



**THIS &
THAT
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COLLEGE OF INTERNATIONAL EDUCATION, HKBU**



THIS AND THAT: VOL 4
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Each year through the student clubs, students from Cultural Studies and Bilingual Language and Literature Studies form a team to vet and edit student essays and creative work submitted to *This and That*. The journal celebrates the College of International Education's writing talent. The Journal is headed and produced by English lecturers at CIE.

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TABLE OF CONTENTS

poetry

The Psycho 02
Leung Yi Yan Kelly

Dazing in My Dream 06
Tam Hei Ting

fiction

Offer Her Seat 10
Jian Haonan Nancy

Where She Belongs 13
Yau Nga So

The Imaginary Sparkler 16
Cheung Ting Wai

essay

Lost in YouTube 21
Ip Wai Chi

Art in Contemporary Capitalism 28
Li Ho Yee Manon Floriane

Gay Oppression and Relationships 33
Lai Long San

POETRY

The Psycho

Leung Yi Yan Kelly

ONE

O! There she caught me
with her innocent eyes — searching for her seat.

I don't recall ever seeing a girl like this —
at least never in my life.

May I return to that moment — when we first looked into each
other's eyes
and shared our doubts and frustrations?

But

Thou shalt obey me.
Thou shalt forbid him.

Damn you — little monster —
taking away my heart and never returning it.

— Why do we use satellites when I can't find you?

Thou shalt be punished.
Thou shalt not be walking around — harming other men.
You should feed me — you are but my food.

O — your sweet blood — juicy thigh —
there I dwelleth in you, and you in me (1).

TWO

How painful it is to see someone sick —
and cannot be friends and live happily ever after?

How painful it is to see blood splattering around the kitchen —
and standing on one leg
while putting another in the blood-shed pot?

Who could take care of this poor child!
It's too painful not to save him —
but I can't!

How ashamed I am to
claim myself a therapist —
while finding myself dooming always to save anyone
who pays me to teach them how to live with their
demon friend!

(1) Biblical allusion: John 6:56 (King James Version) "He that eateth my flesh, and drinketh my blood, dwelleth on me, and I in him."

EXEUNT

I promised to be friends with you,
beautiful little monster.
Be yourself,
and eat me up.

Part by part,
day by day,
I thought we were friends.

You said you wanted to be my best friend —
that was why I opened my door and let you in —
and we lived together.

—Why dost thine demon hath to be fed by me?
Your demon is — la belle dame sans merci!

My toes, my leg, my rib, and my head,

Why, why me?

I remember how you told me about your doubts and frustrations, but
why — Why do you have to betray me?

Would things be better if I can smell my ribs roasting
in the oven?

Dazing in My Dream

Tam Hei Ting

I bought an apple from store, it is red
I bought a pineapple from the supermarket, it is yellow
After that
My apple and pineapple flew and dropped
I fell on the floor
I saw two cars
Red liquid flowing on the floor
Like a river
I could not move
People looked at me
Surprised faces and opened mouths
Seems that they were saying something
I tried hard to figure out what they were talking about
My eyelids closing
“Nee-nor, Nee-nor”
It was the last sound I heard
I opened my eyes
My head felt like it was being crushed by a big stone
There was a person sleeping in his bed
Another bed was veiled by a red curtain
Women in yellow uniforms walked around
“Why are you wearing a yellow uniform?”
“It is blue, sir. How are you feeling?”
“I have a bad headache.”
She ran away

I looked out the windows and the clock
Later, a tall man with a doctor's gown came to me
“I am sorry, you can't see things in original colour anymore.”
I looked at the clock again
Time walked like a turtle
And even stopped
I could hear people breathing
I was in a daze
After that
I bought a blue apple
I bought a green pineapple
From now on
I am left in a daze every day
When my soul leaves my body

FICTION

Offer Her Seat

Jian Haonan Nancy

Four PM.

“Stand up!”

My baby cries.

The weather has changed and the sky is getting dark.

The bus comes. I get in. It is not as crowded as usual in the bus. A man offers his seat to me.

“Thank you,” I say.

I sit on that seat and holding my baby that is sleeping in my arms. A lady that wears the silk clothes with no fold is sitting opposite me. She wears the sunglasses, crossing her leg, looking at the window.

