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A Review on Information Retrieval in the Historical Digital Humanities Domain

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Abstract

Digital humanities entail applying computational tools and methods to traditional humanities research. In this paper, we focus on history, which can be seen either as part of humanities or social sciences research. We approach the subject from the point of view of digital methods in humanities research and information retrieval. The purpose of this study is to explore the themes emerging in the recent literature concerning historians' changing work tasks in the digital era. We present a literature review based on a careful inspection of the focused sample of 47 conference/journal articles discussing digital humanities from the point of view of historical research and information retrieval. The results illustrate the requirements and needs of historians working with recent technology, the types of data discussed in the literature, and technologies and tools available to answer historians' needs. We observe and report recurring themes in the literature in order to give an overview of the subject.

Keywords: Digital Humanities, Information Retrieval, Work Tasks

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Introduction

Due to various large-scale efforts focusing on digitizing historical sources, the number and type of digital historical documents available have dramatically increased (Anderson, 2004). *Information retrieval* (IR) from digital historical sources can provide historians with valuable access to a significant amount of historical information, and it is a vast and diffuse field of study. Our motivation in this paper came from our desire to understand what kinds of issues the recent literature deals with regarding the digital humanities, historians' work, and information retrieval. This paper's point of departure is the following overall research question: *what kinds of themes emerge in the recent scientific literature discussing historians' information retrieval in the digital era?* We elaborate this general question by articulating the following sub-questions (RQ1-RQ3):

- RQ1: What kinds of *requirements and needs* of historians working with digital sources are reported in the literature?
- RQ2: What *types of data* are discussed in the literature?
- RQ3: What kinds of modern *technologies and tools* are utilized in the literature?

Method

To conduct a systematic literature review, we utilized Fink's process model entailing (Fink, 2005) seven stages. Our *steps* included: (1) selecting the research question; (2) selecting the database(s) to search papers for the review; (3) defining the search terms; (4) setting the primary screening criteria to exclude irrelevant papers and include relevant papers; (5) applying the criteria; (6) reviewing the included papers; (7) presenting the synthesis of the results.

A growing number of IR researchers are discussing evaluating methods and experimenting with technologies/tools. Kelly et al. (2013) review the interactive information retrieval systems (1967-2006) which begin to innovate in methods and algorithms. Continuously, our overall goal is to get a grasp of the themes emerging in recent literature regarding IR in the historical digital humanities domain. We desire to find out about the different viewpoints related to historians' work in digital environments. To facilitate our exposure to various viewpoints, we decided to use a two-fold strategy. First, we harvested a large set of papers limiting ourselves to high-quality sources and using a systematic query approach combining the main concepts focusing on our subject of interest. Admitting that many relevant documents might not match our search expression (due to their specific topic or level of abstraction), we augmented the initial set of articles retrieved by additional papers based on intellectual searching effort. Subsequently, we gathered a set of papers that collectively shed light on information retrieval in historians' work tasks in the digital era.

Regarding the first step (see above), our overall research question was to find out what kinds of themes emerge in recent scientific literature when we focus on IR in the historical digital humanities domain. In the second step, three databases were selected for searching, in our case EBSCO, ProQuest and Scopus. In the third step, keywords were selected to describe the concepts of "history" or "historical", "digital humanity" or "digital humanities", and "information retrieval" related research. We decided to utilize the query "histor* OR (digital humanit*)" AND "information retrieval" after several tryouts in EBSCO and ProQuest databases. Based on the result set analysis, this query facilitated exposure to a variety of viewpoints taken in the studies, while simultaneously keeping the result set reasonably small.

Similarly, in Scopus database, we used the query ALL((histor* AND (digital humanit*)) AND (information retrieval)) AND (LIMIT-TO (LANGUAGE,"English")).

Regarding steps four and five, our selection criteria included the sole publication language *English*; full texts of peer reviewed conference or journal articles were accepted. The third-party citation software Zotero was applied to download the references for setting up a data extraction table. The period of the publications was restricted from 1997 to 2017, without other constraints. Regarding step six, the first author inspected abstracts regarding 98 papers retrieved. During this phase five duplicate articles and 54 non-relevant papers were detected (See Table 1). Duplicates and non-relevant papers were removed from the original set of 98 documents. The remaining set of 44 relevant papers was supplemented by 3 relevant papers acquired based on snowballing technique used to retrieve strong related papers (Wohlin, 2014). The remaining 47 papers were read by the first author in their entirety, and a data extraction table was created based on reading. Our conceptual analysis in the remainder of this paper is based on this set of 47 documents.

Database	Number of articles
Size of the document set retrieved from EBSCOhost (searched 02.05.2018)	23
Size of the document set retrieved from ProQuest (searched 02.05.2018)	39
Size of the document set retrieved from Scopus (searched 02.05.2018)	41
Duplicate articles observed in the search results of EBSCOhost, ProQuest and Scopus (inspected 03.05.2018)	5
Number of distinct articles after checking the abstracts and the titles	98
Number of documents <i>excluded</i> based on the inspection of titles, abstracts and full texts.	54
Data sample included for the review after reading the whole articles	44
Additional articles retrieved from the other sources (Google Scholar)	3
Number of articles in the final set selected for the review	47

Table 1: Number of Documents in Search Results and During the Screening and Reviewing Processes

Next, a data extraction table was created to facilitate the analysis of the articles and construct a summary of each individual paper. The design of this table enabled us to categorize relevant factors observed in the articles. The articles were first ranked by timestamp from the latest to the oldest. Then, each article was intellectually analyzed by the first author, and placed into one central or core category (*one-classification* scheme of qualitative analysis) (Suter, 2012). As the seventh (and the final step), the articles' analyses and results will be presented in the next section. They are based on the data extraction table and illustrate the themes emerging in the recent scientific literature discussing historians' IR in the digital era. In this study, the creation of the classification schemes used in the analyses was based on the first author's

interpretations while reflecting the major conceptual aspects present in the papers from the research questions' point of view. Admittedly, it would be possible to create also slightly different schemes based on the same data, e.g., by selecting the level of the conceptual granularity used in the analyses differently. In the next chapter, the classification of the articles (see Tables 2 and 3) is based on the data extraction table explained above. In both tables each article is placed into one central category of the one-classification scheme based on the first author's intellectual selection.

Result

In relation to historians' IR in digital collections, various user requirements and needs, types of data, tools and technologies were observed. We were interested in seeing how these themes are discussed (in a conceptually more detailed level) in the set selected based on the systematic review. Our article selection method clearly facilitated exposure to a large variety of topics yet having a shared conceptual core (digital humanities, history, and information retrieval). Using modern tools and technologies can be beneficial for the historians' tasks, but the user task must be understood first. Therefore, in the following subsections, we will first unveil what kinds of user requirements and needs were discussed in the literature. Each paper was categorized into *one* class based on the user requirements discussed in the paper (Table 2). In case several dimensions of the user requirements were observed in the paper, the author used his own best judgement to select the most pertinent one. Secondly, this analysis is followed by describing the types of data, and tools and technologies discussed in the reviewed literature. Each paper was also categorized into *one* class, but this time based on the combination of the data type and the technologies/tools used. These final two one-class classification schemes were formed to observe relevant themes in the articles during their intellectual inspection. Table 3 explicates the technologies and tools, in connection to the data types discussed in the papers.

1. Users' requirements and needs

In 11 of the 47 papers, the theme of user-centered solutions to *accessibility* of historical information was discussed, especially from the point of view of *navigating* various types of data. Furthermore, *simplicity* was often brought into focus, related to offering clear and simple solutions including small size vocabularies and detailed information which can help historians to get exactly what they need (11 out of 47 articles). 8 out of 47 articles discussed the *interpretation* of the documents, the requirement of transparency, and the clarity of complex historical documents. *Standardization* is needed to de-construct and de-compose various evaluating criteria (7 out of 47 articles) to deal with issues such as historical astronomical resources and event timelines. Additionally, various approaches have been used to ensure *accuracy* related to historical information retrieval (7 out of 47). There were also a few studies discussing the *efficiency* (3 out of 47).

Users' requirements and needs	Number of articles	Source
Accessibility	11	(Anderson, 2004; Clifford et al., 2016; Coleman, 2006; Gregory & Schwartz, 2009; Huang & Soergel, 2006; Kemp, 2009; Kunz, 2007; Mackenzie et al., 2009; Schwartz, 2015; Smiraglia, 2003; Wilson, 2009)

Simplicity	11	(Hinrichs et al., 2015; Isoda et al., 2009; Jänicke et al., 2015; Lin et al., 2008; Matei, 2009; Porter, 2006; Saiti & Prokopiadou, 2008; Ullyot, 2014; Uzwysyn, 2007; Yang & W. K. Luk, 2003; Zeng et al., 2014)
Interpretation	8	(Beatrice et al., 2017; Erjavec, 2015; Joint, 2009; Jones et al., 2001; Mizzaro, 1997; Thiel et al., 2004; Webb et al., 2017; Wettlaufer et al., 2015)
Standardization	7	(Cole & Leide, 2003; Garfield, 2009; Lifante & Madrid, 2015, 2015; Othman & Salahuddin, 2015; Rodríguez et al., 2017; Shabajee et al., 2006)
Accuracy	7	(Heuser & Le-Khac, 2011; Jarlbrink & Snickars, 2017; Järvelin et al., 2016; Kettunen et al., 2016; Kramer et al., 2011; McEathron, 2002; Read et al., 2016)
Efficiency	3	(Petrelli & Clough, 2012; Saracevic, 2008; Wiesman et al., 2004)

Table 2: Dimensions of Users' Requirements and Needs Discussed in the Articles Reviewed

2. Types of data and technologies/tools

This subsection analyzes the articles from the point of view of the data types and technologies/tools discussed. A considerable number of articles (36 out of 47) studied solely *digital* documents, while 11 articles addressed digital and non-digitalized documents.

The articles' common theme was to address classification, categorization, *and ranking* (14 out of 47). Combinations of different document types as *multimedia* were often discussed (10 out of 47 articles) including formats such as text and video; text and audio; text and image; text and GIS; or a combination of various digital resources. The usage of more than one document type has been considered to be a worthy character trait in historical research. *Citation index and annotation*, which include commenting, explaining and interpreting information, was a topic of seven (7) articles. Similarly, the analysis of *Geographic Information System* (GIS) was the topic of seven articles. Visualization techniques attracted relatively less attention with 5 articles. The rest of the papers handled audio- and multi-language-related topics.

Functions	Types of data	Technologies and tools
Classification, categorization, ranking 14 out of 47	Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts Digital texts	Standardization of historical astronomical resources (Rodríguez et al., 2017) Segmentation tools at digitization Zissor (Jarlbrink & Snickars, 2017) OCRed errors analysis tools (Kettunen et al., 2016) ToTrTaLe pipeline tool with tokenisation, transcription (Erjavec, 2015) Metadata Core Categories (Steiner & Koch, 2015) Standardize information retrieval parameters (Lifante & Madrid, 2015) Topic model through linguistic categories (Ullyot, 2014) CALIS and CDSSP library IR tools (Zeng et al., 2014)

		<p>IR systems retrievals with user relevance (Saracevic, 2008)</p> <p>An algorithm for suffix stripping (Porter, 2006)</p> <p>Postmodern way of catalog (Smiraglia, 2003)</p> <p>Cartographic work for new mechanisms IR (McEathron, 2002)</p> <p>Machine translation CLIA systems (Jones et al., 2001)</p> <p>Chronological order ranking of documentation (Mizzaro, 1997)</p>
<p>Combinations of different types (text and video, multimedia, and so on)</p> <p>10 out of 47</p>	<p>Digital texts and locations</p> <p>Digital texts and others</p> <p>Digital images</p> <p>Digital multimedia</p> <p>Digital texts and libraries</p> <p>Digital multimedia</p> <p>Digital texts and images</p> <p>Digital texts and networks</p> <p>Digital multimedia</p> <p>Digital texts and records</p>	<p>Text mining with commodities and geographical location (Clifford et al., 2016)</p> <p>WissKI connect both texts and other forms of objects (Wettlaufer et al., 2015)</p> <p>Image filtering techniques (Kramer et al., 2011)</p> <p>Robust inference platform with multiple sources (Lin et al., 2008)</p> <p>Historical & statistical database of libraries' online catalogs (Saiti & Prokopiadou, 2008)</p> <p>Multimedia information visualization system (Uzwyshyn, 2007)</p> <p>Tools for historians to make use of online retrieval (Anderson, 2004)</p> <p>Graphical representation of meta-information on documents (Wiesman et al., 2004)</p> <p>Historical multimedia collection (Shabajee et al., 2006)</p> <p>Topic with speech evidence (Huang & Soergel, 2006)</p>
<p>Citation index, annotation (Interpretation)</p> <p>7 out of 47</p>	<p>Digital texts</p> <p>Digital newspapers</p> <p>Digital texts</p> <p>Digital texts</p> <p>Digital library</p> <p>Digital texts</p> <p>Digital films</p>	<p>Curation automatic process of data with manual checking (Beatrice et al., 2017)</p> <p>Query method to index words (Järvelin et al., 2016)</p> <p>Translating and visualizing data to interpretable forms (Heuser & Le-Khac, 2011)</p> <p>Citation analysis tools towards bibliometric data (Garfield, 2009)</p> <p>Google digitized book library (Joint, 2009)</p> <p>Modern bibliography, cataloging, classification, & indexing (Coleman, 2006)</p> <p>Task-based interfaces for index and annotating COLLATE (Thiel et al., 2004)</p>
<p>GIS (Geographic Information System)</p> <p>8 out of 47</p>	<p>GIS data</p> <p>GIS data</p> <p>GIS data</p> <p>GIS data</p> <p>GIS data</p> <p>GIS data</p> <p>GIS data</p> <p>GIS data</p>	<p>Historical GIS and spatial history (Schwartz, 2015)</p> <p>Automatic GIS generation footprint polygons (Isoda et al., 2009)</p> <p>GIS with SDI (Spatial data infrastructures) (Wilson, 2009)</p> <p>Database, GIS contribute to historical study (Mackenzie et al., 2009)</p>

		GIS tools to explore and visualize historical events (Kemp, 2009) Historical GIS tools (Gregory & Schwartz, 2009) Visualization tools of geographic locations (Matei, 2009) HGIS historical GIS info (Kunz, 2007)
Visualization 4 out of 47	Digital documents Digital texts Digital texts Digital texts	Historical mapping and visualization tools (Read et al., 2016) Text mining and information visualization tool (Hinrichs et al., 2015) Text Re-use Alignment Visualization TRAViz (Jänicke et al., 2015) Visualization scheme for key words (Cole & Leide, 2003)
Multi-language, 3 out of 47	Digital texts Digital library (image) Digital texts	Index Islamicus on Islamic History and Civilization (Othman & Salahuddin, 2015) CLIR cross-language IR tools (Petrelli & Clough, 2012) Multi-language interpretation (English/Chinese) (Yang & W. K. Luk, 2003)
Audio 1 out of 47	Digital Audio	Semantic analysis via audio analysis techniques (Webb et al., 2017)

Table 3: Types of Data and Technologies/Tools

Primary sources refer to the original documents which may contain large amount of number of fragmented information (Anderson, 2004; Clifford et al., 2016; Saiti & Prokopiadou, 2008). Modern technologies and tools provide certain access orders and logic sequences for historians to retrieve the information needed which can be regarded as secondary source (Coleman, 2006). In table 3, a list of tools discussed in the context of historical information retrieval is presented as more specific functionalities. They offer various systematical methods to retrieve often relatively disordered and scattered documents. The digital documents may include many types of digitalized media contents, including texts, videos, audios, images, newspapers, libraries, multimedia, GIS and so on. Table 3 classifies the technologies/tools which were used in the literature reviewed by functionalities. Our purpose is to illustrate the overall point of view in order to understand what types of data were discussed in the historical information retrieval literature and what kinds of modern technologies and tools were utilized in these papers. Regarding the research questions (see Section 1), Table 3 combines answers to RQ2 and RQ3 .

Classification, categorization, ranking. Articles were selected into this classification category based on the functionalities of the technologies and tools discussed in the papers. Rodríguez et al. (2017) propose the standards of elements for cataloguing descriptive historical astronomical resources. Jarlbrink & Snickars (2017) describe the problems emerging during transforming original historical prints through segmentation and optical character recognition into digital form. Kettunen et al. (2016) investigate the effectiveness of named entity (NE) recognition from historical text. Erjavec, T. (2015) studies the collection of Slovene historical texts with pipeline tool for teaching purposes; the pipeline tools provide tokenization, transcription, tagging and lemmatization for documents with added in-line annotation. Steiner & Koch (2015) provide metadata core categories and acquisition rules by analyzing text materials and images, museum objects and artifacts. Lifante & Madrid. (2015) digitalize and standardize

information retrieval parameters on a considerable amount of historical information stored in non-computerized formats. Ulliyot (2014) provides a topic model of machine-readable transcriptions to simplify historical linguistic categories. Zeng et al. (2014) illustrate scarce sources as one-step access as document supply service platform to retrieve literature resources in China Academic Library. Smiraglia (2003) illustrates postmodern catalogs to explore the informative capability of works. McEathron (2002) studies new mechanisms for using historical cartographic works as entities for information retrieval. Jones et al. (2001) shed light on machine translation and cross-language information tools to overcome language barriers between the history of English and Japanese.

Combinations of different types. Articles were selected into this category to include technologies and tools dealing with multiple media types. Clifford et al. (2016) identify the relationships between texts and commodities, geographical locations and dates to map the changing geography. Wettlaufer et al. (2015) explore the relationships between texts and museum objects with semantic web technologies to support user experiences. Kramer et al. (2011) process the analog land-use maps to digital European historical land-use database to enhance the image filter techniques. Lin et al. (2008) investigate the robust inference platform for real-life knowledge discovery and integration over different distributed sources. Saiti & Prokopiadou (2008) examine internet as post-graduate students' primary information source and how to perform fast information retrieval from the combination of historical and statistical database. Uzwysyn (2007) studies the multimedia visualization and interactive systems to connect wider spectrum of media elements. Anderson (2004) provides modern tools on classification and categorization for historians to make use of online retrieval. Wiesman et al. (2004) present the concept of metabrowsing to present networks which are related to the digital document contents of different types. Shabajee et al. (2006) develop a prototype for digital resource discovery portal from historical multimedia collection with semantic web technologies. Huang & Soergel (2006) investigate the relevance between speech and topic note, and make connections between evidence and a topic.

Citation index, annotation. Articles were selected into this category based on the technologies and tools utilizing citation index and annotation methods. Beatrice et al. (2017) evaluate large-scale digital and literary documents to assist the automatic process of extensive data with manual checking. Järvelin et al. (2016) presents a traditional test collection-based evaluation on the effectiveness of information retrieval, using fuzzy string matching methods in generating query expansion terms for retrieving historical documents written in a highly inflectional compound language (Finnish). Heuser & Le-Khac (2011) bring out ways of translating and visualizing data into readily interpretable forms. Garfield (1998) discusses the retrieval of related bibliometric data from citation analysis. Joint (2009) studies the settlement of Google's digitized books, and discusses various related philosophical and moral issues. Coleman (2006) considers user-centered way of thinking regarding designing digital information organizations and services. Thiel et al. (2004) investigate the designing of content and content-based knowledge working environment for distributed user groups to work with digital document sources.

GIS. Articles were selected into this category based on the technologies and tools dealing with geographic information system (GIS) information. Schwartz (2015) combines text mining and GIS to bring out spatial relationships on any kind of documents. Isoda et al (2010) develop an automatic tool to generate realistic virtual reality (VR) models based on GIS data to have easy access to virtual space. Wilson (2009) uses spatial data infrastructures to develop GIS standards that can be globally accepted. Mackenzie et al. (2009) discuss the usage of GIS to provide a

mapping function via Web Map services. Kemp (2009) discuss GIS in the context of exploring and visualizing historical events. Gregory & Schwartz (2009) propose a tool on historical GIS to better understand the past's geographies. Matei, S. (2009) discusses the multi-dimensional tools to visualize geographic realities. Finally, Kunz (2007) studies GIS data concerning Germany's states and territories during the nineteenth century.

Visualization. Articles were chosen into this category based on including technologies and tools dealing with visualization methods. Read et al. (2016) analyze the importance of technologies in modern historical researches to advance humanitarian information systems. Hinrichs et al. (2015) combines text mining tools and visualization method in large-scale environmental history to study commodity trade. Jänicke et al. (2015) provide text re-use alignment visualization tool to assist users' engagement on historical and modern texts. Coleman (2006) considers user-centered way of thinking in designing digital information organizations and services.

Multi-language. Articles were categorized into this group based on discussing technologies and tools dealing with multiple languages. Othman & Salahuddin (2015) measure the relevance status of index salamicus on Islamic history and Vicilization to rank documents and provide better way of indexing. Petrelli & Paul Clough. (2012) develop cross-language information retrieval prototype on Italian to English image retrieval system with studies on user's search behaviors. Yang & Luk (2003) show the automatic thesaurus tool to retrieve multi-language background documents with interpretation.

Audio. This final group includes the articles focusing on audio technologies and tools. Webb et al. (2017) interpret audio files by generic audio analysis methods to extract semantic information from digital audio files.

Discussion

Requirements and needs. To answer the question regarding the requirements and needs of historians, the selected literature was categorized into accessibility; simplicity; interpretation; standardization; accuracy and efficiency (Table 3). From the users' perspective, accessibility is required by historians to perform information retrieval. The IR tools design could engage users in planning and adopt the search items satisfying users' requirements and needs (Anderson, 2004; Clifford et al., 2016; Coleman, 2006; Huang & Soergel, 2006; Smiraglia, 2003). Moreover, the significance of simplicity of information retrieval equally requires attention. Can historians retrieve the needed information simply? Research in user-centered information retrieval has begun to depict specific requirements and needs of historians, related to issues such as events, dates, and gender (Hinrichs et al., 2015; Isoda et al., 2009; Saiti & Prokopiadou, 2008). Apparently, the retrieved items need to be interpreted according to the requirements and needs of the users. Moreover, the context in which the items are interpreted is important (Beatrice et al., 2017; Erjavec, 2015; Joint, 2009; Jones et al., 2001). The sources of retrieval and documents should be standardized by utilizing common parameters. Standard information retrieval tools can be provided for historians, by utilizing applications such as PHP, HTML, GIS, CSS, WWW. Yet, also the accuracy and efficiency should be enhanced in the design of information retrieval tools for historians to satisfy their requirements and needs.

Types of data. Base on this literature review, it is obvious that information retrieval has exerted a profound impact on modern history- related research. Admittedly, the utilization of digital format has become a tendency (Heuser & Le-Khac, 2011; Jarlbrink & Snickars, 2017; Matei,

2009; Schwartz, 2015; Shabajee et al., 2006). Digital documents have gradually become a preferred form by the historians (Anderson, 2004; Case, 1991; Kettunen et al., 2016). The retrieval of digital historical documents has fundamentally changed the way historians work. On the other hand, digitization has greatly improved the quality and speed of historical research (Kunz, 2007; Read et al., 2016).

Technologies and tools. Because the historical *primary* sources may consist of un-ordered raw data, to help working with this type of data, workflows (Joint, 2009); standards (Anderson, 2004; Coleman, 2006; Rodríguez et al., 2017; Saracevic, 2008); and ranking methods (McEathron, 2002; Mizzaro, 1997; Smiraglia, 2003) have been developed and discussed in the literature. At the same time, the significant processing challenges related to noisy data have been in the focus of many studies (Beatrice et al., 2017; Järvelin et al., 2016; Kettunen et al., 2016). Subsequently, methods and tools to deal with these challenges have been developed and critically discussed, for example, related to the segmentation and tokenization processes (Jarlbrink & Snickars, 2017).

