and heritage. To establish the Islamic and Muslim culture in Pakistan, the authorities rejected nearly all aspects of Hindu culture. They also ignored most non-Muslim art and cultural history that existed in the Indian sub-continent prior to 1947; it only included them reluctantly, as an alien, insignificant tradition that was in India prior to the invasion of Islam. Unfortunately the basis of Bengali culture is so inter-mixed with their language and Hindu rituals that such official prohibitions and demands challenged the rich Bengali language and tradition and created a great resistance in East Pakistan.

As I grew up in such a confused situation, naturally with age the query into my identity started to surface. After the political upheaval of 1970 it reached its peak and remained up-front after this turmoil. In the beginning I saw Bengalis and non-Bengalis slaughtering each other over language. Later I saw the Pakistani armed forces mass-murdering innocent Bengalis. If one were a non-Muslim especially if one were Hindu, it was worse. I saw Bengalis killing those who spoke Urdu. Being a bilingual or a tri-lingual myself, (as we spoke mostly English at home) it was painful for me to see friends suffer on both sides. In terms of my identity I had to master Bengali as a communicating language in all spheres of life within a very short time. I had to force myself to speak, read and practice a language which, although it was familiar, was not

my only inherited language.

Bangladesh was born out of a civil war within the East and West Pakistanis. In Bangladesh I witnessed denial against Urdu and Non-Bengali cultures. Ironically within a short time in 1975 there was a military coup against Sheik Mujibur Rahaman then prime minister of Bangladesh. After he was assassinated there was an anti-Indian (Hindu) uprising in Bangladesh to "Islamize" the Bengali culture of Bangladesh, returning it back to the Pakistani philosophy and attitudes identified with the "Bengali Muslims".

Eventually being "Muslim" became more important in Bangladesh than belonging to any language or cultural group. A change toward Islamic fundamentalism and fanaticism, has gained significant momentum in the 1990s. As my family was of Indian origin, was pro-Indian and voiced anti-fundamentalist ideas openly, this change made us go through extreme hardship on personal, financial and on socio-political levels. Personally for the first time I felt totally alien in that country (Bangladesh). Experiencing so many shifts and changes in so short a time, the question of identity, by then, had become comical for me.

In 1970 I had to change my alternative language into Bengali and my identity from that of a Muslim to that of a Bengali. It was an overnight transformation, nightmarishly magical but more due to socio-political pressure than due to spontaneity. The confusion of identity had a strong impact on me.

It created a very deep-rooted turmoil in me following as it did the horror of killing, facing war and the fear of survival for a year during that time.

The transformation that I went through in Bangladesh was not only nightmarish and unreal, it was magical, sudden and overwhelmingly frightening. I saw people slaughtered just because of their language and religion, innocent people becoming victims of political turmoil. I even had to make an adjustment to my identity just to survive from circumstance to circumstance because I did not fit invisibly into any group. From these experiences I can fully understand what is happening in Rawanda and Bosnia and what hatred ethnic difference can spur.

It changed me completely; not only did I lose my faith in religion but I pushed myself to look beyond language and regionalism too. While studying in India for the first time I felt a sense of freedom, linking me to a root like an umbilical cord; but then I also felt that I was an international being, not belonging to any specific region as such.

Soon after 1971 I had adjusted and became naturalized with a Bengali identification, but I also realized that no matter what I did, I would never be totally accepted as a Bengali from Bangladesh, this despite the fact that I was born in the same region and my family had contributed directly to the liberation

of Bangladesh. Getting frustrated with this and other socio-political problems (especially the revival of Islamic fundamentalism and military dictatorship which I totally rejected and actively protested through my art) I left that region and decided to come to the west; I moved to Canada in 1988.

CHAPTER II

THE CANADIAN CONTEXT:

In Canada I faced a different kind of identity crisis; it was a totally new experience: I became an "ethnic", (see chapter IV, Definition of Ethnicity) an all-new term for me. The background narration provided so far was necessary for me to think through, to enable me to ground myself contextually and to indicate the impact that identity, culture and nationality have had on me. It also explains my interest in multicultural studies, both in relation to my thesis and as an immigrant in Canada.

Living in Quebec, I can see that the language issue and other identity crises that I faced in Bangladesh seem to be repeated here by the "French Quebecois", although they are not brewing with the same intensity. With all these issues compacted together sometimes the visual and mental bombardment I experience here seems magical and unreal to me. I escaped one form of painful reality only to be caught in another even stranger one.

How do I as an ethnic find my identity in this Western reality? This is for me a big question. As well, how does this magical reality (the film and stories of before and the daily experience of now) affect me as an artist? As an

ethnic? As a student? As an art educator in Canada? These are questions that keep coming up. As an East Indian, how can I situate myself and my cultural imprinting within the Canadian milieu? How can I relate, if at all? Living in the West am I transformed to fit into a situation that's alien to me. Is there a way for me to merge with the different cultures, including my own "ethnic" community here?

Some times I feel as if I am transported into a world that I had seen only on TV, in stories and in film. Now that I am " living it" how do I understand it? It is an environment that is materially, culturally and spiritually different from what I had lived before. So a sense of magic reality always follows me as an East Indian but it plays at different levels; now I see myself with multiple identities, with multiple languages. As a Canadian of East Indian origin, I am both ethnic and black, Muslim by name, Taoist by belief, both Bengali and non-Bengali at the same time. I am tuned into the Western culture and carry a strong traditional Indian heritage underneath.

In a sense I feel lost in this labyrinth of identities and cultures imposed upon me. With this overwhelming experience I can imagine what those Canadian born children with Indian parents might feel, especially those born here and following Indian customs and rituals. As a teacher in art education how do I relate to such layers of identity? When I was introduced to

multicultural art education courses these issues began to surface within me both in my personal life and in my academic concerns.

Only after analysing the minefield of what constitutes my self in the Canadian context, did I decide to venture into the terrain of multicultural art education. And as I had dual access being both an outsider (being a new immigrant) and an insider (coming from the Indian community), this seemed the exact path to follow.

To situate myself in the North American context I made a brief research into the history and development of multiculturalism in North America. I looked into some historical surveys on the nature of East Indian immigration into North America and Canada. I studied the social conditions that East Indian Canadians presently face, especially the younger generation. In my research I want to deal with the issues that relate to me and that are contemporary in nature. Naturally, as I am working with video and video art in my studio, I am interested in working with video as part of my thesis.

Becoming an "ethnic" Canadian, multiculturalism "automatically" became a big subject. It occurred to me that most East Indian children are

exposed to their root culture during festivals and religious ceremonies that they attend during the year around in Montreal; Diwali is a common one.

"Dipavali", "Diwali" or the Festival of Lights emerged as a ceremony as a focus when I decided to choose a common theme that both suited my research and that was familiar to the East Indian community in Montreal.

For this thesis I video documented a very traditional but common annual East Indian Festival held in Montreal, Diwali; Then I selected some young East Indians from Montreal and researched their responses to find out what they thought about issues of ethnicity, tradition, culture and assimilation.

My journey into or investigation of historical data relating it to theory gives me the framework and a grounding for my identity. The journey achieved some meaning for me when it helped me to understand the Canadian context and the values held by the East Indian immigrant community that had come here prior to my coming.

CHAPTER III

LITERATURE REVIEW:

The North American Context:

Issues inherent in ethnic studies in North America have developed out of studies dating from the nineteen-twenties and nineteen thirties (Itzkof, 1969; Winburg, 1973: Quoted in Malto, 1982). There emerged subsequently and gradually the melting pot theory in the 1900s, due to the rejection of the idea of a superior culture belonging to the Anglo-saxon, i.e. one into which everybody had to melt. Accordingly there was also a shift in the role that an immigrant was expected to play in North America. As a result more jobs and more acceptance for immigrants started to grow gradually.

I feel that it took a while for the North American population to understand the psychology of the non-white immigrants, as they came to a new world. These immigrants brought their culture and tradition along with them and This "baggage" of tradition and culture became their security blanket in this new and alien world, a world where they felt insecure and slowly

learned to accept their socio-environmental conditions as they gradually adapted to the change. The positive aspect of the melting pot theory was that it encouraged earlier immigrants and the native-born to be more accepting of the other cultures and their values: there was a movement towards cultural fusion. Unfortunately there was a failure to realize that cultures in a community do not change drastically in one or two generations. Moreover the American fusion theory advocated the rejection of one's ethnic culture in favour of an "American cultural dream" (i.e. a pseudo hybrid, Euro-American culture), thereby demeaning "ethnic" cultural values and its status. I feel it was not a spontaneous fusion but a pre-meditated one; that is why it resulted in failure. In Canada, on the other hand, people realized that for different ethnic peoples to live and survive together they had to respect these different values and give space for them to emerge and grow.

In Canada there evolved the mosaic theory whereby the Canadian culture was identified as a mosaic of different cultures living together and exchanging ideas side by side - where fusion might occur but not be forced upon immigrants. Of course the mosaic theory is being greatly debated in 1990s on the Canadian "debating stage" especially by prominent critics in the media. In the 1990s American are realizing their failures, and are moving more towards a compromise like that of the "mosaic" theory.

In order to built a caring society I feel that there has to be a measure of tolerance and acceptance on all sides and that only through mutual nurturing can there be grown a multi-tree that could protect and shade all forms of life towards a positive growth.

In the U.S.A. it was female reformers and organizations such as the Y.W.C.A. that endorsed the call for cultural integration and were militant defenders of the immigrants (Abbot, 1971). It was also due to the development of new ideas that were taking place in Europe and America (especially in the fields of psychology, sociology, and anthropology) that the concept of Europe as the centre of all culture was gradually fading out. This led to changing views of society (Luchtyen, Burg, 1958). It was Franz Boas working with students at Columbia University who displaced the elaborate edifice of evolutionism that had characterized nineteen century anthropology as premised on a humanistic concept of a culture as a single phenomenon (Stocking, 1968). The sociology department of the University of Chicago under Robert Ezra Park became a vital centre for the dissemination of sociology theory in the United State during the inter-war years. It became a responsible agent for the construction of a new understanding of the ethnic dynamic within the American society. By the fifties the war and the accompanying anti-semitism also gave way to the acceptance of people who originated from communities other than that of the Anglo-Saxon with its "New World" hegemony.

During the 1920s and 1930s in the United States one person stood out in the society for attempting to do something about ethnic community in terms of education and culture. Her name was Rachel Davis DuBois. She believed in transformation through drama, oratories, religious speeches, discussions on ethnic issues (Jewish influences on American literature), ethnic games, folk dances and Indian war chants. DuBois was probably the first American educator to develop ethnic-studies, and curriculum materials for public school. She was also the first to do a survey of ethnic communities in United States (Monalto, 1982).

The years 1963-64 brought the explosion of the civil rights movement under Martin Luther King Jr., giving rights to minorities, (especially to the Afro-Americans) first in the United States and later in Canada; this changed housing, education and curriculum policies which originally reflected the needs of the white population while denying ethnic needs.

The Canadian Situation:

According to my search, the earliest Canadian reference to minority education goes back to 1784 in Nova Scotia to the 'Inter Alia Negro School'. Such schools were legalized in Western Ontario between 1849 and 1956. A problem started when poor immigrants of different religions (especially Jews

from Eastern Europe) arrived (Kage, 1975; Audet, 1971). They were classified as Protestant and admitted into Protestant schools. They were discriminated against even at McGill University by the use of a de facto Jewish quota (Keign, 1980). Another example of discrimination was that against the native Indians by those who conquered Upper and lower Canada, and settled and established schools.

The native Indians faced the suppression of their culture. FR.F.C.Bellot, O.M.I. of the Squamish Mission school, is quoted as making the following entry in the St. Paul's Annual reference book for 1937:

Only a generation has elapsed and from an ignorant and wild tribes, we find one educated and speaking English better than they speak their own language. Not forty years ago, when first their school was opened, not a child spoke a word of English..... This great change has been wrought through the Squamish Indian school. All honour and praises to its able and devoted teachers. (Ashworth, 1979, P. 28)

In the mid nineteen sixties the Indian Affairs Branch was formed, and this represented the resumption of some degree of native control over their own education situation. A program called N.I.T.E.P. (Native Indian Teachers Education Program) was developed through B.C. to train Native teachers - a better alternative to the previous practice of imposition.

It was during the administration of Canadian Prime Minister Wilfred Laurier at the turn of the century, that Canada first moved actively to recruit settlers of non-English and non-French European origin. His vision at that time has set the tone for all subsequent interpretations of the idealized ethnic composition. Prime Ministers Wilfred Laurier and later Pierre Trudeau were instrumental in setting up a design considering an ethnic component as part of the (native) Indian population's rights.

Canadian identity will not be undermined by multiculturalism. Indeed we believe that cultural pluralism is the very essence of Canadian identity. Every ethnic group has the right to preserve, develop its own culture and values within the Canadian context.

(Statement of the Prime Minister Trudeau to the house of Common, Oct.8 1971, while tabling the new Canadian Multi-culture legislation in Parliament.) The Passing of Bill C-93, the act for the preservation and enhancement of Multiculturalism in Canada, 1988.