A man with white hair gets into the bus, standing beside that lady. The bus keeps driving, but gradually being full of whisper.

“Look at that old man, his leg is trembling.”

“Why this woman still sitting in her seat?”

“She needs to offer her seat to this old man.” These whispers

gradually turn into loud noises. A fat woman carrying a few bags of food behind me suddenly speaks.

“Can you please offer your seat to this old man?”

The bus is quiet.

“Can’t you see the old man standing next to you?”

The lady is still looking out the window.

“Don’t pretend as if you didn’t hear what I said.”

The fat woman moves forward. No response. The bus keeps its silence.

“I don’t need her seat. Look at my age, I won’t argue with her,” the old man says. Still no response.

“Stand up!”

The fat woman points at that lady. It seems that the old man’s words has made her angrier than before. But still, the elegant lady looks out the window.

“Stand up!”

My baby cries. The noise wakes her up. I rock my arms and lull her to sleep. I look up to see the lady across me looking at my baby.

“I’ve never met anyone like you. Look at your clothes. Why you take the bus like us? You can take a taxi! It’s just a seat! You’re unwilling to give away even just that.” The fat woman is standing beside me. More voices agreeing with her. The lady suddenly stands up and the bus goes silent. Then the bus stops and the lady gets off her stop.

Two hours earlier.

She walks out of the hospital, standing still in front of the gate. She lowers her head, as if she were thinking. Maybe she is thinking about her child. Maybe she is asking herself why a four-year-old child would get cancer. Or maybe she is thinking about nothing.

Suddenly, she moves. She tidies herself up and takes out her sunglasses. She raises her head and looks as normal as she usually does.

She walks on the street. Her hands are shaking lightly. She knows that she cannot drive at this moment. She stops at a bus station, waiting for the bus.

The bus comes. There are not many people on the bus. She sits in a corner, looking at the window, thinking about her life.

“For what?” she asks herself.

Suddenly, she hears a baby crying. She turns around her head. The baby is lovely. Then she hears a noise, which is too disturbing. She stands up and the bus turns silent. The bus stops. She gets off the bus.

Where She Belongs

Yau Nga So

DING DONG DING DONG...

Everyone is talking in their seats.

Roll call every morning.

“Gordon,” the class teacher says.

“Here,” a student answers.

“Grace,” the teacher says.

“Yes,” another student says.

“Helen?” the teacher says.

No one replies. The classroom turns into complete silence. A falling pen can be heard clearly.

Helen used to be surrounded by classmates all the time. During Sports Days, her legs were empowered by a motor; she dashed through the starting line as fast as lightning. I remember how she crossed the finish line; her beaming smile was captured in my heart

and often made me feel delighted. However, these have become only a memory.

Gossip diffuses inside the classroom. Some boys think she's been sleeping with guys; some girls say she's under too much pressure from studying. Their chit-chatting about her goes on. Two of her friends come to me to ask about her absence; I have known Helen since we were in kindergarten; we live next door and our parents know each other...

Keys jingled and jingled outside the apartment next to mine. I knew it was her and her mother returning home. Sometimes we bumped into each other in the corridor outside our apartments; I often saw her holding hands with her parents. We would talk a little bit.

These few weeks, I see that she goes out with her father only. I've peeped through the gap of their opened apartment door several times. There are dozens of empty alcohol bottles and cigarette butts scattered on the floor.

Once, an abrupt noise pierced the silence of the night. I woke up to see what happened. I listened. The sound came from Helen's apartment. I swallowed and shut my lips tight. I heard someone beating another person. I shivered. A high-pitched voice cried and wept, leaking through the fingers of a pressed palm. Should I wake my family up? Should I call the police? Doubts filled up my mind. I didn't take action. I went back to my bed and wrapped myself in the blanket.

Birds chirped; another day came. When I ate my scrambled egg, I suddenly thought of her. She's cooked by herself since then. I glanced at my watch. It was time to go.

People were talking in class and some picked out books and pens for the lesson. Everything seems the way it was, except one empty seat. I recall the day after that incident. She came to school the next day. My eyes were glued onto the bruises on her arms and legs. I thought of

consoling her but was afraid I might frighten her. So I didn't talk to her. I left her alone. It felt like a heavy weight on my shoulder. My heart was pricked. I wonder if I had done something she might be safe somehow. Was it my fault?

