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978-0-521-03260-5 - Landscapes of Emotion: Mapping Three Cultures of Emotion in Indonesia

Karl G. Heider

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In this book, Karl G. Heider studies the cultural constructions of emotions, examining how different cultures shape ideas and talk about emotion. The main subjects of the study are the Minangkabau, a matrilineal Moslem culture of three million people in West Sumatra, Indonesia. Comparative data come from the Central Javanese, also of Indonesia, and reference is made to studies of American emotions. The Minangkabau have two different "cultures of emotion," used depending on whether they are speaking their own regional language or the national language. And the Central Javanese have yet another culture of emotion when they are speaking the "same" national language.

Cognitive maps of the emotion terms in each of the languages show lexical proximity of terms, clusters of terms, and relations between the clusters. Conclusions can be drawn about lexical density, about code-switching, and about the use of a national language by peoples with very different first languages.

Antecedents and outcomes for emotion terms provide rich data on the meanings of these terms in Minangkabau and in Minangkabau Indonesian, fleshing out the two different cultures of emotion represented by the two languages.

The innovative methodology allows direct comparisons between cultures of emotion, both precise and richly behavioral. It illuminates the important issues of translation, code-switching, and the relationships between lexicon and behavior.

Landscapes of Emotion will appeal to a range of readers in anthropology, psychology, sociology, and Asian studies who want to understand how different cultures shape emotion.

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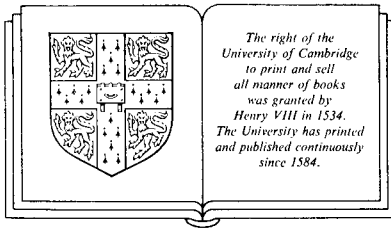
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Landscapes of emotion

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in Indonesia

Karl G. Heider

University of South Carolina



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In joy and gratitude to my parents,
Grace Moore Heider and Fritz Heider

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Acknowledgments

This book explores emotion as it has been constructed by Minangkabau, Indonesian, and Javanese cultures. It introduces a methodology for developing cognitive maps and scenarios of emotions that allows close comparisons among these cultures of emotion and facilitates recognition of the culturally specific part of emotion behavior as opposed to the part that is more pan-cultural. The data discussed here come from two years of fieldwork in West Sumatra and Central Java, Indonesia, but the project as a whole began in 1981 and is far from closure.

During the course of the study I have accumulated many debts, both personal and intellectual. It is a real pleasure to be able to make formal acknowledgment of at least some of these debts.

During my sabbatical year from the University of South Carolina in 1981–2 I was enrolled in the FALCON program at Cornell University, where I received a marvelous introduction to Indonesian from John U. Wolff and his three teaching assistants, Dede Oetomo, Amrih Widodo, and Ismet Fanany. Both the Department of Anthropology and the Southeast Asia Program at Cornell were extremely hospitable, making what could have been a year of drudgery one of great excitement.

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Minangkabau speak of two sorts of obligations:

Utang ameh bulieh dibaie, utang budi dibao mati

(A debt of money can be repaid, but a debt of spirit is carried to the death.)

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To all these people – and to many others – I have incurred *utang budi*. Most of them know more about one or another aspect of this research than I shall ever know, and I apologize to any whom I have offended by errors I have made in my enthusiasm for exploring these landscapes of emotion.

I wrote this book mainly for anthropologists, for Indonesians and Indonesianists, and for psychologists. But again and again in the course of the study I found myself thinking about three people in particular with whom I wanted to share it: John Echols, the great Cornell lexicographer; Ellene Winn of Birmingham, Alabama, my wife's aunt and one of the most literate people either of us has ever known; and my father, Fritz Heider. They all gave great encouragement at the beginning of this study, and it is my great sorrow that none of them lived to see this book.