

## 10. Nadaam

Carolyn Wason

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These pictures were taken in August at Targan Nuur, in Mongolia. Targan Nuur is a lake in the Darkhad Depression of Northern Mongolia, located some 30 miles from the border with Russia. Around the lake is a smattering of settlements—primarily summer camps—of herders and their families. The events in these pictures are from a Naadam Festival. Often nicknamed the “Mongolian Olympics,” a Naadam traditionally consists of “the three manly sports”—those being archery, wrestling, and horse racing. There is a national Naadam held every July in Ulaanbaatar, but most villages also have their own at some point in the summer. This Naadam at Targan Nuur was very small, a one-day event showcasing only wrestling and a horse race. But it was certainly popular, with people coming to see their relatives and friends as much as trying to win prizes or stock up on candy sold by the vendors.



Teenage boys, now too old to compete in the horse racing, but not yet strong enough to really have a chance at the wrestling, gather to watch and socialize. Motorcycles are becoming increasingly popular, and largely replacing horses as transportation. Likewise, although most people have Western-style clothing, deels (the traditional robe worn by both men and women) are still popular for their warmth and fashion.

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A group of children followed the winner—competition was fierce! The children usually rode barebacked, and egged their horses on by yelling “CHOO” and lightly kicking or whipping them.



Although women are still not allowed to wrestle, they now often participate in archery and horse racing. As it turned out, the young girl in the photograph won the race this year!

## 11. The Coat

Livia Marinescu

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Sometimes being alive feels like wearing a coat, or another skin attached to ours. Too large, too tight, it never seems to fit perfectly. I have asked people that I know or did not know before to put on this coat covered with paper cranes and to close their eyes. I want to look at their faces as they become or try to become calmer, at the way they hold their hands, or grip the coat's edges. After they open their eyes they often tell me that it was soothing to listen to the sea with their eyes closed, or that everything looks different afterwards. I would like to know how it would be possible to heal someone either by mere touch, or more specifically, by placing a piece of cloth over them, wrapping them in a coat, a large scarf, a blanket, as all their pain and trouble goes out of them through that surface.

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When we go by car, I am stuck  
to the window, because I want to show you all  
the white horses we find on the way there.  
And you neither look, nor move.

I sent you a postcard with horses, and  
I wondered if  
you patted the paper.

And if you did, then I must have been here on a bus  
in that very moment and  
a horse must have been here in the field.



*The Coat*



## **12. Ethnography and the novel: persuasion, proclivity, register**

Michael Melia

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I don't know anything about the Nuer. I've never seen a Nuer, I've never been to South Sudan or western Ethiopia, and even if I go to these places, I will probably never see a Nuer. But what makes me (indeed, any reader who hasn't been in the author's shoes) believe Evans-Pritchards' account of them in *The Nuer*? It surely isn't fact. There's nothing I can point to in the text and say, 'that is true' or 'that is false.' I have neither the empirical information to prove 'true' his observations nor the deductive capabilities to confirm his trails of argument.

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With fiction in mind, I again rephrase the question of analysis, from '*how do we read ethnography?*' to '*how do we read the novel?*' In doing so, we find that we *read* the novel the same way we *read* ethnography. We find the stuff of all works of fiction is the same stuff of all works of ethnography: bundles of 'incurable assertion' (Geertz 1988: 5) spun from several different authorial registers, all wound tightly back to the author- function where 'incompatible elements are at last tied together or organized around a fundamental or originating contradiction' (Foucault 1991: 111) – all coordinated by the reader in the temporality of reading. Thus, in the act of reading, *ethnography* and *the novel* are both proclivities towards a specific type of textual organisation that is achieved through 'rhetorical accomplishment.' In this sense, the novel is ethnography because it can be read as ethnography, and vice-versa: each composed of authorial registers writing only assertions; each compelling the reader to weave both registers and assertions into the voice of one author.