DING DONG DING DONG...

The lesson ends. The sounds of footsteps don't stop until my classmates are gone. I was last to pack up my things before leaving. The light's off but I see someone has come in, with countless red, purple and brown stripes on her skin. I turn the light on. It's Helen, facing down, standing frozen next to her seat. Silence fills the room. At that moment, I had a lot to ask. I want to know why she didn't attend today's class. But rather than asking this and that, I think it's better if she didn't have to explain. I take a seat and stay behind; to let her be reassured, I hope. Minutes later, I turn my head and look at her. Teardrops are streaming down her face. I go to her and put an arm across her back. I slide my hand gently along her spine, up and down, up and down. Seconds later, I hug her slowly.

"You're home now."

The Imaginary Sparkler

Cheung Ting Wai

“A three-pound jumbo lobster, sashimi, together with chocolate brownies for my dessert,” Tim said.

“Whenever you are ready sir,” the housekeeper said.

“Wait, buy a brand-new iPhone for Mary. She will love that.”

“Yes sir.”

Tim was the Smiths’ only child. They were a well-known billionaire family in the downtown area. He is now eighteen but still cannot manage his schedule on his own. Sometimes he skips school and bribes the housekeeper to lie to his father. No matter how useless or indolent he is, at the end of the day he will take over his family business and become the CEO of the company.

If I were him, my life would be complete.

“Tim, you did a good job in this quiz. You scored 83, a pretty high score,” I said.

“Thank you, Mr. Hanks.” He crumpled up hundred-dollar bill in his pocket and put it on my table discreetly. “You deserve this.”

“Don’t forget to do your revision before the final exam.”

“No problem.”

I have no idea how to deal with this. His father subsidizes some projects for the development of our school. His family has enormous power controlling school operations. I have taught in this school for only a year and it is the first time I have experienced this.

I notice later that nearly ten out of ten teachers have had the same experience as I did when Tim enrolled into the school. He has a tendency to pay for a higher mark in the quiz to get a considerable score effortlessly. He has over ten thousand every month just for his clothes and luxuries, so he does not have to worry about his 'rewards' to the teachers.

If I were him, I could do everything I wanted to.

I graduated from the university three years ago and am still earning fifteen thousand dollars a month in this school as an English teacher. Debt and rent for a three hundred-foot apartment use up all my savings. My daily routine is to sleep at twelve, get up at seven and work from eight till evening. Every lunch time, the waiter always remembers to reserve me a specific seat right in the corner, facing the wall, alone. That corner is always unnoticeable. No one gives attention to that seat, nor sits there, since no one wants to face the wall. I always take thirty minutes to finish my meal and leave after putting a thirty-dollar bill on the table. I have no idea what my life actually is. Yesterday, Tim saw me at the reserved seat in the lunch time. He told the waiter he would take my bill. I took a look at my wallet. It was the end of the month and I needed to pay my rent.

“Thank you, Tim. Next time will be my turn.”

“Up to you,” Tim said.

If I were him, I would help a lot of people with that amount of

money.

“Tim, stop daydreaming! Stand up and answer my question.”

I am right in front of him, staring at him until he finally notices my existence. Tim has just realized what is going on. He wipes the dribble of saliva from his chin. He stretches and yawns for a while. He finally recovers and says, “I don’t know. But I will be a billionaire one day and take over this school.”

“Good for you. Come see me after class.”

“Tim, why can’t you focus in class? It’s the third time that I’ve seen you daydreaming during my lessons,” I said.

“Sir, why did you wake me up? I was having the greatest daydream ever.”

“Oh what was that? I’d love to hear it.”

“I was rich and I had a huge house and I was just talking to my housekeeper, ordering him to prepare a delicious dinner for me...”

He talks a lot about his daydream. Everything is delivered in detail. As I listen to those words of his enchanting fantasy, I feel so sorry about him. He comes from a poor family and is now living with his old mother. He has failed in nearly all English tests in school. I am not going to scold him but to teach him word by word, with more patience.

If I were him, I would not complain about my birth, at all.

“Tim, I hope you have a good dream that is well-planned in reality.”