The relationships between various media types also has been demonstrated in the literature (Lifante & Madrid, 2015). Examples of various points of views include combinations between texts, commodities, geographical location and dates (Clifford et al., 2016); texts, historical photographs and lantern slides, museum objects (Steiner & Koch, 2015); and texts and objects in general (video, audio, image, datasets, etc) (Lin et al., 2008; Saiti & Prokopiadou, 2008; Shabajee et al., 2006; Wettlaufer et al., 2015; Wiesman et al., 2004; Zeng et al., 2014).

Many studies discussed topics related to citation indexes and annotations. The readers can search and retrieve relevant topics by examining the cited references which are regarded by means of citation analysis (Garfield, 2009). Annotations are able to illustrate a content and context-based workflows and the knowledge of users (Thiel et al., 2004); locate the relevance between material and topics (Huang & Soergel, 2006; Othman & Salahuddin, 2015); translate and interpret to interpretable forms (Heuser & Le-Khac, 2011) and machine-readable forms (Ulliot, 2014) which can be applied to build connection with other RDF data models. For example, Erjavec (Erjavec, 2015) suggested a pipeline tool to perform tokenization and transcription for adding in-line linguistic annotations.

Finally, studies related to GIS (Geographic Information System) related topics were continuously carried out in relation to the development of digital documents, especially the development of historical GIS and spatial history (Gregory & Schwartz, 2009; Isoda et al., 2009; Kemp, 2009; Matei, 2009; Schwartz, 2015; Wilson, 2009); and, for example, mapping and locating historical land-use classes (Kramer et al., 2011; Kunz, 2007). Similarly to geo-location, visualization schemes have attracted a growing interest in recent years. For example, we may mention the topics of keywords visualization on specific topics (Cole & Leide, 2003) or variation between editions of both historical and modern texts (Jänicke et al., 2015); visual technology and crisis mapping using social media and SMS data (Read et al., 2016); environmental history exploration by text mining and information visualization on commodity trade (Hinrichs et al., 2015). Nevertheless, multi-language related information retrieval also brings the attention from researchers (Jones et al., 2001; Petrelli & Clough, 2012; Yang & W. K. Luk, 2003). Mistranslations can directly influence the effectiveness of the retrieval results.

Conclusion

In this paper we presented a systematic literature review on the topic of IR in the historical digital domain. Our goal was to explore the themes emerging in the recent scientific literature discussing this topic. We conducted a systematic literature review based on the Fink's seven-step model. After querying three high quality databases, and performing the initial screening, 47 articles were selected for in-depth scrutiny. These papers discussed the topic from various viewpoints, thereby facilitating our exposure to a broad range of themes.

In conclusion, this research constructs an analytical framework in order to scrutinize information retrieval in the historical domain and understand digital historians' requirements and needs. The findings of this study indicate the types of methodological tools and procedures to support the historians performing work tasks. By identifying the historians' requirements and needs, it is vitally significant to locate appropriate information by using various information retrieval methods. The analysis was conducted to explore the requirements and needs of historians from diverse perspective in order to identify relevant factors discussed. Our analytical framework contained the following major elements to guide our attention while inspecting the papers:

1. Addressing the *requirements and needs* of historians.
2. Understanding on *types of data*;
3. Modern *technologies and tools* used.

Our system of analysis helps systematically address how modern information retrieval tools have been used to access historical information to satisfying historians' requirements and needs.

Advocating for meeting the *requirements and needs* of historians is vitally significant in designing information retrieval tools. The individual work tasks may vary significantly in history related tasks. Better understanding of various types of data objects (texts, images, audio, and video) allows historians to access and interpret the historical information with simplicity. In the process of historical information retrieval, utilization of standards may allow, e.g., the identification of common types of searches applied, and unified criteria. By taking advantage of technology, historians may access the valuable data more accurately and efficiently.

The second element was to understand *the types of data*. This paper focused on digital documents, which are machine-readable and computer-readable. Historians are able to read, store, transfer and retrieve digital documents. Corresponding to different types of data, different ways to analyze exist. In case of textual documents, text mining techniques and Natural Language Processing (NLP) tools can be used to analyze the features of the texts and to identify patterns of the text. Correspondingly, image recognition tools can be used to analyze images which contains historical photographs, such as images of lantern slides.

Moreover, video clips can be considered as a group of images composed together, with sound added. Specific methods exist to process information in audio documents. Last, based on analyzing Geographic Information System (GIS) data, it is possible to build geographic realities and 3D models in the historical domain and, e.g., visualize historical changes. Also, combination methods can be used to de-compose multiple types of data, for example, to manage multimedia existing in digital libraries (Uzwyshyn, 2007).

This study aimed to provide a general view regarding the aspects of interest discussed recently in the domain of information retrieval in the historical digital humanities domain. In the future studies, the focus could be pointed towards more specific issues and further investigated, for example, how information retrieval tools can benefit more specific needs of the users accessing historical documents, and how to enhance the actual *task* performance based on understanding the practical requirements and actual needs of specific historians.

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A Review on Technological Innovation in Traditional Musical Instruments: Methodology, Challenges, and Public Acceptance

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Abstract

The rapid development of modern technology has to some extent affected the interest of the public toward traditional musical instruments and thus many studies discovered have focused on the innovation of the instruments. This review aims to investigate and analyze past and current studies on the exploration of technological innovation in the field of traditional musical instruments. The selected studies included in this review are the ones that focus on Asia's traditional musical instruments which still maintain their traditional values, in a modern way and almost all the research uses the qualitative method to produce the outcome. There are three concepts of innovation found among the past studies and one of them is application tools with interactive interface and the lowest cost so far. Next, is the replicated instrument which replacing real musical instruments with other objects that more lighter, cheaper and portable with a shape that might be almost the same as the real instrument. Lastly, the use of the real instrument undergoes some modification to make it played automatically without real performers and this will help in the form of exhibits or performing. In this paper, the results are discussed in terms of the methodology used to obtain data, public acceptance toward the innovation, and future development of the studies.

Keywords: Innovation, Media Art, Robotic, Traditional Music

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Introduction

Musical instruments nowadays are not left behind in the use of technology in line with the advancement of technology and media today. Some musicians have innovated musical instruments using technology or can be called robotic musical instruments. Either to make the performance more interesting, create a band that can play with them forever, teaching or have health problems (Kapur, 2005). The innovation mostly focused on western or modern musical instruments but rarely on traditional instruments (Leng, Norowi & Jantan, 2018; Damklian, Thongnuan & Chanlert, 2012) and most have succeeded in performing the innovation instruments. Therefore, the need for technological innovation in traditional musical instruments is necessary which can connect the past with the future, help in preserving, create more opportunities to show them on the international level and for education purposes. Although there are traditional musical instruments that have been combined with technology, most of them use a virtual application that uses the least cost and easy to develop and use. Some studies show that the use of such technology as an educational approach has positive feedback on user's interest, understanding, and knowledge of traditional musical instruments (Simeon, 2015; Tan & Lim, 2018; Wiguna, 2019). Research conducted on the use of technology on real Asia's traditional instruments is limited. Thus, a scoping review was performed to study and understanding the published work that using real instruments besides the other two concepts found among the review studies which are interactive applications and replicated instruments.

Methods

Design

This scoping review uses the methodology framework by Arksey and O'Malley (2005) which to summarize research findings and identify the research gaps in the existing studies. The framework consists of five stages for conducting the scoping review, which is identifying the research questions, identifying relevant studies, study selection, charting the data, and collating, summarizing, and reporting the results.

Identifying the Research Questions

The review studies are selected based on few research questions, "How technological innovation can be applied to traditional instruments?" and "What are public responses toward the use of technology in traditional musical instruments?". Where some old people could not accept the change of their traditions.

Identifying Relevant Studies

Searching for research evidence has been done using electronic sources and was conducted in the database Scopus, Science Direct, Google Scholar, and Research Gate since October 2019. Each database was searched using few terms; technological innovation, traditional musical instruments, augmented musical instruments, robotic, and preservation in two languages; Malay and English. Besides that, searching for relevant studies also done using reference list and citation from the database searches result.

Study Selection

Initial search has found many irrelevant studies. Besides using the research question to exclude the unnecessary studies, the problem statement was identifying just from the abstract, which is focused on the extinction, folk instruments, and the least interesting instruments in any field such as education, performance, and exhibition. After excluding those studies, there is left 12 articles and one thesis for fully reading.

Charting the Data

This stage is for synthesizing and interpreting data through shifting, charting, and sorting material according to key issues and themes (Arksey & O'Malley, 2005). Each article and thesis found are categorized into a table by title, author, year, country, aim, participant, method, and results as shown in Table 1.

Collating, Summarizing, and Reporting Results

Among those articles, not all studies were conducted in Asia even though they discussed Asia's traditional musical instruments. The countries where the studies were conducted are Malaysia, Indonesia, Thailand, South Korea, China, and the United States. Among the studies, there is three concepts of innovation found which is application tools with interactive interfaces, replicated instruments that do not use original instruments and those that use original instrument but with modifications. In six of the 13 studies (Phunsa, S., 2014; Trangansari et al., 2013; Permana et al., 2019; Tan et al., 2018; Leng et al., 2018; Ahmad Faris, 2012) is the innovation using application tools. Among that, two of the studies (Phunsa, S., 2014; Tan et al., 2018) use Augmented Reality (AR) to introduce their instruments, one study (Trangansari et al., 2013) developed using Virtual Reality (VR), another one (Ahmad Faris, 2012) use 2D Mobile Application, one study (Permana et al., 2019) use AR with Leap Motion technology and the last one (Leng et al., 2018). using Leap Motion as a musical instrument controller. Other than that, three articles (Pardue et al., 2011; Wiriadjaja, A., 2013; Oh et al., 2013) innovated replicated instruments and the other articles (Zhong et al., 2015; Putra et al., 2019; Simeon, J.J.C., 2015; Maulindar et al., 2018) are still use original instruments with some modifications. The design and methodology to describe the studies mostly use qualitative method and some described the quantitative method, prototyping methodology, observation, purposive sampling method, and questionnaire.

Results

From the analysis of this scoping review on technological innovation in traditional musical instruments, three themes were presented which are the various design and methodology, the purpose field area, and reported outcomes of the studies.

The Design and Methodology

Among 11 of the studies, the authors conducted using the qualitative method to collect data from sample (Phunsa, S., 2014; Trangansari et al., 2013; Permana et al., 2019; Tan et al., 2018; Leng et al., 2018; Zhong et al., 2015; Simeon, J.J.C., 2015; Wiriadjaja, A., 2013; Oh et al., 2013; Putra et al., 2019; Maulindar et al., 2018), four out of those 11 are also used observation method (Tan et al., 2018; Simeon, J.J.C., 2015; Wiriadjaja, A., 2013; Oh et al., 2013) where Oh et al. (2013) described their research using observation method through the

exhibition. and a study among that also used the quantitative method (Trangansari et al., 2013). Four studies described using prototyping methodology (Pardue et al., 2011; Putra et al., 2019; Ahmad Faris, 2012; Maulindar et al., 2018) where they implemented because the project keeps changing or improving as the project progress until it is ready to test users, but one of the studies do not describe the target audience (Putra et al., 2019). While Ahmad Faris (2012) also used the qualitative method to collect evaluation data from smartphone users and musicians. One study was using the purposive sampling method by obtained opinions from the samples (Phunsa, S., 2014).

Title / Author / Year / Country	Participants	Method / Design	Objectives	Results
Applying Augmented Reality to Promote Traditional Thai Folk Musical Instruments on Postcards (Phunsa, S., 2014) (Thailand)	45 Undergraduate students age level 19-20 of New Media department at Mahasarakham University	Qualitative case study Purposive Sampling method	To promote Thai folk musical instruments on smart devices. To increase digital opportunity and distribution for access to digital society. To create and find the most suitable technology platform for Thai culture.	Positive responses toward promoting Thai cultural preservation, suitable video clips and sounds, creativity, attractive 3D models, and beautiful graphic displays
The Edutainment of Online Thai Traditional Musical 3D Virtual reality Museum (Trangansari, et al., 2013) (Thailand)	40 Elementary students at Chongburi, Thailand 5 experts	Qualitative case study Quantitative user data	To develop and evaluate the satisfaction of the edutainment. To support online platforms.	The overall quality of the system design was good and the degree of clarity was rated higher than target levels. The system presents an excellent environment for learning.
Development of Augmented Reality Based Gamelan Simulation with Leap motion Control (Permana et al., 2019) (Indonesia)	5 Smartphone users	Qualitative user data	To introduce gamelan and how to play it by utilizing AR and Leap Motion to smartphone users. To measure and discover the essential parameter in this simulation.	Need to have appropriate distance and brightness to get a better result. The technology can be an allurements for the users that never try or know gamelan before.

<p>Malaysian Music Augmented Reality (MMAR): Development of Traditional Musical Instruments Using AR (Tan et al., 2018)</p> <p>(Malaysia)</p>	<p>10 Primary school students with an average age of 7.9 and never in contact with AR</p> <p>2 Musical teachers</p>	<p>Qualitative user data</p> <p>Observation</p>	<p>To promote Malaysian music education especially the traditional musical instruments to the young generation by exploiting the technology from AR.</p> <p>To develop an AR application by enriching digital musical instruments to help the student learn it anywhere and anytime.</p>	<p>End-users face difficulty scanning the maker due to inadequate light.</p> <p>The majority of the student agreed to use the application as starting to learn music education.</p> <p>Able to entertain students which could help in teaching.</p>
<p>Virtual Kompang: Mapping In-Air Hand Gestures for Music Interaction Using Gestural Musical Controller (Leng et al., 2018)</p> <p>(Malaysia)</p>	<p>15 Respondents who experienced in using hand tracking controllers</p>	<p>Qualitative user data</p>	<p>To elicit natural gestures end-user using quessability study.</p> <p>To imitate the physical characteristics of Kompang into a digital musical interface.</p> <p>To preserve in the form that is more easily accessed by contemporary users.</p>	<p>195 gestures were generated, grouped into 60 groups.</p> <p>Two sets of hand gestures were presented: consensus set and other gestures.</p> <p>Users preferred the consensus set in terms of goodness and ease to use.</p>
<p>Virtual Gamelan Mobile Application (Ahmad Faris, 2012)</p> <p>(Malaysia)</p>	<p>10 Smartphone users</p> <p>5 Gamelan musicians</p>	<p>Prototyping</p>	<p>To revive and expose gamelan to the public and preserve the traditional art form.</p> <p>To explore the use of the multi-touch capability of mobile device interface for playing gamelan.</p> <p>To evaluate user experience with the application.</p>	<p>Has exposed gamelan music to people unaware of its existence.</p> <p>Successfully emulated as a digital form for the mobile device market.</p> <p>Better quality of sound and graphics.</p>

<p>Gamelan ElektriKA: An Electronic Balinese Gamelan (Pardue et al., 2011)</p> <p>(United States)</p>	<p>Performance audience over 5000</p>	<p>Prototyping</p>	<p>To reduce the transportation challenges of the previously large and heavy ensemble.</p> <p>To create an opportunity for wider audiences to experience Gong Kebyar's enchanting sound.</p>	<p>Successfully debuted to the audience at Lincoln Center.</p> <p>Second performance at MIT's Kresge – improve sensitivity and reliability.</p> <p>Able to meet the musical goals: variable tunings, wider sound palette, and easier transportation.</p>
<p>Gamelan Sampul: laptop Sleeve Gamelan (Wiradjaja, A., 2013)</p> <p>(United States)</p>	<p>Exhibition visitors</p> <p>Gamelan players</p>	<p>Qualitative data</p> <p>Observation</p>	<p>To practice playing Javanese gamelan without a full set of instruments.</p> <p>To develop a set of portable mobile tools for learning, recording, and performing classical Javanese gamelan music.</p>	<p>Act as an informational device that introduces non-Western music to children who have not heard it before.</p> <p>Gamelan players want to utilize it to play music with each other over a network.</p>
<p>The Kinetic Xylophone: An Interactive Musical Instruments Embedding Motorized Mallets (Oh et al., 2013)</p> <p>(South Korea)</p>	<p>Common spectators, children, hand injured spectator, learning disability person</p>	<p>Qualitative case study</p> <p>Observation</p>	<p>To develop a sound installation that reacts to performers without traditional executions.</p> <p>To play music with motorized mallets by gestures from spectators.</p>	<p>Due to the separated construction of each model, performers can play in the range of two octaves polyphonically.</p> <p>Presents characteristics of random access and interactivity as a form of digital kinetic art.</p>

<p>ChinAR: Facilitating Chinese Guqin Learning Through Interactive Projected Augmentation (Zhong et al., 2015)</p> <p>(China)</p>	<p>12 Young adult amateurs with experience of Guqin learning range from 6 – 18 months</p> <p>2 Novice players</p> <p>2 Senior players</p>	<p>Qualitative data</p>	<p>To provide an easy and effective way of learning Guqin.</p> <p>To design a supplement to the traditional tablature and courses.</p>	<p>Beginner: show effectiveness in reducing practicing time with better outcome and memorization.</p> <p>Novice: boosted their interest and confidence in fulfilling their desire to play the famous tune.</p> <p>Senior: with the hope to broaden their performing range and expression.</p>
<p>Perancangan Kontrol Alat Musik Angklung Menggunakan Arduino, ESP8266 and Android (Putra et al., 2019)</p> <p>(Indonesia)</p>	<p>Not described</p>	<p>Qualitative case study</p> <p>Prototyping</p>	<p>To design controller Angklung using Arduino, Wi-Fi, and Android.</p> <p>To help promote Angklung as a traditional musical instrument.</p>	<p>Using technology that can communicate and change data through the Internet.</p> <p>Can connect to a server and play music automatically.</p> <p>Attractive interface design and easy to understand.</p>
<p>Prototype Alat Musik Tradisional Melalui Simulasi Bermain Saron (Maulindar et al., 2018)</p> <p>(Indonesia)</p>	<p>The public that wants to learn to play Saron</p>	<p>Qualitative case study</p> <p>Prototyping</p>	<p>To design a prototype that plays automatically to learn Saron.</p>	<p>Using motor servo for each plate that performed movement according to the tone of the song.</p> <p>The prototype only can play one song and using Saron only among the set of gamelan.</p>

<p>The U9 Xylophone: An Innovation in Music Classroom Teaching (Simeon, J. J. C., 2015)</p> <p>(Malaysia)</p>	<p>Children under nine years old</p>	<p>Qualitative study</p> <p>Observation</p>	<p>To promote the nationwide utilization of the local innovative product for the teaching of music.</p>	<p>Players can remove unwanted bars and easily strike the correct bar.</p> <p>Children enjoyed playing it.</p> <p>Children responded positively and easy to play by the youngster.</p>
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Table 1: Overview of included literature.

The Purpose Field Area

Five out of the 13 studies were designed for promotion and to introduce the traditional musical instruments to the public (Phunsa, S., 2014; Permana et al., 2019; Putra et al., 2019; Ahmad Faris, 2012; Leng et al., 2018). Phunsa, S., (2014) promoted Thailand's traditional musical instruments by using smart devices with the help of video clips and sounds, 3D models, and graphic display. While Permana et al. (2019) introduce gamelan and how to play like the real instrument for smartphone users. Although Putra et al. (2019) promoting Angklung as a traditional musical instrument, their article only presented until the end of the development process which might not share yet the feedback from any participants. Ahmad Faris (2012) wants to exposed gamelan more to the public through a mobile application to revive the traditional gem. The last one, although Leng et al. (2018) designed Virtual Kompang without using the original instrument, its purpose still to preserve the traditional musical instrument in a form that is easier to approach by the contemporary user. Five of the studies were described in the education area of traditional musical instruments (Trangansari et al., 2013; Tan et al., 2018; Zhong et al., 2015; Maulindar et al., 2018; Simeon, J.J.C., 2015). Those studies were created to provide an easy and effective way for learning and teaching purposes which most traditional musical instruments not easy to learn. Pardue et al. (2011) are not local peoples of where the gamelan comes from but they eager to perform the replicated instruments that use the original shape in front of the large audience to create an opportunity for them to experience the instrument's enchanting sound. The purpose of Kinetic Xylophone (Oh et al., 2013) is within the exhibition field area where the final prototype is being exhibited in a place which not described in their article. Lastly, Wiriadjaja, A. (2013) described the project purpose in both performance and exhibition area which also a tool for learning classical Javanese gamelan music instruments.

Reported Outcomes

Almost all the studies give a result based on participant experiences as reported in several articles (Phunsa, S., 2014; Trangansari et al., 2013; Tan et al., 2018; Leng et al., 2018; Wiriadjaja, A., 2013; Zhong et al., 2015; Ahmad Faris, 2012; Simeon, J.J.C., 2015) and among those articles, there is many from education and promotion field area which the result regarding designs are highly positive feedback and success to attracted participants. The

article by Permana, F. et al. (2019) that used two type technology which is Augmented Reality and Leap Motion described outcome regarding limitation of the technology which is the appropriate distance, height, and brightness of the lamp. The results about the suitable characteristics are also described in an article from Tan et al. (2018) because they also use Augmented Reality technology. There is one article that described results based on testing and development (Pardue et al., 2011). After successfully debuted in front of over 5000 audiences, the instruments have been improved in terms of sensitivity and reliability and met musical goals of variable tunings, a wider sound palette, and easier transcription. Based on the authors of this one article (Oh et al., 2013), the results are from observing the development such as user can only play in the range of two octaves polyphonically because of separated construction for each mallet hitter. Another article that in the development phase (Putra et al., 2019) was easy to use and can connect to the server to play automatically. Maulindar et al. (2018) described the outcome where lots of improvement can be made although the project is success such as the prototype can only play one song with only one type of instrument from gamelan set.

Discussion

This review aims to investigate and analyze studies on the exploration of using technology as part of Asia's traditional musical instruments innovation. Almost all the articles state that the traditional musical instruments do not know by the public or almost extinct and changes need to be made to adapt the instrument in the modern world. Among the articles, three studies are used Augmented Reality technology (Phunsa, S., 2014; Permana et al., 2019; Tan et al., 2018) where some of the results described the technology has parameters that need to be emphasized to get better outcomes which is the distance, height, angle and light surrounding. This could affect the innovation that aims to easy to use. Permana et al. (2019) described that the simulation has a lagging problem which might be because of the use of large resource files or disrupted WiFi connection. The article that using Virtual Reality technology for Thailand traditional musical instruments (Trangansari et al., 2013) gives a positive outcome in the active learning system. However, the study does not describe in the article if there any limited number of audiences at one time entering the system and this was difficult to confirm whether the system reaches the goals as it is an online platform. Leng et al. (2018) and Ahmad Faris (2012) built a virtual application and state one of their aim is to preserve or revive the traditional instruments while according to Che Mat Jusoh (personal communication, October 13, 2020), the full changes of the traditional musical instruments' appearance are not recommended as it is important to maintain its originality. One article described Indonesia's traditional musical instrument (Pardue et al., 2011) which is the Balinese Gamelan. Although their replicated instruments are as good as the original because they still maintain the original shape using different materials, all the researchers are not the local people of the instrument origin. This is not a bad thing, and it gives rival motivation for local's researchers to build something that can preserve while introducing their local traditional musical instrument to the modern world. Two other articles that used replicated instruments are also completely not using original instruments (Wiriadjaja, A., 2013; Oh et al., 2013) and they still maintain the appearance concept but with more light materials. Oh et al. (2013) does not discuss in the article the close distance between each infra-red sensor where it does not confirm the seemliness if an adult with a larger hand size than children try to play it. The other four articles are using the real instrument with a combination of different techniques which make it is easy to learn and teach but they do not open to various sample characteristics, and this could not confirm the effectiveness of learning those instruments

because only collect the data from a specific and small group of samples or does not have participants at all.

To gain the selected articles is not easy especially in this field area where the resources are quite limited and the use of different terms and language to describe the innovation of traditional musical instruments using technology. Sometimes there's an article found exactly as what wish for but has limited access or does not described the full research in the article. To obtain suitable literature, different terms should try to search by different synonym words or definitions. But of course, it is impossible to identify all the existing completed research.