CHAPTER IV

THEORETICAL JOURNEY:

Definition of Ethnicity:

The definition of ethnicity is included here to clarify my position and as a basis to enable me to relate it to Horner's Response Theory and Paradigm (Horner, 1989, 1992, 1993, 1994 & 1995). Ethnicity to me is very time- and place- bound. To clarify: I have felt that it relates to the time and situation under discussion and thus varies from situation to situation. The level and complexity of the term also makes it work at different levels. To substantiate my argument I quote from Isajiw:

In addition to 65 studies, 27 definitions of ethnicity taken from theoretically oriented works, were examined; what follows is based on the analysis of these definitions. Any definition is to an extent arbitrary. Most significantly, variations among definitions depend on the level of generalization, the methodological approach used, and the type of variables included. The level of generalization can be either abstract or specific. It is one thing to ask what ethnicity is in general, regardless of place, but it is a different matter to ask what ethnicity means in North America, in Europe, among tribal people or second generation immigrants. (Isajiw, 1985, 6-7)

Isajiw further points out the dictionary definition of the word ethnicity:

Theodorson and Theodorosan in their Modern Dictionary

of Sociology (1969) define an ethnic group as:

a group with a common cultural tradition and a sense of identity which exists as a subgroup of a larger society. The members of an ethnic group differ with regard to certain characteristics from the other members of their society. (as in Isajiw, 1985, P.7)

Referring to my own sense of ethnicity, as I have experienced in everyday responses from strangers, I have noticed that the moment somebody sees me they categorize me as somebody originating in the East, either East Indian, Middle Eastern and if extended maybe Greek or South American. This comes from my physical attributes; next when they hear me speak and if they are successful in catching the accent, I am labelled as East Indian. Then probing they come to know my religion, language and country of origin. Later they try to find out how long I have been in Canada or if I was born here (or not) among other details. So I find that there are levels of categorization that go on in every kind of human relationship all the time. It can also be seen that the second and third generations of many North Americans belong to more than one ethnic community, due to inter-marriage (Isajiw, 1985).

Isajiw indicates that American ethnic identification also crosses beyond cultural assimilation and into the persistence of a traditional ethnic culture. Ethnic "rediscoverers", persons from consecutive ethnic generations, have

been socialized into the culture of the general society but develop a symbolic relation to the culture of their ancestors. Even relatively minor items from the cultural past, such as folk art, or music, can be symbolic of ethnic identity (Isajiw, 1972). Isajiw further points out some of his findings on the selection of items from cultural sources.

Significantly there seems to be a process of selection of items from the cultural past rather than accepting the entire baggage of ethnic tradition persons from consecutive ethnic generations show a degree of freedom in choosing such items from the cultural past of their ancestors which correspond to their needs created perhaps by the specific character of relations in society as a whole. (Isajiw, 1985, P. 15)

Often contrary to the objective definition of ethnicity, the subjective definition and practice varies in terms of people or immigrants who are using it. Thus according to Lloyd Warner the term ethnic refers to:

any individual who considers himself or is considered to be a member of a group with foreign culture who participates in the activities of the group. (Warner and Srole, 1945, P.28)

People bounded by typified emotions and feelings and concerned about preserving them culturally in a collective way may be considered as being of an ethnic type (Shibutani and Kwan, 1965)

In the Canadian context I feel that Vathan Glazer and Daniel Monihyan best describe the different ethnic generations:

Concretely persons think of themselves as members of that group, with that name; They are thought of by others as members of that group, with that name; and most significantly, they are linked to other members of that group, by new attributes that the original immigrant would never recognize as identifying their group, but which nevertheless serves to mark them off, by more than simple name and association in the third generation and even beyond. (Glazer and Monhiyan, 1963, P.VI)

I agree with Isajiw's argument that ethnicity can be seen as being constituted as categories of classification; it works on two levels of culture as well as of politics (Isajiw, 1985,P.10). Ethnicity is manifested at both the subjective level as defined by cultural and psychological boundaries and at the objective level by political boundaries. In my view the more natural and healthier the approach is then the more there is the acceptance and combination of the two, (the subjective and the objective definitions)- especially for ethnic persons because they live in a cultural displacement of their identity within the context of a dominant society.

Through reflection on my own experience in Bangladesh I discovered that in spite of the fact that I spoke the language of that country and lived and accepted all cultural norms, I was made aware of the fact that I had foreign ethnic roots and that I originally belonged to a different place, i.e. West Bengal or India. This experience gave me my own definition: I consider that ethnicity is constructed around various boundaries such as cultural heritage, language,

colour and race which one possesses involuntarily and becomes aware of or is made aware of by the dominant society. I can decide to cross these boundaries if I desire, but like gene indicators, once scratched they mirror the ethnic realities to the surface again. Once these indications are one with the situation or the society the two boundaries temporarily dissolve. Interestingly when I had arrived at my own definition I later found that Isajiw in his conclusion came to a similar resolve - one which I feel is closer to Horner's Paradigm.

In a society such as the United States or Canada, where members of many ethnic groups have to interact and compete with one another, the existence of ethnic boundaries within inevitably proceeds ethnic boundaries from without. (Isajiw, 1985, P.15)

My own experience explains that categorization by others becomes one of our many identities whether we like it or not. Accordingly as Barth points out:

persons will be identified by others as belonging to one or another ethnic group even if they do not actively share any more any cultural patterns with that ethnic group as long as a link to their ancestor can be made. Identification by others in turn usually stimulate self identification and may condition new forms of social organization. Hence ethnicity is a matter of a double boundary, (as in Isajiw, 1985, P.15)

Identity becomes an issue when it is manifested as a double boundary, one from within, achieved by an unconscious socialization process and another

one from without as established through the process of intergroup relationships. To me the most suitable definition of an ethnic identity whether on the subjective and the objective level is that of Isajiw in Definition of Ethnicity, 1985:

An involuntary group of people who share the same culture or are descendant of such people who identify themselves and /or are identified by others as belonging to the same involuntary group. (Isajiw, 1985. p.16)

Definition of Multicultural Education:

There are many ways in which Multiculturalism has been perceived. The word itself is frequently used very loosely, too broadly. Since the word multiculturalism is an offshoot of the word culture I find it essential to present a brief overview of how the term came into being.

Culture is the process, vehicle or intellectual construct through which the phenomenon of being human is understood: what one does; where one does it; what values one believes in; why one does it; how one assigns meaning to this world.

Culture is a social construct (McLeod, 1980). As a construct it cannot be easily defined through the gathering of empirical data. What count as

cultural disagreements within a group are clashes of different social values. It emerges out of a diversity found within cultures or in mixtures of different cultures. I feel that cultures evolve out of collective thinking, feeling or interaction communicated by human groups (which includes their artifacts). The roots of culture are constructed out of the fibres of tradition.

Multiculturalism, being a contemporary construction has carried with its loaded meanings that have come from different sources. As a term it is like a rolling stone gathering moss. Different expressions that are associated with it are: Inter-cultural, bi-cultural, cultural-integration, cultural-pluralism, cultural uniformity, cultural-mosaic, melting pot and cross-cultural. The phenomenon has emerged through the problems arising out of the co-existence of different communities of different social fabrics in a "Global Village" (the concept that the world is one community).

At present the definition of Multi-cultural Education is linked to various ethnic and cultural issues within different ethnic/ cultural groups. It is also closely related to contemporary developments in postmodernism.

....multicultural education is education which values cultural pluralism....recognizes cultural diversity.... rejects the view that school should not seek to melt away cultural differences.... recognizes that no group lives in a vacuum. (Rodriguez, 1983, P.3)

There are many scholars and educators in Canada who are against government sponsored Multi-cultural policies in Canada, Neil Bissoondath being in the forefront. His recent book, *Selling Illusions: The Cult of Multiculturalism in Canada*, has been fiercely debated. He is totally against the government policy because it tends to ghettoize ethnic communities, produces cultural segregation and hinders social integration. Quoting from his recent book:

Ethnicity can be like a futon mattress: it can cushion and comfort, it can provide a safe and warm place-but the stuffing sometimes shifts, become lumpy and irksome, and the lump must either be accepted or pounded out. Accepting the lumps makes for uneasy sleep. To often, ethnic communities accept the uneasy sleep. Or as novelist Joy Kogwa more elegantly put it:

"In an age when loneliness, malaise and overwhelming bigness assail us, our ethnic communities are sometimes no more than bits of driftwood to which a few people cling in the midst of a typhoon. What we need are lifeboats. What we need is Noah's Ark."

At the heart of multiculturalism bob these "bits of driftwood": communities shaped by a notion of ethnicity; more particularly, by a heightened sense of ethnicity; most particularly, by a heightened sense of their own ethnicity. They are, many of them, what the poet and professor Roy Miki, a Canadian of Japanese descent and a man with a powerful sense of historical grievance, has termed "racialized."

To be "racialized" is to have acquired a racial vision of life, to have learnt to see oneself, one's past, present and future, through the colour of one's skin. It is not new-Mein Kampf hinges on a racial vision; apartheid could not have existed without a racial vision. (Bissoondath, Neil, 1994, P102-103).

To a certain extent I agree with what he writes in his book in terms of the divisiveness that can occur due to a very broad-based, ill-defined multicultural policy. When a policy, instead of promoting acceptance and integration between communities, advocates cultural isolationism and creates a time warp

(preserving the past life for new immigrants to it); it backfires in terms of its basic intentions. I feel that a balance between the two views may contain the solution. I feel that we have to try to generate or foster situations where acceptance among different communities leads to cultural exchange; out of this the most innovative side of the greater Canadian culture can evolve. The current form of multiculturalism which is present in nearly all parts of the Canadian society has been defined in terms of education: The Association for Supervision and Curriculum Development (ASCAD) advocates that multicultural education is:

a humanistic concept based on the strength of diversity, human rights, social justice and alternative life choice for all people. (Grant, 1977, P.3, as quoted in Hansen, 1991, P.6)

I agree with the concept that argues for an educational system where there is either a choice within the curriculum for ethnic studies or there is freedom for ethnic students to investigate their own culture, background or ethnicity.

Multicultural Art Education: a brief theoretical background.

The earliest reference to a link between art education and culture in the North American contemporary scene goes back to McFee's writings from the nineteen - sixties. During this era, due to the civil rights movement (1963-64),

the rights of minorities (especially Afro-americans) became an issue. Interest in it also came from various other sectors of the society too. But unlike the situation today the concern at that time came more out of pity for the down-trodden than from any other cause. At that stage McFee proposed an art for the economically and socially deprived (McFee, 1965). She pointed out that teaching in these areas needs to include the environment these children come from, the background that represents their experience and culture. The importance of the background was also emphasised by other art educators, F. Chalmers being one. He points out that the child's background has to be given importance:

...in a multicultural situation the culture plays an impressive role art becomes the agent of change and is a part of a person's life. (Chalmers., 1990)

Chalmers also writes against taking an 'elitist' position; i.e., of evaluating artists according to western standards without regard to those of the other cultures.

David Best in 1985 wrote against the modernist trend that advocates a disassociation of art from life and a trend that is responsible for the monolithic cultural trend in the west. He finds the negation of the artist's voice an objectionable and confusing quest (David Best, 1985).

I became involved with Postmodern ideas during the 1980s while studying in India and later in a class at Concordia University with Professor Paul Langdon. The way my Art Education training was oriented relates back to those times and to postmodern concepts that I learned and it has greatly influenced both my critical perspective and my way of life. It is an orientation that relates to my research and in turn to Horner's theoretical ideas which are also rooted in postmodernism.

Multiculturalism and Postmodernism :

Postmodernism for me is the "great intellectual thrust" toward the twenty first century, the thrust that was required to break away from the "claustrophobic" envelopment of modernism, an orientation that has ruled the western culture for nearly a century:

You must know who is the object and who is the subject of a sentence in order to know if you are the object or the subject of history. If you can't control a sentence you don't know how to put yourself into history, to trace your origin in the country, to vocalize, to use your voice. (Neilda Pinon, Interview, 1982)

Postmodernism emphasises the idea that as we move into the twenty-first century, modernist images of history as progress need no longer constrain

us. It opens up a culture of the production of electronic information that blurs the distinction between "reality" and image. The ideology that holds "great men's" master narrations as a definition of knowledge and meaning and as a definition of cultural difference through hegemonic, colonialist notions of worth and possibilities all become subdued. Accordingly all cultures are worthy of investigation and they cannot escape their own historical hierarchies of meaning within their own social construct. Moreover in the process "postmodernists" de-territorialize the map of cultural knowledge - especially the centralization of European civilization within the world context:

....Tradition in post modern terms, is a form of counter-memory that points to the fluid and complex identities that constitute the social and political construction of public life. (Giroux and Aronowitz, 1991, p.114)

As we are nearing the twenty first century it is being widely observed that many modernist views are being over-layered by more "natural" responses and approaches to life and the arts, that the voices of common individuals are again being allowed to be heard. The subjective voice related to a person's experience and background is replacing the objective, evaluative approach that was the norm before.

According to Giroux and Aronowitz critical pedagogy allows teachers and others to view education in terms of its social, political and cultural roles.

They try to articulate their theory with a sense of what one understands as a border pedagogy of postmodern resistance. In other words their perspective challenges the traditional view of community and space (here the emphasis is more on the cultural borders that exists within any single community). Critical pedagogy is located within these broader cultural and political considerations. According to these two authors

Border Pedagogy offers the opportunity to engage the multiple references that constitute different culture codes, experiences and languages..... students must engage knowledge as border-crossers.... these are not physical borders, they are cultural borders....Border pedagogy de-centres as it remaps. The terrain of learning becomes inextricably linked to the shifting parameters of place, identity, history and power.
(Giroux and Aronowitz, 1991)

With the ever expanding ethnic population in North America it has become imperative that more research into the complexity of ethnic dynamism is conducted and its results taken into serious account. This is especially true when dealing with education that relates directly to ethnic backgrounds and cultures since they constitute the foundation of very sensitive and volatile issues.

If the goal of multicultural education is to create a bridge across cultures

for the fostering of mutual understanding and tolerance..... art education offers the best vehicle for accomplishments. (Hansen, 1991. P.6)

My inclusion of a video documentation of an East Indian festival exemplifies my attempts to help Canadian born East Indians to find links to their origins, links to the culture that the parents brought with them and still maintain. Second generation children are exposed directly or indirectly to these rituals, as long as they are within the parent's dominion. Herein surfaces the difference that the various generations of individuals of ethnic descent express, especially in relation to their identity in Canada. It hints at the kind of reality that these Canadian born East Indian children are faced with upfront; and at times they are forced to participate in rituals which magically descend from across the oceans, setting up a sort of "schizophrenia" conflict between home and outer reality.