ESSAY

Lost in YouTube

Ip Wai Chi

As far as social media plays a significant role nowadays in media culture and every day life, Youtube's impact is particularly concerning. It is the most popular and biggest video streaming website which gives room for internet users to interact (McCosker, 2014). It hosts ranging from professionally-generated content to user-created content (Kim, 2012). Furthermore, according to the report of Young Health Movement (Status of mind: Social media and young people's mental health, 2017), YouTube is the only social media platform that has net positive influence on young people's health. It is no doubt that YouTube plays an important role in both the digital space and the real world. This essay will analyze its effect on internet users using cultural approaches. This essay will also argue that individuals may be exploited and separated from the reality of their own existence and desire due to misidentification according to the features of YouTube. In the first section, it will define the features of YouTube. It will explain it as a presentational media platform that operates as a cyberspace spectacle engaging in participatory culture. In the second section, it will discuss the process of the user's identification on YouTube and argues that it operates at two levels, the spectator and the participant. In the final section, it will argue that their identification on YouTube is a form of exploitation of capitalism and simulation which makes individuals misidentify themselves and eventually can't recognize their own

existence and desire.

In the following section, I will define YouTube as a presentational media platform that consists of the characteristics of both spectacle and participatory culture. Firstly, in the aspect of social media, YouTube is a presentational media which functions as a public platform allowing people to construct and present their online identities. It involves cultural production which constitutes people's desire to consume and produce within the media and allows viewer's public engagement and social exchange in order to present themselves (Marshall, 2010). YouTube is different from other social media sites such as Instagram and Facebook. It is more open to the public as internet users can access the streaming videos on it without registration. Its worldwide accessibility and manifold content constitute the desire of online viewers and excite their consumption and subsequent participation within YouTube. In addition, it allows registered users to follow different channels, create their own playlists, upload videos etc. These indicate the user's ability to construct and present their self-identity on YouTube. It also implies that they are able to engage with media content by emotional expression, interaction and communication with other users through its "like-dislike", commenting and sharing functions. Secondly, YouTube operates as a cyber-spectacle. According to Debord (2012), spectacle is a form of capitalist domination that strongly relates to consumption in contemporary society. It emphasizes the excitement of watching impressive images, sights and views, and indicates how commodity has totally occupied our social life and individual's desires and needs through cultural mechanisms (Best & Kellner, 1999). As commercialized media culture has been elevated nowadays, spectacle is ubiquitous in both physical world and cyberspace, especially in the realms of leisure and entertainment. YouTube's streaming videos can be seen as a networked spectacle because of its reduction of reality to signs, changing people's real and direct experience into a series of fragmented images and sound which supposedly constitute people's desires. At the same time, it is pervasive in cyberspace due to its sharing function which allows online dissemination and exchange of information and its large worldwide audience base. Many companies

would make use of YouTube as an advertising platform. For example, they would pay for the "promoted video" and "featured video" on YouTube for exposure (Kim, 2012). Their relationship indicates the tremendous scale of exposure of YouTube in cyberspace. More importantly, audience desires are created due to the permeated promotion of commodities of media corporations. Thirdly, participatory culture occurs on YouTube. For Jenkins (2006), participatory culture is where consumers are empowered by the new media technologies and encouraged to search more information. The role of consumer and producer implode and individuals are able to interact and participate within the media to have a better experience. This condition is beyond the traditional media spectatorship that focuses on the passivity of consumers. YouTube, as a new interactive streaming platform, empowers users with the ability to release their own videos and encourages audience to participate in media content. Within YouTube, spectators and media producers are no longer in separate roles. The users can be the consumer and the producer simultaneously. Furthermore, it is believed that YouTube integrates the participation of users with the growing power of the media. Their active participation becomes part of the content in this platform, namely the user-generated content (Kim, 2012). In short, YouTube is a kind of spectacularized presentational media which encourages individual participation.