Conclusion

The purpose of this article is to discuss the design and methodology, public acceptance of the technology used, and the future development where some of the studies already planned the improvement of their instruments. According to the review, the best methodology to use for this innovation is prototyping where if the progress still goes on, it has chances to add or remove something based on advice from the expert and qualitative method to collect end-user respond when the instrument ready to play.

Based on all the articles, no participant gives negative feedback thus prove that using such technologies can increase public interest toward traditional musical instruments. But it is found that the technological innovation of Asia's traditional musical instruments is still less studied and less published to be a reference which might affect its value level in this modern world with a lot of western music that more popular. More technological innovation on Asia's traditional musical instruments should do in the future to let it stay inline in this globalization era.

Future studies should try to focus on the less used concept and still promote the original traditions of the musical instruments which is the use of real instruments so that the modern world participants still can recognize the cultural heritage of the country. But it does not matter if some studies want to make the change with a better reason if there is still exists the original one that known in public. For that, if there any plan to change traditional musical instruments, it is supposed to ask review from the expertise in that field so that the tradition is not gone completely. Besides that, using the real sound coming from the instrument itself and without using any recording device is better to give the experience of the enchanting sound. To stay in line with modernization, it might include other sounds that produce by the audience to give a better experience.

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Dementia Patients as Discursively Constructed in Taiwanese Newspapers: Taking United Daily News Samples as Examples

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Abstract

As the prevalence of dementia continues to rise, improving public awareness of this disease is of growing importance. Newspapers are among the most influential sources of information on dementia, with considerable power to reinforce negative stereotypes about it. Prompted by the scarcity of scholarly literature on portrayals of dementia patients in Asian contexts, the present study examined the relevant news coverage in one Taiwanese newspaper (*United Daily News*) during two years, 1999 and 2019. Specifically, it explored the linguistic features whereby people with dementia were represented, and the ideological implications of such discourse, in terms of role allocation and referential strategies. Among such implications are apparent increases over the past two decades in the discursive associations between dementia and aging, and between dementia and vulnerability; and this, in turn, seems to have boosted the incidence of ageist and otherwise problematic portrayals of dementia sufferers as a homogeneous social group. Given the study's findings that the sampled newspaper paints people with dementia in Taiwan in a mostly negative light, it raises concerns about discrimination and stigmatization that could be triggered as consequences of such coverage.

Keywords: Older People, Dementia, News Representations, Critical Discourse Analysis, Taiwan

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Background

Information about Dementia

Dementia refers to various progressive and irreversible syndromes that involve the loss of cognitive functions, including memory, communication, problem-solving, reasoning, and orientation in time and/or space, as well as changes in personality (National Institute on Aging, 2017; Banovic et al., 2018). Dementia can be categorized into different types including Alzheimer's disease (AD), the most common type; Lewy Body dementia; vascular dementia; frontotemporal dementia; and mixed dementia (van der Flier & Scheltens, 2005; World Health Organization [WHO], 2018).

While the main risk factor for dementia is increasing age (Lai et al., 2012; Phillipson et al., 2014), this does not imply either that the disease is a normal part of aging, or that it exclusively affects elderly people (WHO, 2018). Other risk factors for the disease include diabetes, smoking, mid-life hypertension, and mid-life depression (WHO, 2018).

Prevalence of Dementia

Due to medical advancements, life expectancy has risen, and this phenomenon has indirectly led to an increasing population of dementia patients (van der Flier & Scheltens, 2005; Fuh & Wang, 2008; Bishop & Yankner, 2010). Owing to the increasing number of elderly people in Taiwan, the population of dementia patients is expected to soar dramatically. According to Taiwan's Ministry of Health and Welfare (2020), its total population of dementia sufferers is expected to more than triple over the next forty years, to 880,000.

The global prevalence of dementia patients is estimated to grow at about the same pace: from nearly 59 million in 2020 to 152 million in 2050 (Alzheimer's Disease International, 2020). Moreover, Alzheimer's Disease International (2010, 2012, 2015, 2020) has expressed concern that actual rates of this disease keep growing faster than expected. In 2015, the same organization conducted a study of the regional distribution of dementia patients, which concluded that 49% were from Asia. As such, data on media portrayals of and public attitudes toward dementia from Asian countries including Taiwan may be disproportionately relevant to efforts to respond to the growing numbers of people with this condition.

Impact of the Media

People are constantly exposed to information derived from the mass media, which can be extremely influential on their world views. In particular, mass-media content can represent social groups in misleading ways that are nevertheless widely believed to be true (Graber, 1980). As Howitt (2013) pointed out, one feature of the mass media is its power to define reality for its audience, and thus affect their perceptions, beliefs and attitudes (see also Gerbner et al., 1986). Given that media portrayals of social groups could shape the ways we see them, when such messages are untruthful, it is reasonable to expect that the consequences could include discrimination or misunderstanding, which could then further influence our interactions with such groups (Wang, 1998).

Accordingly, this study takes older people living with dementia to be a social group, and focuses on Taiwanese news representations of that group as a potential source of misleading perspectives on it.

Literature Review

Various prior studies have investigated news representations of dementia. Kirkman (2006), for instance, found that in New Zealand newspapers from 1996 to 2002, AD was depicted as a stealer of patients' lives, and military metaphors were used to describe the disease as an enemy for people to fight against.

Clarke (2006), meanwhile, found that in American and Canadian magazine articles about AD published between 1991 and 2001, the voices of people with it were largely absent. In particular, there were few references to their desires or needs, which reinforced an idea that people with AD were absent, helpless, or did not deserve dignity. Subsequently, Kang et al. (2010) reported that in American TV news about AD, more attention was given to treatment, personal stories, celebrity connections, and policy rather than causes, signs, or diagnosis of the disease.

Kessler and Schwender (2012) studied visual representations of elderly people with dementia in German weekly news magazines published between 2000 and 2009, and found an increase in the number of such portrayals over the course of that period. Female and extremely old characters were preferred as models of this condition, and the images tended to be exaggerated in an overly positive direction. The authors speculated that negativity was avoided by these magazines so as not to stoke their readers' fear of developing dementia, but noted that such idealized portrayals could cause the public to underestimate the challenges of living with dementia.

Van Gorp and Vercruyssen (2012) found that the most dominant images of dementia in Belgian public discourse utilized the "dualism of body and mind" (p. 1,277) to emphasize the presence of bodies with no minds, i.e., the loss of personal identity. Doyle et al. (2012) focused on qualitative change in Australian news reports on dementia over the periods from 2000/2001 to 2006/2007. Positive changes were evident in the use of less dynamic and sensationalized headlines and content, and less outdated, negative, and inappropriate language. Also, the examined news provided an increasing amount of useful information about what services for dementia patients were available. However, negative changes were also found: for instance, a greater emphasis on the illness, as opposed to the individuals who suffered from it. Medical content became more accurate, but more headlines more inaccurate, and/or less consistent with the content. The present study, like Doyle et al.'s (2012), attempts to identify changes over time, but in portrayals of older people with dementia, as opposed to dementia the condition.

Methodology

Research Design

This study employed critical discourse analysis (CDA), which can uncover social structures and their functions via examination of oral and/or written discourse. In particular, CDA can be used to identify abuse of power and inequalities.

CDA of news reports about older people with dementia could help us decode cultural conceptualizations of them as a social group, and the ideological attributions to them. Such analysis of the nature of Taiwanese news messages regarding dementia is expected to enable the researchers to identify potential cultural discrimination against the elderly and those with dementia.

Data Collection

To achieve this study's main research goal, of identifying historical changes in how older people with dementia have been portrayed in Taiwanese news contexts, the researchers chose to collect data from a single paper, *United Daily News*, a very popular quality news in Taiwan. All of this publication's content is available in the database called United Knowledge Base, which contains about 12 million news items released from 1951 to 2020 (United Daily News Groups, 2020).

Two sampling years separated by a 20-year period were chosen. The examined data were searched in four randomly chosen months (see Tables 1 and 2 for details). The three keywords used to locate relevant articles were: chi-dai (癡呆 feeble), AD (阿茲海默症), and people with dementia (失智者).

Table 1. Sampling Months, *United Daily News*

Year of publication	Sampling months
1999	March, April, September, December
2019	February, June, September, November

Table 2. Total Article Numbers and References in *United Daily News*, by Sampling Year

Year of publication	Total article numbers/total references to people with dementia
1999	21 articles with 274 references
2019	51 articles with 2,094 references

Data Analysis

Van Leeuwen's (2008) CDA framework for interpreting media representations of social groups was employed. In particular, the two dimensions of that framework that were targeted in the present research were *role allocation* and *referential strategies*.

Role allocation, i.e., description of the actions of social actors, is further subdivided into *activation* and *passivation*. In this case, a finding of activation would imply that dementia patients were portrayed as active or dynamic agents in various activities. Passivation, on the other hand, would reflect depictions of dementia patients as subjected to certain actions and beneficialized of the actions as reported in the news. Further, passivation could be realized in the depiction of such a person with dementia as a "carrier in an effective attribute process" (van Leeuwen, 2008, p. 34), that is, someone given certain attributions in the news articles.

According to van Leeuwen (2008), referential strategies are likewise further subdivided into two types: genericization and specification. When dementia patients are generalized, they are not given specific names but portrayed as a general group. When they are specified, on the other hand, they are treated as individuals with names and/or personal identities. In such cases, because they are not simply assimilated into a social group with homogeneous characteristics, readers are likely to feel closer to them (Chen, 2015).

Findings

The present study's findings regarding historical change in news representations of older people with dementia in *United Daily News* between 1999 and 2019 can be divided into three patterns. Each is discussed in turn below.

Increasing Association with Older Age

The clearest pattern of change was an increasing association between people with dementia and reportage of their chronological ages. Specifically, advanced ages were cited almost five times more frequently in 2019 than in 1999 (Table 3), not only as older-age identity markers, but also by way of explaining or justifying the article subjects' dementia.

Table 3. References to Chronological Age, by Dataset

Periods	References to dementia patients' chronological older age
1999	4
2019	19

Moreover, address forms illustrative of older age, such as older woman, elderly woman, older man, and elderly man, were employed frequently in this context in 2019 (n=21), but not at all in 1999.

Such representational changes could arguably give readers the impression that dementia is only associated with older people, or that is more likely to occur at ages of 70 and above. The ideological effect of such a representational change could reinforce ageism and other forms of discrimination against older people, by creating a misleading impression that simply being old – rather than diabetes, smoking, mid-life hypertension, and mid-life depression (WHO, 2018) – is the main or only cause of dementia.

Growing Vulnerability

The second main pattern of representational change over time in *United Daily News* reports about people with dementia consisted of an increasing emphasis on their vulnerability, in light of the researchers' analysis of their activated and passivated roles in verbal processes (Table 4). Further evidence for this is provided by the use of adjectives and adjective phrases such as *worsening* (symptoms), *alone*, and *spaced out* (Table 5).

Table 4. Incidence of Activation and Passivation

	Receiving assistance	Given care	Found after getting lost	Cheated	Deprived of property
1999	3	29	7	0	0
2019	18	52	45	9	9

Table 5. Adjectives to Depict Dementia Patients

	Worsening (symptoms)	Mentally disordered	Alone	Abnormal (behavior)	Spaced out
1999	2	1	0	2	0
2019	9	1	7	2	5

Increasing Categorization into a Homogenous Group

Lastly, as compared with 1999, people with dementia were much more likely to be categorized as a social group rather than specified as identifiable individuals, e.g., via the use of their full names (Table 6). The incidence of genericization more than quadrupled between the two sampling periods, though interestingly, specification also grew slightly, from 2.9% to 3.4% of all mentions. This representational change indicates that people with dementia were increasingly seen as a homogeneous group, bearing perhaps only the features mentioned in Tables 4 and 5). Certainly, it was more difficult to identify their personhood in *United Daily News* items about them from 2019 than in such items from 1999.

Table 6. Genericization and Specification in References to People with Dementia

	Genericization	Specification
1999	35	1
2019	149	5

Discussion and Conclusions

The ways of depicting dementia sufferers in the randomly sampled *United Daily News* reports from 1999 and 2019 were mainly negative and derogatory, and this problem was worse in the more recent material. Growth over time was noted in depictions of vulnerability, the strong association of dementia with chronological age, and genericization; and this seems likely to have triggered negative attitudes among readers, possibly leading to discrimination against and stigmatization of people with dementia. In particular, the increasing emphasis on links between this health condition and older age may create a false public perception that the main risk factor for the condition is age (Bond et al., 2005; Johnson et al., 2005; Mahoney et al., 2005; Cahill et al., 2015). These changes, as realized in the three patterns discussed in the Findings section, above, could further marginalize people with dementia in Taiwan, and even potentially boost discrimination towards older people who do not have dementia.

However, this study has been limited by its focus on just one type of mass media. Therefore, it is recommended that future research on this topic incorporate other forms of media such as films, TV programs, and/or social-networking sites.

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***Retracing Negative Images of the Black:
The Racial Reading of the Walking Dead through its Adaptations***

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Abstract

In contemporary culture, video games, like other media, have played an impactful role towards players' societal perceptions and influenced their impressions and understandings of social groups. Despite the increase of African Americans figures in video games, these characters are usually portrayed in negative, racially stereotypical ways. This paper offers an analysis of the representations of black characters in Telltale's *The Walking Dead*. It explores the text through Sanders' adaptation and appropriation which allows new perspectives on a character who is marginalised and disenfranchised by the original work. The study shows that the video game adaptation of *The Walking Dead* retraces the positive images of black men by emphasising the father-and-daughter relationships between Lee and Clementine, thus, puts a new light into the gaming industry. This aspect of the game, when compared to the television series of the same name, challenges the white hegemony of parenthood, contrasts the empathetic paternal characteristics of the African American protagonist to the intolerable and unstable ones of the white male character.

Keywords: The Walking Dead, Video Game Studies, Adaptations, Race, Fatherhood

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Introduction

“The world is ending out there. Who cares who I am?”

Lee Everett from *Telltale's The Walking Dead*

In this century, things seem to be getting better as people put more awareness on race issues, for example, the Black Lives Matter movement caused by the brutal abuse of the black man by the white police. However, if you take a closer look back into this, the portrayals of black men in the media have been widely distorted still; some aspects have been exaggerated, some omitted. According to the report from The Opportunity Agenda in 2011 entitled *Media Representations and Impact on the Lives of Black Men and Boys*, many researches have been conducted on how black males are presented in media, such as, TV shows, fictions, films, advertisements, and video games. The study shows that black males are stereotypically and distortedly portrayed as domestic violators towards black women, criminals, and drug users.

Creighton, Walker, and Anderson have conducted a study comparing how black and white males are presented in Omaha's television news. The result indicates that nearly 70% of crime stories reported in television involved figures of black males even though they are finally proved innocent (2014). Dallis, an African American journalist, proposes an interesting point of argument saying that mainstream media is white dominant. These white media figures are reported to have no social connections with any black people at all. That is, therefore, the reason why the images of black people circulated in media are usually portrayed negatively (Dallis, 2020).

In contemporary culture, video games, like other media, have played an impactful role towards players' societal perceptions and influenced their impressions and understandings of social groups (Comstock and Cobbey as cited in William et al., 2009). The protagonists in many video games are represented through the images of white men. William et al suggest that even though black characters in video games are gradually increasing, the actual 'playable' characters are still underrepresented meaning that they are usually designed as the side or minor characters (2009). Accordingly, Dickerman, Christensen, and Kerl-McClain point out that despite the increase of African Americans figures in video games, “these main characters are also portrayed in negative, racially stereotypical ways” (2008, p. 25). African Americans protagonists are usually designed as the criminal gangsters (i.e., *Grand Theft Auto: San Andreas*, 2004; *50 Cent: Bulletproof*, 2005; and *True Crime: New York City*, 2005). Presumably, these representations of black people in video games, therefore, reproduce negative impacts to the society, and underpin people's misleading perceptions towards black communities.

In April 2012, Telltale Games had launched a new episodic adventure game called *The Walking Dead (TWD:VG)*, and, soon after, the game hit an enormous success guaranteed by many Game of the Year awards from several gaming publications. *The Walking Dead* is the second adaptation of the comic book series with the same name. The first adaptation of this hugely popular comic book is the AMC series *The Walking Dead (TWD:AMC)*; the first season premiered in October 2010. The story of *TWD:VG* Season 1 begins with the story of Lee Everett, a black male, who is being transported to a prison by a white policeman. Unfortunately, the car crashes a walking zombie (or a walker), the police officer dies, and Lee escapes the scene. After having escaped, Lee met a young black girl named Clementine being left alone in the house. Clementine seeks help from Lee to find her parents in Savannah. So, their adventures

start here. A player of *TWD:VG* is assigned to play as Lee Everett controlling him by following the point-and-click approach as the story progresses through several scenes.

TWD:AMC Season 1 tells a story of Rick Grimes, a police officer who, after being shot and hospitalised for over two months, woke up in a hospital and found out that the world has been invaded by zombies. In episode three “*Tell It to the Frogs*”, after a few episodes of crawling his way to Atlanta and fighting innumerable packs of walkers, Rick finally reunites with his family – Lori, his wife, and Carl, his beloved son. The paternal figure of Lee towards Clementine is an intertextual reminiscence of Rick’s to Carl. This aspect is, therefore, comparable and needs closer analysis. Since the video game version of *TWD:VG* was released during the season two of its TV series, this paper, therefore, will limit the comparison and discussion based on the first and second seasons of *TWD:AMC*. Also, the original comic book version of the game will not be discussed here because there is no significant difference to the TV series version in terms of characters and settings.

Previous Analysis of *the Walking Dead*

Since *TWD:VG* is highly successful in the gaming industry, many aspects of the game have been studied (i.e. players’ response and empathy, zombies and society, post-apocalypse world). Racial issues in *TWD:VG* is also another aspect many scholars have put the light on. Russworm (2017) suggests that the video game adaptation of *The Walking Dead* is a progressive pace in representing race and diversity in the gaming industry. She theorises a critical racial dystopia to analyse dialogues between Lee and other characters in the game. She finally points out that Lee’s death at the end of the game, unlike other deaths of black men in media, emotionally affects players’ empathy. She insists that the other sacrifices of black people seen throughout various kinds of media are just the revelation and resolution of the dystopia narratives in which, at the end, glorify the white protagonists’ denouements. *TWD:VG* is, therefore, a progressive narrative of black men in contemporary media. Russworm also mentions the Lee-Clementine parental relationship, but rather ignores this aspect for deeper analysis. Pressnell (2017) conducts a multimodal discourse analysis focusing on challenging the myths of white masculinity. He argues that, in *TWD:VG*, race has been deconstructed and challenged in both the TV series and the video game versions. Little does Pressnell compare the paternal figures of Lee and Rick; his main argument of this aspect focuses on Larry, a figure of white father who seems to dislike Lee, and his overprotective fatherhood. According to the previous studies of the text, the parental relationships between Lee-Clementine, and Rick-Carl, have not yet been carefully explored, and, therefore, are the subjects of this paper.

Methodology

This paper employs Julie Sanders’ adaptation and appropriation approach as the main approach to read both the season 1 and 2 of *TWD:AMC* and the season 1 of *TWD:VG*. Sanders, a professor of English Literature and Drama at Newcastle University, specialises in early modern literature and adaptation studies. Her current research is on Shakespeare and Social Justice and on early modern material culture. Her publications include Ben Johnson’s *Theatrical Republics* (1998), *Novel Shakespeare* (2001), *Adaptation and Appropriation* (2005), *The Cambridge Introduction to Early Modern Drama, 1576-1642* (2014), and *The Cultural Geography of Early Modern Drama* (2014) to name a few.

Sanders defines adaptation and appropriation as a practice of intertextuality. Not only does adaptation aim to foster new versions of texts, but it also aims at giving new interpretations to

them (Sanders, 2006). Sanders discusses many of Shakespeare's plays which have been adapted into different versions. She points out that the purpose of adapting Shakespeare's plays is to make them "fit for new cultural contexts and different political ideologies" (p. 46). The adaptations of Shakespeare's plays also allow new perspectives and put a spotlight on a character "who is marginalised and disenfranchised by the original play, be this for reasons of social status, gender, or race" (p. 57).

TWD:VG, then, serves as a good example of an ideological adaptation of its original mediums (*TWD:AMC* and comics). The major change of the protagonist from a white police officer to a black professor and convicted murderer could be marked an important shift of the gaming industry, game players, and general people for putting more concern about racial issues. Therefore, Sanders's theory of adaptation, even though it focuses on texts related to postcolonialism, postmodernism, and gender studies, can possibly be applied to read the representations of African American masculinity in Telltale's and AMC's *The Walking Dead*.

Ideological Adaptation and Textual Analysis

The paternal authority of Rick has been initially challenged in *TWD:AMC* Season 2. Comparatively, throughout *TWD:AMC* Season 1, Rick is stereotypically portrayed as a heroic, devoting white man; after having reunited with his family, he and other survivors escape Atlanta and finally reach CDC where they hope to find supplies and medicine. This season ends with the explosion of the CDC building after its last fuel has been consumed. Rick and the rest of the group, then, have to find another place to live.

TWD:AMC Season 2 was the beginning of Rick's authority being challenged. What had happened when Rick was hospitalised is unknown. However, it can be noticed that Carl, Rick's son, has developed his trust toward Shane. Shane is Rick's close friend who, once thought Rick was already dead, helps Carl and Lorry escape from the town when the zombie apocalypse broke out. Shane is an ambitious, hot-headed white man who always speaks his mind and is never afraid to follow his own intuition. In the last two episodes of season 2, Carl has witnessed Rick trying to shoot Rendall, a boy whom Rick captures as a hostage. Seeing Carl around, Rick decides not to shoot Rendall. This event marks an important, yet negative impression of Rick on Carl's perception. Later on, Carl chooses to confess to Shane that he has stolen Rick's gun and decides to tell Shane that, after he accidentally has found a zombie in the woods, he himself is not brave enough to shoot it. This secret conversation between Carl and Shane shows a fragile intimacy between Carl and Rick who is actually his own father. This can be analysed as the result of him witnessing Rick's indecisiveness. The final episode of season 2 is a major change in Rick's ideal white male characteristics. After knowing that Shane plans to kill him, he stabs and kills his close friend. This event is, again, witnessed by Carl making him lose more trust in his father. Later on, after the zombies have invaded their shelter, Rick reveals a heart-breaking secret that everyone has already been infected by the virus, and, after being asked about Shane's death, bursts out his anger showing his dictatorial character to the rest of the survivors including Carl.

The negative white paternal portrayal in the TV series is drastically patent when compared to *TWD:VG*. In *TWD:VG*, the Lee-Clementine relationships are totally different from the Rick-Carl one. According to Russworm (2017), the adaptation of *TWD:VG* inverts racial power dynamics from a white, authoritative male Rick Grimes to a black college professor and convicted murderer Lee Everett. According to my playthrough, right from the beginning, Lee sounds very gentle when talking to Clementine; there is no harsh response for players to choose

– even though I want to try – whenever Lee interacts with her. Clearly, Lee’s gentleness towards Clementine is special; swear words and rude options are available to Lee (players) when he interacts with other characters – especially white males. Compared with Rick, Lee balances his responsibility quite well; he always finds time to look after Clementine after talking and helping everyone else. This can be seen from the event in Macon where he, with Kenny and his family, meets other survivors. Lee is having a fight with the new group of survivors, when Clementine is attacked by a zombie. He instantly rushes to the scene and kills the walker. Once again, when Clementine hurts her finger while helping Lee with the table, Lee finds her a bandage right away. Pallavicini (2020) makes a notice of the Lee-Clementine relationship that “Lee dedicates himself to looking after Clem (shortened for Clementine), becoming a father figure toward her...” (p. 9). Lee’s fatherly figure shows again when his group arrives at the St. John farmstead. Clementine asks Lee to push her on a swing. This request of her is indeed difficult to refuse. This scene, then, is a reminiscence of an ideal father-and-daughter relationship. There are also extra conversations going on with a remark on the top left: “*You shared hope with Clementine*”. In many crisis situations going on later in the farm, Lee tries to comfort Clementine after she has witnessed him killing other people. Lee is still so reasonable and calm when explaining what is going on to her. No matter how furious and startled he is during the crisis, it is always Clementine who brings back his consciousness. There is also a remarkable scene, after they have escaped from the farm, Lee holds Clementine around his arm and says, “I’m glad I have you”, and “me, too” she replies.

