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Anthropology & International Business: Increasingly we live in a multinational, multicultural world. With the advances continuously being made in communications and transportation and with the world's financial and political interconnectedness, we can be sure that we will be interacting with people from different cultures than our own. Dr. Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching said in 1985, "We cannot survive in an interdependent, complicated and dangerous world if we remain ignorant about the geography, the history, and the traditions of the cultures of those around us, and on whom our destinies will depend."

Boyer's warning is especially important in the world of business. American firms and businesses are finding that they need to deal with and know about a great many different cultural traditions in order to do well. The following points help to illustrate the need for a global awareness in the business community:

- * One in every six manufacturing jobs in the U.S. is dependent on exports.
- * Forty percent of all American farmland is used for export crops.
- * Approximately 1/3 of all U.S. corporate profits come from international activities.
- * Direct foreign investment in the U.S. has increased over 10 times in the last decade. Japanese investments alone amounted to \$30 billion in 1988. At the same time, Japanese banks and institutions hold 40% of our national debt.
- * Developing nations owe U.S. commercial banks over \$150 billion in outstanding loans.

In the past, say twenty years ago, American firms would have viewed the above statistics with satisfaction, knowing that, for all practical purposes, Americans were the only show in town; we knew the world had to come to us for technology and services. That is no longer the case. Many nations are now effectively competing with American firms for business world-wide. A few examples will prove this point:

- * When a new American embassy was built in Riyadh, Saudi Arabia in the late 80's, American construction firms lost

the bid on the project to a Korean company.

- * In France, Motorola lost out to the Japanese when France's Thomson group chose Oki Electric to expand the group's semi-conductor business.
- * The world's premier container shipping line is now Evergreen Marine Corporation, a Taiwanese company.
- * Canada's Olympia & York Development Ltd. has become the world's largest real estate developer.
- * Increasingly the technology used in American military aircraft is made in Japan; says Michael Chinworth, a researcher at MIT's Japan Science & Technology Program, "If you knew how many of the (computer) chips in the F-16 fighter jet and in our other advanced weapons came from abroad, you would be terrified."
- * Even Hollywood is feeling the pinch of international competition; foreign countries are showing a growing preference for films of their own culture and are shunning American-made movies.

American businessmen are learning that their products will not sell themselves; they need to actively compete with foreign concerns that are much more attuned to differences in culture than Americans are. Ethnocentric Americans have generally taken the approach that they didn't need to know much about local cultures. Dr. Howard Perlmutter of the Wharton School of Business at the University of Pennsylvania has said, "If you have a joint venture with a Japanese company, they'll send 24 people here to learn everything you know, and you'll send one person there to tell them everything you know..." No wonder that the American share of free-world exports has dropped continuously since 1970. Research has shown that failures in overseas business most frequently result from an inability to understand and adapt to other ways of thinking and acting rather than from technical or professional incompetence.

Some of the cultural blunders American businesses have made overseas are almost humorous - until you consider the potential consequences. For instance, American businesses often rely on advertising campaigns designed for American markets, assuming that ads can be directly translated into another language without losing or gaining any meaning. For example, "Body by Fisher," a General Motors ad, translated out as "Corpse by Fisher" in the Belgian language of Flemish. Similarly, "Come Alive with Pepsi", once translated into Chinese, became "Pepsi brings your ancestors back from the grave." One airline firm lost business in Malaysia because its ads were in green; green symbolizes

death in Malaysia, and no Malay wanted to be on those airplanes.

Part of the problem is, of course, language. Americans are fiercely monolingual by comparison to other countries. Only 15% of American high school students study a foreign language, and the U.S. is the only modern nation in which a student can graduate from college without having studied a foreign language. Senator Paul Simon of Illinois puts the competitive advantage of foreign language study quite simply: If you have two firms with roughly equal products, and the salesperson from one speaks your language and the other doesn't, to whom are you going to give the contract?