The second part of the essay will now talk about the identification of online users on YouTube, which is characterized as spectacularized presentational media involving participatory culture. It argues that people would identify themselves at two levels, the level of the spectator and the level of the participant. For the former level, individuals would construct their self-identity through learning from the spectacularized media content as viewers. In one way, they would consume and adopt ideological images and signs from the spectacle of YouTube to compensate for their "unlived life" because of their suffering from the double exploitation of the work-spend cycle in the physical world (Best & Kellner, 1999). Those signs they consumed demonstrate different life experiences ranging from fancy lifestyles to the daily life of different YouTube celebrities. From the spectator's

level, they will see the YouTube celebrities as role models and identify with them in order to define themselves through copying the image and lifestyle of celebrities (Best & Kellner, 1999). In short, they escape from the double exploitation of the physical world and turn to the spectacle of YouTube having identification with online celebrities to compensate and satisfy themselves when they are the spectator. Furthermore, they do identify as participants through the construction of online self-identity and interaction with other participants and audience within YouTube as the presentational media platform (Marshall, 2010). Due to participatory culture, the users are empowered and become the media producers, though not all consumers are ideally participating in the media. In terms of building up online self-identity, they would perform themselves as characters showing and spectacularizing their private life, as desired by the spectator, by uploading their daily vlogs with depiction of details of their personal information such as vacations and relationships on YouTube. In addition, they actively engage in interaction with other internet users to identify themselves. Take the most popular YouTuber, Pewdiepie, as a demonstration. Apart from game-playing videos, he regularly uploads his vlogs: for instance the video named “we finally did it!” depicts him and his girlfriend’s celebration of their six-year anniversary. He also has collaborated with other Youtubers such as Jacksepticeye in the video “Are We Gonna Survive Drinking This? (100 Year Old Whiskey)” and audience-centered video like series of “Fridays With Pewdiepie”. He successfully performs his online identity on Youtube through the above examples. In summary, YouTube users identify themselves in levels of both spectator and participant through studying the media content and being an online character communicating with other users.

Finally, I will argue that their identification at the level of spectator is manipulated and exploited by the spectacularized YouTube, and identification at the level of participant is a simulation of real life without resemblance to the reality. Both identifications in two levels would ultimately lead individuals to misrecognize their existence and desire. In terms of identification in the level of spectator,

Debord (2012) said that spectacle is a new stage of deprivation that offers fantasies of having luxury lifestyle is happy, and defines people as consumers through constructing their desires and needs for commodities and then exploits them. The pleasure of the cultural products and services would seduce people to fully consume spectacle and distract them from actively producing their own life in order to avoid them from venting their anger on capitalism’s exploitation (Best & Kellner, 1999). Take YouTube as an illustration. The spectators who are attracted by advertising, leisure and entertainment content that permeate on YouTube would keep actively exploring the media to release their stress in the workplace by shifting from channel to channel, watching videos and replaying videos at any time. Being indoctrinated in the ideological spectacle, their desires are constituted by the media objects on YouTube. In addition, when they are enjoying YouTube videos as an enormous, all-covering and entertaining cyberspace spectacle, they are distracted and isolated from the truth of being exploited by capitalists, and they are unable to construct their own desires at the same time. In short, they are manipulated and exploited by YouTube during identification as spectators. Moving forward to the next level, the users are not only being exploited by the spectacle but also by the simulation while they are participating into YouTube. Simulation is a perfect replication of the appearance of reality and is mistaken as the reality itself as individuals can barely make any distinction between them. Moreover, our contemporary world is in the condition of hyperreality where citizens are experiencing a simulation of reality which has no origin, and the reality itself is threatened and even replaced (Baudrillard, 1994). First, YouTube participants are encouraged to present their online identity through the reproduction of themselves as characters and interaction with other online users according to the features of YouTube. As they are manipulated by the ideological spectacle where appearance is strongly underlined, they duplicate the spectacularized image and sign derived from spectacle while they constituting their characters. I would argue that those copied fragmented images and signs are originally the replication of other signs presenting “real life”. After a series of reproduction of signs of real life, the reality of real life itself is already rooted in the infinitely duplicated reproductions.

Therefore, what the YouTube users are imitating is the image and sign referring to another sign of “real life” rather than the reality of real life itself.

Therefore, what the YouTube users are imitating is the image and sign referring to another sign of “real life” rather than the reality of real life itself. As the sign appears as reality and overtakes the reality, it turns into a mere simulation of real life and people can’t differentiate it from the origin. Therefore, their identification is just a simulation of another simulacrum, and hence their true self is established on an unreal base. In other words, they are misidentifying themselves within YouTube. Second, the way they interact on YouTube is actually under the condition of hyperreality. On this social media platform, they express themselves within the system of signs simulating human emotions. For instance they show their preference by pressing the “like” button. And yet, human expressions in physical world, which consist of eye contact, facial expressions, body languages and usage of language, are much more complicated and deeper. Consequently, they are separated from reality because of their participation on YouTube. All in all, the participants cannot understand their own existence and desire due to their misidentification of self and the hyperreality of online communication.