I feel that there exists a kind of displacement here that has to be taken into account, if I wish to penetrate the broader cultural and identity complex of East Indian immigrants and their "psyche" in North America. These ethnic rituals once exposed to Canadian born "East Indians", raise question about the globalization of culture. In short it precipitates an exchange of ideas and space concerning the globalization of culture in schools. This is happening within the Canadian society. Globalization cannot be avoided in a place like Canada where every year thousands of immigrants arrive from all over the

world bringing with them their belongings, ideas and roots, and replanting and resettling them in this new soil.

To be truly valid, Multicultural education should incorporate a global perspective to provide context for examination of American ethnic and cultural diversity....(Cortes, 1979, P.84)

CHAPTER V

METHODOLOGY AND PROCEDURE:

The nature of my research and the pattern it takes is clearly that of qualitative research. To a great extent its sources are based on Grounded Theory (Glaser and Stain, 1967; as in Bogdan and Bilken & Horner, 1995). The research deals with subjects selected from the East Indian community in Montreal, the community values in relation to identity; there is an emphasis on the participant perspective (Bogdan and Bilken, P.28, 1982).

The research data was gathered by means of non-directive interviews (Cohen and Manion, P.243, 1980) with selected subjects from the Montreal East Indian community including myself. After subjects viewed the video documentation of an East Indian festival 'Diwali' or 'Dipavali', they were asked to respond to the video as they saw it. A set of questions was then asked, questions which relates to the subjects' identity in Canada (depending on which of the three categories they related to, i.e. Canadian, immigrant or an ethnic.)

In designing interview questions and in conducting the response sessions and interviews, I utilized Horner's eight interactive (facing back/facing ahead) fields/phases:

1. Forgetting. 2. Remembering. 3. Reflecting. 4. Revealing. 5. Describing. 6. Structuring. 7. Interpreting. 8. Retro-activating. (see Appendix, Analogos and Horner, 1988)

As the whole methodology of this research is based on Horner's definition of reflective practices, (Horner, 1993) the inner/ outer responses are mapped to attain the data and analysis. After interviews were transcribed, I mapped the phases according to the Inter Subjective Mapping (ISM) schema (see Horner, Chart No: 7). Through this application, the inner/outer responses of the subjects (including myself) were analyzed to discern tendencies according to Horner's four-field paradigm (Horner, p. 1995). The results are summarized in Chapter VII.

To compliment this basis for information and for the better understanding of the subjects' backgrounds, I also carried out a colour-coding of the interviewer transcripts to identify the different aspects of the subjects' experiences. (i.e, language, place of birth, relation to the community spaces, background etc, (see Chart No: 1, Appendices: Reading Chart No: 1). This was an attempt to draw a visual over-view of

the subjects' cultural orientations and with the help of Horner's Analogous process to identify subjects' Identity Quests.

To present the data patterns I divided the responses into different types (see Chart No:3) as follows:

Nature of observation:

To make my journey simple and focused I differentiated two types of responses as follows:

1) My Responses

- a) to the video.
- b) as a researcher
- c) as a student
- d) as a teacher
- e) as an artist

The above four roles/speaking positions are considered as operating within two contextual domains:

A) as immigrant

B) as ethnic

a) as Canadian. (for Canadian-born East Indian)

b) as Ethnic. (for both immigrant and Canadian-born East Indian).

The Journey

My thesis tracks a journey that unfolds in complex, multiple layers. This is because I needed to record, pause, remember and track both my internal and external responses to what was occurring in the "real" (external) world. Most difficult was trying to make sense of the whole experience and communicating it in a thesis format.

I was able to find East Indian subjects at Bharat Bhavan, a community centre for East Indians resident in Montreal. I conducted sixteen interviews (including my own) out of which I retained ten, six from Bharat Bhavan, three from Concordia University and one from McGill University in Montreal. Both these are English Universities in the province of Quebec and have i.e. student population comprised of students coming from diverse ethnic backgrounds, including Francophones.

The age group that I worked with was from sixteen years upward; students were mostly still engaged in studies. The two basic categories that I required in obtaining subjects for the interviews were that they be East Indian Immigrants or Canadian born East Indians. I was able to retain six Canadian-born East Indians and four East Indian immigrants, (including my self)

in the latter group. The names of my subjects have been initialized as VJ, SS, TA, GS, AA, SB (Canadian-born East Indians) and ASK, BB, NS, and myself AS (East Indian Immigrants). Both before and after interviewing the subjects I watched the video myself and recorded my response; selected excerpts follow:

My General Response:

I find myself identifying with different scenes in the video tape; one is clearly related to my past; the images are closing in on my childhood more like flashbacks. It reminds me of my Indian experiences. It pushes my imagination to the ritual aspects of our culture and life. It also reminds me of the colourful and rich tradition that evolves from that part of the world.

My Response as an Immigrant:

As an immigrant I relate strangely to many of these images. They are still fresh despite the fact that I left home more than five years ago. I can see that my response differs greatly from the tapes of those who are born here.

The Canadian-born East Indians respond and see things differently from that of the immigrants, the reasons probably being due to the difference in experiences. I am happy to see that some form of authenticity still exists in the rituals for me despite the time and space distance from India. The adaptations

in some situations are remarkable. As an immigrant I am excited about the research if it contributes to this society which is all new to me.

My Response as an Ethnic:

The festival of 'Diwali' in Montreal and the video version of it makes me feel proud to be an East Indian. It really feels fulfilling when I see that I represent a tradition that is so rich and that an old, strong tradition is part of me. I feel that I am an extension of the video. I feel different in the Canadian context yet "one" within myself. My ethnicity is so vibrant, detailed, rich and complex that it challenges everything here. Moreover I feel that it looks pretty exotic when placed here in a different land and situation - it looks magical and like a dream to me. I am hoping my ethnicity contributes positively to this society.

My Response as a Researcher:

Because my research is complex, I am learning much about process and about myself; by the second interview I am gaining a clearer sense of my focus and direction.

My Response as a Student:

Doing research and being my own subject or guinea pig is teaching me much. I feel as if I am contributing to my knowledge. It is more like self-teaching.

Documenting, responding, writing notes and responding is like teaching myself how to teach and how to learn how to teach.

My Response as a Teacher:

Form the video I see the pundits and wonder if I would like to teach like that. I like their style of integrating tradition into a contemporary Canadian milieu. I wonder if I could use the Diwali event to teach art in a class situation.

My Response as an Artist:

I find many art forms in the rituals that relate to Diwali. This is the first time I am observing like an artist in search of some material to use in my art. Images, colours, forms, textures, chanting and dance all could become part of a performance; the dias (lights) could be an installation by itself. I hope I can incorporate these ideas into my art work sometime in the future. I hope I can maintain the artistic perspective in my thesis and give meaning to the data and analysis.

CHAPTER VI

FINDINGS

SUBJECTS' RESPONSES TO THE VIDEO: Exemplary Responses By Canadian Born East Indian Subjects After Viewing The Video On 'Diwali' (Dipavali) The Festival of Lights:

Subject's Response as an Ethnic or a Canadian: I have tried to identify those comments by the subjects where they indicate their Canadian characteristics or deny them. I also note when they voice their ethnic identity.

Response of VJ: Age:18/College Student/Hindu-Background/Male

As a Canadian:

Q: How do you relate to the video?

VJ: Festivities like as close as I follow the North American festivities like Christmas, or Valentine stuff like that, but I like to know more about and learn more about them. Like I know stuff like Diwali is the festival of light, Holi the

festival of colour and that's about it. I don't know any thing else but I like to learn more.

Q: Being in Canada do you miss any thing from the culture that your parents brought with them?

VJ:I feel what I miss the most is I don't know how to talk, speak proper Hindi or Punjabi which a lot of my friends do.

Q: How and when did you become conscious of your identity?

VJ: ...Yeah, I considered myself white because all my friends were French white, but then once I started to go to high school I got into little fight and that the other person (my opponent) he called me a Paki (racial term indicating South Asians) and that's when I realize I am not like them. I am an Indian.

As an Ethnic:

Q: I would like you to respond to the video as you saw it.

VJ:...Mr. Sitaram Pundit, (VJs religious teacher); he came to my house to do some things like that for Diwali; he has done a lot of 'Havins' for my sixteenth and eighteenth birthdays and stuff like that so it is not new for me. I have seen this before and same thing with the Mandir (temple) we used to go to every Sunday but we have cut down a lot. We just don't find time to go any more.

Q: Do you think this cultural information is required at school?

VJ:...When we were learning about the Hindu Gods, a lot of them like a lot of people when they saw Ganesh, Ganesha (Indian God) some started laughing in class, because he has got a human body and an elephant head and it kind of got all the Indian people in the class, it got them angry and we had a big debate over it and then it got ugly. I am not ashamed even if we are a minority here I am not ashamed.

Response of GS: Age:18/College Student/Hindu Background/Male

As a Canadian:

Q: How do you relate your self to the video?

GS:...But I don't speak the language fluently, I understand and speak a little bit, sometimes I kind of see it as you know. I would see some one else's culture. To a certain extent I don't know if I could considered as conversant. I am not like, I don't know, that much, I know a little about my Indian culture or like average person for sure, but sometimes I get the impression that in a way as if I am doing a study of it as oppose to living it you know. Like as if I were to write a paper on it....

Q: Being in Canada do you miss any thing of the culture that your parents

brought with them?

GS:... I find is that I find Canada is perhaps a bit fast paced you know as opposed to well last time I visited India was five years ago....

Q: How will your Canadian friend react to the video?

GS: ...my Canadian friends have been, they enjoyed and are full of questions, more questions than you have answers that's for sure.

As an ethnic:

Q: Do you miss this information at school?

GS: ...in India and the people who are here the Indo-Canadian who come from a very specific middle-upper class. But a large part of India is formed with a lower class of people, so called lower class. So when as a result when they start talking about India it doesn't seem to apply all the times you know....

Q: Did you find any form of art in the video?

GS: ...people will notice. A very amateur things would be is the colour, the saris and the dress you know the type of thing is on the surface on a superficial level. You notice that and it strikes at you, its like, a dazzle display of colours and arrangements and you just try to comprehend. Its difficult to discover what exactly beautiful about it. It just seems to be so much in it.

Q: I would like you to respond to the video as you saw it.

GS: ...I have participated in you know Diwali and prayers and some songs...

Response of SS:Age:21/University Student/Half Hindu, half Sikh/Female

As a Canadian:

Q: Being in Canada do you miss anything from the culture that your parents brought with them?

(She mentions India; then I ask her if she had been to India):

SS:Oh no, when I was younger like friend and stuff come back (from India) and I have seen stuff on television and all that I can say it wont be same, well it will be hard to duplicate what they have in India, but I find what they have here its, I guess, second best.

Q: Do you think this cultural information is required at school?

SS: Yeah, definitely to keep children so they don't discriminate against each other and so they don't make fun of some body. I think they should learn about other religions, its a given when you have other religions living in a multicultural country like we do, its I think it should be a given that, yes, each child should know, if not a lot, some what of each religion.

Q: How and when did you become conscious of your identity?

SS: ...So I would say I started realizing my identity maybe in high school whenever I started doing the things with the temples and going to places.

Q: How and when did you become conscious of your culture?

SS: ... even Canadian like there's not many gods and stuff like that here but because in high schools they are teaching us ok. classes of history classes I would probably know more about the Canadian then I did about Hindu.

As an Ethnic:

Q: Does the video give you any cultural sense?

SS:I think its one of the Hindu holidays or like rituals and stuff that may non Indian stuff know about because its so widely shown on television also people know about and we talk about it in school, yeah. Its our Diwali, Happy a Diwali and every thing. I think its probably one of the most well known holidays of India.

Q: Did you find any form of art within the video?

SS: It's all art I would say like putting everything together, the colours. Its, it's like a picture; it's something people would want to see. Its very colourful and the whole like the Murtiees (icons) and everything like that is art I'd say.

Q: How do you relate yourself to the video?

SS:...when we started doing the plays and the Punditjee (Priest or religious teacher) and the people that were helping us with the plays would explain like... this is what happened and it was coming back of Ram (Hindu god) from the Banwas(forest) and all the stuff and we would actually play up little parts, we would take parts. We would play things and we would do the dance and its a good way I find for children to learn about their religion cause its fun so they wont get bored and then they wouldn't want it no more

Response of SB:Age:19/College Student/Hindu Background/Male

As a Canadian:

Q: Now Being in Canada do you miss anything that your parents brought with them?

SB: ...I miss because we are over here being and raised in Canada, being and living in Canada we can't take part in it and we can't fulfil each festival to the fullest.

Q: How would your Canadian friends react to this video?

SB: ...Well given some foreground information they may but otherwise I don't think that they would understand it because like they just say it. Its a just a bunch of chant; its a bunch of people. Fire is very big to us; well and we have

different deities; fine but they don't know it is. They going they have to be given a lot of foreground information.

As an Ethnic:

Q: So you think this cultural information is required at school?

SB: ...Nobody, not very many people know about Hinduism and Indian culture and the Indian society.

Q: Are you happy and proud of your culture?

SB: There is no other like us; you know, ours the only polytheistic religion in the world right now. Also unique, well in every way.

Q: How do you relate yourself to the video?

SB: Well I am a Hindu so I know what was going on in the video like what ever everything means, what the each different what the ceremony with different pujas meant...

Responses of TA:Age:25/University Student-Hindu Background/Female

As a Canadian:

Q: How do you relate yourself to the video?

TA: So I join my mother once in a while for prayers but I still don't understand every thing that's going on.

Q: Being in Canada do you miss anything from the culture that your parents brought with them?

TA: Yeah, I don't think I really miss anything. In fact I know more about my culture than my cousins do in India.

Q: When did you become conscious of your identity?