The father figure of Lee is emphasised again when he decides to teach Clementine how to shoot as he is aware that he may not be able to help her at some point (The remark shows “*You taught Clementine to protect herself*”). It is obvious to claim that the parental bond between Lee and Clementine, unlike Rick and Carl, is gradually strengthened as the game progresses. Even in the heart-breaking ending of *TWD:VG* Season 1, the fatherly side of Lee is still stable. Lee asks Clementine to shoot him because he has been bitten and will probably turn into a zombie soon after. Even though Clementine refuses to do so, his care of her remains; “No matter what happens, you’re safe then”, and “You have to. It’ll keep you safe”.

Critically looking at the aspect of fatherhood from Sander’s theory of adaptation, the video game version of *The Walking Dead* is an ideological adaptation of the texts in which the African American, as a main character, is portrayed in positive and heroic ways. It also creates empathy towards the character of Lee and his status as a black father figure challenging the aggressive, violent figures of black fathers in the media. This game, in sum, challenges the white hegemony of parenthood when compared to the TV series version emphasizing the kind, empathetic paternal characteristics of Lee, and the intolerable one of Rick through its ideological adaptation.

Conclusion

To summarise, Sanders’ adaptations and appropriation, in terms of ideological aspects, can possibly enable us to read visual texts. As black representations in video games are gradually more concerned of their cultural appropriations in the gaming industry, the video game adaptation of *The Walking Dead*, therefore, puts new light into the industry and gives the positive images of black men. The father-and-daughter relationships between Lee and Clementine have deconstructed stereotypical perspectives of black father figure and black men in general. These positive aspects are extremely highlighted when compared with the TV series version of the same title. *TWD:VG* retraces the negative images of black men and their paternity yet, when compared with *TWD:AMC*, emphasizes the failure of white fatherhood. Therefore,

it can be said that the ideological adaptation of a text is able to draw attention to the marginalized and disenfranchised of the original one. Video games are, in summary, one of the mediums which provide public space for the ideological adaptation of texts.

The limitation of this paper is, however, considering the mechanic of choice in *TWD:VG*. Since video games are interactive mediums, when we make a choice for Lee, it is almost as if we are making the choice as Lee. This distinction is marked important as our role in *TWD:AMC* is just a watcher not a player. However, I must argue and emphasise that even though players of *TWD:VG* try to act harshly to Clementine, the game mechanic does not allow us to do so. According to this, it can be assumed that the success of *TWD:VG* on promoting positive images of race and gender roles is because players can make a decision and play as Lee, not just watch him via the screen. Video games, therefore, bring on their own societal impacts as interactive mediums.

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The Contradictions in Zarathustra's Character

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Abstract

Thus Spoke Zarathustra is a controversial philosophical novel due to its original concepts such as “will to power” and the phrase “God is dead.” The general aversion to these concepts have resulted in the limited use of the literature in education, especially in the Philippines, a Christian country. The research sought to uncover universal truths using the archetypes that can be used in a classroom setting by analysing the contradictions in the main character of the novel. Nietzsche narrates the transformational journey to becoming an *Übermensch* or *Superman*. In his pursuit of becoming an *Übermensch*, Zarathustra struggles with the *Apollonian* and *Dionysian* forces within him in his quest to creating meaning out of his experiences. His awareness of the opposing forces and his victory of attaining *transformational equivalence of the opposites* serves as a tool for educators to inspire critical thinking and re-evaluate values. The research mainly utilised the archetypal method in the study of this epos. The speeches of Zarathustra served as the basis for identifying the inner conflict within him. As Zarathustra has taught us, becoming an *Übermensch* makes life meaningful and develops resilience, a relevant skill for students to learn during this time in history.

Keywords: Contradictions, Zarathustra, Archetype, Superman, Transformation, Equivalence of Opposites

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Introduction

The world is in a crisis affecting many people's mental health, leading to widespread psychological fear, depression, and suicides (Santiago, 2020), and young people are rarely exposed to severe stress, so they are likely to breakdown when confronted by difficult circumstances. The situation worsens since suicide methods have become more available online (Pulta, 2020).

To address these issues, literature can be a powerful tool in teaching aspects of resiliency. This study proves that studying and teaching literature is a powerful tool for self-discovery.

Thus Spoke Zarathustra is controversial due to the phrase "God is dead." However, aversion to specific themes limits the usage of literature. This novel has created scholarly debates, but Loeb (2005) contends that understanding the novel is essential, particularly that one will not comprehend Nietzsche's works without analysing it.

Zarathustra is an epos describing a man with a distinct character carrying out an important task. In his pursuit, he experiences crises and realisations leading to a resolution of a meaningful possibility of human existence (Seung, 2005), which is the transformational journey to becoming the *Übermensch*.

The *Übermensch*, translates to *Superman*, the evolution of man to the highest form with the utmost realisation of himself and the world. Nietzsche sees the goal of humanity's self-overcoming, described in *Ecce Homo* as the one "beyond good and evil," the embodiment of his "philosophy of the future" (Nietzsche, 1908/2007, p. 106).

Amor fati (love of fate) accepts life events as divinely willed and implies that to hate life is blasphemous (Hollingdale, 1886/1961). The consequence of *amor fati* is *eternal recurrence*. The individual's life is a continuum of creation, intertwining past, present, and future, constructed and reconstructed, an ongoing creation of the self and life in the process of *becoming* since life is synonymous to change (Hollingdale, 1886/1961; O'Dwyer, 2011).

Will to power "is first and foremost the will to power over oneself". Its crux is the principle of *self-overcoming* with the power to affect *eternal recurrence* to either change things that recur or let them repeat (Safranski, 2002, p.281; Hollingdale, 1886/1961).

In the drive to power, one needs to resist the influence of *herd mentality*, which Nietzsche (1886/2003) defined in *Beyond Good and Evil* as obedience to the elite group's definition of good. As Nietzsche says, one must become what he is. He will desire to seek his rank based on his intellect, creativity, and drive. He strives to become educated and cultured in pursuing his natural rank enabling his creativity's full expression (Fitz, 2005).

Scholars have mixed interpretations and sometimes contradicting ideas on what Nietzsche meant. There have been few studies on Nietzsche's writings in a literary sense and no studies on teaching it.¹ This study is the foundation that establishes the importance of surfacing the contradictions in Zarathustra's character on his journey to self-overcoming.

¹ This is the first of a three-part study under educational resiliency using literature based on Philippine educational system and the new K to 12 Program

Methodology

This study applied descriptive research to describe factually, accurately, systematically, objectively a situation, problem, or phenomenon (Garcia & Reganit, 2010), the contradictions in Zarathustra's character from the novel *Thus Spoke Zarathustra*. Content analysis is applied to make replicable and valid inferences by interpreting and coding textual materials concerned with explaining the status of the phenomenon at a particular time or its development over a period (Catane, 2000).

The primary source was Friedrich Nietzsche's *Thus Spoke Zarathustra* translated by R.J. Hollingdale. Secondary sources included Heraclitus' *Fragments*, Eastern concepts such as Zen Buddhism and Nietzsche's works, *The Joyous Science* and *Twilight of the Idols*.

Journal articles and other studies were also used to corroborate the findings. Nietzsche's autobiography *Ecce Homo* and other biographies, mainly *Nietzsche A Philosophical Biography* by Rüdiger Safranski, relate the author's views regarding the themes.

Psychoanalysis

This study uses Jungian Psychoanalytic approach and archetypal criticism considering Nietzsche's influence on Jung (Pascal, 1992). Psychoanalysis was used to systematically study and provide a language and terminology on the operations of the unconscious (Habib, 2011) and to give insights into Zarathustra's character and psyche.

Philosophical Approach

Knellwolf and Norris (2008) state that two levels concern the Philosophical approach; the first is evaluating work and its ethical content. The second is the way the literary piece reflects the human experience. This study used the second level, which asks the following questions; "Who are we? What are we searching for as we live our lives? How are we influenced by good and evil?"

Heraclitus

Nietzsche praised Heraclitus in *Twilight of the Idols*, saying that he made the most sense compared to other philosophers, especially with the concept of *being* (Nietzsche, 1889/1911). His *Fragments* indicates the *unity* or *equivalence of opposites*; the natural reality is a continuous circle of transformations and energy exchange. Fire's death is the birth of air, and air's death is the birth of water. Harmony exists among the opposites regardless of competition (Baloyannis, 2013).

His notion on *flux* illuminates that relativity dominates every phenomenon. Like the river's constant flow, nobody can step in the same river twice (Baloyannis, 2013). The river flows and changes, and the one who steps into it changes too, and it is never at any two moments identical (Johnson, 1946).

Heraclitus also urges to "Know thyself.". He states that knowing one's self starts with self-examination, "I have searched myself. It pertains to all men to know themselves and to be Temperate. To be temperate is the greatest virtue. Wisdom consists in speaking and acting the

truth, giving heed to the nature of things” (Wheelright, 1959, p. 19), pointing to a mind that is well centred and thoughtful, balanced and poised for intelligent judgments.

Archetypes as Contradictories

Archetypes are not outdated philosophical categories from antiquity but the nodal points of psychic energy in every contemporary psyche, impelling us to actions and behaviour and ways of perceiving and evaluating the realities of everyday life (Pascal, 1992).

“Contradictories” are forces causing fission, while “contradiction” is the opposition between the archetypal forces. Thus, “self-contradiction” is defined as the person’s conflicting ideals and one’s thoughts opposing one’s actions or current state of *being* as he seeks balance within his *Self* through the process of *Individuation*.



Figure 1: Overcoming Contradictions

Zarathustra’s process of becoming a *Superman* is from the *conscious ego* delving deeper into one’s *unconscious* until he reaches a balance between the conscious and unconscious mind. The *conscious ego* and *personal unconscious* are about collecting past and present thoughts, though one’s *being* is still split despite their influence on one another. He then comes to terms with the strong connection between his past and present. This process is *Individuation*. Once the person develops his whole meaningful *being*, he can become a *Superman* – transcending time from past to future.

Zarathustra’s Evolution through the Archetypes

The principal contradictories are *Apollonian* and *Dionysian* archetypes, supported by *mask* and *shadow*. These are resolved through *Individuation* using *Orpheus* and the *Self*, with the *Wise Old Man's* aid in the transformational process.



Figure 2: Archetypes as the Basis for Transformation

Apollonian (Eagle)

The Greek Sun god Apollo symbolises order, restraint, and form (Stumpf, 2008), representing the urge to perfect self-sufficiency, to all that simplifies, distinguishes, makes strong, clear, unambiguous, and typical (Fitz, 2005).

Dionysian (Serpent)

The Greek Moon goddess Diana/Dionysius symbolises a dynamic stream of life and chaos, which knows no restraints and defies all limitations (Stumpf, 2008). Being more fundamental and "healthier", it is described as a reaching out beyond personality, society, and reality, across the abyss of transitoriness: the feeling of the necessary unity of creation and destruction (Fitz, 2005).

Individuation

It is balancing the opposites within the human psyche, an intrinsic law of compensation that expresses itself in the psychic capacity to correct any undue imbalance. This creates a reconciliation of the opposites within man, slowly made aware of the Self that is synergistically greater than the sum (Pascal, 1992).

Orpheus

The perfect synthesis of Dionysian and Apollonian forces that expresses wholeness. He makes the person want to "move mountains" despite one's depression. The rite of passage in a person's growth from chaos to becoming maturely balanced in the harmony of oneness (Pascal, 1992).

Mask

Known as *persona*, the form of an individual's general character and attitude toward the outer world. It serves as a compromise between individual and society; between society's expectations and identity, and between individuality and self-image (Pascal, 1992).

Shadow

The shadow is the repressed and suppressed split-off entity of what the Ego does not wish to express. When the shadow is realised, it is an excellent source of renewal. Though confronting the shadow is difficult, it conflicts with the mask/persona who refuses confrontation, resulting in projecting them. (Pascal, 1992).

Self

The Self coaxes the Ego consciousness to become broader by assimilating the contradictory contents of the Self. The Self also instigates Individuation attempting to align the Ego with all the potentials that one may ever become (Pascal, 1992).

Wise Old Man

Moreno depicts an important archetype of meaning or spirit (as cited in Jamalinesari, 2015) as a guide who appears when the hero feels trapped. It usually appears as a grandfather, sage, magician, king, doctor, priest, or any other authority figure. Pascale (1992) indicates that he appears only after the personal unconscious has been brought into the light and is an active partner in everyday living.

The Becoming

“When Zarathustra was thirty years old, he left his home and the lake of his home and went into the mountains. Here he had the enjoyment of his spirit and his solitude, and he did not weary of it for ten years” (Nietzsche, 1886/2003, p. 39).

The lake concerning the development of the Self is the unconscious – the source of creative power. However, one must sink into the lake’s dark bottom and rise as a transformed being. He materialises his potential for positive action into the conscious state (Jung, 1964). Zarathustra left because he already transgressed the personal unconscious containing repressed memories and internal conflicts he used to be unaware of.

“Bless the cup that wants to overflow, that the waters may flow golden from him and bear the reflection of your joy over the world! Behold this cup wants to be empty again, and Zarathustra wants to be man again” (Nietzsche, 1886/2003, p. 39). He possesses the inherited tendency to aim for growth and completion toward the highest level, known as self-actualisation, which he coined Superman.

In sharing his wisdom on becoming a *Superman*, Rosen (as cited in Romano, 2007) argued that Zarathustra’s use of the natural imagery to show how he wants to share his acumen in a natural process demonstrates his creative impulse, like a bee that creates honey and the sun that provides sunshine. Zarathustra gathers his wisdom from the sun and his mountaintop isolation, then he must redistribute it just as the sun extends its light.

Contradictions in Zarathustra’s Character

The journey emphasises the development of wholeness rather than “goodness” as it is necessary for man to accept and address the darker side of humans if one wants to accomplish the process

of *Individuation* (Stein, 2005). And in his journey, he has to unify the contradictories to overcome his inner conflict on his way to becoming a *Superman*.

Eagle and Serpent, When Enemies Unite

The principal contradictories are through the archetypes symbolised by the *Eagle* (*Apollonian*) and *Serpent* (*Dionysian*) across the different cultures. In the mythology and art of many ancient peoples, the *Eagle* and *Serpent* often appear in conjunction and are invariably represented as implacably hostile to one another. However, in the novel, these two contradictory forces complement each other as Zarathustra's loyal companions representing the *transformational equivalence of opposites* signified by the golden staff with an image of a serpent coiled about the sun.

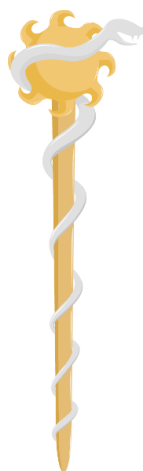


Figure 3: The Golden Staff

Thatcher (2010) cited the different serpent symbolism in multiple cultures as being more complex than the eagle. The *Serpent* represents “chaos,” but also has beneficial symbolism. Egyptians, Gnostic, Jews, Christians, Hindu, Norse, and Ancient Greece all refer to the *Serpent* as a symbol of wisdom, prophecy, and healing. As the prophet of *Superman*, Zarathustra is a “healer” who propagates his wisdom in unifying the paradoxes within one’s *being*.

This dualism is a cardinal point of Nietzsche's ethics in Zarathustra. Every man contains within himself a confusion or “chaos” of contradictory drives and valuations, making his primary task to integrate the warring polarities of his nature into a higher synthesis through *Orpheus*. Zarathustra himself undergoes the same process while he is teaching about *Superman*. Such striving for wholeness, yearning to become what one is or is meant to be, is a dynamic, dialectical process in which the opposites are continuously transformed. *Individuation* can only be achieved through acceptance and even being led into what appears to be evil to the traditional conscious view. As Pascale (1992) mentioned, *Individuation* refers to developing all the different potential aspects of one’s personality in the journey to selfhood.

Love Oneself Before Others

Zarathustra’s journey to the mountain alludes to Heraclitus’ *Fragments* portraying that like the eternal fire; the universe is in a constant motion of change, the basis of Zarathustra’s transformation symbolised by mountain climbing. Zarathustra has to go up the mountaintop for his personal journey to know himself – to learn to love himself before teaching the people about love, believing that one must first love himself before preaching it.



Figure 4: Love of Self vs Love of Mankind

When Zarathustra is on his way down, he meets the *saint* who expresses, “This wanderer is no stranger to me: he passed by here many years ago. He was called Zarathustra, but he has changed. Then you carried your ashes to the mountain: will you today carry your fire into the valleys?” (Nietzsche, 1886/2003, p. 40). In the process, he submits to the meaningful ritual of an initiatory change that could fit him for manhood's new moral responsibilities. The *saint* emphasises that Zarathustra has transformed from carrying his “ashes” up the mountain to going down carrying his “fire” into the valleys.

Ashes and fire allude to Heraclitus’ eternal flame. He observed the flames constantly flicker, transforming the wood into ashes. That fire shifts the wood into ashes while maintaining its identity as fire. The flame is the paradoxical latent presence of the transformational power within the changeless (Heraclitus, 1954). The sun’s changeless everlasting fire illuminates which continuously travels heaven. This light affects change by converting elements such as turning waters into air, then air to rain (Baloyannis, 2013).

Zarathustra has carried his ashes up the mountain for a self-transformational spiritual journey out of self-love. Yet, something remains unchanged, and it is this unchanged element that fuels the transformation. The unchanged element here is Zarathustra’s firm resolve to teach people about becoming a *Superman* as a new approach to bringing progress into the world.

Emptying the Overflowing Cup

To teach about becoming a *Superman*, the teacher must keep learning, unlearning, and relearning, similar to emptying one’s overflowing mind. Such alludes to a famous story about open-mindedness in Zen Buddhism, “A Cup of Tea.” Among the many versions, the famous account is about a Japanese Professor who went to Na-in – a Japanese master. Na-in serves him a cup of tea; he pours his visitor’s cup full and keeps on pouring. The professor watches it overflow and tells Na-in that it is full, and no more would go in. Na-in replies that as the cup, the professor is full of opinions and speculations; he cannot show him his Zen unless he first empties himself (Bai & Cohen, 2014).

This story relates to Zarathustra’s reference to the Sun (Apollo) asking to “Bless the cup that wants to overflow, that the waters may flow golden from him and bear the reflection of your

joy over all the world! Behold this cup wants to be empty again and Zarathustra wants to be man again” (Nietzsche, 1886/2003, p.39). For Zarathustra, he wants to descend to preach about *Superman*; simultaneously, he also needs to empty his mind to accept new ideas since he is still trying to become a *Superman*.

This is a recurring theme throughout his journey, such as teaching his disciples to unlearn what the *herd* has taught them and relearn on their own to find answers using their self-made path and what they can make out of them. This is also the same advice that he has given to the sublime men.

Child in Every Man

The *saint* describes the effect of Zarathustra’s idyllic isolation as something that has changed him, that he has “become – a child, an awakened one” (Nietzsche, 1886/2003, p. 40). Using the terms “child” and “awakened” is paradoxical. “Awakened” implies with it the connotations of knowingness, awareness, and being cognizant, whereas “child” carries with it the associations of creativity, newness, and naiveté (Romano, 2007). These paradoxes, however, are combined by the *saint* to describe Zarathustra.

The *saint*’s observations show that in solitude, Zarathustra has become more aware of the new earthly wisdom; being “awakened” and become free, creative, and innocent, thus implying the word “child.” Zarathustra has become “paradoxically enlightened” and, therefore, capable of fresh creativity and self-aware, critical analysis (Romano, 2007).

“Becoming a child” also accounts for the *Three Metamorphoses of the Spirit*; the *camel*, *lion*, and *child*. Zarathustra uses animals as metaphors to *Self*’s inner transformation. The *camel* is the “weight-bearing spirit,” implying the traditional teachings and values of the past, carrying the weight of the *herd*’s expectations. As the *camel* speeds into the ²desert, the *camel* yearns for freedom, so he transforms from a merely reverent weight-bearing spirit into a courageous beast of prey – the *lion*, who then pursues his freedom and challenges the dragon that represents all the past values (Acampora & Acampora, 2004).

The second stage – the *lion* is connected to what Nietzsche has learned, that Zoroastrianism is based on the conflict between the divine source of light and goodness – *Ormuzd* the eagle, and the satanic source of darkness and evil – *Ahriman*, the dragon. In this stage, the person’s internal struggle transpires since it “wants to capture freedom and be Lord in its own desert,” Its purpose is not to create values but to create freedom. The dragon says, “thou shalt,” but the *lion* says, “I will” (Thatcher, 2010; Nietzsche, 1886/2003, p. 54-55), standing against tradition and status quo, seeing some parts of tradition as unworthy of being preserved. This is hard considering as the *lion* battles the dragon; he opposes traditions he once believed. But the *lion*’s courage opens possibilities; if destroying is possible – so is creating.

Once the *lion* thinks independently, he must become the *child* representing innocence and forgetting – new beginnings, the creator of new values, a sacred “Yes” (Nietzsche, 1886/2003; Thatcher, 2010). The *child* becomes a creator of freedom for himself and others until and where his influences extend. The created freedom equates to redemption; the mistakes in the past can be redeemed if something better can be made from them. The *child* relinquishes the past without resentment to those who came before, believing that they still contributed to present

² Symbolizes nihilism or the crisis of modernity

development. The point is – the *child*, as a new beginning who “wills its own will” has the potential to redeem the past through the present and pave a better future. He does not aim to destroy all traditions but change what needs to be since traditions can be improved.

The *camel*, *lion*, and *child* are the three stages that the spirit must traverse to become free – the stages of self-overcoming, from establishing tradition to overcoming it. It is prevailing over one’s self to live up to his full potential and become more accomplished.

Two Enlightened Men: Clash of Ideals

The *saint* and Zarathustra are enlightened men but differ in ideals. The *saint* is the archetype of a *Wise Old Man* who also gained wisdom through solitude. However, the *saint* opts to stay in isolation while Zarathustra decides to go back to society. The *saint* once loved mankind and has done great things for them, but it was all in vain, so now he loves only God. In contrast, Zarathustra loves mankind, that he wants to teach them to become *Superman*.

The *saint* tries to persuade Zarathustra to stay in solitude, but he refuses. As the archetype of the *Wise Old Man* – the *saint* cannot force Zarathustra to take his advice; he can only warn him of possible encounters, foreshadowing the difficulties he eventually faces. This is then shown when Zarathustra is later rejected in the marketplace, making him recall the *saint's* advice.

Illogical Pity

As Zarathustra chooses to overcome the *saint's* notion, he also speaks of pity as something that must be reformed. It is not saying that one becomes cold-hearted but prevents using pity as an emotional commodity by balancing reason and emotion. This alludes to a prose in *Joyous Science*, “271 What Is Your Greatest Danger? Pity.” (Nietzsche, 1882/2018, p. 172), considering that when it comes to pity, emotion usually rules over the person. Thereupon, Zarathustra disagrees with pity when emotions take over, and rationality disappears. However, despite his animosity towards pity, Zarathustra himself is not impervious to it.

Between emotions and reason, even Zarathustra is conflicted between contempt and pity. The masses ignore him and question his idea of *Superman*, leading to his contempt for choosing the *Ultimate Man* over *Superman*, and for choosing the pleasure of comfortable life, refusing to grow and transform. Gooding-Williams (as cited in Milchman & Rosenberg, 2007) describes the *Ultimate man* as oblivious, has no desire to achieve something nor make himself into something.