But language is not the whole story, since the knowledge of a foreign language will not by itself prepare someone for the myriad of cultural behaviors that need to be understood in order to proceed well in a different culture. A passable knowledge of Japanese will not prepare an American for the fierce loyalty of a Japanese salaryman for his firm, nor will a knowledge of Arabic help much when you are being arrested in the United Arab Emirates for having alcohol in your possession. Even English isn't much of a help in England, when an American is trying to comprehend the intricacies of a worker's tea break or the idea that CEO's don't have their own offices, separate from their workers. Here is where cultural anthropology has come to be in increasing demand in American business circles. Cultural anthropology seeks to understand how and why contemporary peoples of the world differ in their customary ways of behaving, on the one hand, and how and why they share certain similarities, on the other. Cultural anthropologists study all aspects of behavior; we have found that every nuance or gesture, no matter how seemingly insignificant, can be important in forging or destroying communication across cultures. As an example, as simple a gesture as nodding the head to mean "yes" can cause problems in Turkey or parts of India or in several other cultures where the exact same gesture means "no." Even a smile can be misinterpreted; in China a smile in public often means the person smiling is intensely embarrassed. Cultural anthropologists can promote intercultural communication and understanding so that the American businessperson is not put at a disadvantage from the beginning.

30 Centuries of Mexican Art by Tom Aletto. The Metropolitan Museum of Art in New York currently is exhibiting a show entitled "Mexico: Splendours of Thirty Centuries." This is the largest and one of the most ambitious special presentations in the history of the museum. This comprehensive show fills 18 contiguous galleries. It begins with the monumental sculpture of the Olmec culture, which had its origins in the tropical lowlands of Veracruz and Tabasco ca. 1000 BC, and ends with canvases of the great

Mexican painters of the 1950's. Along the way it presents sculpture, pottery, metal work and mural painting of some of the best known prehistoric cultures; the Mayas and Aztecs are represented well. But it also introduces the art of Izapa, Monte Albán, Teotihuacan and El Tajín, cultures unfamiliar to the majority of American museum goers. These cultures offer a view of an aboriginal world completely isolated from European ideas and the western tradition of art. Deities are portrayed as scowling, fanged, earth monsters and undulating feathered serpents. Piety is revealed in blood sacrifice.

The viceregal art of the colonial period records the introduction of Spanish culture and modes of artistic expression to Mexico. Militant Catholicism in its myriad theological, social and political manifestations replaces the indigenous. Barely a trace of precolumbian Mexico can be seen in the ecclesiastical and civic architecture, church paintings, sculpture and domestic furnishings that make up this portion of the exhibit. Native Mexican faces appear only occasionally, either in romanticized depictions of an Indian way of life that never existed or in paintings of the racial castes that defined social position and possibilities in the 17th and 18th centuries.

The 19th century was a period of external influence over Mexico. The US invaded; the French invaded; Maximilian was emperor; European culture washed over the country. The art attains an even stronger European flavor. A number of academies were established to teach the current continental techniques and aesthetics. Nowhere are these tastes and values better displayed than in the majestic landscapes and formal portraits that typify the period. Only toward the end of the 19th century does a vision emerge in modern art that can be called truly Mexican, something more than a trans-oceanic transplant of European sensibilities. In his engravings depicting everything from political leaders to the Common Man as skeletons and cadavers, José Guadalupe Posada gave expression to the fatalism and fascination with death that helps shape the Mexican identity. His work, which reached a large popular audience, set the stage for the great painters and muralists of the 20th century.

The work of the 20th century artists reflects the turbulence and political upheaval that characterized the period both inside Mexico and on the world stage. The Mexican Revolution, the rise of world communism and the menace of fascism are the themes that dominate the work of Clemente Orozco, Diego Rivera and David Alfaro Siqueiros. Although steeped in the European painting technique and tradition, their visions gave rise to works that are truly Mexican in character. Much of this corpus is public art - frescoes adorning government buildings and museums - meant

for a popular audience. Indians and indigenous themes appear in these works with a dignity not seen since the pre-Hispanic period. The pieces on display in this exhibit are canvases that, while on a smaller scale than the murals, convey the power and mastery of this famous trilogy. Other canvases by Frida Kahlo and Rufino Tamayo that offer another view of uniquely Mexican sensibilities close the show.

Although one might quibble about some of the selections in the show and wish that there had been a focus on the body of indigenous folk art that gives modern Mexican culture such a rich flavor, the exhibition represents a prodigious effort to make Mexican art available to an American audience unfamiliar with the nation's 30 centuries of creativity. The exhibition runs through January 13, 1991 before moving on to San Antonio.

The Anthropologist's Cookbook: The Yao people of northern Thailand make a dish called Tong ka sui or Sour Chicken Soup. The following recipe will serve 4 to 6.

half a chicken	1 red chili pepper
1/4 tsp powdered ginger	1 cup canned bamboo shoots
2 cups chopped Chinese cabbage	2 limes or 3 lemons
(bak choy) or mustard greens	3 tbsp pork fat

Chop the chicken up into small pieces. Saute it in pork fat. Add the chili pepper crushed, the ginger, then the cabbage or mustard greens. When all is well coated with the pork fat, add the bamboo shoots. Cover with water and simmer until the chicken is cooked. Before serving add salt to taste and the juice of the limes or lemons.