TA: Well the school that I went to was mainly white, mainly anglophone and there were lots of cliques. People would form cliques and you know, some people would like to leave others; and there were peer pressure you know. Like peer pressures of groups did to do things together or to associate some people and leave other out.

As an Ethnic:

Q: Does the video give you any cultural sense?

TA: Well Diwali is celebrated all over India I know that's; so I know all cultures in India have familiarity with that and they all celebrate it.

Samples of Response by East Indian Immigrant Subjects After
Viewing the Video on 'Diwali' ('Dipavali') The Festival of Lights:

NS:Age:25 Working at Bharat Bhavan/Sikh Background /Female

As an Immigrant:

Q: Respond to the video as you saw it.

NS: The Dancing the praying it, was similar to what I have seen so in that sense it was culturally, I do find that its something that I come from or my origin.

Q: Do you miss anything that your parents brought with them when they came from India?

I was born in India. I was about five years old when I came.

Q: When did you become conscious of your identity?

NS: When I answer the phone most people want information from some one who is Indian, wether its translating a sentence into Hindi or Punjabi (Indian Languages) or when its the national day of India or something like that, I always become Indian then.... Well I was always raised, we were raised in a very, I guess non-Canadian if you want to call it. My parents were very strict, with the girls any way they were quite strict.

As an Ethnic:

Q: How would your Canadian friends react to this video?

NS: I grew up, in elementary I only had Canadian friends, I guess non-Indian if you want to call it. During high school I started having more Indian friends but now I notice that I only have Indian friends, I don't know how it happen or when that happened, but it happened slowly.

ASK: Age: 25/University Student-Hindu Background/Male

As an Immigrant:

Q: Being in Canada do you miss anything from the culture that your parents brought with them.

ASK: Its always different from India to here. We celebrate Diwali here but I am sure if I were to celebrate it in India, its much more bigger; its more of a festive mood as in many things going on. Over here every thing here is low key, like in India, the celebration would probably last two or three days. Its more fun to celebrate over in India.

Q: How and when did you become conscious of your identity?

ASK: I was growing up with it. I was young, I came here like when I was one year old then . My parents always practised like the Hindu religion and every

thing at home. I speak Hindi at home with the parents and so. I have been to India twice so all my life I have been practising.

As an Ethnic:

Q: Does the video give you any cultural sense ?

ASK:....That's very important you know. Even though keep your own identity and keep your own beliefs. That's very important. Even though you live somewhere else, you keep your own identity and beliefs.

Q: Do you miss any of this information at school?

ASK: We learnt most about Canadian history and stuff. Even like religious courses... mostly you know. Hinduism is dealt, dealt with very lightly.

Q: Do you think it would be good to teach ethnicity at school?

ASK: Sure that's like, it is good to teach ethnicity at school. Many students are interested in many topics... religion. Like here in Concordia there is many students. So if there is a course on Hindu religion or any Indian religion it would be good for them. The option should be there.

AS:

As an Immigrant:

Q: Respond to the video as you saw it.

AS: Pundit jee (Religious teacher-jee is added to an elderly person or a teacher as a sign of respect of their knowledge), sounded funny when he was explaining everything in English. It was the first time that I heard sermon being explained in English.

As an Ethnic:

Q: Respond to the video as you saw it.

AS: The ritual was long and I was wondering what brought my Canadian friends over there, was it the exotic East or the spiritual side of life.

Some Selected Examples of My Internal Voice Responding to My Experience as Interviewer of East Indian Subjects From Montreal:

My Response as a researcher:

To VJ: My subject seems relaxed, used to the Diwali celebration. VJ is attentive and has been very helpful in acting as the liaison for the other kids hanging out at Bharat Bahavan. He seems understanding, at least in terms of

his response, and sees both sides of issues. On the surface he seems negative but when probed or when explaining an answer I sense that he shows some depth of understanding. I enjoy positive answers more than negative ones especially where people are not forthcoming.

To ASK: I find that my subject is not a very talkative person but gives very straight answers. He is very precise about what he says. I feel that through ASKs' interview, I am discovering some diversity in the immigrant group of my subjects.

To BB: This is the first time I am interviewing a person from the East Indian community belonging to the Sikh religion. I have seen from my earlier experiences that Sikh are very religious and possessive about their religion. I have lived with one and some of my best friends are Sikhs. My experience with B.B. has been shockingly negative but then it brings up new dimensions to my research. Why in the world did I think that everybody would respond positively to the video...I discovered the conflict between being a teacher and a researcher....I can see as a researcher how things open up as time passes. BB has been very uncooperative with me and seems closed to any kind of difference. It seems he is not interested in learning anything other than Sikhism. Maybe as a Sikh, because of his turban, he is always isolated and that is why he has less identity ambivalence than the other subjects. From the

very start he is usually one directional; at least that is what I have learned from my experience and this interview. It also complicates multicultural art education where normally a single approach is taken.

To SS: I was a little apprehensive about this interview; SS seems very restless. She gave a better interview than I expected. She was attentive. She seemed to focus on her childhood. I found that good.

My Response as a student:

To VJ: VJ reminds me of my student days. Although he was born here there is some accent in his English: I wonder why. He carries the complexity of a Canadian born East Indian student. In a way I never faced that kind of identity issue.

To ASK: I do not much relate to ASK's educational background but it seems to be better than it is for computer science students who it seems to me understand nothing artistic - at least most of my friends are like that who study

computer science. ASK seems to be a very sincere student; in class he is one of the less talkative types.

To BB: I wonder how BB mixes with his Canadian counterpart as a student. I am learning a lot from his resistance and negative attitude toward other religions, costumes and rituals.

To SS: I can relate to her as a student, especially her cheerful and happy personality. I seem to have that when I am in school.

(c) My Response as a teacher:

To BB: I hope I do not have to be his teacher. He just does seem to be not open to learning and that is something I value.

To ASK: In retrospect it seems that I am sometimes being too directive as a researcher; I have to be careful when I am conducting an interview so as not to let my teaching voice take over so that I become pedagogical.

To VJ: I note that I have to guard against feeling like a teacher, trying to probe into matters or interrupting the subjects and explaining my questions. VJ seems

to be an ideal student for a multicultural class. Probably his home education had a great impact on his life.

To SS: I find myself deciding that I really should not extend the interview, but just ask the questions.

(d) My Response as an artist:

To VJ: VJ says he wants to be an artist, a dancer. He doesn't know yet what pains we artists have to go through. He identified the art forms within the video and is showing stronger sensitivity towards art than other subjects that I have interviewed.

To ASK: Despite ASK's non artistic background he gave me the feeling that it was not difficult for him to identify the artistic side of the ritual and recognize the art forms within it.

To BB: According to my assessment, BB understood the question and recognized dance as art but did not go further.

To SS: I am surprised at the artistic response of SS She seemed to me to be

to be very conscious of the Indian aesthetic in the Diwali video and to show an acute sensibility toward details in the rituals. This surprises me because she was born here.

My Response as an Immigrant:

To BB: BB has been in and out of Canada for a long time; strangely he is more into the social life of India than that of most Canadians. He seems to be an Indian immigrant - resisting an open approach toward culture and Canadian identity. He acts and behaves more like the new immigrants despite his long stay here. He seems to me to be a good example of an immigrant resisting assimilation.

To ASK: I can feel the effect of the long time spent by ASK in Canada as an immigrant. He came here at the early age of one year. His adjustment and assimilation has been slow and gradual but he is not totally Canadian in his approach; this shows in his manner of talking and even the accent when he speaks English. His parental influence seems to have been strong.

To VJ: VJ's voice, tone and behaviour reveals his strong Canadian identity. I can guess at to how I will become twenty years from now.

To SS: SS is clearly a Canadian-born subject.

(A) My Response as an ethnic:

To VJ: VJ seems to have faced racism at school, an issue that I have avoided in this research. It must be difficult to face all that at an early age. I can relate the milder form of discrimination that I experienced when I was not accepted in Bangladesh and was isolated as an Indian or Non-Bangladeshi just because I also spoke a different language. I find myself concluding that language is one of the most powerful factors affecting ethnic relationships, ethnic identities.

To BB: He seems very confined to his temple, quite conservative in his approach to the nineties, at least according to me. I find myself very resistant to this "ghetto" attitude. I could see this in immigrants who resist learning due to age, education or culture. Growing up here and being educated here, he seems to have taken shelter in the temples. Maybe he is happier this way or feels secure, at least temporarily.

To ASK: I feel good when I experience East Indians being quite conscious of their ethnicity, their background and culture and being proud of it. It has been revealed to me as more positive than I expected. ASK seems to me to be a good example of someone who is to me both open to things and yet sure of his identity.

To SS: SS is to me more ethnic-conscious than I expected. She has acquired a sense of identity already. I wonder why she is so inclined toward religion. Could it be due to family influences?

CHAPTER VII

ANALYSIS AND CONCLUSIONS:

Horner's Response Paradigm:

Horner's Proposal is laid out in Analogos; the excerpt is included in the appendix. He applies Analogos as a meta-language to infer meaning from events; as such it fosters the ability to ground, ascertain, analyze and document both active (forward moving) and retroactive (retraceable), internal and external and multi-layered, events/sequences. It allows for the developmental and the procedural facets of first-hand experience and second level research to be taken into account.

In his earlier article Responding to Art: 2C and not 2B: That is Not a Question the application of his Analogical methods are shown as a means to infer and analyze situations and meanings but without revealing the inherent structures or their application. In this excerpt his concepts, methods and processes are discussed, clarified and detailed in a comprehensive form. It also confirms his postmodern view of the mutual investment of subjective and

objective voices in response, especially in relation to art. He critiques the modernist practice of art appreciation as implicit in the Structuralist point of view.

.....Viewers do not come like blank slates, empty and in search of a "message" a sort of information to be picked up and stored and/or passed on; but rather, that meaning emerges at the intersection where expectation schemata of a viewer's desire meet with those of an author's desire. Since each is unique for each viewer, there is no way of forecasting what an individual response may be. (Horner, 1989, P.8)

Analogos:

Analogos addresses questions such as: What is the relationship between different aspects of an event? between one event and another?

Anologs not only insists on the inclusion of the diachronic dynamic but also fosters an over layering of the diachronic and the synchronic so that the two cannot be easily disembodied from each other - thereby encouraging a more polyphonic reading than is possible with an exclusive focus on either the one or the other in isolation. (Horner, 1995 P.1,3.)

The analysis used in the thesis is based on the subjects' responses to the video, applying Horner's meta-language for coding and deciphering the data (see appendix: Horner). From Horner's meta-language I utilized the synchronic and diachronic dynamics, (the four-field paradigmatic constructs) and the dynamic within the axes of congruency and contiguity to analyze the

polyphonic layers of my data and research experiences.

Cooley in her thesis observes:

Horner proposes four phases of subjectivity, inner image responses which are followed by four phases wherein the subject responses interact with external, objective elements that pertain to the work in question. He presents the paradigm as a developmental, "analogical" sequence which will undoubtedly never occur in such elegance in the real world (1989:16) but which offers a mean through which a complex process of responding to art may be practised. He places considerable emphasis on the initial phase of the process of the viewer/object interaction wherein the viewer's subjective experience is indulged and validated. (Cooley, 1992)

ON THE SUBJECTS' SENSE OF SPACE:

A recurring, implicit theme that I found in my data was my subjects' reference to the concept of space in their responses. I came to realize that it played a major role as a backdrop/ground expressing subjects' orientations to their culture. I define space in four terms: self, home, school; and society. These can be seen as homological to Horner's four-field paradigm (See appendix; Horner, 1995. P.3-11).

Self and home, even though both inner intimate terms are also in competition, as evidenced by the pressure of family conflict.

School and Society, the external terms, are facing in opposite directions,

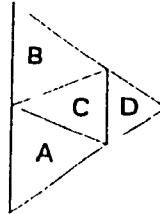
school mediating and reflecting back the family values of parenting and society directing an outlook toward the larger world.

d) society

c) school

b) home

a) self



On the basis of data analysis I conclude that the term ethnicity only emerges when a tradition, religion or culture is uprooted from its established ground space. This displacement is manifest as a sort of schizophrenia between a positive feeling of the past home space that is absent and a negative feeling of the new space that is present and an urge to regain possession of an identity that i.e. positive in the new terrain or space.

Inter-Subject Mapping (analogical construct):

In order to understand the complex inter-relation between ethnicity and immigration I have drawn upon Horner's use of Inter-Subject Mapping. Horner arranges his terms in four inner/outer pairs as follows:

d) 8/6 Outer/inner - Retro-activating/structuring

c) 7/5 Outer/inner - Interpreting/describing

b) 4/2 Outer/inner - Revealing/remembering

a) 3/1 Outer/inner - Reflecting/forgetting

Map. (See chart no: 5,6,7 and Analogos, Horner. 1995).

8/6 mentoring/formalizing	formalist dynamic
7/5 monitoring/factualizing	realist dynamic
4/2 modelling/fictionalizing	expressionist dynamic
3/1 mirroring/fusing	sur-realist dynamic

My analogical constructs, one for East Indian Immigrants and another for Canadian born East Indians, are as follows:

East Indian Immigrants:

- d) 8/6 Outer/inner - Insight into Canadian society/ Canadian values.
- c) 7/5 Outer/inner - Canadian awareness/Canadian practices.
- b) 4/2 Outer/inner - Insight into East Indian values/East Indian values.
- a) 3/1 Outer/inner - East Indian (ethnic) awareness/East Indian (ethnic) practices.

Canadian Born East Indian:

- 8/6 Outer/inner - Insight into Ethnic society/ East Indian values.
- 7/5 Outer/inner - Ethnic awareness/Ethnic practices
- 4/2 Outer/inner - Insight into Canadian Values/Canadian- values.