Close the Open Palm

Zarathustra sends off his disciples to walk their own path; then he goes back into his cave in the mountains to withdraw from mankind while waiting for them to “become” masters, but “his soul is full of impatience and longing for those whom he loved: for he still had much to give them” (Nietzsche, 1886/2003 p. 107). So he endures the longing he feels, and he warns them about the internal struggle they have to confront, the power of human emotions – loneliness when in solitude, and the temptations they have to overcome. However, he is going through the same struggle, frustrated for not being there for them.

Even Zarathustra is not immune to such struggles as he is also human. He let them go out of love, but he also misses them out of love. Though he has to bear with it, knowing that it is the

most challenging thing for a teacher to do, “to close the open hand out of love and to preserve one’s modesty as a giver” (Nietzsche, 1886/2003 p. 107).

Clash Between Love and Hate

In the journey of becoming *Supermen*, one must seek wisdom in his lifetime; however, people love to live, but not all aim for wisdom. Nietzsche uses women and their traits to interpret some of his ideas, such as a metaphor for *Life* and *Wisdom* in a love and hate relationship with Zarathustra.

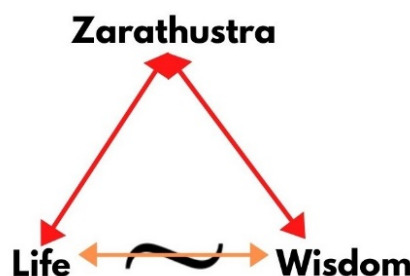


Figure 5: The Love Triangle between Zarathustra, Life, and Wisdom.

In “The Dance Song,” *Life* and *Wisdom* are defined through their conversations with Zarathustra and are treated as his two lovers. Firstly, is *Life*. Zarathustra speaks with *Life* as a lover on a date. *Life* is hard to understand; they think of it as “profound, faithful, eternal and mysterious”; but men give meaning to *Life* by assigning “virtues” to it. They define *Life* and assert it based on personal strength and idealism. So when *Life* speaks with honesty, Zarathustra refuses to believe her when “she spoke evil of herself” showing that even if men give meaning to *Life*, they do not want to hear the truth if it destroys their illusion of *Life* (Nietzsche, 1886/2003, pp. 130-132).

Secondly, Zarathustra speaks to *Wisdom* as a secret lover in a quarrel. *Wisdom* is angry at him because of *Life*, “You will, you desire, you love, that is the only reason you praise Life!” He then posits that “This is then the state of affairs between us three. From the heart of me I love only Life – and in truth, I love her most of all when I hate her. But that I am fond of Wisdom, and often too fond, is because she very much reminds me of Life” (Nietzsche, 1886/2003, p. 132). Zarathustra is “fond” of *Wisdom* because she reminds him of *Life* – whom he loves. Consequently, he loves only *Life* and not *Wisdom*, that the fondness he feels towards *Wisdom* is only because she resembles *Life*, so he holds on to both of them.

Zarathustra also speaks of *Wisdom* as something that one can never fully have, yet one keeps searching. *Wisdom* is what people perceive to be true though it is not. She is not fair and very clever, and yet men search for her. “She is changeable and defiant” (Nietzsche, 1886/2003, p. 132), alluding to Heraclitus; changeable is *flux*, and defiant is the *transformational equivalence of opposites* stating that they replace each other in a series of transformations (Baloyannis, 2013), demonstrating that *Wisdom* continually changes.

For Zarathustra, they are exceedingly alike; *Life* is unfathomable, while *Wisdom* keeps changing. That makes *Wisdom* just as incomprehensible as *Life*. And as metaphors of women, they are twins with different personalities. They are two dissimilar persons but considered as one and the same, which *Life* herself has clarified with Zarathustra in “The Second Dance Song” when she tells him that “If your Wisdom should one day desert you, alas! Then my love

would quickly desert you too” (Nietzsche, 1886/2003, p. 243), demonstrating that to live is to gain wisdom, and to gain wisdom; one must keep on living.

Man’s Conflicting Two-fold Will

Aside from the conflict between *Life* and *Wisdom*, Zarathustra is also conflicted by his twofold-will. One wants to hold on to mankind while the other wants to let go, “My will clings to mankind, I bind myself to mankind with fetters, because I am drawn up to the Superman: for my other will wants to draw me up to the Superman” (Nietzsche, 1886/1961, p. 164).

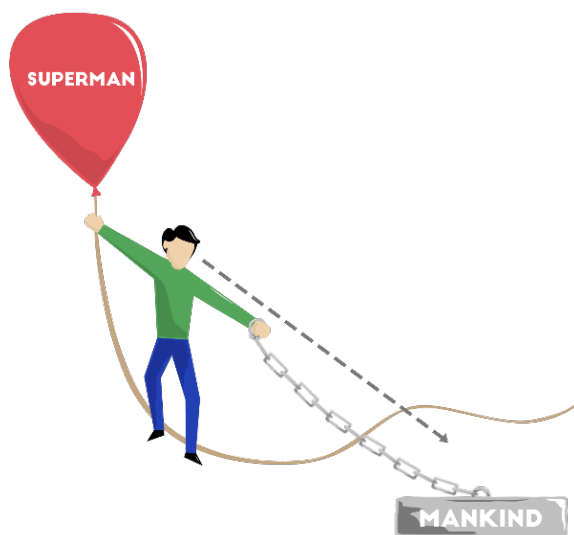


Figure 6: Aiming for the Superman While Clinging to Mankind

His twofold-will is self-contradictory because Zarathustra teaches that to become *Superman*, he must go beyond mankind, yet he clings to it. Like the fetters that are used to confine, Zarathustra still finds himself chained to mankind while advancing to a *Superman* level.

Alluding to *The Joyous Science*, Nietzsche wittingly expresses that twofold pain is easier to bear than one pain. With a sarcastic remark, he enquires if one would take the dare (Nietzsche, 1882/2001). His two-fold will may be opposing entities, but they complement each other.

The Contradictions

The contradictions in Zarathustra’s character were based on the alignment of change and *transformational equivalence of the opposites*, mainly through the *Apollonian* and *Dionysian* worldview aiming to achieve balance through *Orpheus* and become a whole being. Eight contradictions were surfaced; these are on love (self and of others), ideas (old and new), disposition (man and child-like), meaning (pre-existing and new-found), consciousness (reason and emotion), affiliation (attachment and letting go), enlightenment (life and wisdom) and evolution (human attributes and higher being).

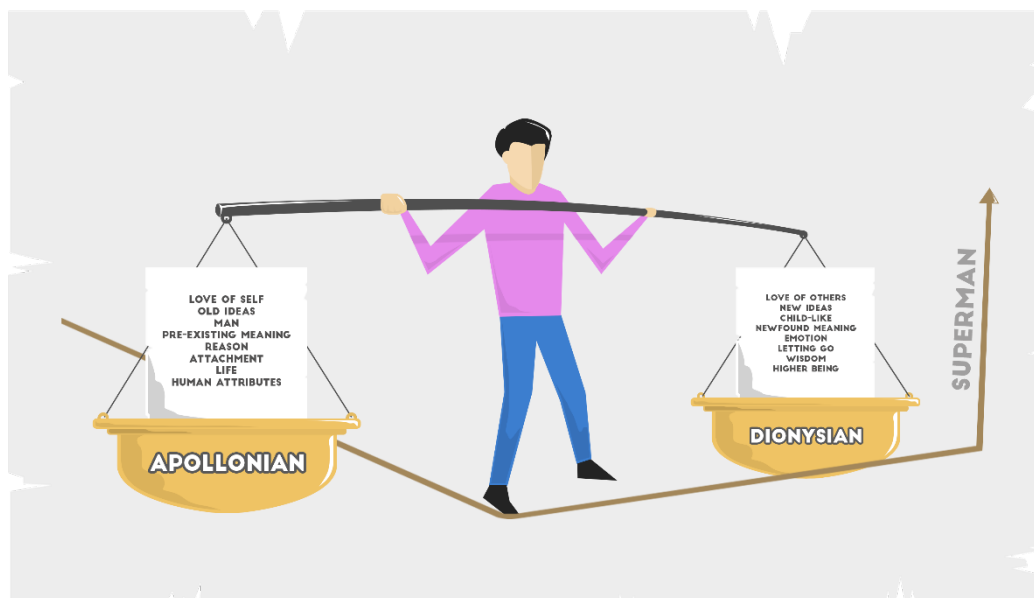


Figure 7: The Contradictions in Zarathustra's Character

The aim is for the person to unite his divided self to resolve his inner conflict. Only then can he free himself from such contradicting forces within him. However, the transformation is neither good nor bad, practically in turning weakness into strength, the opposite is also possible depending on the person's decisions. The focal point is the relationship between the constant and those that change. Hence, in dealing with contradictions, the person learns to balance himself until he becomes a whole being having a fuller understanding of life, and creates his own will.

Conclusion

The portrayal of contradictories through Zarathustra's character aims to overcome self-contradictions by recognising one's self-identity. By taking control of one's life, he then takes better responsibility for its consequences in the decisions he makes. The self-improved individual pursues his own path and can actualise his full potential, capable of confronting all challenges. He continuously grows and lives his life to the fullest, setting himself to self-transformation into becoming a *Superman* who can transcend man exercising creative power and capable of extraordinary achievements. Continuously pursuing the *Superman* level already motivates individuals to keep on evolving. This demonstrates that literature can be a powerful tool in teaching students to become resilient and self-developing individuals.

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Van Gogh and Perception of Space

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Abstract

Architects imagine and design space before it is constructed, whereas the Artist has the prerogative to manipulate the reality in the painting. The understanding of Van Gogh's work has been overshadowed by his mental illness which caused him to eventually take his life. By studying what is written by historians, watching documentaries and reading Van Gogh's letters to Theo (his younger brother), we identified some points in his life which may have triggered these issues. This research is an attempt to understand Van Gogh from an architect's perspective by analyzing his paintings using digital three-dimensional modeling. In these paintings, we analyze how he portrayed architecture such as his house, a church, the hotel in Paris where he stayed, the Café Terrace at Night, The Bedroom and the Asylum. Using architectural elements, he hinted possible dis-comfort towards his house, the church and even in hotel. The windows always dark or shut, not showing us what was inside these buildings. The 3D models showed us the reality contrary to Van Gogh's depictions. The research here is also an analysis of his feeling and how he represented those gradually through the distortion of architectural elements and space.

Keywords: Van Gogh, Space, Perception, 3D Modeling

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Introduction

Van Gogh's work created in the later stages of his life possess the power to completely captivate one's attention. The *Starry Night*, specifically, displays the finest play of turbulence and takes the viewer on a spatial roller-coaster which makes a person inquisitive about the complexity of the artist's mind. The phenomena that these paintings behold have even rattled the world of science. According to the Physicist Joe Luis Aragon of the National Autonomous University of Mexico in Queretaro, the work of Van Gogh has a pattern of light and dark that holds remarkable closeness to the mathematical structure of turbulence.¹

These swirling skies in the paintings like the *Starry Night* (See Fig. 1), *Wheatfield with the Crows* (See Fig. 2) and the *Road with Cypress and Star* (See Fig. 3), all carry with them the similar characteristic imprint of the turbulence. According to research, all these paintings were the product of Van Gogh's mental instability. Van Gogh is said to have suffered from psychotic episodes, hallucinations and minor fits. "We think that van Gogh had a unique ability to depict turbulence in periods of prolonged psychotic agitation," says Aragon. The possibility of a person suffering from various mental illnesses to create something that is so mathematically accurate- scientists have considered it a problem harder than quantum physics- is absolutely baffling. Such mathematical precision has yet not been seen in the work of any other artist whose paintings possess turbulence type swirls. It is only Van Gogh's work that shows Kolmogorov scaling in its luminance probability distribution.²

This research, which is done as an Undergraduate Thesis in Architecture would establish an intricate relation between art and architecture. One that should be explored and benefited from. In analyzing the phenomena that is Van Gogh through the rules of architecture, a new window of perspective is bound to be discovered. Architecture would serve as a threshold into the mind of Van Gogh and unfold the complexities of the world (as he perceived it).

Van Gogh: Birth and Early Life

On March 30, 1852, a son was born in the rectory at Zundert, he was named Vincent; he lived for only a few weeks. Exactly a year later, on the same date, another healthy son was born who was named Vincent Willem. Vincent had three more sisters and a brother named Theodorus (Theo), who had a great role in Vincent life. The grave of Vincent's elder brother, who was born a year before him was near the chapel where his father preached. His mother mourned for her first born immensely and often visited the grave accompanied by the young Vincent. Young Vincent may have carried an unconscious guilt of being a replacement for his elder brother.³ He must have seen his name on the grave and he being his brother's namesake; he must have felt that he was not good enough and when he died, he felt that he was a failure.⁴

What is perhaps lesser known that Vincent was devoutly religious and he considered everything that he did was an expression of his love for God. Even as a child, he was attracted to downtrodden and people of the earth. He drew and painted their lives; the fact that he suffered

¹ Peake, A (2016). *The Entranced, Opening the Doors of Perception – The Key to Cosmic Awareness*, Pg. 162

² Kolmogorov's work led to equations describing the probability of finding a particular velocity difference between any two points in the fluid. These relationships are called Kolmogorov scaling.

³ Auden, W.H. (1961). *Van Gogh A Self – Portrait Letters Revealing his Life as a Painter*, Pg. 7

⁴ Meyers, B. *Seeing with Holy Eyes: The Life and Art of Vincent Van Gogh*. Accessed online 27 May, 2021 <https://www.yumpu.com/en/document/view/7175509/seeing-with-holy-eyes-the-life-and-art-of-vincent-van-gogh>

immensely in his life, which left him wounded internally, he felt very compassionate to others. He was often described as moody, solitary and a difficult child who looked older than his age. He was a devout Christian and that too from an early age but he was an avid reader who learned French, German and English fluently, in addition to his native language. His mental illness, along with his sense of failure, that persisted throughout his life led him to commit suicide at the age of 37.

Figure 1. The Starry Night, 1889



Figure 2: Road with Cypress and Star – 1890



Figure 3: Wheat Fields with Crows – 1890



Architectural Analysis of Van Gogh's Selected Paintings

During the study of Van Gogh's work, there were some common aspects that were noticed in the way he painted buildings. There are three very notable buildings types that he painted frequently: cottages, churches and his Asylum. He also painted some city's views from his window when he moved to Paris but we will discuss the former. In his work, Van Gogh painted the cottages very gloomy, dark and unwelcoming. (See Fig. 4) It is said that in his earlier work, he used very earthly tones and possibly the sun was very scares but the cottages are painted so dark that it is as if Van Gogh does not want to you enter them. The same can be said about the Churches that were painted by him. Despite being a very religious person, who went out of the way to help or look out for poor and desolate people. Vincent had also tried to become a preacher but due to his methods, he could not get through the program. As mentioned earlier,

Van Gogh felt uneasy, possibly guilty and very mature for his age in his early childhood as well. A possible guilt of being a replacement for his dead older brother caused. It would be just to say that Van Gogh had some inner conflict with both institutions, home and church.

The religious institution of church, which is meant to be warm and welcoming is also painted dark, isolating and extremely gloomy. If we look at the windows in both types of buildings, they are all blacked out and there is no way in which we get any glimpse of anything from outside. (See Fig. 5) There is no light that can be seen in these buildings. It is as if Van Gogh only wanted to show the outer surface, the façade and not letting anyone inside these buildings; much like himself. The only time when he painted a building with bright colours and views from windows was mainly in the Asylum. (See Fig. 6) By this time, Van Gogh was much more mature in his style of painting but his paintings from the Asylum had more colour, life and warmth. Van Gogh also made his most notable works from the window in room of the Asylum. All this can be perplexing as if it seems that he was far more comfortable in the Asylum than he felt at home or with the church.

Figure 4: Cottages Painted by Van Gogh



Figure 5: Churches Painted by Van Gogh



Figure 6: Paintings of Saint Paul's Hospital – The Asylum where Van Gogh was treated for his Mental Illness



Some paintings were selected to analyze the architecture and the setting of the painting in detail. Three – dimensional digital models were made to study the Space, Light and Perspective in the paintings. All the models were made in Google Sketchup and placed in correct Geo - location to get accurate mapping of the light conditions and the environment so, for example, the model of 'Vicarage at Nuenan' was digitally placed in the same place as the original building in Nuenan. In order to study the course of evolution that came in the space and layout of buildings in his paintings, we singled out paintings from different phases of the artist's life and analyzed then use of *Perspective* in his work and the elements in the *Foreground*, *Background* and *Middle-ground*, and how the architectural elements have been used to enhance the visuals and the meaning behind the painting.

Van Gogh and Perspective

Van Gogh himself was well read about the use of perspective and he explored its use in paintings, a very strong example would be of the rooftops that he painted in 1882, *View from the Ateliers*, (See Fig. 7). Artists have often used different methods to perfect the *perspective* in their paintings. There are several techniques for creating a rectilinear perspective; one concept which is expressed in a sketch by Durer. Rectilinear projection has its drawbacks; wide angle views show extreme distortion around its periphery.⁵ The concept sketched in Durer's sketch has a rectangular frame with the same proportions as the canvas is suspended in front of the artist, this frame is strung with a square grid made from the fine thread, a grid with the same proportions is also drawn on the canvas by the artist. Artist needs to keep their eye in same position and draw one box at a time and they will recreate the true rectilinear perspective. Usually, these apparatus includes an eyepiece or a fixed pin so that the artist can keep the same eye level. (See Fig. 8)

Figure 7: View from the Ateliers – 1882



Figure 8: De Symmetria and Underweysung der Messung, Albrecht Dürer (1532).



An alternative perspective machine, the rectangular frame and adjustable eyepiece are the same as Figure 8, however, instead of drawing directly on a sheet of glass placed in the frame, a square grid is strung in the frame and duplicated on the paper where the final picture is drawn.

⁵ Postle. B, Sharpless. T K, German. D M, (2011), The Perspective Machine of Vincent van Gogh.

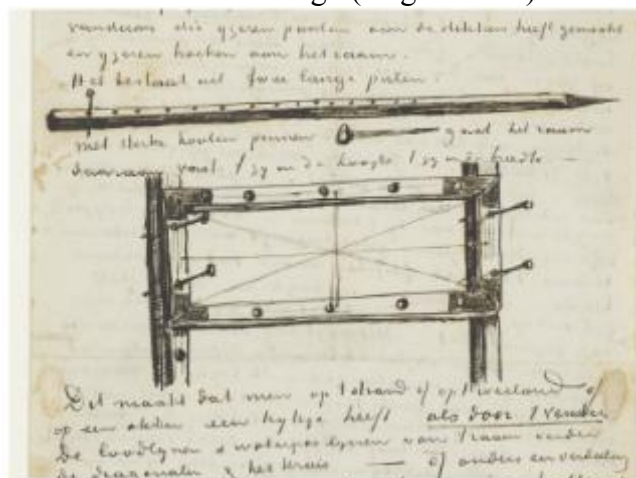
Van Gogh had two custom perspective frames built in 1882 and he wrote about them to Theo along with sketches that showed the Frame and how Van Gogh was using it. In his letters he wrote to Theo he explains about them:

Letter 235, June 1882

"I had more expenses in connection with the study of perspective and proportion for an instrument described in a work by Albrecht Durer and used by the Dutchmen of old. It makes it possible to compare the proportions of objects close at hand with those on a plane further away, in cases where construction according to the rules of perspective isn't feasible. Which, if you do it by eye, will always come out wrong, unless you're very experienced and skilled. I didn't manage to make the thing the first time around, but I succeeded in the end after trying for a long time with the aid of the carpenter and the smith. And I think that with more work I can get much better results still."

Two month later, Van Gogh made a second version of the frame and he sent Theo a sketch of himself using the perspective frame; there was no eye piece but the frame was positioned at eye-level (See Fig. 9 and 10). Van Gogh abandoned the use of perspective frame about two year later⁶ and possibly the grid was used in the same basic way as with the other traditional perspective frames. There has been some analysis done on the representation of the perspective that he has used in his paintings. In the following paintings, we would be looking at the use of perspective in the buildings that he had painted to see if there was any shift in the way he painted space.

Figure 9: Detail Sketch of Perspective Frame Showing Grid, Letter 254 to Theo Van Gogh, Vincent Van Gogh (August 1882).



⁶ Postle. B, Sharpless. T K, German. D M, (2011), The Perspective Machine of Vincent van Gogh

Figure 10: Sketch of Perspective Frame in Use, Detail, Letter 253 to Theo Van Gogh, Vincent Van Gogh (August 1882).



Selected Paintings

The following painting were selected and analyzed from an architectural perspective and their space was reconstructed in Google Sketchup. Each painting had a different or comparable outcome and they will be discussed separately.

1. Vicarage at Nuenen, 1885

The cottage painted here is the house of Vincent Van Gogh was born. In a movie *Loving Vincent*, there are two particular important scenes that related to this house (See Fig. 11). In the first set of clips, we see young Vincent playing by the Window when his mother leaves the house without even tell him. Seeing his mother outside, he runs to follow her and attempts to hold her hand which she shrugs away. They head towards the cemetery where his infant elder brother is buried; the tomb stone bearing his own name. The burden of seeing the grave must have been immense on the young Vincent who could have felt very uncomfortable in the house without the love of his mourning mother. The second set clip is when Vincent is seen coming home after he failed to secure a proper job. Through the same window, we see him feeling embarrassed and disappointed with a fear of the confrontational conversation which he would have with his parents. (See Fig. 12)

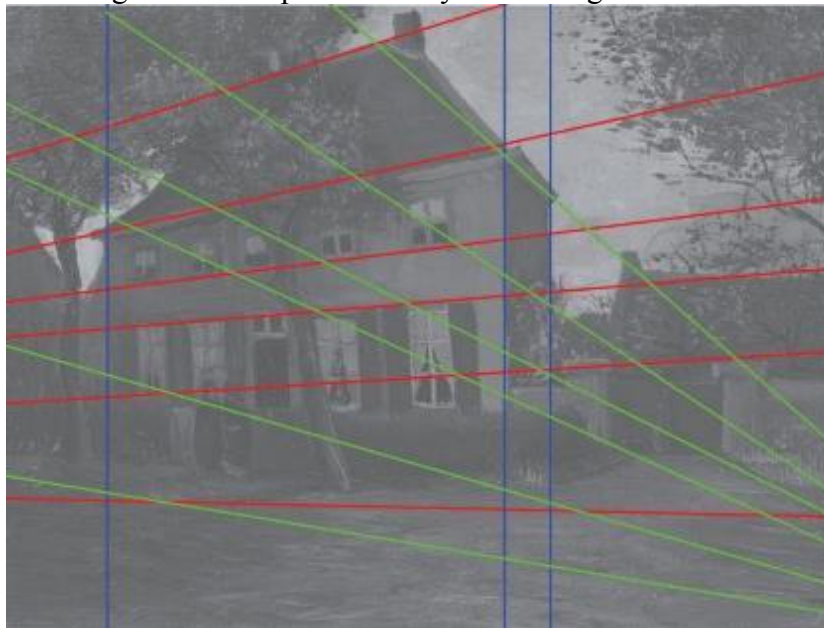
Figure 11: Scene from Movie *Loving Vincent*Figure 12: Scene from Movie *Loving Vincent*

When he painted the Vicarage, he painted it very dark, gloomy and unwelcoming. The eye falls upon the foreground which consists of cottage thick foliage that acts as a screen between the house. The barren cold ground takes up almost 1/3 of the image with closed doors and blacked out windows. The sky in the background is also very pale which is also hidden behind the thick foliage of Autumn (See Fig. 13). The building itself stand up tall and at this point, Van Gogh's skill had improved and the perspective used in the image seems to be precise (See Fig 14). It is a perfect uniform perspective which indicates that Van Gogh at the beginning of his painting profession was determined to learn and perfect his skills on the road to becoming a great artist. The style of the brush strokes suggest that he was careful while he painted as he needed to prove to the world that he was worthy of becoming a professional painter.