In conclusion, YouTube has been featured in this essay as presentational media, cyber-spectacle and a platform holding participatory culture within. Within YouTube, the internet users would construct their self-identity by being spectators learning from the spectacle and being participants engaged with the presentation of the online self. Given these points, participants would be distanced from reality as they misidentify themselves with mere simulacra as well as presenting their online-selves under the hyperreality of YouTube. It has been predicted that the pleasure derived from the media world of the interactive spectacle might “denigrate the body as mere meat and real life” (Best, & Kellner, 1999). It is agreed that we should be aware of the consumption of internet spectacle in order to

prevent our own life from being fully controlled by the media.

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Art in Contemporary Capitalism

Li Ho Yee Manon Floriane

In recent times, under the capitalist systems of the majority of the countries over the world, the worth of art during mass production is seemingly being dragged down tremendously. Some people such as entrepreneurs and shareholders insist in postulating that the promotion of art is impractical to business environment, while some think that it can be very important in achieving economic incentives by using the elements within it to adjust functioning of a community and often made me feel delighted. However, these have become only a memory.

After weighing both sides of viewpoints from different stakeholders, I would say the promotion of art is crucial in strengthening a country's economic development in view of its unique characteristics. No other party can replace it and thus its existence is fundamental to the sustainability of a country. Garrett (2015) once said that art possesses the reconstructing alchemy to address a place's social and community affairs to ensure the sustainability of a country. To start with, art is not just a form of aesthetics that can maintain the pathway of humanity. Art, together with creativity and culture, could indeed form an irreplaceable sector to accompany financial prosperity in a country. Hence, the identification of arts and cultural assets for a

particular place is an essential element for its own economic progress. In the following essay, there will be two major reasons showing how the stimulation of art can help nourish the economic development of a country. There will also be a counterargument including some opposing viewpoints, followed by a conclusion to summarize the points that have been discussed in the essay.

The promotion of art can engender the flow of job opportunities and business activities to a country, especially to its creative industry sector. When a country innovatively appreciates and exchanges valuable artistic and cultural assets of its community, it can then captivate talented domestic or foreign labours, and bring flourishing job opportunities to the country. It may even entice affluent creative corporate companies such as Google, Facebook or Zappos, leading to more financial trading. Findings from Goldberg (2011) mentioned an example: Toronto's Pinewood Studios - one of the largest film and television production studios in Ontario. It has formed a cultural district and provides thousands of job opportunities such as graphic designers, media artists, filmmakers and architects. Some foreign professionals from Singapore and USA have decided to move to Canada to commence working in the studio too, buttressing Canada's economy and its competitiveness. The Canadian government is extremely pleased with the cultural-economic incentives and growth the district brings to the country and even aims to expand it by investing more commitments of capital. It is a good example of how job opportunities and economic transactions can be made possible by the promotion of art.

Moreover, based on my previous point, the promotion of art can help firms of divergent areas and sizes to further consolidate or broaden their competitiveness and range. It is because most societies in the world realize the avails of utilizing the roles of art and culture for tourism opportunities. For "Arts and cultures", this broad terminology can actually mean paintings, sculptures, music concerts or even art galleries and their roles could offer the beautification of places' communities to mesmerize financial transactions. Thus, most of the societies depend on the collaboration between economic

development and arts endeavours to ponder over solutions, implementations and schemes for anchoring and marketing the region's own culture, the unique quality of life, and its cuisine to enhance the place's tourism values and growth. Firms could contribute substantially during this process to establish connections with their countries' art and cultures while expanding their businesses span and influence simultaneously. "The Arts and Tourism", (2011) stated that New York has transformed the arts into a dominant part of their tourism development through different firms to outstretch commercial impetus to the country. Indeed, these firms interchange forms of artistic and cultural expressions for money. However, most of the countries over the world have not fully utilized this to reach maximum possible economic outcomes.