3/1 Outer/inner - Canadian awareness/Canadian practices

In my data I have identified four types of consciousness of the self. Using Horner's four-field paradigmatic hypothesis I constructed a map representing the cultural orientation of my subjects; i.e., Canadian born East Indians and East Indian Immigrants (Ethnics). It is analogical to Horner's four-field paradigmatic construct. (see Horner, 1995. P.3-8)

Consciousness of the Self + Displacement from/interaction with Space = Ethnic Dynamic.

Ethnic Experience:

From the data I discovered that ethnicity undergoes four major changes. These are parallel with Horner's eight stages of a reflective practice here referred to as Identity Quests:

Identity Quests/Experiences :

- d) 8/6 Environmental Dynamic
- c) 7/5 Adaptational Dynamic
- b) 4/2 Investigational Dynamic
- c) 3/1 Traditional Dynamic

a) The Traditional Dynamic (upholding the parent's values) can be exemplified by the following questions of ASK (an immigrant answer to Question No:11):
 ... My parent always practised the Hindu religion and everything at home. I speak Hindi at home with my parents and I have been to India twice, so all my life I have been practising.

The two parallel Identity Quests are as follows:

- a) 3/1 Outer/inner - Canadian awareness/Canadian practices.
- b) 3/1 Outer/inner - East Indian (ethnic) Awareness/East Indian(ethnic) practices.

b) The Investigational Dynamic (Ethnic consciousness emerging due to mirroring or due to emerging differences can be exemplified by the following quotation:

VJ: (Canadian born East-Indian answering to Question No:11)Yeah, but I considered myself white, because all my friend were French White, but then once I started to go to high school, I got into a little fights and that, the other person, my opponent, he called me a Paki-(a racial term indicating South Asians) and that's when I realized, I am not like them; I am Indian and that's when I realized it, and now I am proud of it.

The two parallel Identity Quests are as follows:

4/2 Outer/inner - Insight into Canadian Values/Canadian-value.

4/2 Outer/inner - Insight into East Indian Values/ East Indian values.

c) The Adaptational Dynamic (experiencing one's own space and culture) can be exemplified by the following quotation:

NS: (an immigrant answers to Question No:6) Being raised in Canada I' ve been raised pretty much Indian. With lot of values and customs; well the festivals, etc. We do recognize them; we may not celebrate them to their full extent, but we do recognize when its Diwali.

The two parallel Identity Quests are as follows:

7/5 Outer/inner - Canadian awareness/Canadian practices

7/5 Outer/inner - Ethnic awareness/Ethnic practices

d) The Environmental Dynamic (experiencing or Social placement of ones ethnicity or culture in the larger context of a country or society) can be exemplified by the following quotations:

NS: (Canadian born East Indian answering Question no:5) It is a major holiday but people here even go like, its not we don't take a day off school or anything(laughter) like that, but they still know about it, they see like specials

on televisions and stuff off even in newspapers they have started like when its Diwali they go to the Hindu centre to the temple and they, they do it.

The two parallel Identity Quests are as follow:

8/6 Outer/inner -Insight into Canadian society/Canadian Values.

8/6 Outer/inner -Insight into Ethnic society/East Indian values.

CHART NO: 1

A	B	A	N	G	T	S	V	A	S	INITIALS	
S	B	SK	S	S	A	S	J	A	B	←	
*	*	*	*							Indian Born	a =4
				*	*	*	*	*	*	Canadian Born	b = 6
	*	*	*	*	*	*	*	*	*	Lived in Canada	c = 9
*			*							Lived in India	d = 2
		*		*	*	*	*	*	*	Hindu	e = 7
	*		*			*				Sikh	f = 3
*										Muslim	g = 1
*										Others	h = 1
	*	*				*				Religious	i = 3
*			*	*	*			*	*	Non-Religious	j =6
			*	*		*	*			Informed at School (Cult)	k = 4
*	*	*	*		*	*		*	*	Informed at Home (Cult)	l = 8
				*	*	*	*	*	*	Identity Problem	m = 6
*	*	*	*							No Identity Problem	n = 4
*		*	*		*	*	*		*	Flash Back (Childhood)	o = 7
*	*	*	*	*	*		*			Flash Back (School)	p = 7
				*		*	*		*	Flash Back (Others)	q = 5
*	*	*	*	*	*	*			*	Recognizes Art Forms	r = 10
*		*		*	*	*	*	*	*	Positive video Responses	s = 8
	*		*		*			*		Negative Video Responses	t = 4
B	P	H	PH	H	T	HP	H	T	H	Native Language	u
1	2	3	4	5	6	7	8	9	10	Research Items ↑	

East Indian
Languages:

H= Hindi. B= Bengali. P= Punjabi. T= Tamil.

CHART NO: 2

East-Indian Immigrants					Canadian-born East- Indian						
1	2	3	4	5	6	7	8	9	10		
A	B	A	N	G	T	S	V	A	S		
S	B	SK	S	S	A	S	J	A	B		
ENVIRONMENTAL DYNAMICS	22	17	8	24	24	26	17	19	28	14	8
	12	7	4	6	10	2	12	3	5	9	6
ADAPTATIONAL DYNAMICS	13	21	14	27	26	21	26	30	31	19	7
	24	8	8	12	36	7	33	10	13	11	5
INVESTIGATIONAL DYNAMICS	19	19	20	30	14	21	23	21	16	22	4
	17	10	12	16	29	22	42	17	15	14	2
TRADITIONAL DYNAMICS	16	46	25	47	46	47	64	68	45	32	3
	32	22	10	42	46	35	49	44	39	19	1

CHART NO: 3

Roles/speaking positions:

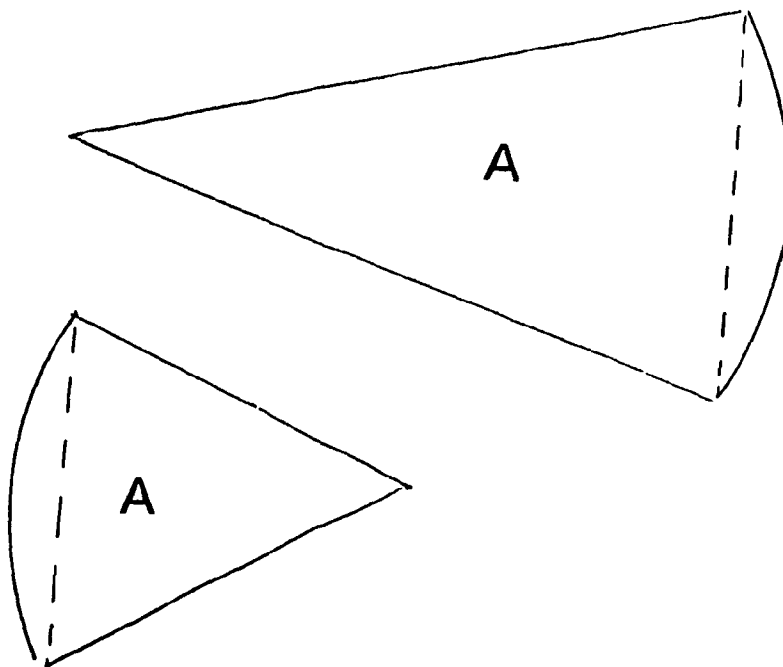
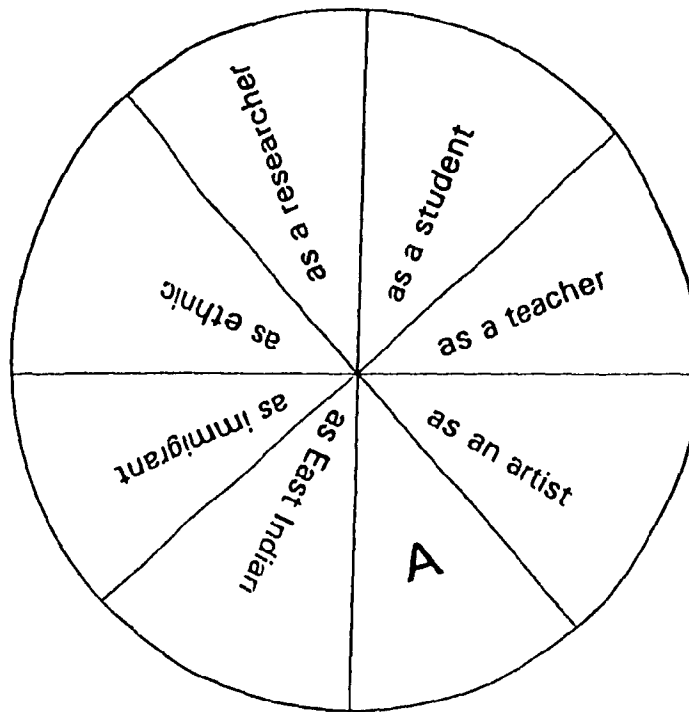


CHART NO: 4

Responding Phases

East Indian Immigrants

D TEXT

C VIDEO

8 Insight into Canadian society

7 Canadian awareness

6 Canadian values.

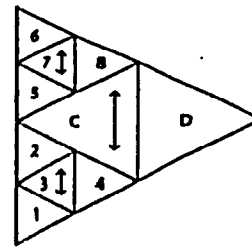
5 Canadian practices.

4 Insight into East Indian values

3 East Indian (ethnic) awareness

2 East Indian values.

1 East Indian (ethnic) practices.



- D Theorizing meta discourse
- C Practicing discourse
- 8 Re-to-activating the perceived values (loses and gains) for future applicability. (mentoring)
- 7 Interpreting dialogically the apparent meaning of the other as a distinct subject with its own raison d'être. (monitoring)
- 6 Structuring the underlying analogical pattern that sustains an other with a life of its own.
- 5 Describing disinterestedly the living digital bits and pieces of the other
- 4 Revealing the potential self by transforming it through the other (modelling, "mentoring")
- 3 Reflecting the self by projecting it as an other. (mirroring)
- 2 Remembering that there was after all a split between the internal and external experience, and creating the split between the experience itself and its illogistic version.
- 1 Forgetting that the work is separat and differentiated from our self as a responding subject.

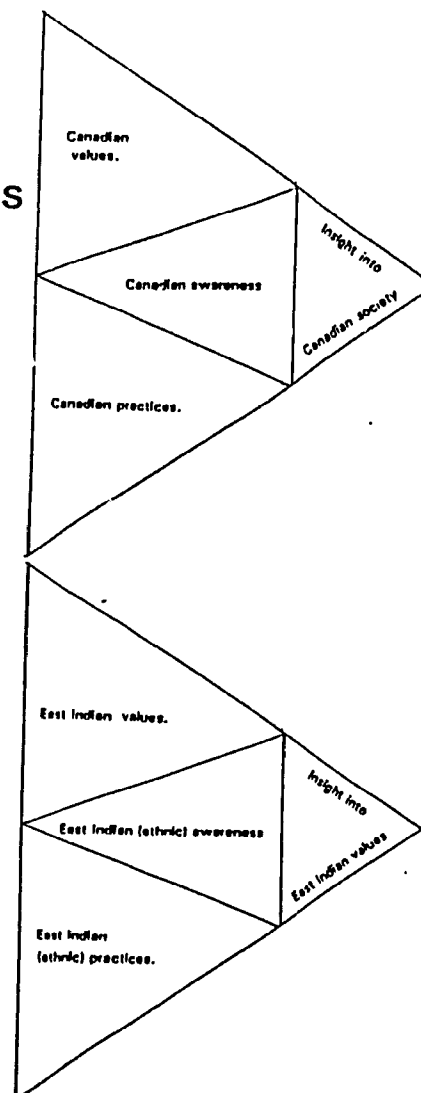
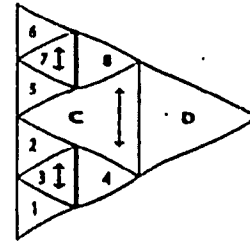


CHART NO: 5

Responding Phases

Canadian Born East Indian:

- D TEXT
- C VIDEO
- 8 Insight into Ethnic society
- 7 Ethnic awareness



- D Identifying meta discourse
- C Practicing discourse
- 8 Re-activating the perceived values (toes and gains) for full applicability (mentoring)
- 7 Interpreting dialogically the apparent meaning of the other as a distinct subject with its own ration d'être. (monitoring)
- 6 Situating the underlying analogical pattern that sustains other with a life of its own.
- 5 Describing disinterestedly the digital bits and pieces of the o
- 4 Revealing the potential self by transforming it through the o (modelling, "mentoring")
- 3 Reflecting the self by projecting as an other. (mirroring)
- 2 Remembering that there was a split between the internal external experience, and creating the split between the experiential self and its linguistic version.
- 1 Forgetting that the work is serious and differentiated from our self as responding subject.