Figure 13: Vicarage at Nuenen, 1885



Figure 14: Perspective Study on Vicarage at Nuenen



At this point, we had noticed that Vincent was painting windows black to not let the viewer get any glimpse of the interior space. We re-constructed the Vicarage in Google Sketchup and placed the model Geographically in the same location as the original. We tried out the different lighting conditions especially recreating the same time that Vincent had showed in the painting. What we found was that not only did Light would penetrate the windows, we could see inside as well. Therefore, he was deliberately painting them black to conceal the inside. It can be said that this was a conscious but psychological decision. Vincent had been uncomfortable in his home and he was covering up the place that housed so many of his memories and he did not want anyone to see anything inside, of the house and himself. (See Fig. 15)

Figure 15: Studies Done on the Light Condition on the Vicarage at Nuene Using Google Sketchup



2. Church at Auver, June 1890

The *Church at Auver*, was done much later in the timeline of the paintings and by this time, Van Gogh was very comfortable with his style of painting and the choice of colours. The painting is equally divided between the earth and sky. The foreground shows the path being divided into two that seem to be disappearing into the building of the Church. The stroke of his

brush are giving a sense of motion to the threshold leading towards the church (See Fig. 16). The sky that he painted is the same cobalt sky that he painted in the *The Yellow House* but this time his brush strokes are in a circular motion which makes it distinct from his earlier paintings made in Arles. Secondly, this Cobalt blue sky is actually a 'Night – Time' sky but Van Gogh juxtaposed the Night sky with a Day time ground. In the painting, we see the church having a very distinct shadow which is possible during the day but the sky belongs to the night.

If the church is looked upon devoid of the ground and the sky, (See Fig. 17), it gives a very erring and again an extremely unwelcoming feeling about the building. There is no light shown within the building and the windows are again very dark. As mentioned before, one imagines a religious building to have warmth that any sacred space would have but instead, the building seems to be melting into the ground as if the building is not solid anymore. If the same conclusion is drawn about the church stating that Van Gogh would have been in conflict with the institution of the Church, it would be very surprising as he himself was a very humble and religious man. He did have a very un-orthodox view of the religion and maybe the fact that he could not become a Preacher, like his father, Vincent held some resentment against the institution (Church). This could have been his personal commentary about the institution of Church but not the Religion in itself as he himself was a devout follower. Figure 18 and 19 shows the perspective study of the building and the painting and the model overlapped to show the difference in their rendition.

Figure 16: Church at Auvers, 1890

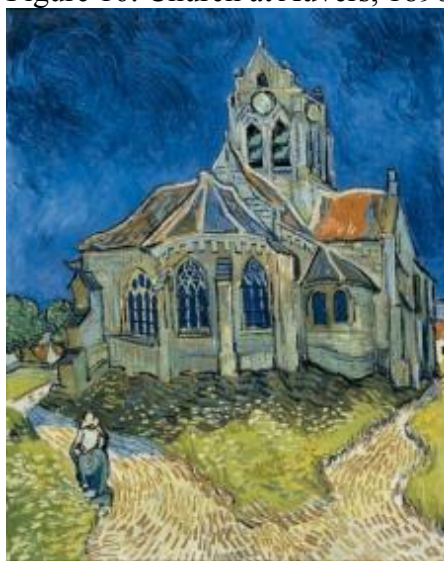


Figure 17: Church at Auvers Devoid of Colour in the Foreground and Background



Figure 18



Figure 19



3. Terrace Café at Night, 1888

There are three prominent starry night views that were painted by Van Gogh: *The Starry Night*, *Starry Night over Rhone* and *Café Terrace at Night*. These night views have been more alive than some of his exceptional day renderings. The *Café Terrace at Night* shows a view of a Café on the edge of the street under a very bright yellow light and a signature blue sky with stars (See Fig. 20). There are few people seated with one standing figure serving the customers. The whole painting is charged with energy; in the foreground the street is full of colour and it extends to the back of the painting. The painting is asymmetrically divided between the café and the buildings. There is a glimpse of the tree in the foreground with a small area of the sky visible in the background. In our analysis we found that the stars in the painting correspond to the number of tables in the painting. The perspective in the painting is set to focus at the vanishing point behind the central figure standing in the Café. However, the size of the doorways and the chandelier is humongous if compared with the size of the people. (See Fig. 21 and 22)

In recent research by Jared Baxter, a new theory was proposed that this painting was in fact Van Gogh's rendition of the 'Last Supper'.⁷ He proposed that there are twelve figures in the café with one shadow leaving, indicating Judas. The central figure is Jesus in which tunic; the vanishing point focuses on him and there is a hint of the cross behind him as the window. The reconstruction of the model was to confirm the perspective and the variation in the scale but later we decided to experiment in the model. See Fig. 23

⁷ Baxter, J, 2016, Why Vincent's Café Terrace at Night is a Symbolist Last Supper: Part 2 of 2. Visited on 1 June, 2021. <https://think.iafor.org/vincent-s-cafe-terrace-night-symbolist-last-supper-part-2-2/>

Figure 20: Café Terrace at Night

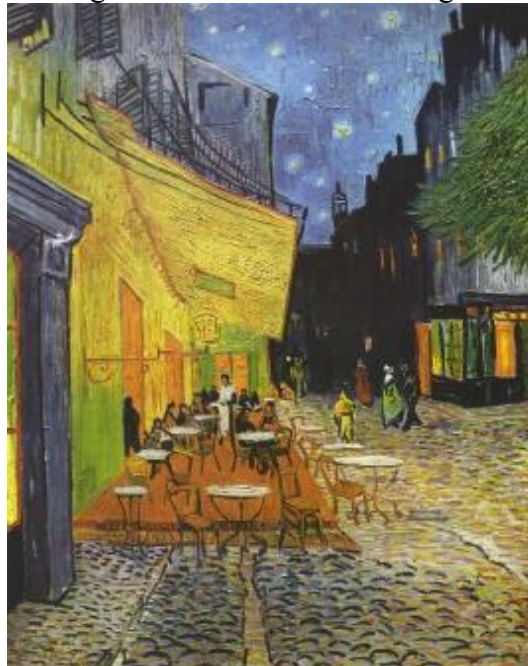


Figure 21: The Alignment of the Stars with the Tables at the Café



Figure 22: The Perspective and Scale in the Café Terrace at Night

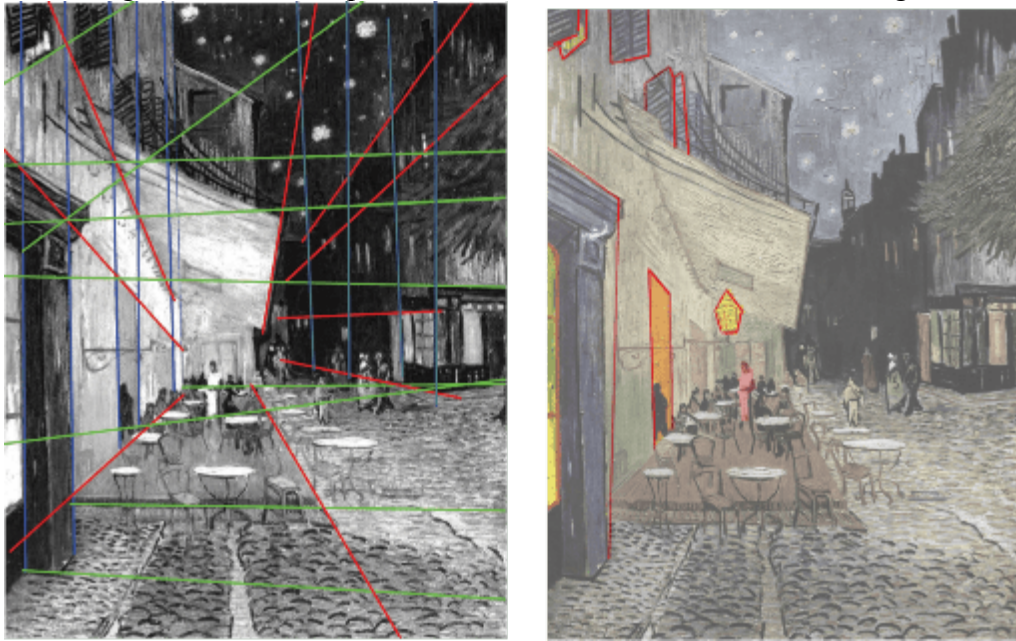
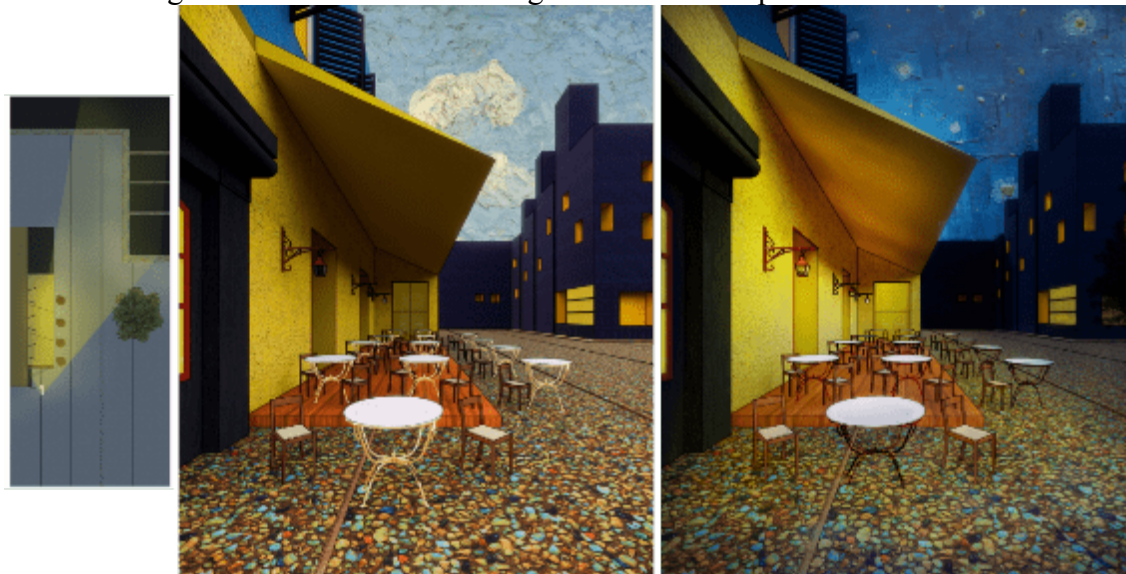


Figure 23: Jared Baxtor Research about the Café Terrace at Night as the Last Supper



Figure 24: The Model Showing the Correct Perspective of the Café



4. Yellow House, 1888

Vincent saw the Yellow House as a fellowship of the artists and he had high hopes for this project. He rented the Yellow House in the spring of 1888 and Gauguin joined him for a while up until their arguments two months led to Gauguin leaving the Yellow House and Vincent cutting his own ear. Vincent wrote to Theo about his troubled relation in letter 565:

“I believe that Gauguin was disheartened with the good city of Arles, with the small yellow house where we worked and especially with me. In fact both of us had difficulties to overcome. But these difficulties are inside us, not outside. I truly believe that he will either leave forever or stay forever.”

Van Gogh has aimed to keep a balance between both the ground and the sky in this painting. It is as if both are a reflection on one another. Perhaps this balance between the two reflects the balance within Van Gogh himself now that he was at peace with his work at this point in life. But there are more layers to the paintings as we look deeper. The perspective is set to a two-point perspective, highlighting the Yellow house making it the center of attention. The house has been painted bright yellow against the blue sky. Like most of his previous painting, Van Gogh put very subtle hints in his paintings about what he felt about himself. The green windows of the house may seem very welcoming but a closer look shows the same black interior and the window of his room being shut. The darkness in the windows is the only thing that makes its connection to Van Gogh’s past life and hold its similarity to the windows of the *Vicarage in Nuenen*. See Fig. 25 and 26

Figure 25: The Yellow House, 1888

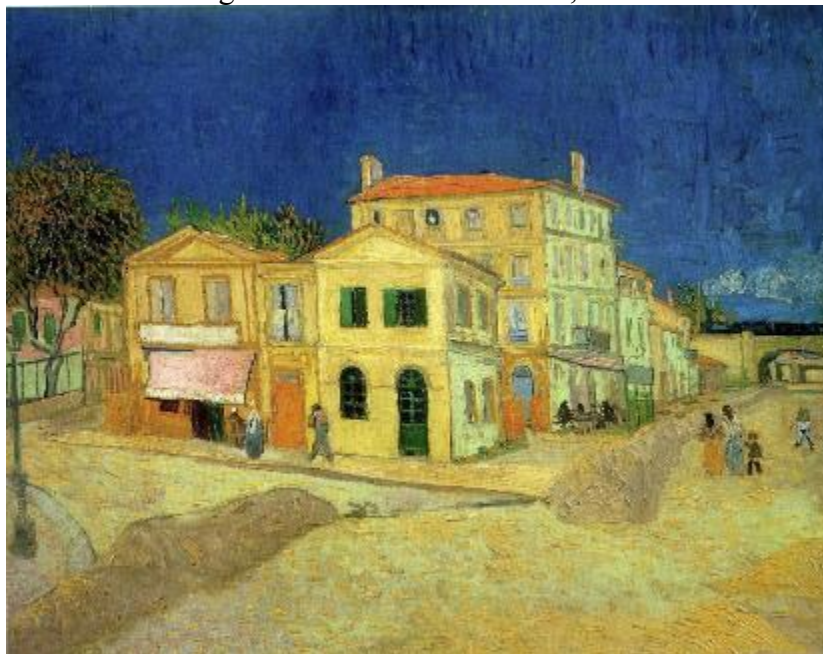
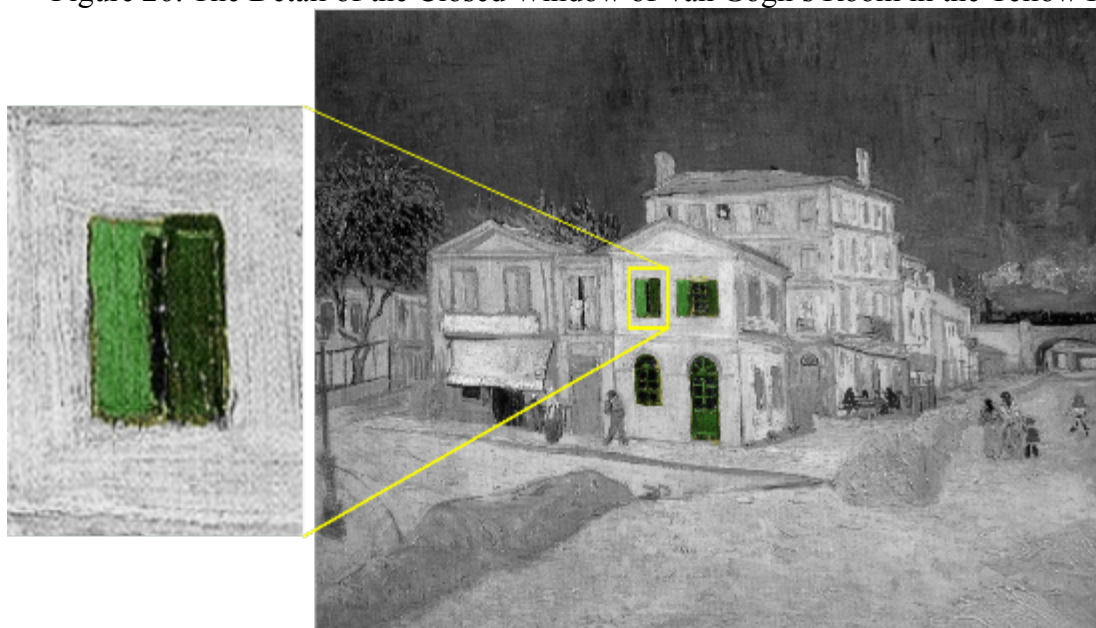


Figure 26: The Detail of the Closed Window of Van Gogh's Room in the Yellow House



5. The Bedroom, 1889

Of all the renditions of interior space *The Bedroom in Arles* is a remarkable painting and one of the best-known works. Van Gogh loved the painting so much that he made two sketches and three oil paintings of the same scene. He mentioned the work in about fifteen letters and expressed his satisfaction about the work several time.⁸ (See Fig 27)

When I saw my canvases again after my illness the one that seemed the best to me was the Bedroom. (Letter 573)

⁸ Hendriks. E, (2011), A Comparative Study of Vincent van Gogh's Bedroom Series, Studying Old Master Paintings: Technology and Practice, M. Springs, Pg. 273

At first it seems like a normal flat painting of a room with minimal amount of furniture but the use of colour makes the eye move along the thick outlines of the objects in the room. The entire room is animated by the use of colour and exaggerated perspective of what could be otherwise very ordinary furniture or room. Van Gogh also knew the use of colour well enough to make this image so striking but in this series, he completely removes shadows and cast shadows, he even mentions this approach in a letter:

'The shadows and cast shadows are removed; it's colored in flat plain tints like Japanese prints' (letter 705)

Figure 27: The Bedroom Series and the Sketch Sent in the Letter to Paul Gauguin



What is unusual about this painting is the exaggerated perspective of the bed but did Van Gogh unconsciously also curb the perspective of the Bedroom to make it look very flat. Like all the paintings that were selected, a model was made for this painting as well but we broke down the perspective in the following study. When we drew lines on the painting, we found three sets of perspective and a viewing position of that perspective (See Figs 28, 29, 30, 31 and 32). The final visual shows the three different perspective together; they all give a different view and morphing them into one singular image gives that the impression of the room being actually crooked. This is entirely possible because of the street condition and sharp turns; the house can have an angular wall. Van Gogh did not paint the room in an angle but his furniture was painted using different viewing frames or levels making the room look like a regular rectangular room.

Figure 28: Bedroom in Arles through Perspective 1



Figure 29: Bedroom in Arles through Perspective 2

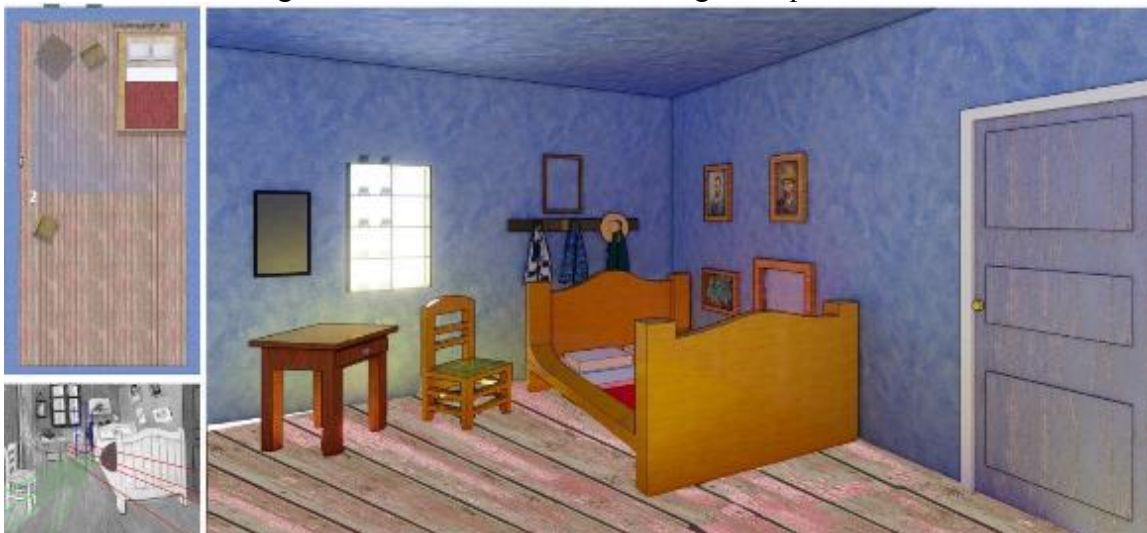


Figure 30: Bedroom in Arles through Perspective 3

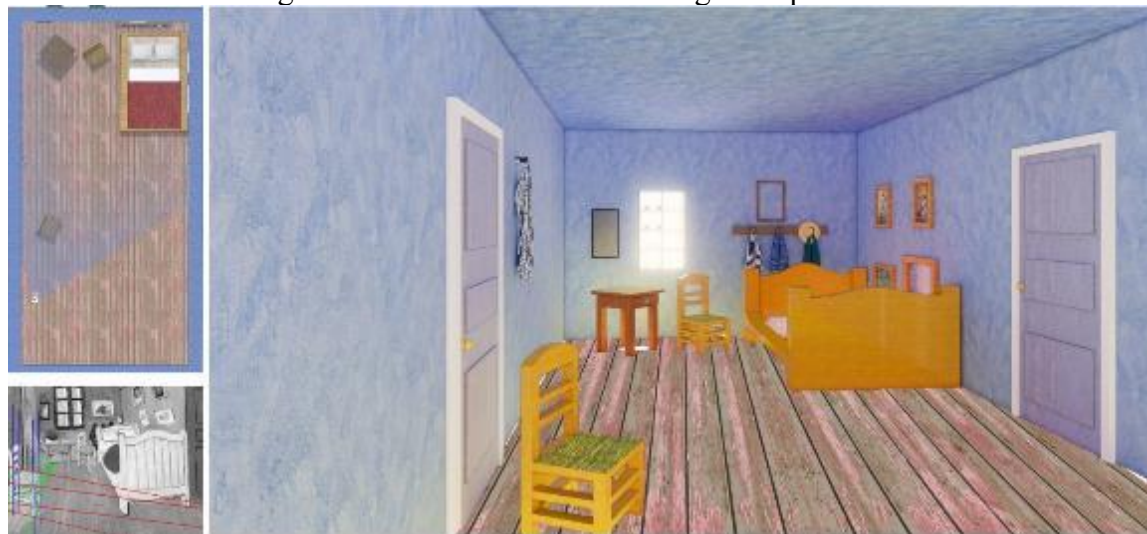
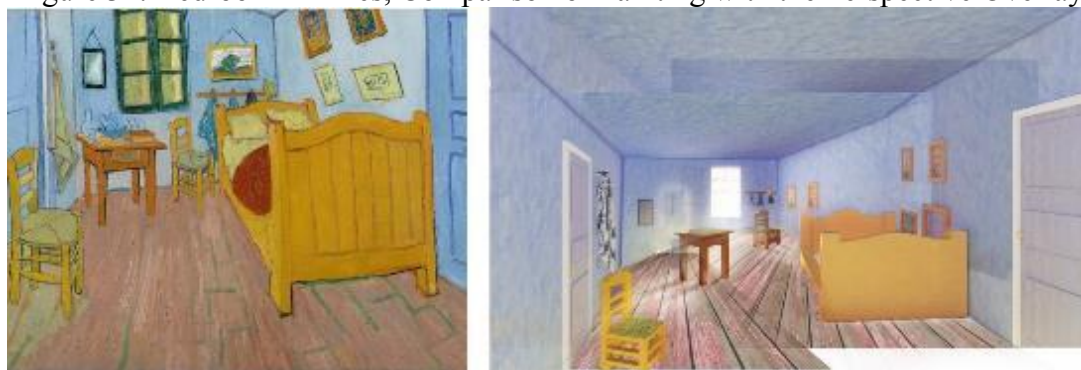


Figure 31: Bedroom in Arles Perspective Overlay – The Room Looks Crooked



Figure 32: Bedroom in Arles, Comparison of Painting with the Perspective Overlay



In another research we found out that the Pannini perspective grid maps on the *The Bedroom in Arles*. “A Pannini perspective grid is illustrated, this has a 10 degree spacing, notice that that radial lines are equally spaced, vertical lines are straight and vertical, but the spacing increases away from the centre, horizontal lines bow as is necessary to maintain low local distortion. This grid can be overlaid onto the artist’s work, both *The Bedroom in Arles* and *The Night Café* paintings can be closely matched to the Pannini grid, infact it is possible to read the angle-of-view of both paintings, the first is 65 degree and the second is 110 degree.