The soup is eaten directly from the serving bowl with a "Chinese" spoon. It should be thick.

What's in a Name?: Tony Hillerman has written a number of mysteries in which the key figures are members of the Navajo Tribal Police. In this passage from his book, People of Darkness, (Harper & Row 1980), Jim Chee, a Navajo policeman, is getting acquainted with Mary Landon, a young white woman who is working as a school teacher on the Navajo reservation:

Mary Landon learned Chee was one of the Slow Talking Dinee, the clan of his mother, and was "born to" the Bitter Water Dinee, the clan of his father. She learned that Chee's father was dead, that his maternal uncle was a noted yataalii, and she had been around Navajo country long enough to know about the role of these shamans in the ceremonial life of the People. She learned a good deal more about his family, ranging from his two older sisters through a galaxy of cousins, uncles and aunts, one of whom represented the Greasy Water District on the Tribal Council.

"She's my mother's sister, which makes her my 'little mother,'" Chee said. "A real tiger."

"You're not playing the game," Mary Landon said. "I told you about me. You're just telling me about your family."

The statement surprised Chee. One defined himself by his family. How else? And then it occurred to him that white people didn't. They identified themselves by what they had done as individuals. He added sugar to his coffee, thinking about it.

"That's the way we play the game. If I was introducing you to Navajos, I wouldn't say, 'This is Mary Landon, who teaches at Crownpoint,' and so forth. I'd say, 'This woman is a member of ...' - your mother's family, and your father's family - and I'd tell about your uncles and aunts, so everyone would know just exactly where you fit in with the people around you."

"'This woman'?" Mary Landon asked. "You wouldn't tell them my name?"

"That would be rude. Now more people have English names, but among traditional Navajos it's very impolite to say someone's name in their presence. Names are just reference words, when the person's not there."

Mary Landon looked incredulous. "I think that's ..."
She stopped.

"Silly?" Chee asked. "You have to understand the system. Our real names are secret. We call them war names. Somebody very close to you in the family names you when you're little. Something that fits your personality, if possible. Not more than a half dozen people are ever going to know it. It's used for ceremonial purposes: if a girl is having her ki-naalda - her puberty ceremony - or if you're having a sing done for you. Then, as you grow, people give you nicknames to refer to you. Like 'Cry Baby', and 'Hard Runner', or maybe 'Long Hands' or 'Ugly.'" Chee laughed. "I've got an uncle on my father's side everybody calls 'Liar.'"

"How about Jim Chee? Isn't that your real name?"

"Along came the trading posts," Chee said. "Along came the white man. He had to have a name to write down when one of us pawned our jewelry to him or got credit for groceries. The traders started formalizing the nicknames, and before long we had to have names on birth certificates, so you got family names, like mine. I've nicknames, too. Two or three. And I'm sure you do, too."

"Me?" Mary Landon looked surprised.

"How long have you been at Crownpoint? Three months? Sure. The people have a name for you by now."

"Like what?"

"Something that fits. Maybe 'Pretty Teacher.' Or 'Stubborn Girl.'" Chee shrugged. "'Blue Eyes.' 'Blond Woman.' 'Fast Talker.' Do you want me to find out for you?"

"Sure," she said. Then, "No, wait. Maybe just forget it..."

Congratulations: to Dr. Minderhout who will have a paper published in the American Anthropological Association's Newsletter, the most widely circulated journal in the discipline; the article will appear in the December issue. The article looks at the relationship between anthropology and linguistics. Anthropologists assume that linguistics is a branch of anthropology, an equal subdiscipline with cultural and physical anthropology and prehistoric archaeology. However, the number of students and professionals going into linguistics is a tiny fraction of the interest in the other subdisciplines. Dr. Minderhout suggests a number of reasons for the lack of interest, among them involving a survey of how linguistics is presented in 17 introductory texts in anthropology. In general, he argues that linguistics is so poorly presented in most texts that it will never attract much of a student following. He also suggests a number of alternative presentation strategies.

Congratulations are also in order for Dr. Wymer who presented a paper at the Eastern States Archaeological Federation in Columbus, Ohio over the weekend of November 10-11. Dr. Wymer talked about her work at the Murphy Site, reviewing the paleobotanical data from the site and using it to interpret living patterns in prehistory.