6 East Indian values.

5 Ethnic practices

4 Insight into Canadian Values

3 Canadian practices

2 Canadian-values.

1 Canadian awareness

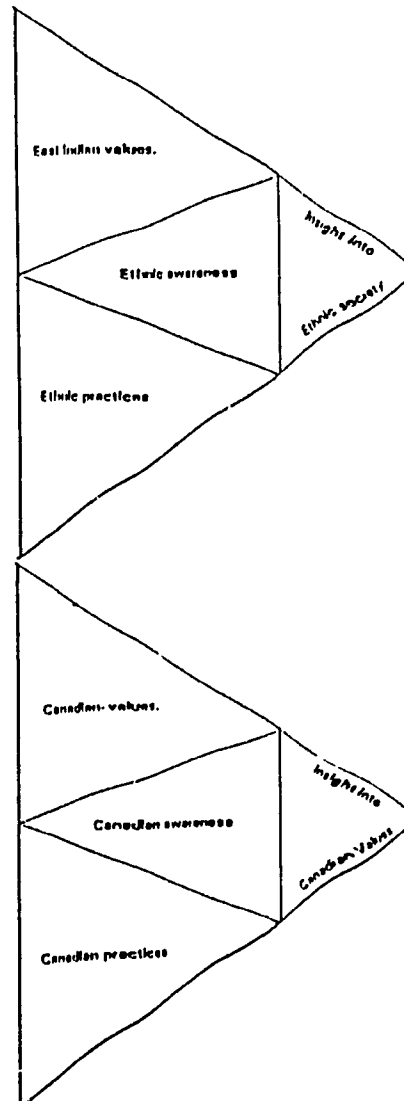
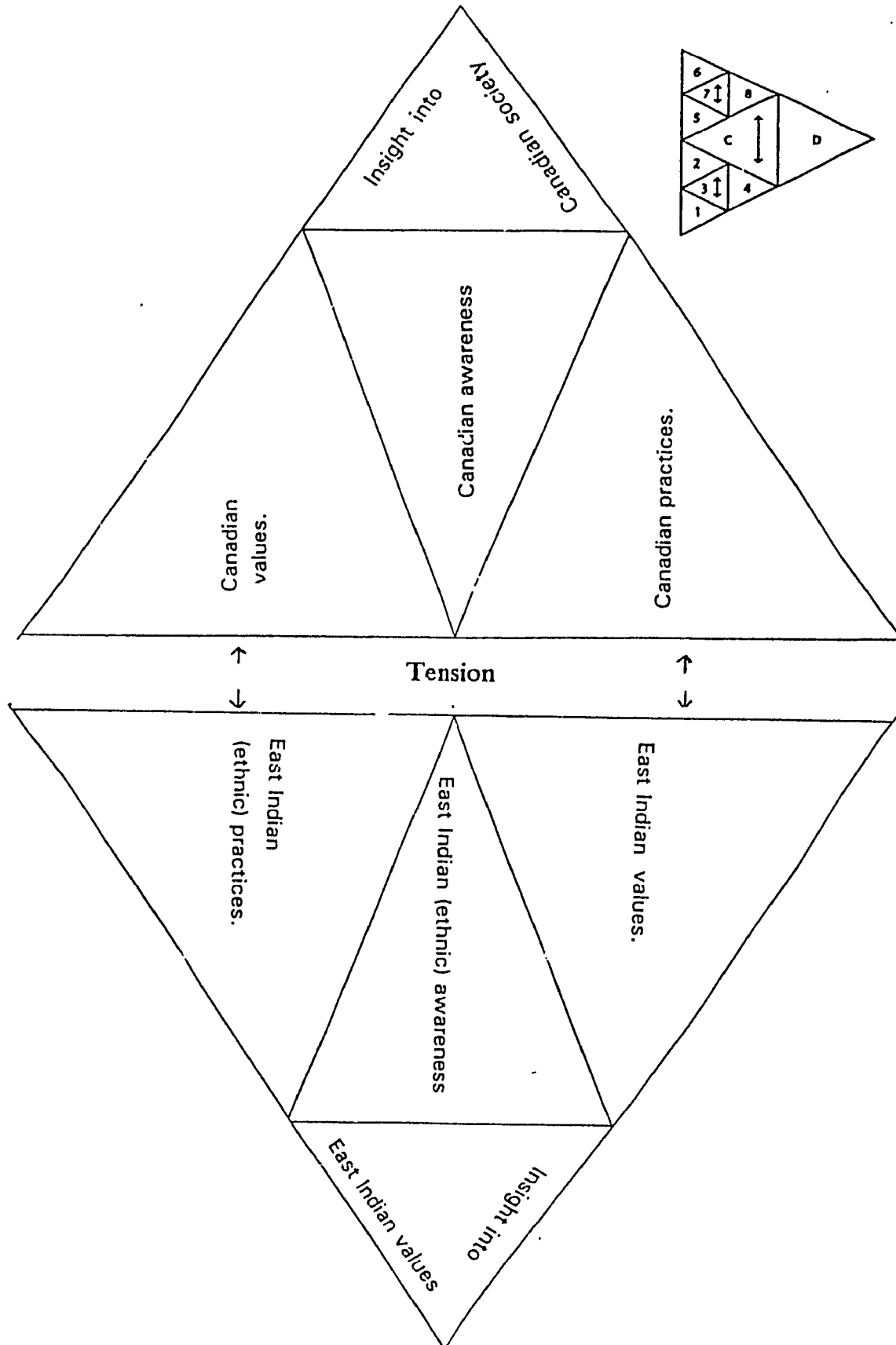


CHART NO: 6

Responding Phases

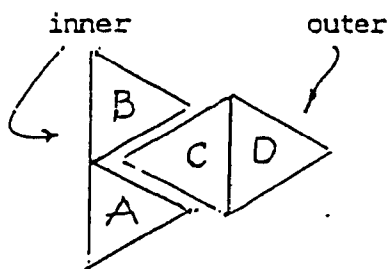


- D Theorizing meta discourse
- C Practicing discourse
- 8 Retro-activating the perceived values (losses and gains) for future applicability (mentoring)
- 7 Interpreting dialogically the apparent meaning of the other as a distinct subject with its own *raison d'être*. (monitoring)
- 6 Structuring the underlying analogical pattern that sustains an other with a life of its own.
- 5 Describing disinterestedly the third digital bits and pieces of the other
- 4 Revealing the potential self by transforming it through the other (modelling, "mentoring")
- 3 Reflecting the self by projecting it as an other. (mirroring)
- 2 Remembering that there was after all a split between the internal and external experience, and creating the split between the experience itself and its linguistic version.
- 1 Forgetting that the word 'is separate' and differentiated from our self as a responding subject.

CHART NO: 7

Inter-Subject Mapping (ISM)

8. mentoring: identifying the other's contextual concept-construction
6. formalizing: constructing concepts for one's context
7. monitoring: reporting the other's external, empirical reality
5. factualizing: being aware of one's perceptions of external, objective reality
4. modelling: identifying with the author's/artist's constructing process
2. Fictionalizing: being aware of one's reading/viewing (re-constructing) process
3. Mirroring: projecting/identifying with the other's (inner) sur-reality
1. Fusing: being aware of one's own (inner) sur-reality



Responding/Critiquing Interactive Process

- | | |
|-----------------|--------------|
| 8. evaluating | } critiquing |
| 7. interpreting | |
| 6. structuring | |
| 5. describing | |
| 4. revealing | } responding |
| 3. reflecting | |
| 2. remembering | |
| 1. forgetting | |

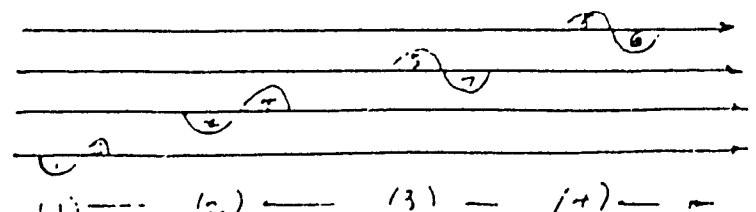
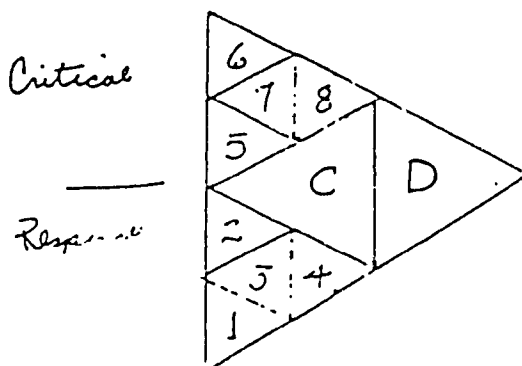
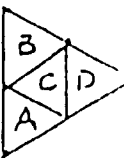
A is to B
as
C is to D
as
AC is to BD

Subjects (Inter-Subject Dynamic)

- D. meta-subject spoken
C. Subject spoken ("text")
B. Spoken subject
A. Speaking subject

Desires/Needs Interactive Process

- | | | |
|-----------------------|-------------------------|----------------|
| 8. mentoring (n) | } formalist dynamic | } differential |
| 6. formalizing (d) | | |
| 7. monitoring (n) | } realist dynamic | |
| 5. factualizing (d) | | |
| 4. modelling (n) | } expressionist dynamic | } identificat |
| 2. fictionalizing (d) | | |
| 3. mirroring (n) | } sur-realist dynamic | |
| 1. fusing (d) | | |



ANALYSIS:

The following (charts No:1-7 and Readings 1-2, Appendix) summarize the data obtained:

Out of ten subjects, six were born in Canada and four in India. Eight of the subjects spent a majority proportion of their life in Canada. Seven came from a Hindu background while three were Sikh (half Hindu/half Sikh), and two from other religions. Out of them, six claimed they were non religious. Four got their cultural information at school, eight from home. Four of the subjects claimed they had no identity problems. Six Canadian born East Indian experienced some at some period. In their interviews seven referred to their schools and childhood past, while five spoke of other places. Ten out of ten of the subjects could recognize art forms within the video documentary. Eight subjects found the video positive; four pointed out its negative aspects. Among the language difference seven spoke Hindi/Urdu, one Bengali, two Punjabi and two Tamil. (see chart No: 1)

From these charts No: 1-7 , I discovered that the immigrants had a high number reading in their awareness as ethnics. Through time The East Indian immigrants (Chart No:4) tend to move closer toward a Canadian identity. They showed a lower number reading in terms of Canadian values, although a higher number insight into Canadian Society (Chart No:2). On the other hand

Canadian-born East Indians (Chart No:2 and 5) after a certain age try to find their roots and investigate the cultural values from India. They showed a higher number reading into their awareness of Canadian practice and values, more insight into ethnic society and less for East Indian values,(Chart No: 2).

I found out in my research that due to diverse language and religious differences, (Chart No: 1) within the Indian community, a singular approach for any kind of responses, research, teaching, art education or multicultural understanding becomes problematic. A better understanding of the multicultural issues have to be faced with greater sensitivity in respecting these factors.

While my subjective role varied (see Chart No: 3) it always shuttled within the immigrant, ethnic and Canadian domain. The sense of space always controlled the role.

I also found that the sense of ethnicity in Canada worked in proportion to either turning the cultural space into ghettos or from the openness of inter-cultural assimilation; And this concept varied in East Indian immigrants and the Canadian born East-Indians.(Chart No:6)

CONCLUSION:

In concluding my thesis I find that both the research information (my subjects' responses) and my response toward culture, identity and ethnicity derives their roots in the synthesis of subjective understanding of the self and

objective experiences at large (being conscious of inner and outer social experiences - see Horner Appendix) . In my findings, age had a major role to play in terms of the surfacing of identity consciousness.

The nature of self esteem and sense of identity varied amongst immigrants and Canadian born East Indians; here too age played a decisive role. I discovered that when identity first surfaces within the Canadian born East Indian subjects the tendencies are to merge with their peer group and consciously or subconsciously deny ethnicity as much as possible; in order to become a part of the majority Canadian population (Environmental Dynamic). This tendency dramatically changes with growth in age and during the journey into high school. From my subjects' interviews I learned that the role of Canadian peers to differentiate (again a quest for self identification on their parts) and isolate the ethnic population (here Canadian born East Indians) leads subjects to self exploration of their "roots" and later to an assertion of their ethnic identity (Investigational Dynamic). Immigrants coming at a mature age i.e. such as I did face less polarization of identity and move more towards a new identity merge (Adaptational Dynamic). Those immigrants who come at a very early age tend to behave more like Canadian born East Indians and relate more to Canadian values (Environmental Dynamic). This of course is very much controlled by the family values that a child faces at home. The more "home bound" (tendency to retain values from root country) the immigrant family is, the more (traditional) are the East Indian values they impose upon their children

(Traditional Dynamic). The value of this imposition also varies in relation to gender. Within the East Indian community here in Montreal women are controlled more in terms of their right to act than men (a kind of value emerging from old Indian traditional religious/social systems).

There is also a constant schizophrenic split in the role that these subjects display in terms of their behaviour at home and within the Canadian society. I feel that this split is existent in different degree in most ethnic situation in the North American milieu. As long the process of immigration remains in North America these inherent differences in social values and social problems will continue to exist within the Canadian society.

Lastly I find that trying to find a solution to the problems of identity, culture and multiculturalism in Canada is futile because it is a lived situation and will work or resolve itself out in its own time (if there is anything called a cultural resolution). The only requirements that will allow some kind of understanding to work in this society is a lot of tolerance expressed by both the ethnic community and the Canadian society at large. I feel that the acceptance and an evolution of cultural difference within the Canadian community can only come from extensive reciprocal understanding by each group, exchange of cultural information, mutual acceptance of each others' differences and basic social and

cultural tolerance from both sides. The ethnic groups on one hand and the majority Canadian population on the other must be willing to be "Canadian", an identity that is hopefully being shaped through respecting democracy and human rights.

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APPENDICES

QUESTIONNAIRE:

- 1) Give your background.
- 2) I would like you to respond to the video as you saw it.
- 3) How do you relate your self to the video?
- 4) Does it create any form of feeling for you?
- 5) Does the video give you any cultural sense?
- 6) Being in Canada do you miss anything from your parent culture?
- 7) Do you get any of this cultural information at your school?
- 8) Do you miss any of this information at school?
- 9) Do you think this information is required in you school
- 10) Do you think it would be good to teach ethnicity at school?
- 11) How and when did you become conscious of you identity?
- 12) Are you happy and proud of your culture?
- 13) Did you find any form of art in the video?
- 14) Do you feel that it is important to have education of you culture and background?
- 15) How would your friends react to this video? Will they get any information out of this?
- 16) What do you find interesting in this video?

READING CHART NO:1

This chart is based on colour coding the transcript (responses to the video of an Indian Festivals 'Diwali') of the interview of my subjects (including myself). This transcript was based on their responses to the set of questions they replied to after watching the video.