### **13. Stereotypes & Stilettos: An Ethnographic Study of the Impact and Origins of the 'Essex Girl' Stereotype**

Richard Corlett

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I found that in anticipation of being profiled by others, many would avoid any connection to the 'Essex girl' stereotype by modifying their behaviour - especially in a professional setting. Tina, 23 years old, explained to me that, "You can avoid a hell of a lot of aggro [aggression] if you don't tell anyone you're from Essex... but with an accent like mine, it's not really an option" (Leigh-on-Sea: 2012). Her accent is so thick, that even though I had grown up in the area, I found it difficult to catch every word. "It's well annoying, I had this important job interview in London, but I was shittin' myself that when they heard asked her how she dealt with the situation: "I went into the job interview and spoke the Queen's English, sounded all posh... then on my first day, I walked up to my boss and said 'alright, mate'" (Tina, Leigh-on-Sea: 2012). She re-enacted the dumbfounded expression on her employer's face and let out a shrill laugh. The necessity to conceal something as instinctive as the way you talk shows the weight that these preconceptions hold. 'Accent-Reduction' classes are popular for me speak, they'd think I was thick or just common", she recounted (Tina, Leigh-on-Sea: 2012). I newly settled immigrants, but according to Garrett, they are increasing in popularity for those in Britain with strong regional accents, causing them to "face social or career barriers" (2010: 13). Tina's behaviour demonstrates the ubiquity of the 'Essex girl' stereotype and the damaging effect it has.

#### **14. Dietary Choices as Reflexive Responses to Modern Food Practices: Vegetarian, Vegan and Low - Meat Eating Students in St Andrews**

Karoline Hardt

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Part of the awareness my conversational partners encouraged was making the connection between the meat one eats and the animal that has been killed for it. Modern industry was felt to conceal this connection: 'Now, if you go to McDonald's, you see the hamburger not the cow.' Sinead deeply rejected this lack of awareness: 'Greg's sausage roll, it doesn't even look like meat. You should be really aware that you're eating an animal.' Commonly articulated was the notion 'if you cannot kill the cow, don't eat the hamburger.' Anything else was regarded as 'unfair', 'morally wrong', 'disrespectful' or 'hypocritical'. For Amina, 'The reason I became vegetarian is I accompanied somebody fishing. I looked at the fish – and I couldn't kill it. I concluded that I shouldn't eat meat anymore till I was able to hunt.' Only one disagreed, 'Killing an animal is a skill. It's okay if someone does it for you. As long as you acknowledge that an animal has been killed so you can eat it ...which is really hard if you don't see the animal.' Assuming responsibility for the killing of animals expressed respect for the animal and reversed the process that had turned them into absent referents. It meant, Lisa felt, 'having some sort of relationship with the animals. Not to give them names and hug them, but to appreciate that they are animals, not something you grow, slaughter, eat, grow, slaughter, eat.' Carolyn looked back in nostalgia at 'the Native American way of hunting: they used every part they possibly could, they saw it as a waste of life not to. And if we could bring that mentality back, to see the animal as a gift.

## **15. An ethnography of clubbing: the rules and rituals of clubbing and nightclubs as places of transgression and transformation**

Tamsin Kent

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Although I have been clubbing a number of times before, to the same club and with the same people, tonight is different. Rather than a 'clubber', I am here as a student anthropologist conducting fieldwork on nightclubs. My interest in nightclubs comes not from being a fanatical clubber, I enjoy it on occasion, but I have friends who seem to live and breathe for clubbing and so I wanted to find out what the great appeal is. My first development of the idea was to consider the concept of social roles and how clubbing is strongly linked to the image of 'student'.

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This separate nature of nightclubs make them comparable to the liminal spaces Van Gennep and Turner see as occurring in rituals but is a feature only sustained so long as outside forces are kept away and the participants are able to remain in the mind-set of clubbers. Clubbing is an activity associated with the social role of student and in particular someone who is 'cool'. It is therefore an activity one can use to create and control an image of themselves through the social expectations surrounding it. Clubbing has a strongly performative element to it and despite its transgressive and possibly chaotic or dangerous appearance it is an activity governed by rules and restrictions. There is therefore more to clubbing and nightclubs than may first seem and this makes them places of both individual and anthropological interest.