We don’t have any evidence that Van Gogh’s frame was used in either of these paintings, indeed we don’t know if it was ever modified to be suitable for use on a hard floor.”⁹ (See Figs. 33 and 34)

⁹ Postle. B, Sharpless. T K, German. D M, (2011), *The Perspective Machine of Vincent van Gogh*.

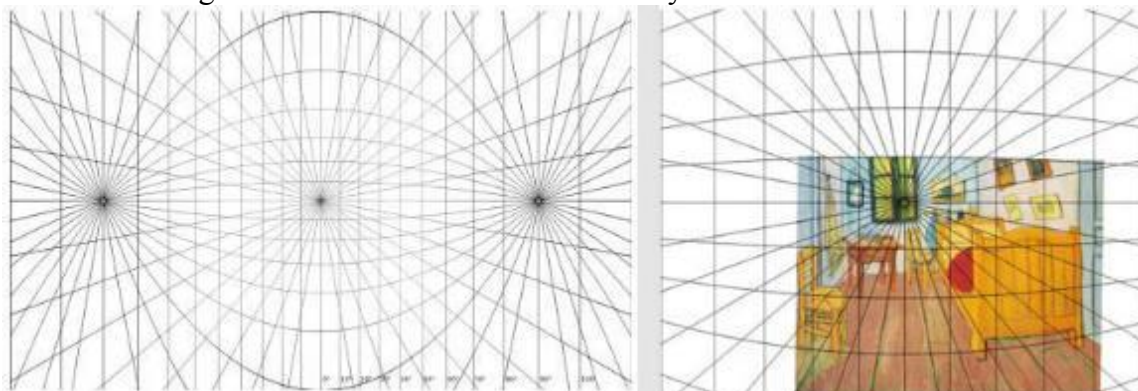
Figure 33: The Panini Grid and Overlay on Bedroom in Arles¹⁰Figure 34: The Reconstruction of Bedroom by TODO¹¹

Figure 35: Comparison of Our Work with the Research by TODO



It is difficult to deduce what exactly was going on in Van Gogh's mind and whether it was his mental state or a genius that people could not understand at that time; if we compare both research done by us and the one shown in the paper "Van Gogh and Perception of Space". Both show similar outcomes using different methods. The room was crooked but Van Gogh manipulated the reality in his painting. (See Fig. 35)

¹⁰ Postle. B, Sharpless. T K, German. D M, (2011), The Perspective Machine of Vincent van Gogh.

¹¹ Postle. B, Sharpless. T K, German. D M, (2011), The Perspective Machine of Vincent van Gogh.

6. Window of Vincent's Studio at the Asylum, 1889

In 1889 Van Gogh had started having more frequent episodes of fits and had to get admitted in the Asylum of Saint Paul where the artist's only request was to be allowed to paint since it was the only thing that kept the fits at bay. He converted one of the spare rooms in the asylum into a studio where he would paint. The room only consisted of one barred window which is seen in the painting. Van Gogh painted masterpieces while he was at the asylum, one of which was the famous *Starry Night*. *Starry Night* in particular has been said to be made purely from imagination.¹² Which meant that Van Gogh's imagination had peaked while he was admitted in the asylum because of the mental state of his mind. Another painting that Van Gogh made which holds great meaning is the *Wheatfield with the Reaper*, painted through the same window. Van Gogh said that the wheat field and the reaper reminds him of the eternal life. The wheat field is the humanity that's being reaped. He thought it ironic to be looking at the scene of life and freedom before him as he sat behind the barred window of the asylum.

Vincent Van Gogh was mainly confined in this studio at his time at the Saint Paul Hospital which had just one window looking into the world outside. But what's important is that by this time Van Gogh's imagination was at its peak along with his mental illness. It's quite possible that Van Gogh's vision of the world was projected very differently from the reality. The visuals represent how Van Gogh's mind must have morphed the view from that window to create phenomenal paintings during his stay. See Figs. 36, 37 and 38

Figure 36: The Studio Is Saint Paul and the Plan Reconstructed by the Authors



¹² One of the biggest points of interest about this painting is that it came entirely from Van Gogh's imagination. None of the scenery matches the area surrounding Saint-Paul or the view from his window. As a man who religiously paints what he sees, it's a remarkable break from Van Gogh's normal work.

Figure 37: The Imagination of the Room Rendering with Van Gogh's Masterpieces



Figure 38: Visual Created to Imagine What Van Gogh Must Have Seen through His Asylum Window



Conclusion

The painting that we analyzed using Architecture showed how the reality was morphed in the paintings. Arguably, anyone can state that Van Gogh was not painting realism but when he was painting architecture or otherwise, he was trying to establish himself as a prominent artist. He was well read and knew about colour theories and used devices like his perspective machines. So in most of his work, he left subtle hints or symbols that may have been closely linked to his mental state. He was not good at expressing himself verbally but did so in his paintings and letter.

We focused on buildings because we saw the blackened out windows in a large portion of his work. That was the beginning point and it led to our discoveries about the *Bedroom in Arles*. The bedroom shows that Van Gogh was deliberately morphing the space or his sense of space

was impacted by his mental state. A deeper study of Van Gogh's more work would help us better understand the co-relation of his perception of space to that painted on his canvas.

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Beyond the Difference: Ecofeminism in Angela Carter's "The Tiger's Bride"

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The Asian Conference on Arts & Humanities 2021
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Abstract

This paper focuses on the human-animal divide by analyzing the transformation of the female protagonist into a nonhuman animal within Angela Carter's short fiction "The Tiger's Bride," which portrays the restrictions created by a dominant, patriarchal society that separates the body, the mind, and the natural world. These then turn out to be boundaries which are deconstructed in a manner that places a new focal point on the environment and the changing consciousness of the female protagonist in Carter's story. The analysis of Carter's transformative female character draws upon several various theoretical lenses, including post-structuralism, postmodernism, and several branches of theories of feminism. Gilles Deleuze's and Félix Guattari's post-structural and postmodern views on becoming and multiplicity provide the ideas for understanding the role of metamorphosis in breaking the normative and often oppressive patterns held by most people. This female-animal transformative nature allows the forming of the versatile "self" which occurs through a multiplicity of relationships that cannot be neglected. This paper reflects how oppressive frameworks can be broken down through the engagement of transformative processes that lead to a self which is situated more in natural fluidity than in the stagnation of artifice. Carter's story, "The Tiger's Bride", reflects an innovative creativity that seeks to evaluate, deconstruct, and reconstruct relationships based on interactions with the more-than-human realm. In the story, Carter gives the readers a clear understanding of the world of diversity and continuous activity, a world which is made up of constant alterations to the self through relationships.

Keywords: Ecofeminism, Transformation, Nonhuman Animal, Self, Patriarchy

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Introduction

This paper explores the human-animal divide by analyzing the kinds of transformations of females into nonhuman animals within Angela Carter's short fiction "The Tiger's Bride." Many of Carter's literary works represent the restrictions created by a dominant, patriarchal society that separates the body, the mind, and the natural world. These then turn out to be boundaries, and all of these negative concepts surrounding Carter's female protagonists, which are deconstructed in a manner that places a new focal point on the environment and the changing consciousnesses of those female protagonists in Carter's writing. The analysis of Carter's transformative female characters draws upon a number of various theoretical lenses, including post-structuralism, postmodernism, and several branches of theories of feminism. Considering interconnectivity, Gilles Deleuze's and Félix Guattari's post-structural and postmodern views on becoming and multiplicity, which are introduced in *A Thousand Plateaus: Capitalism and Schizophrenia*, provides the ideas for understanding the role of metamorphosis in breaking the normative and often oppressive patterns held by most of people. This kind of female-animal transformative nature allows the forming of the connection between human beings, especially females, and nonhuman animals, disintegrating the binary of human/animal that has been established throughout Western history. Elizabeth Grosz, in *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*, further notes the ideas of mobility within Deleuze and Guattari's concepts, stating, "Becoming means that nothing is the same as itself over time, and dispersion means that nothing is contained in the same space in this becoming" (96). Therefore, the constantly changing and developing quality of the becoming directly associates with alterity as the binary has continually interplayed with what has been deemed 'other'. In this manner, the formation of the versatile 'self' occurs through a multiplicity of relationships that cannot be neglected.

Body

"The Tiger's Bride," first published in Angela Carter's *The Bloody Chamber and Other Stories* in the United Kingdom in 1979, is adapted from the fairy tale, "Beauty and the Beast," by de Beaumont. In "The Tiger's Bride," Carter reexamines and changes the conventional themes that exist in the traditional tales, particularly de Beaumont's version of "Beauty and the Beast." By recreating the fairy tale based on de Beaumont's version of "Beauty and the Beast", Carter overturns the patriarchal 'morals' and values that the original telling implied, especially those concerning sexuality and gender. In order to understand what concepts Carter borrows from de Beaumont's version of the fairy tale, the reader should become familiar with the plot of the tale by de Beaumont. Beaumont's tale exemplified the morality of the time period by supporting patriarchal value systems of female virtue and obedience. De Beaumont's version of "Beauty and the Beast" was published in *The Young Misses Magazine*, with an intended readership of twelve to eighteen-year-old girls (Altmann and de Vos 4). That is to say, the tale was used for teaching young girls some complex norms through an interesting story. Through the young girls' perspectives of their world at the time when de Beaumont was writing her fairy tale, she placed importance on virtue beyond beauty or even intelligence, particularly when looking for the characteristics in potential spouses (Altmann and de Vos 6). By comparing external vanity, de Beaumont wants to teach her readers that the main idea of the discipline of looking for potential spouses can be clearly seen through the descriptions of Beauty's two sisters' husbands: "The eldest had married a gentleman, extremely handsome indeed, but so fond of his own person that he was full of nothing but his own dear self.... The second had married a man of wit, but he only made use of it to plague and torment everybody" (de Beaumont 144). Based on the above description, de Beaumont reveals a warning to young girls who search for love in

good looks or wit over virtue, a caution that is further established when Beauty tells the Beast, “Among mankind...there are many that deserve that name [Beast] more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart” (de Beaumont 143). All of the quotations from de Beaumont’s version of the fairy tale that have been listed on these pages suggest that a virtuous “heart” should be valued above all else (excluding the beauty of one’s appearance). The so-called virtuous “heart” positions such a person or human beings, even with an “animalistic” lack of wit, as superior over other suitors who do not hold this virtue. Based on the warning de Beaumont gives for young girls for seeking lovers, it is the physical and mental inadequacies that the female protagonist, Beauty (the protagonist in de Beaumont’s version), needs to overlook to accept the marriage proposal from the Beast (de Beaumont 145). In *From the Beast to the Blond*, Marina Warner mentions that de Beaumont’s job as a governess to young girls added to her wish to “rais[e] her pupils to face their future obediently and decorously, to hear her pious wish that her pupils obey their fathers and that inside the brute of a husband who might be their appointed lot, the heart of a good man might beat” (293). In such a manner, de Beaumont suggests that to obtain happiness her female readers must hold the virtues of “industriousness, self-sacrifice, modesty, and diligence” (Zipes, *Beauties, Beasts, and Enchantments* 232). The virtues mentioned above concentrate on obedience and predates ‘the angel of the house’ notion that would appear later in Victorian society where the feminine existed in a domestic, submissive, and purifying realm for the corrupt, masculine society to come home to. Besides, Warner states that Carter takes these conventional themes, and “turn[s] [them] inside out and upside down; in a mischief, she [seizes] the chance to mawl governessy moralizers” (308). Carter takes the traditional storyline, including the concepts of the role of the female protagonist, of de Beaumont’s “Beauty and the Beast” and makes up a tale of interrelationships that threaten and deconstruct the boundaries society has built to maintain the distinctions between the ‘bestial’ male and the virtuous female, the self and the other, and the human beings and the nonhuman animals. “The Tiger’s Bride” re-elucidates the association between human beings, especially females, and nonhuman animals both within and outside of the established boundaries of a patriarchal society. Carter’s Beauty, a nameless female protagonist, undergoes alienation by means of her objectified status in a so-called ‘normative’ society that declines difference in the form of the abject other. Throughout the procedure of the transformation between human being and nonhuman animal, the female protagonist makes a start to bond with entities outside of humanistic terms and in the realm of the other, to be precise the animal. By doing so, she undermines the power and authority of her socially defined identity and grows to be a changeable rather than fixed self, experiencing continuous transformation as she interacts with other beings; during the course of her establishment of her relational self, Carter’s female protagonist comes into contact with a self-determination of identity which cannot be restricted and reveals a great possibility for creativeness all through her transparency with other ways or manners of intelligence outside of the anthropocentric sphere. This is a focal point on interconnectivity which obviously reveals that Carter is taking interest in how original folk stories can be used as a method of comprehending relationships. By using the genre of fairytale, Carter can easily deconstruct the dominant and violent relationships, and afterwards reconstructs these relationships for disclosing the polymorphic quality of a self in constant interaction with others. Carter’s reconstructions of the relationships between human beings and nonhuman animals implies the possibility of a nondestructive co-existence based on equality.

When all is said and done, through re-narrating the stories, Carter frees her readers from the typical and traditional aspects of the tales. In Anny Crunelle-Vanrigh’s “The Logic of the Same and Différance: ‘The Courtship of Mr Lyon,’” Crunelle-Vanrigh points out the ‘margins’ in Carter’s writing:

[Carter] is not one for comfortable truths [...]. She goes for the margins—some might say the throat. She splits open closed texts and revels in what she finds there, blood, scars, perversion. She puts her dialectic of repetition and difference at the service of a revaluation of the marginal that is the feminine, sabotaging—as she would—patriarchal structures and phallogocentrism, indulging in the fantasy of an undecidable being. (130)

The works written by Carter explore a territory of the objectified and abject other because of the existence of the margins. In this case, within the perception of an undecidable being, a brand-new way of examining the forms of ‘the other’ from the traditional folktales, which implies the flipping over of the dominance, male and human beings, and the subordination, female and nonhuman animals. Crunelle-Vanrigh’s words can be judged as the repercussions of what Carter’s re-narrating of the tales wants to point out. It reflects the notion of the restrictive and dominant cultural structure, particularly about free will and the body of female in a patriarchal society. Furthermore, in *Angela Carter: The Rational Glass*, Aidan Day compliments Carter’s new elements in the old tales that disclose the fantastic literature, which “seeks to articulate what has been repressed, and hence articulates the unconscious [...] which lies outside the conscious, day-to-day dimension that is regulated through norms and codes [...] inseparable from language” (6). Carter’s emphasis on issues about distinctions related to sexuality and gender shows how her texts can exist within the conscious, present society. Her unconscious can therefore originate from a realm that exists due to fear or chosen ignorance, the abject, thus making her texts at times discomfoting. Simultaneously, Carter’s work does exist within the world of the conscious because her texts serve to question the individual and the society that surrounds and creates said individual (Day 7).

In Sara Laskoski’s “Morphing Myths and Shedding Skins: Interconnectivity and the Subversion of the Isolated Female Self in Angela Carter’s “The Tiger’s Bride” and Margaret Atwood’s *Surfacing*,” Laskoski focuses on the issue of the deconstruction of isolated selves into multitudinous entities in “The Tiger’s Bride”. Laskoski starts the argument by examining the transformation of Carter’s female protagonist, Beauty, into a nonhuman animal, a beast, to point out the concept of the female’s rejection of the hierarchal value system that prevents or refuses to see the interconnections between the mind, body, and natural world. Beauty firstly shows an isolated identity limited by boundaries based on the male/female, rational/irrational, mind/body binaries that exist in the patriarchal system. Through the human-animal transformation, this female protagonist frees herself from patriarchy and gets the chance to form her real ‘self’ (Laskoski 33-48). I do not fully agree with Laskoski’s idea that Carter’s female protagonist experiences the freedom of identity because her real ‘self’ can only exist in the beast’s castle. Outside of the Castle, she still needs to live under the oppression of patriarchal society. Besides, Laskoski does not analyze the possible reasons why Carter’s female protagonist transforms herself into an animal rather than returning back to the modern society.

In this essay, more to the point of the examining of Carter’s “The Tiger’s Bride” on human-animal transformation, especially female into animal, I would like to figure out the reasons why Carter’s female protagonist transforms herself into an animal rather than returning back to the modern society. To my understanding, some possible reasons are as follows: First, it makes me feel that Carter tries to fix some kind of idea that human beings are not part of this nature, but the dominator. She wants to make the readers to realize that human beings are not some kind of species which is distinguished from other species, which here refers to nonhuman animals, but both human beings and nonhuman animals are part of nature. Second, I would love to know whether this kind of transformation does help women living in the time which

Beauty lives in to get rid of the oppression of this patriarchal society, or whether this kind of image changing is only for Beauty herself and does not make any improvement in the world in which she lives? Finally, the process of human-animal transformation gives me an idea about the way people judge females— people consider that females are the same as nonhuman animals because both are primitive, bodily, less educated and probably without language, since people do not give females and animals chances of voicing themselves or do not think they are intelligent enough to express their thought.

Ecofeminism started to be judged as an intersectional side shoot of academic feminism in the 1960s, 1970s, and 1980s social justice and environmental movements. It is notoriously resistant to succinct definition. Ecofeminism can variously be called “ecofeminist philosophy,” “ecological feminism,” “feminist environmentalism,” and “critical feminist eco-socialist analysis;” this research area is not a monolithic discipline but an assemblage of manifold feminist approaches to diverse ecological problems (Gaard 38). There are quite a lot of perspectives within ecofeminism as there are several branches of theories of feminism. “Ecofeminism identifies a series of dualisms: culture/nature; male/female; self/other; rationality/emotion” (Adams 125). Generally speaking, dualisms have related to women with nature and men with reason and culture. In “Introduction and Overview: Animal Others and Animal Studies,” Aaron Gross clarifies how the binaries constrains movement, stating, “Western ontological dualism presupposes human beings to be unique among all living things in that we alone are in possession of ‘mind’—that creative and constructive cognitive apparatus that shapes, mediates, and imparts meaning onto the things of the world around us” (26). Based on Gross’s notion, humanity lies in the topmost hierarchical slot which gives the definition of other entities, causing oppression toward these nonhuman beings. This subordination is not restricted to the nonhuman beings but comprises human beings as well. Ecofeminists, both Val Plumwood and Karen Warren, have inspected the connections between women and nature, and are particularly interested in how both can be dominated and placed in the field of the other. Plumwood’s major theoretical work, *Feminism and the Mastery of Nature* (hereafter, referred to as *FMN*), argues that “both the dominant tradition of men as reason and women as nature, and the more recent conflicting one of men as forceful and wild and women as tamed and domestic, have had the effect of confirming masculine power” (20). Western society reveals the domination of the patriarchal system over subordinated groups, including women and nature. In the same way as the “Introduction” of Karen Warren’s *Environmental Philosophy: From Animal Rights to Radical Ecology* explain: “It is oppressive conceptual frameworks and the behaviors, practices, policies, structures, institutions, and socioeconomic conditions with which they interact that are at the heart of oppression and unjustified domination of women, other human Others, and nonhuman nature” (143). Moreover, in *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters* (hereafter, referred to as *EP*), Warren also connects these conceptual frameworks with the term, “value hierarchies,” (46) which have been established in the society by the patriarchal system. Plumwood is of the same opinion, indicating that the rationality given to the dominant group allows them to characterize what is valued and devalued: “Nature, as the excluded and devalued contrast of reason, includes the emotions, the body, the passions, animality, the primitive or uncivilized, the non-human world, matter, physicality and sense experience, as well as the sphere of irrationality, of faith and of madness” (Plumwood, *FMN* 19). The existence of dualisms is owing to cultural frameworks and restrictive language that seeks to classify an existence independent from definitions; binaries are recurrently upheld through blindness or obliviousness of the linkage that exists between human beings and nonhuman beings. Erinn Gilson’s *The Ethics of Vulnerability: A Feminist Analysis of Social Life and Practice* argues that a willful obliviousness as a “kind of unconscious self-deception and, more specifically, a self-deception oriented towards retaining

privilege and eschewing recognition of those facts that would destabilize privileged subjectivity” (86). Hence, a willful obliviousness as a means of maintaining privilege links to Warren’s discussion on value and the logic of domination, in which the group in the top slot of the hierarchy controls those below through a self-driven sense of superiority (Warren, *EP* 47).

In Carter’s “The Tiger’s Bride,” the metamorphosis of the female protagonist, Beauty, into a nonhuman animal, a beast, implies women’s rejection of a system of hierarchal value, which is established by men, the so-called dominating group. This hierarchal value system obstructs the interconnections between the mind, body, and natural world. In terms of linkage, Gilles Deleuze’s and Félix Guattari’s postmodern and post-structural views on becoming and multiplicity provide an interesting base for understanding the role of metamorphosis in breaking normative and often oppressive patterns. While Deleuze’s and Guattari’s concept of ‘becoming,’ can be defined by Elizabeth Grosz’s *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*, which illustrates that ‘becoming’ “means that nothing is the same as itself over time, and dispersion means that nothing is contained in the same space in this becoming” (96). Thus, the constantly changing quality of becoming directly couples with alterity as one has continual interactions with that which has been deemed ‘other.’ Such transformative natures permit a connection to form between humans and animals, decomposing the human/animal binary that has been established throughout Western history.

Carter’s female protagonist in “The Tiger’s Bride” at first exhibits an isolated identity restricted by boundaries based on the male/female, rational/irrational, mind/body binaries that exist in the patriarchal system. What the female protagonist at the very beginning of the story says: “My father lost me to The Beast at cards” (Carter 51), implies a sense of ownership and oppression of women under the patriarchal society—women are not respected as human beings but as gambling chips. Greta Gaard and Lori Gruen in *Ecofeminism: Toward Global Justice and Planetary Health* explain their idea of the formation of this male dominated society. They claim that “Domination is built in such dualisms because the other is negated in the process of defining a powerful self” (159). The idea of ‘powerful self’ in Carter’s “The Tiger’s Bride” comes to be the female protagonist’s father, who symbolizes the authority of patriarchal control and society. This kind of power mentioned above subordinates women, such as the female protagonist, Beauty, depicted by Carter, through oppression, which Gilson discusses,

Oppression not only works through rejection—rejection of ‘foreign’ and devalued others, rejection of relation and connection to these others, rejection of their impact on the self and the self’s formation in relation to them—but through the production of and adherence to norms...inciting us to attain the normative ideal. (92)

Gilson’s statement illustrates how people can be refused not only by being undervalued but also by not maintaining the norms of society. Thus, a fear arises of being negatively perceived through the scope of conventional ideals, creating an oppressive force that limits difference. The oppressive force later turns out to be the power which causes the subordination of the female protagonist through oppression. Through the contents of the story, Carter guides the readers to see the gradual transformation of the female protagonist through the awareness of the ideology of self-discovery. Following a path of becoming leads her to further self-discovery.