Out of ten subjects, six were born in Canada and four in India. Nine of the subjects spent a majority proportion of their life in Canada. Seven came from a Hindu background while three were Sikh (or were half Hindu/half Sikh), and two from other religions; six claimed they were non religious. Four got their cultural information at school. Eight got their cultural information at home. Four of the subjects claimed they had no identity problem while six Canadian born East Indian subjects claimed they had experienced some at some period. Seven gave past reference to their childhood and of schools while five spoke of other places. Ten out of ten could recognize art forms within the video documentation. Eight of the subjects thought that the video was positive; negative aspects were pointed out by only four. Seven spoke Hindi/Urdu, one Bengali, two Punjabi and two Tamil.

It was obvious through the interview that these differences in terms of religion, language and experiences had an impact on them.

Reading Chart NO:2.

Chart No: 2 is based on Horner's Four Field Paradigm. From the chart I found that East Indian Immigrants like AS, BB, ASK and NS had a high number reading in terms of their awareness as ethnic. They also had a high number reading of ethnic awareness and insight into East Indian values. They showed a lower number reading in terms of Canadian values, although a higher number with regards to insight into Canadian society.

On the other hand Canadian-Born East Indians like GS, TA, SS, VJ, AA and SB showed a higher number reading with respect to their awareness of Canadian practice and values, more insight into ethnic society and less into East Indian values.

Name:.....

Education/ Institution:.....

Address:.....

Telephone:..... Country of birth:.....

Age:.....

Background in brief:

Permission to use this material for research and thesis purposes:

I have no objections to the above mention use of my interview:

Signature of the Candidate:.....

The Project:

My Post Graduate Research is Multicultural in nature. It deals with cultural identification faced by the East Indian living in Canada. The person participating in the project will be shown a video documentary on 'Diwali'. He/She will then be requested to narrate their responses to the video.

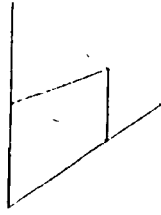
It can be conducted at Bharat Bhavan, or at the Audio Visual Department- Preview room B-421 Hall Bldg. Concordia University Phone 848-3435 or any other place having access to a Vhs- vcr and a monitor.

Please indicate the date, time and place for the interview.

Place:.....Date:.....

Time:.....

Anologos



Is it the dog that wags its tail or is it the tail that wags its dog? Is it the artist who wills a painting or is the artist a medium manifesting a painting in the "hands" of some larger force? What sort of technic or physical means and what sort of linguistic significancation processes are involved in the realization of an image? And what is realized for future action when a painter inscribes the results of one event as a failure? as a success? And how does all or any of this shift in subsequent events if the context or circumstances change?

These are some of the questions that Analogos, as a meta-language, can try to clarify. More directly, in relation to art as well, Analogos addresses questions such as: What is the relationship between different aspects of an event? between one event and another event?

EVENT: All encounters with art take the form of an event inside a specific space and time frame. A still image may not seem to occupy any time; it's state of-stasis gives one the illusions that it exists entirely within the domain of space - and is accordingly devoid of time. However images can only exist in relation to subject agents (artists, viewers...)-and it is impossible to construct an image's possible meanings without taking time to work through the process.

Meaning emerges in the dialogue between input from

the art work and input from the viewer; dialogue cannot take place outside of time. It is inherently diachronic. It is true that art objects can be stored out of sight and out of mind (and outside of time for that same viewer) but the moment the image is "retrieved" it enters the trajectory of time; it becomes, along with the subject agent, a participant inside an event. While it is clear that the action of watching a moving train is an event, it is perhaps easy to forget that watching a silent, still, stopped train is also an event.

The asking of questions about the relationship that occur between different aspects of an event or between events is hardly new. An endless series of such questions and possible answers continues to parade across the centuries and the continents. Most of these are presented in a discourse of words - words lined up one after the other in syntactical arrangement to posit logical arguments - or otherwise in diagrams/maps that enable a categorization of wholes into differentiated parts so they can be sorted into different boxes - often leaving the threads of similarity to fall by the wayside, Structuralism's contribution to this latter was to introduce a diagrammatic set of binary pulls. Unfortunately these innovations were still locked inside the confines of the ideology of the autonomous object; structuralism offered insight into the complexity of the text but side tracked the spatio-temporal role of the subject agent as intrinsic to the problematic of meaning.

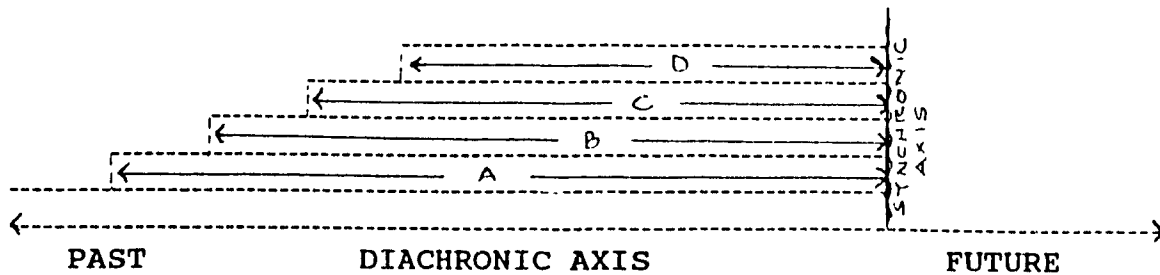
In contrast to structuralism's constructs, Analogos is fully grounded in the dynamic that exists between the viewer/artist and the iconic image. Left and right (west and

east in cartography) and up and down (north and south in cartography) as well as the dimension of time, (development and process as intrinsic to Analogos' syntagmatic structure are central to any of its potential, paradigmatic readings.)

Structuralist configurations were in general synchronic in focus (i.e., there was inherent in its agenda an absence of any means by which to represent time, development, narrative, the diachronic). Analogos not only insists on the inclusion of the diachronic dynamic but also fosters an over-layering of the diachronic and the synchronic so that the two cannot be easily disembodied from each other - thereby encouraging a more polyphonic reading than is possible with an exclusive focus on either the one or the other in isolation.

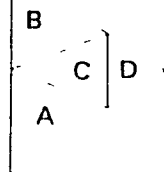
The syntax of Analogos posits a four-fold four-field developmental process, which when it runs its course (fulfilling all four dimensions) reaches a temporary stasis. This latter is an optimal moment to take a reading of the co-existence of all four layers simultaneously; this the synchronic can also be taken as a cross-section, sliced or excerpted at any given moment during an event, to reveal the state of affairs in the midst of a developmental event. Richly layered readings can be pulled from a cross-section, without any knowledge of the narrative events that it cuts through. However, to include the context of the flow of diachronic narrative, is to add another complex dimension to such a reading.

Diachronic/Synchronic Dynamic



ANOLOGOS

THE DIACHRONIC
SYNTAGM



A--AB--ABC--ABCD

ANOLOGOS:

THE SYNCHRONIC
SYNTAGM

(SIMULTANEOUSLY CO
EXISTENCE OF PARTS)

SYNCHRONY is the study of relationships without reference to the past;

DICHRONY is the study of changes over time, period

Note in the first illustration above that there is a layering of phases as experienced. Most early developmental theories posited a linear sequence, theorizing that one phase was terminated in order to make way for the next one to continue on the same track, as is set up in a relay race. Each phase was seen as killing off its predecessor. Analogos in contrast posits that initial, primary grounded experiences are retained as repertoire to support and amplify subsequent phases of an

event. Analogos also theorizes that development is not only a dedicated forward movement but involves retroactivation/regeneration even as it develops forward. For example a new "twist" of events can require one to rethink everything previously encountered in the event, thereby eliciting a revision of the entire constitution of the event as previously perceived and enabling a renewed forward momentum.

The four-field dynamic of Analogous is based on the results gained from a wide range of trans-disciplinary insights. Each discipline has evolved its own specific technical terms; accordingly four cross-refequencing terms are set fourth here:

OUTER { D-META-CONTENT
 { C-CONTENT

INNER { B-CONTAINMENT
 { A-CONCEPTION

The developmental/diachronic order of the four-field dynamic is upward i.e. from below towards above. This is homological to the direction of organic growth (trees and animals grow "up") and to the time sequence found in archaeological geological layers (lower layers are deposited earlier than higher ones).

Paradigmatically, the four fields of Analogos can accept any

cluster of terms that can fulfil the syntagmatic structure inherent in the relation of the four triangles. The following are a few key examples of four-field paradigmatic constructs.

Subjects:

D meta-subject spoken (meta-text)
 C subject spoken (text)
 B spoken subject (implied other)
 A speaking subject (subject agent)

Artifactions:

D artist's rationale
 C artwork
 B virtual (implied) viewer
 A artist

Interpretation:

D critique
 C meaning construct
 B virtual (implied) artist
 A viewer

Images:

D meta-figuration (wall plane)
 C figuration

B configuration

A (back) ground

Psychodynamics

D self(meta-conscious)

C ego (conscious)

B super ego (conscience)

A id (unconscious)

Winnicott:

D "meta-illusion"

C "resolution"

B disillusion

A illusion

Spengler:

D re-birth

C life

B death

A birth

Paradigmatic is to syntagmatic as content is to form; as word choices are to grammatical syntax; as substance is to structure; as vertical word substitutions are to horizontal

word order.

On the basis of the above paradigmatic samples of displacement a few basic syntagmatic principles can be suggested:

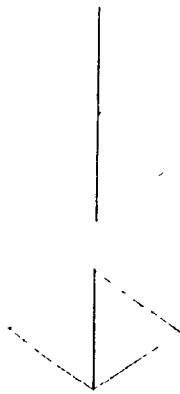
Field B encompasses secondary/ logical process(censoring) relative to field A which initiates primary /analogical process (desiring). As they both point in a forward direction (to the right) they are rivals, each one having the need to be given a voice; they are also different, complimentary, in that they are positioned as above and below in relation to each other. Either one alone is dysfunctional, but in consort they overcome the negation that each one is for the other and when successful, enable a rich resolution in field C.

Diachronically, then field B is mute until field A strives to transform its internal, latent wishes into some external visible/audible/ haptic form (in field C). However, a latent (field A, conception) needs containment(field B) in the form of some sort of technics and linguistics in order that it can become a manifest external event (field C, content). And only after there is an external formation (field C) separated from a makers' inner world (A,B) can anyone behold the event from the outside and gain some insight into its layer, long-term implications (field D) for future events.

Synchronically (with the letters removed from the four fields,

or at least with the removal of any sense of ordered time), the syntax takes on a new meaning.

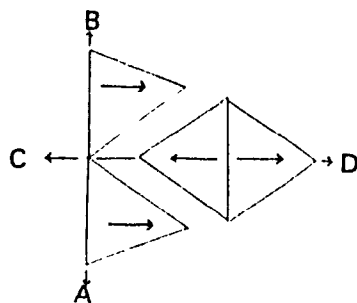
Analogos is constructed on a double axis that formulates a syntax of dynamic pushes and pulls, differences and similarities. More specifically there are three possible constructs that set out the dynamics of congruency and contiguity.



Congruency is present between two triangles of Analogos that are separated from each other spatially but sustain a relationship by means of an internal similarity. (They point in the same direction.)

Contiguity is present between two triangles of Analogous that are internally different but are related because they both share the same boundary.

The Inner/Outer Dynamic (X)



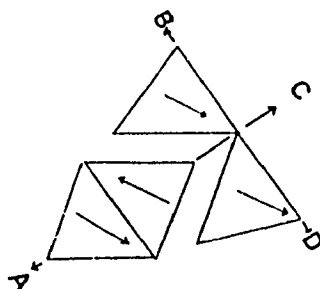
The inner/outer dynamic (X) (axis A/B and C/D)

Dynamic X posits a differentiation between inner experience (fields A/B) and outer-oriented experience outcomes (field C/D). Fields A and B are congruent both being inner-oriented

and both pointing ahead (to the right). This means that they are rivals towards field C which separates them and acts as their mediator - because field C shares a border with both of them.

Field C and D are contiguous: they are very different, each one pointing in the exact opposite direction to its other. Accordingly this difference reaches a peak at the border which they both share in contiguity.

The Substance/Structure Dynamic (Y) (axes B/D and A/C)

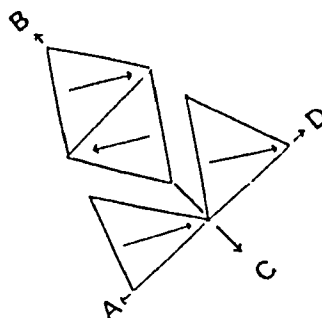


Dynamic Y posits a differentiation between substance-oriented experience (fields A/C) and structure-oriented experience (fields A/D). Fields B and D are congruent both being structure-oriented (field B as inner structure and field D as the meta-meaning or insight possible through an understanding of underlying structure). This means that they are rivals towards field C which separates them and acts as their mediator-because field C shares a border with both of them. Fields A and C are contiguous; they are very different, each one pointing in the exact opposite direction to its other (A

being inner-oriented, C being outer-directed, a mirror for A).