Some may say that art is not essential to foster the economic development of a country. A remarkable representative, Oscar Wilde, implied in his novel *The Picture of Dorian Gray* that art no actual functions to the community we are living in and it is not related to our lives. It cannot solve real-world problems which are occurring around us such as the financial crisis over the European countries. Indeed, art is instead inspirational, which leads us to have more meditations or contemplations instead of financial transactions. It is true that people put less emphasis on arts under the capitalist places such as the USA or Hong Kong nowadays. In "Post-materialism", people keep having commercial consumptions or transactions to purchase in order to satisfy their psychological needs and neglects the values of art. However, based on the viewpoints that the essay has developed, we will have to deploy the merits and characteristics of the promotion of arts, not merely on art itself. If we could fully utilize it within business environments according to the operation of a community effectively, it would certainly enhance and boost the economic development of the country and also bring citizens with community benefits which include enhancing the region's own cultures and quality of life.

In conclusion, the promotion of art is crucial in strengthening the economic development of a country. Apart from the flow of job

opportunities and commercial activities generated for a creative industry sector through the promotion of art, it also helps firms in different areas and sizes to further consolidate or broaden their competitiveness and spans - more examples could include recognizing and reinforcing fast-growing business firms and industry clusters in global-scales, generating up-to-date expanding opportunities for industries which are mature, also establishing locations that will entice new businesses and ideas. Eventually, this leads to training a better workforce, according to Waits (2012). These are just the tip of the iceberg, as much of the economic development of a country is contingent on the promotion of art. Some may say that the promotion of art has no actual use to our lives and communities, but it actually depends on how we could deploy its merits to create betterment for the community, considering its economic ground. Henry James once stated that, "In art, the economy is always beauty." The promotion of art and the country's economic development is always inter-related and inseparable either in the short-term or in the long-term - so let's believe in the alchemy of art under capitalism.

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Gay Oppression and Relationships

Lai Long San

The movie *Moonlight* explores the self-identity and the struggle of sexual identity of a black boy, Chiron, who has a tough life because of his drug-addicted mother through his childhood, teenage, and adulthood in the black society. The background of this movie is based on a change of the socio-political situation in the USA, that is the admission and legalization of same-sex marriage and the normalization of homosexuality. The movie reveals an ingrained and constructed patriarchal ideology and hegemonic masculinity in the black society, which emphasizes the masculinity of men. It further demonstrates that homosexual relationships also mimics the power dynamic between man and a woman in a patriarchal heterosexual relationship.

In a patriarchal society, being feminine is the same as being submissive and passive, even in a homosexual relationship. In *Moonlight*, Chiron had been bullied since his childhood as he does not fulfill the expectation of society to be a muscular man. For instance, he was chased by gangsters who cried "beat him." Those bullies in the schoolyard mocked him because of his effeminate personality and his mother as a prostitute. However, Chiron did nothing to retaliate but tolerate their behaviors until he experienced actual violence from

actual violence from them. The violence Chiron faced is akin to the domestic violence a woman suffered. They are both being obedient to persecutors; this depicts a power relationship under manliness. It can also be regarded as a display on the supremacy of masculinity by controlling and pressing the female (The Cultural Production of English Masculinities in Late Modernity, 2000). Hence, it implies that being feminine is almost equal to being submissive and being oppressed by the society. The effeminate men are often recognized as social outcasts and misrecognized as gay, even though some of them may not be homosexual. Hence, they are discriminated and marginalized in the hegemonic patriarchal society. On the other hand, this situation can also apply to a homosexual relationship in which the mannish one takes an active role. In the only kiss and sex scene in *Moonlight*, Chiron acted passively and allowed Kelvin, his friend and lover, to take the active role when they kiss and masturbate. According to a sociologist White (2016), women and effeminate gay in bars “were blamed for instances of aggression such as these that they did not directly provoke”, although they did nothing as “aggression”. Such discovery illustrates that wherever in heterosexual or homosexual relationship, the masculine one always act aggressively while the feminine one acts submissively.