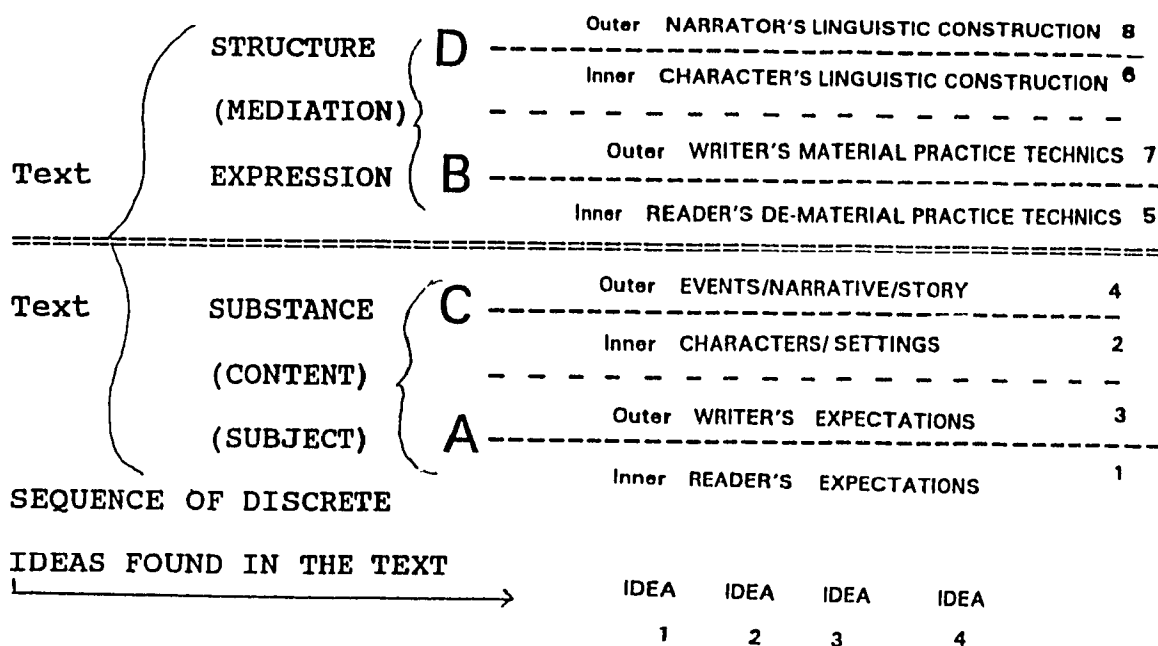
Accordingly this difference reaches a peak at the border which they both share in contiguity.

The Finite/Infinite Dynamic (Z) (axis B/C and A/D)

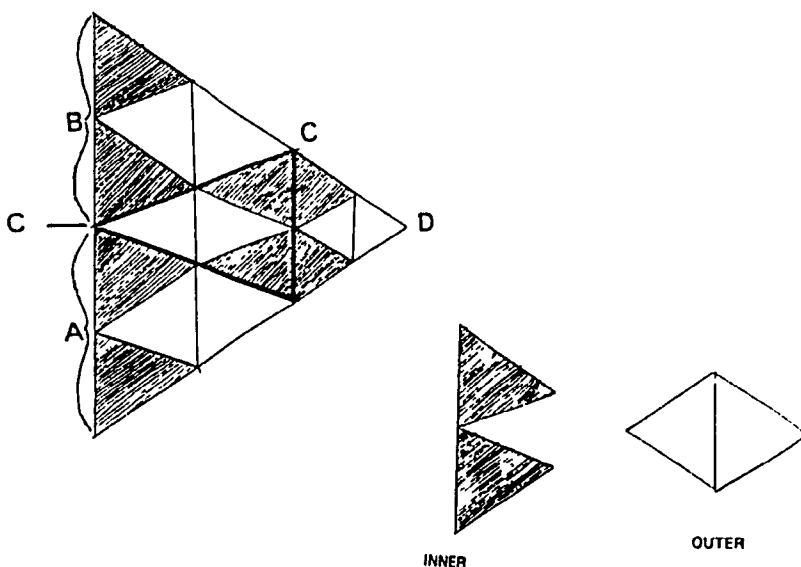


Dynamic Z posits a differentiation between finite-oriented experience (fields B/C) and infinite-oriented experience (fields A/D). Fields B and C are contiguous; they are very different, each one pointing in the exact opposite direction to its other (B being an inner-oriented interjected social construction and C being an outer-oriented projected material construction). Accordingly this difference reaches a peak at the border which they both share in contiguity. Fields A and D are congruent, both being infinite-oriented (A reaching back to the mystery of beginnings and D reaching ahead to the mystery of endings) This means that they are rivals towards field C which separates them and acts as their mediator because field C shares a border with both of them.

It is possible to utilise any of these three dynamics to analyze the polyphonic layers of an event. For example, the following is a map/track framework using dynamic Y to analyze a text as the evidence of an event).



(Each idea can be marked on the appropriate track/tracks to represent its area of focus.)

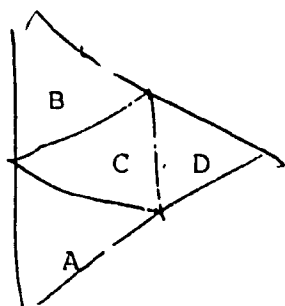


PARADIGM OF ARTIFACTION PRACTICES

The Paradigm of Art action practices differentiates two interactive dynamics: an inner-oriented (transitional, A/B) one and an outer oriented (autonomous, C/D) one.

The term transitional (A/C) refers to art events in which the subjects involved (the maker and the viewer, for example) are more important than the art objects/images/texts through which they are able to relate, each to each other. This means that there is a high degree of psychical investment in the object on the part of both subjects - so much so that it cannot be seen as detachable from either of them. Typically, then, a transitional art object is subject-specific (a friend...) time-specific (an event...) and site specific (a shared place...). Winnicott's designation of the blanket offered by the mother to an infant as a life-saver for both is a prototypical example of a transitional object at the center of a transitional practice. Autonomous (B/D) art events, on the other hand, are those in which all arrows point towards transcendence; every action is propelled forward by a hope that the art object/image/text will take on a life of its own without any need to refer back to a specific maker or ahead to a specific viewer, or to any specific time or site. Such works are said to enter the cannon of classical masterpieces; they are theoretically imbued with the power to speak to any and all without regard to the time or place limits of any individual subject. In short they are credited with being universal.

A persistent recurring pattern can be found in general human response practices: individuals follow up their inner response experiences by an outcome-action, by making something that externalizes the response in another event, be it the talking that follows the viewing of a film or an exhibition or even the making of another art work. Such an act renders the experience concrete and external where it can be viewed as if by an outsider. It is this second event that enables one to gain a more long-term perspective, to gather insight into the possibility of updating one's approach to future events. There is here, then, a two-layered pattern: an engaging response practice (A/B) that includes an externalization process and a more detached reflective practice (C/D) that also includes an externalization process.



- D: autonomous reflective practice
- C: transitional reflective practice
- B: autonomous response practice
- A: transitional response practice

The accompanying diagram outlines the characteristic positions and the intrinsic sample quest(ion)s that subjects wrestle with as they manouver through any or all of the four syntagmatic terrains of the paradigm (A/B/C/D).

Sample Quest(ion)s: Response Practice (A/B)

A:1 What will happen between myself and the object if I forget about learned expectations, self-censoring mechanisms and other distractions, and attend to what I am experiencing moment by moment as the time passes? (What will it experience as a result of my presence?)

A:2 What words (or other inner imaginings) can I find to give form and substance to the above experience after it has past and closure is secure? (What would it utter inwardly about my being there?)

A:3 What will I experience if I imaging myself entering inside the object, or inside an inner unit of the object? (What will I experience if it enters my world?)

A:4 What would I change if I could make a new object as a result of my response experience? (How would I have to change if I had to learn to accept it as given?)

B:5 If I position myself as an outsider, what details do I find myself perceiving and in what sequential order?

B:6 If I try to figure out how the object is organized, what intrinsic pattens do I find so as to account for its structure?

B:7 What does the object mean?

B:8 What can be learned from this response experience?

It is significant that all of the above quest(ion)s can be answered in the inner image world of the imagination. But it is no less significant that these inner creations are as ineffible as dreams and will fade into oblivion if they are not rescued inside a material/language. As such it can join the continuity that constitutes the ongoing discourse.

This fulfillment of the imagination is not here characterized as a one-way process - that of a readymade inner image merely settling unchanged and gracefully into all-accepting medium. More likely, an inner image, no matter how complete, suspended as it is without any material technics or vocalized (or written) language will meet with frustration and endless revisions as it adjusts to media limitations on the one hand and unforeseen media potentialities on the other.

But there is another reason, an accumulative one, for stressing the importance of not only giving the inner image process free reign and then, and only then, in also stressing the importance of engaging it in the struggle that is implicit in any attempt at a physical realization. This other reason is simply but significantly that the quality of the reflective practice, still waiting in the wings, depends upon the concrete solidity and depth of the outcome of the response practice.

Sample Quest(ion)s: Reflective Practice (C/D)

The quest(ion)s available for engaging in a reflective practice are the same as those detailed above for a response practice. The difference is that a reflective practice takes as its object, not an art object as was the case with a response practice, but rather it focuses on the outcome of that response practice. A response practice yields an experience as rendered in some external object; a reflective practice yields insights into the response practice and as such carries implications for future experiences.

To take as an example the case of researchers working with their subjects, and, more precisely, the researcher as interviewer, the orientation of the questions asked will probably be pivotal in determining the location of the answers within the four fields available as options in the paradigm. If, to give one key example, the interviewee suspects, to whatever degree, that the interviewer knows the answers to the questions asked, then the subject will be pulled in the direction of trying to "fill in the blanks". Rather than relate to their own (transitional) response practice when they answer, they will be propelled in the direction of trying to second guess what they surmise is an (autonomous) "truth" being (with)held by the interviewer.

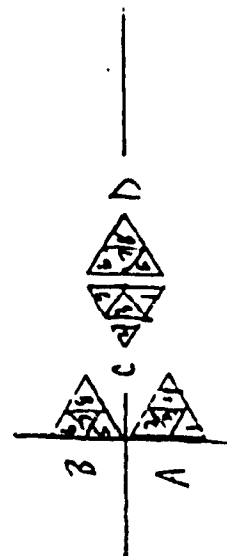
A readymade event is one in which a subject starts with a received object and modifies it; a readymeans event is one in which a subject starts with basic materials not yet orchestrated into an object and proceeds to make an object from "scratch".

Excerpts from The Emperor's Nude Clothes, in preparation, 1995.

©Stanley Horner/1995

C/D: reflective practices	D: autonomous reflective practices	D:7/8 readymade insights	8: retroactivating
			7: interpreting
		D:5/6 received insights	6: structuring
			5: describing
C: transitional reflective practices	C: transitional reflective practices	C:4/3 readymade insights	4: revealing
			3: reflecting
		C:1/2 projective insights	2: remembering
			1: forgetting
A/B: response practices	B: autonomous response practices	B:7/8 readymade experiences	8: retroactivating
			7: interpreting
		B:5/6 received experiences	6: structuring
			5: describing
A: transitional response practices	A: transitional response practices	A:4/3 readymade experiences	4: revealing
			3: reflecting
		A:1/2 projective experiences	2: remembering
			1: forgetting

Paradigm
of
Practices



Use of light symbolism to express religious truths and convictions through different rituals and festivals is a recurrent phenomenon in world religions. In the religion and philosophy of the Hindus, too, the symbolism and mystique of light is paramount. The Rgveda, for instance, affirms that the Sun is the Life of the Self (atman) of all things (1.115.1). Light is creative (jyotiḥ prajānoman) says the Śatapatha Brāhmaṇa. In the Vedic texts Vṛtra, the demon symbolises darkness, inertia and immobility and therefore, chaos. His defeat at the hands of Indra symbolises the defeat of the evil and darkness by the forces of good and light.

This most basic and fundamental ethical theme of the Vedas is emphasized in the many myths clustered around the important festival of Hindus known as Dipavali. The festival is so known because of the waving of lights is an important rite in it (depari nirjanād atra sarā dipavaliḥ smṛtā). Various Purāṇas (Śkanḍa 3:159.91-95), Padma (Uttarakāṇḍa 124ff etc.) mention the lighting of lamps on five consecutive days from the 13th day of the dark fortnight of the month of Āśvina (roughly corresponding to October-November).

On the first day (the 13th), one should offer (or kindle) in the evening light for Yama, the god of death. (Yamandipa) whereby untimely death is avoided. The second day (14th dark) celebrates the slaying of the demon Narak by Lord Krishna (Narakcatudasi). It begins with an oil bath because it is believed that on this particular day, Lakṣmī, the goddess of prosperity and wealth, resides in oil and the sacred river Ganga in the water. The third day (15th dark) is reserved for Lakṣmī's worship. The fourth day (1st bright of the month Kārtika) is known as Balipratipadā in honour of the demon king Bali who gave away his kingdom to Lord Viṣṇu in his incarnation of Vamaṇa the dwarf. On the fifth and final day Yamunā is said to have treated her brother Yama with food. In return, Yama released all persons languishing in various hells to meet their sisters. Hence the festival of Dipavali ends with brothers visiting their sisters (See Badaśiva A. Dange, Encyclopædia of Puranic Beliefs and Practices, vol 2).

This brief examination of the symbolism of light in the religious life of the Hindus stresses the existential and ethical value of religious symbolism in general. A symbol always points to a reality or a situation concerning human existence. A religious symbol not only reveals a pattern of ethical reality or a dimension of existence, it brings at the same time a definitive meaning to human existence.

But it is also possible to provide a sociological explanation of religious festivals. Troy Organ (Hindu Quest for the Perfection of Man, 245), for instance, refers to such an explanation of important Hindu festivals. Thus, the four yearly festivals are often interpreted as reminders that the system of castes is not a function on one's birth alone. Each of the four ideal varṇas is endowed with a specific virtue that all Hindus must cultivate. Rākṣābandhan symbolises that Hindus participate in the Brāhmaṇa in that they strive for the universal good. Vijayāśāṣṭmī (Dussehra) that all Hindus are Kṣātrīyas and, as such, promote righteousness. Dipavali is associated with the Vaisya and Hindus must work for the prosperity and welfare of all. In celebrating the Holi we honour the Śūdra varṇa and engage in the selfless service of all.

This kind of interpretation is particularly relevant to Hindus in modern times as well as to those of us who are separated from our tradition in terms of time and geography. On this auspicious occasion of Dipavali, let us destroy the demon of selfishness and casteism and resolve to cultivate the four cardinal virtues symbolized in the traditional varṇa scheme.

Shrinivas Tilak

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