On top of that, the feminine one in homosexual relationships is eager to be protected and supported. Since the ideas of femininity are constructed through social mythology and patriarchy, women are recognized as weak and dependent. Some Hollywood movies also shape women as victims and put them in a passive position (Storey, 2008). This phenomenon also applies in *Moonlight* by putting Chiron as a feminine role in his relationship with Kelvin. Chiron regards Kelvin as a consolation and counselor to relieve and get rid of his discontent from school. He believes this because Kelvin is the only person to comfort him after he was bullied. For instance, Kelvin asks Chiron to prove that he is strong enough to fight with others. Kelvin shows his understanding, respect and care for Chiron. Therefore, Chiron can escape from those misfortunes by means of Kelvin’s help. This practice enables Chiron to rely on Kelvin in order to get his support and comfort. It is obvious that what Chiron perceives is

in line with the female characters in traditional and men-dominated Hollywood movie by sharing the same archetype and trait of the victim. However, what needs to be rescued is Chiron’s own identity and misfortune instead of those of female characters. Chiron not only acts like the traditional female character in Hollywood movies but also takes the role of women in heterosexual relationships. In heterosexual relationships, women take the passive role and cannot be the leader nor can they control men’s action. In addition, Hollywood portrays that women can only be the subordinate and cannot influence the decision-making process (Gamman & Marshment, 1988, as cited in Storey, 2008). It also constructed the guidelines of gender behavior which forces them to support, protect, empower and promote the power and masculinity of men (Storey, 2008). There are many texts magnifying such gender expectation, including *Silver Linings Playbook* in which the female protagonist suffers from depression and needs consolation from the male protagonist. What *Moonlight* reveals in homosexual relationship is the same as the mainstream and formulaic plot of Hollywood films: Chiron acts as a “female” who suffers a variety of misfortune and seeks a supporter for him to relieve those hardship in his self-identity and interpersonal relationships. Apart from Hollywood films, this dynamic also appears in typical Korean dramas, for instance, *Flower Boy Next Door* in which the female protagonists are supported and reassured by her lover. In a nutshell, the role in the homosexual relationships also mimics the female role in the heterosexual relationship, in which both are vulnerable and eager to be cared and loved.

On the other hand, the gay oppression is attributed to patriarchal convention, especially in the black society. During the formation and development of a society, the patriarchal ideologies and gender expectations are formed to restrict and set a norm for people to perform their roles. If someone does not fulfill the requirement of their gender expectations, they would be classified as a group of social outcast, and labelled as “butch” or “fanny”, especially in a black society where blacks assume men to be virile, strong and muscular. However, these kinds of hegemonic ideologies lead to gay

oppression, in which “[b]lack gay men have had to constitute a sense of self between white racism and Black community homophobia” (Husbands, Makoroka, Walcott, Adam, George, Remis, & Rourke, 2013). In *Moonlight*, Chiron was bullied in school and insultingly named as “fanny” due to his lack of muscularity, while the bystanders did nothing. Both bullies and bystanders recognize Chiron as an object. Such hegemonic ideology will also devalue and marginalize the power of the gay society since they do not fit in the gender expectation of the society (Donnelly, n.d.). Meanwhile, schoolyard bullying is also a location of gay oppression. The sexual education in school is not developed enough to cover minority groups such as LGBT, hence boys achieve and inherit the sexual power by oppressing those whom they perceive to be weaker, whether they are men or women (Mac an Ghaill, 2000). Therefore, Chiron chooses to hide his affection towards Kelvin, in fear that Kelvin is homophobic and might contribute to a collapse in their friendship. The hegemonic ideology in black society also forces gay people to pretend to be heterosexual so as to avoid the prejudice, marginalization and homophobic abuse in the group. Kelvin had accepted the invitation of a beating hazing ritual by the bullies’ incitement on the masculinity. In chapter 3 of *Moonlight*, Chiron chose to conceal and ignore his sexual orientation after he had moved to Atlanta. He also chose to behave like a “man” by becoming well-built, which empowered him from being a victim. These representations in the movie depict a serious hegemony on gender issue which confuses the identity of gays and oppresses their sexual orientation in a patriarchal society.

To conclude, it is apparent that the LGBTs are being oppressed in a constructed society, which leads to oppression and confusion of their own identity and gender expectation. Due to their sexual orientation and unusual personalities, they are blamed and discriminated in a society where their power and rights are depreciated by a group of “normal” people through peer surveillance. Therefore, imitation is attributed to the constructed ideology. Furthermore, the homosexual relationship in the film also mimics the heterosexual relationship by letting the persecuted figure take the feminine role.

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