Initially, in the story Beauty’s English nurse uses nicknames, such as “my beauty” or “Christmas rose” (Carter 52) to address her since Beauty was born on Christmas Day; Carter’s Beauty still remains as an unnamed female protagonist, by which Carter refers to all the women living in that era, not just a specific woman living under the oppression of that patriarchal

society. In reality, Beauty experiences dissimulation as a result of her objectified status in a 'normative culture,' a kind of social system established by men, that refuses difference in the form of the abject other. In other words, the unnamed narrator being without an identity suggests a freedom from identification, which means Beauty has a chance to identify her own 'self', while it ironically subverts the notion of beauty in patriarchal culture. While lacking a name suggests a removal of human individuality, it also can be analyzed as an opportunity for self-identification—of finding a new identity based on interconnections rather than being born, named, and placed into a value system. Interestingly though, it has a connection with Derrida's analysis of the term 'animal': "The animal is a word, it is an appellation that men have instituted, a name they have given themselves the right and the authority to give to another living creature" (392). Through the process of the human-animal transformation of the female protagonist, she begins to build up a connection with entities outside of humanistic terms and in the realm of 'the other', in other words the nonhuman animals. In doing so, the female protagonist gradually overturns her socially defined identity and later in the fiction becomes a fluid rather than fixed self. The female protagonist going through continuous change as she is in contact with other beings finds this kind of interaction with the other which becomes for her a formation of a relational self. Based on the above, in the process of forming anew the identity of Carter's female protagonist, she experiences the freedom of identity that cannot be defined and exhibits a creativity of limitless possibilities through her openness with other modes of intelligence outside of the anthropocentric area. This echoes Carter who deconstructs the relationships with a specific central issue on the idea of power and violence. The deconstruction reconstructs the concepts of power and violence to show the 'self' in constant interaction with 'others'.

Consequently, I do believe that through the human animal transformation depicted by Carter, Beauty, Carter's female protagonist, does find her own identity, a 'self' not living under the oppression of patriarchy but a 'self' of wild nature beyond caring about the perspective of others. In other words, this kind of identity can be explained as some kind of self-awareness in which she is not part of anyone under the oppressive patriarchal society she is living in, but she is actually a part of the natural land with a nonhuman animal body without the pollution of modern society. In "The Tiger's Bride", Carter describes the first time when Beauty moves into the Beast's palace. "I saw within it not my own face but that of my father, as if I had put on his face when I arrived at the Beast's palace as the discharge of his debt" (Carter 60). My own interpretations of this sentence from Carter's "The Tiger's Bride" are as follows: First, Beauty has been living the kind of life which her father wants her to live, so she loses her own face which symbolizes that she loses her own identity. In other words, she does not know whether she is a 'copy' of her father having absorbed the socialization of her father and living a fatherhood life, or whether she is really herself. Second, Beauty is like a possession of her father and her father gives her to the Beast because he lost to the Beast at cards. After moving to the Beast's palace, everything that happened in her life became so primitive and simple. Instead of going back to the life which Beauty used to have when she was young, she decided to transform herself into an animal— to walk on all fours and live with the Beast. Beauty defines herself in a new way because she does not want to be restricted under the patriarchal value system. The status of the protagonist as a nameless "woman" evokes the restrictions of patriarchal society which exist around her in "The Tiger's Bride." In Lynda Birke's *Exploring the Boundaries: Feminism, Animals, and Science*, she expresses the idea of the categorization of species. "Whatever notion of 'animal' we use, it is always a construction (just as 'woman' is a construction). Historically, ideas about animals and their role(s) in relation to (Western) society have inevitably changed as the needs and priorities of human society have changed" (42). At the end of the story, the interaction between Beauty and the Beast reveals that Beauty (a woman) can transform herself by judging herself through a new ideology. "And each stroke

of his tongue ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs. My earrings turned back to water and trickled down my shoulders; I shrugged the drops off my beautiful fur” (Carter 67). Along the lines of the proceeding quote, the establishment of a versatile self occurs based on the multiplicity of relationships that cannot be neglected. In *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*, Grosz furthers this concept:

Identity cannot be understood as what we are, the multiple, overlapping categories that make us into subjects; rather, we are what we do and what we make, we are what we generate, which may give us identity, but always an identity that is directed to our next act, our next activity, rather than to the accretion of the categories that may serve to describe us. (Grosz 98)

In other words, an identity does not exist as a fixed category determined by definitions of a society; rather, identity intermingles with past, present, and future actions that bring the self into constant interaction with other entities, both human and non-human.

After the female protagonist’s father gives his daughter, Beauty, to the Beast, this feminine role has the understanding of the patriarchal power that objectifies her beauty and her body into some kind of commodity. She reflects upon the restrictions that societal and religious norms create based on her determined role as a female; this role alienates her by cutting her off from interrelationships that exist outside of the normative lifestyle. The realization of this young lady leads her to a step-by-step awareness of the male dominated society, and she resembles Judith Butler’s perception of gender in relation to norms, where “‘Sex’ is, thus, not simply what one has, or a static description of what one is: it will be one of the norms by which the ‘one’ becomes viable at all, that which qualifies a body for life within the domain of cultural intelligibility” (2). In this manner, Carter’s feminine role is caged in a role that restricts her movement as an individual. Besides, Carter also tries to illustrate her concept of the destruction of gender roles in “The Tiger’s Bride”. Through the text, the destructive categorization is based on social norms that place value on essentialist definitions, such as feminine surface beauty and purity. When Beauty “ripped, [the white rose] petal by petal, apart” (53), her action symbolizes her empowerment and the loss of purity and naïveté. The action of ripping the white rose apart symbolizes that Beauty is ripping off her identity which was given by patriarchal society. It can be explained as some kind of empowering action of Beauty because she has the courage to peel away the appearance which she used to show to others who lived in that era. After Beauty gets rid of her subordinate identity, she is not as pure and naïve as she used to be. In other words, she also frees herself from the restraint of the cult of the society. Besides, when Beauty’s father asks for a rose as a gift, Beauty stains the rose with her blood. “I prick my finger so he gets his rose all smeared with blood” (55). This represents that Beauty is no longer innocent. It expresses a lack of purity as a symbol of innocence has been stained by the color, red, which represents love as well as lust. Unfortunately, the pleasure of ‘being herself’ as Beauty expresses in “The Tiger’s Bride” depicted by Carter can only exist in the realms where Beauty and The Beast live; outside of the Beast’s palace, everything remains the same. In other words, all the other women, excluding Beauty, are still living under the violence of male oppression. If one day Beauty leaves the Beast’s palace, she would find it hard to define herself because she needs to live under a male valued system and can possibly lose her happiness and self-awareness.

In “The Tiger’s Bride,” Carter provides an interpretation of establishing the value under the patriarchal society that shows how such value can be restrictive, especially for the females and

the nonhuman animals. In “Angela Carter’s Animal Tales: Constructing the Non-human” by Mary Pollock, Pollock illustrates her studies of Carter’s use of the animal, stating as follows, “These contacts [between human and animal] take shape within an alien discourse, or alien discourses, which, if they can never be translated into the human, can at least be understood darkly when we manage to minimize our own investments in the symbolic order” (39). The above statement by Pollock hones in on the ‘symbolic order’ that attempts to structure and define existence. This statement shows the connection with Jacques Lacan’s analysis of the symbolic order that exists within a pre-destined context structuring the unconsciousness of humanity (Grosz 90). This kind of order turns into a hierarchy based on the value system created by the dominant group, which in Carter’s plot is obviously a value system created by men. In ecofeminist Karen Warren’s terms, the concept above can be considered as the value of hierarchical thinking, or the idea of ‘Up-Down’ thinking, which “attributes greater value to that which is higher” (*EP* 46). Privilege and value are usually bound together, thus giving the dominant group, which in Carter’s tale is male society, power over what is determined as inferior. The gambling scene of Beauty’s father depicted by Carter reveals that people living in the time in which Carter wrote do not care about women. They value women as chips that can be lost to anyone. “You must not think my father valued me at less than a king’s ransom; but, at *no more* than a king’s ransom” (Carter 54). This sentence implies that Beauty is an ‘object’ and can be valued by the ‘subject.’ Particularly, the oppression of females and animals through binaries serves as examples of how value can lead to subordination, depending on what is valued in a given society. In terms of nonhuman animals, language plays a significant role in silencing the oppressed which is similar to the silencing of ‘othered’ human groups. Pollock’s term, ‘alien discourse,’ in many ways reflects the confining nature of language as a whole. The term ‘alien discourse’ itself is restrictive but suggests the necessity for communication beyond human language, since human beings and nonhuman animals are not able to communicate through the same language; in fact they exist in order to create a new understanding that deconstructs the nature of the ‘symbolic order,’ where humans hold a self-appointed supremacy and therefore control. In other words, human beings dominate nonhuman animals because they do not have language, or having some kinds of languages they can hardly be understood by human beings, so human beings assume that all those nonhuman animals do not have language and can be judged as ‘the other’ and can be oppressed. Indeed, ‘Alien discourse’ further suggests a discourse with the other that may underscore the dominant role of the human, particularly the men, especially the white men in Western history. This symbolic order connects to Wolfe’s discussion of Western subjectivity’s symbolic economy, which is defined as “an institution that relies on the tacit agreement that the full transcendence of the ‘human’ requires the sacrifice of the ‘animal’ and the animalistic, which in turn makes possible a symbolic economy” (6). According to the above illustration by Wolfe, the symbolic economy includes human beings who have been oppressed by being associated with animalistic qualities. Thus, the human/animal duality comes to be used as the means of justifying domination based on the logic of the ‘Upper group’ (Warren, *EP* 47). Carter deconstructs this kind of justification by declining the Western ideology that “allow[s] not only a classification of beasts based on empirical data, but placement[s] within a hierarchy of value [wherein]...it is man who decides the relative value of other animals” (Pollock 36). Value serves as it situated in the definitions which are created by the dominant society, as Warren suggests above.

Conclusion

My paper reflects how oppressive frameworks can be broken down through the engagement of transformative processes that lead to a self which is situated more in natural fluidity than in the stagnation of artifice. Beauty transforms herself from her social, civilized, patriarchal sense of

self developed from her relationship with her father or the external expectations of patriarchy to her most real foundational sense of self developed from her exchanges with the Beast. Carter's literary story, "The Tiger's Bride", reflects an innovative creativity that seeks to evaluate, deconstruct, and reconstruct relationships based on interactions with the more-than-human realm. In the story, Carter gives the readers a clear understanding of the world of diversity and continuous activity, a world which is made up of constant alterations to the self through relationships.

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Rebuild Resilience: Film Communication within East Asia in the Pre-pandemic, Pandemic, and Post-pandemic Era

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Abstract

The increasing in-depth cooperation of the film industry among Japan China and South Korea has accelerated the integration of film cultures among the three countries. The global epidemic in 2020 not only has an impact on the film industry in every country, but also has a great impact on film exchanges among the countries. The development, recovery, revitalization and prosperity of East Asian film communication is closely linked to the development and destiny of the entire region's culture. This paper traces the communication of East Asian films in the 21st century, under the multidisciplinary perspective of cultural and communication studies. Within the framework of the film history, film theory and film criticism, the paper analyzes the structural inherent law and external factors, especially COVID-19 pandemic that formed and influenced the film communication among China, Japan and South Korea. And based on specific examples commonality and individuality, the paper aims to provide historical references and possible answers to the current problems encountered in film communication in East Asia. This paper also discusses several issues of East Asian films in the context of today's globalization, such as how to have an equal dialogue with the world's films, how to use our own advantages to develop cross-cultural exchanges with films from all over the world, how to expand the regional film market, how to protect the national film culture. The answers to these questions have enlightening significance for the development of film communications between East Asia and the world.

Keyword: Film Communication, East Asia, Pandemic, Asian Cinema

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Introduction

Due to geographical, cultural, historical, economic and other factors, the film communication among China, Japan, and South Korea have a long history, and their mutual influences are also increasingly greater. As an effective media, film has enriched the spiritual and cultural world of people among the countries and promoted friendly communication among the people.

Film communication and collaboration is viewed as an essential business in cultural development for one country. Western world where the film originated has promoted film communication since long time ago. France has also been at the forefront of all European and pan- European audiovisual initiatives (MEDIA, EUREKA and Eurimages). (The French government contributed half the budget of the Council of Europe's Fund in its first year of operation.) In the past decade, France managed, despite strong opposition from several member States, to convince its European partners of the benefits of cooperation and the need to retain/or introduce film subsidies (Jäckel, 2000:131).

Basically, in my research, I divided the film communication into three layers which I present with this pyramid. At the top of the pyramid is the policy, which promotes transnational film cooperation and perhaps fundamental to all. At the bottom layer is the what we called "levers", by which I mean many of the routine activities and people-to people exchanges such as international film festivals, film forums, and most importantly education. These levers undergird film communication in a long run. At the middle of the pyramid, we see co-production, which on the one hand, is supported and guaranteed by governmental policies, and on the other hand, enhanced and promoted by levers.



Figure 1: Pyramid of Film Communication

1. Policy

To begin with, when it comes to film communication, the most essential policy is co-production agreement. In 2014, the "China-Korea Film Co-production Agreement" was

officially signed. In 2018, China and Japan formally signed the Film Co-production agreement. According to these two agreements, if a film is co-produced collectively with partner country, it will be regarded as a domestic film in each country, and will enjoy the benefit normally a domestically produced film would enjoy. According to the agreement signed, the two countries' co-productions will receive the same treatment as each other's local films, and co-productions in the two countries will no longer be restricted by the number of imported films. At the same time, the national government will provide guarantees for the film so that the reporting to the authorities, applying for visas for staff, and transporting equipment can proceed smoothly. The two agreements released a signal to filmmakers, that is the governments of the three countries are encouraging international cooperation. These two agreements have further promoted the development of the film co-production market between countries and the exchange and cooperation of film culture.

In addition to the signing of a co-production agreement between the two governments, the government's support also includes the formulation of corresponding laws and policies. The governments of the three countries have given certain inclination and support to co-production films in relation to the laws, regulations and policies. In particular, the specific department in charge of film has opened the door for film cooperation and has formulated a series of friendly policies.

Film is not a mere commodity but an oeuvre and as such, has the potential of being a work of art. Film is also a vehicle for social and cultural values. Along with film production and distribution, policy-making affects the specificity of film both as an art form and a cultural icon. Film policy remains one of the most sensitive issues at both national and international levels (Jäckel, 2000:133). It is the prerequisite of all forms of film communication. With the support and authorization of these agreement along with other policies, film communication is realized in the form of co-produced film.

2. Co-production

Whether it is a small-cost or a large-scale movie, the subtitles at the end of the subtitle bar will show a series of names of international staff. The current international film cooperation, especially co-production, has become a stable or common production method, which is also a litmus test to countries' economic, political, and cultural power. Co-produced film refers to a film jointly shot by production units in two or more countries, and is usually released in two or more languages. Co-production is a film production method in which two or more film production agencies jointly invest and share film copyright and film market revenue. The investment, distribution, ratios, rights and obligations of the both sides in the cooperation are all clearly noted in the contract. For the definition of co-production, there are several quantifiable standards, such as investment ratio, nationality composition of cast and crew, copyright holding, etc. Only after these conditions are met and approved and qualified can a film be regarded as a co-production film in the true sense and enjoy the treatment of a domestic film.

The table below shows the statistics of co-produced films produced by either two of the countries of East Asia from 2010 to the present.

Name	Year	Director	Nationality	Country(Area) Involved
My Ex-Wife's Wedding	2010	Li Legong	China	China, Hongkong, Korea
Hearty Paws 2	2010	Lee Jungchul	Korea	Korea, China
Tokyo Newcomer	2012	Jiang Xinmin	China	China, Japan
A Wedding Invitation	2013	Oh Seunghwan	Korea	Korea, China
Mr.GO	2013	Kim Yonghwa	Korea	Korea, China
Five Minutes To Tomorrow	2014	Isao Yukisada	Japan	Japan, China
Miss Granny	2015	Cheng Zhengda	China	China, Korea
So,I Married My Anti-fan	2016	Kim Jeyong	Korea	Korea, China
Sweet Sixteen	2016	Kim Jinkyu	Korea	Korea, China
Bounty Hunters	2016	Shin Taera	Korea	Korea, China
Tik Tok	2016	Li Jun	China	China, Korea
Scandal Maker	2016	An Byungki	Korea	Korea, China
My New Sassy Girl	2016	Cho Geunsik	Korea	Korea, China
Life Risking Romance	2016	Song Minkyu	Korea	Korea, China
Honeymoon Hotel	2016	Jang Chulsoo	Korea	Korea, China
Legend Of The Demon Cat	2017	Chen Kaige	China	China, Japan
DESTINY 鎌倉ものがたり	2017	Takashi Yamazaki	Japan	Japan, China
Last Letter	2018	Iwai Shun'ji	Japan	Japan, China
Memories Of A Dead End	2018	Choi Hyunyung	Korea	Korea, Japan
キングダム	2019	Sato Shin'suke	Japan	Japan, China
Wings Over Everest	2019	Yu Fei	China	China, Japan

Table 1 Co-produced Films within East Asia from 2010

When we pay attention to China-Korea co-produced films, we can find that since the official launch of "China-Korea Film Co-production Agreement" in 2014, China-Korea film co-production reached a climax in 2016 with more than ten in one single year . One of the

most successful cases is “Miss Granny“ released in early 2016. The film set a box office record of 366 million RMB, which is an insurmountable peak for China-South Korea co-productions. However, in general, the word-of-mouth and box office of co-productions between China and South Korea are not satisfactory. Efforts need to be made to improve the quality of film production.

Although the number of China-Japan co-production films is relatively small, most of them are very successful. For instance, in 2017, "Legend of the Demon Cat" co-produced by China and Japan was formally released. Its box office reached 1.6 billion yen and the number of films viewers reached 1.3 million. This has become the highest box office of Chinese-language films in Japan in the past ten years and has achieved unprecedented success. This successful case of China-Japan co-production provides a new way for Chinese and Japanese filmmakers to seek cooperation.

Compared with the 00s when *Seoul Cafe*(2009) was a big success, however, Japan and Korea co-produced films were not so much produced during this period.

Co-production is a process of constant compromise and negotiation. It is a brave experimental adventure. Many challenges and obstacles will hinder joint production. In addition to policy constraints and the unequal relationship of discourse power, it also includes technical issues such as script creation and contracts. Terms, actors, languages, income sharing, copyright, etc., but different cultures can always find common ground for cooperation and success. Co-productions should start cooperation from the creative source and distribution end, realize the organic integration of cultures of various countries, and achieve the resonance of values (He 2021).

3. Levers

As I mentioned above, levers in this section include routine activities and people-to people exchanges such as international film festivals, film forums, and most importantly education.

First, there have been many film forums between countries. In order to promote the in-depth exchange and cooperation of Chinese and Japanese films, the Beijing Film Delegation and Beijing Film Bureau hosted the “China-Japan Film Cooperation and Exchange Beijing Roundtable” on October 29, 2019 in Tokyo. The organizer specially invited the CEOs of China's leading domestic production companies, distribution companies, famous producers and directors and other industry professionals to attend the forum. The forum takes the form of speeches by Chinese guests and questions from Japanese attendees to discuss the co-production strategy of Chinese and Japanese films.

The 2016 China-Korea Film Forum was held in Beijing, China as scheduled. The forum not only released the news of China-Korea co-production projects, but signed a China-Korea cultural strategic cooperation agreement. In the future, China and Korea will carry out in-depth cooperation in cultural investment funds, film and television drama property rights,

film and television production. Also, 2018 China-Korea Film Script Forum, jointly organized by the China-Korea Cultural Center and the Busan International Film Festival was held.

Japan-Korea Co-Production Forum, the first event held by the Film Promotion Committee since the relocation of Busan, the Korea-Japan Co-Production Forum 2013, has been successfully held at Novotel Ambassador Busan. This event was held by some great representatives of co-productions between Korea and Japan like Roh Jong-yoon, Kim Seong-soo, and Lee Chang-dong. A large number of domestic and foreign personnels related to the co-production film came to celebrate. The forum was expected to strengthen the network of film cooperation between Japan and Korea, and to lay the foundation for the production of competitive joint films in the global market.

International film festivals are an important way to promote cultural exchanges between countries. In recent years, China's Shanghai International Film Festival, Beijing International Film Festival, and Tokyo International Film Festival have played an increasingly important role in the international film going out and promoting foreign cultural exchanges. To a large extent, it has promoted the exchange and development of Asian films. Therefore, in terms of film festivals, China, Japan and South Korea can jointly hold an inter-regional "East Asian Film Festival" to build a new ecosystem and new system for the film market, find new film cooperation mechanisms from economic, trade, and cultural exchanges, and build new rules for the world film market.

In terms of film education, the exchanges between universities allowed the future film main forces in the two countries to run in advance in academic seminars and creative cooperation. It also acts as a glue for the cooperation and development of the film industry of the two countries and promotes film cooperation between the two countries. For example, China and Japan have a deep history of exchanges in film education. Beijing Film University and the Japan Academy of Cinematography signed a strategic cooperation agreement in 2014, and new progress has been made in cooperation in running schools, film conference, competition, etc.

The sudden pandemic has not only brought an impact on the film industry of various countries in general, but also brought new challenges to film communication among countries. Specifically, the epidemic blocked the movement of people. The annual international film forums and film festivals have been affected. Second, multinational co-production films have received the constraints of the epidemic management system, leading to blocking of the possibility of transnational filming and planning, especially for many co-production films which have transnational narratives. This has brought some enlightenment to our talent training in the post-pandemic era. We should increase the training of personnel who are familiar with the characteristics of co-production film production and remote collaboration. These personnel must be very familiar with film production and have a considerable understanding of the East Asian culture, language and national conditions of both the countries. At the same time, they should be able to collaborate efficiently through online

devices, reducing the cost of communication.

Secondly, due to the pandemic, all countries have adopted social distancing policies. Traditional theater movies have got a serious impact. The emergence of the pandemic has made video websites an important means of entertainment for people isolated at home, accelerated the increase and popularization of users and stimulated the rapid development of streaming video platforms. This impact may be normalized. People are more inclined or accustomed to avoid social interactions and adopt an online mode of watching movies. Therefore, in the post-pandemic era, the co-production of China-Japan-Korea films can broaden the traditional cinematic film production ideas and shift to online films which boast greater circulation, wider audiences, and lower production and distribution costs for cooperation.

Third, affected by the outbreak of the pandemic, the film industry of various countries has been severely hit. In the post-pandemic era, countries will surely give priority to incubating local film projects in order to revive their own film industry. In the wave of film nationalism, how co-production films can gain the favor of the government and national audiences will become an important subject.

Conclusion

There will also be various obstacles to film co-production within East Asian countries. First of all, they are manifested in the coherence obstacles of East Asian media identity and space. For example, film festivals and cooperative production markets in China, Japan, South Korea have different structural conditions. Unlike European film market, contemporary East Asia cannot have a closer culture and structure to pave the way for international cooperation. Secondly, there are some geopolitical obstacles, such as intra-regional political conflicts and their various effects due to post-colonial tensions; the most prominent is still Cultural barriers, because of different places, the tastes and cultures of the audience are also very different. In Japan and South Korea, the working culture of the film industry is incompatible with each other, and there is a lack of understanding of how to work together to produce meaningful films.

The rise of Asian film industry has ushered in a new era of multi-polar influence. What they bring is cross-cultural and even cross-image dignified thinking, with obvious cultural history, film history significance. New Asian films are not only self-positioning relative to Western discourse, but they also present complex features due to the diversification of social realities such as geographic, ethnic, and cultural cognition.

Films do not only have commercial functions, but also have their own cultural mission. After the epidemic, the three countries of East Asia must reflect on the cultural importance of films and strive ways to offset the negative impact from pandemic. We have to think about new accesses such as online films. In the post-pandemic era, the boom in the online film and television industry has greatly promoted the digital transformation of the entire film industry.

As an important turning year in 2020, China, Japan and South Korea have promoted the maturity of the new mechanism of online theater, the new distribution model of and online film festival exhibitions. It also provides new opportunities for young filmmakers and art films (Cheng 2019).

We also have to be cautious of nationalism in the film industry. From a historical perspective, films are viewed as a national culture, expected to remain its independence and “purity”. For example, in the 1990s, Korean activist filmmakers are the proponent of Korean national culture and use filmmaking as a cultural practice to fight against authoritarianism and cultural imperialism. Korean culture is argued for an instrumentalist purpose by the people in power in the Korean film industry represented by independent filmmakers. As an extension of the 1970's People's cultural movement, independent film movements shrewdly exploit cultural discourses such as "national culture" and "cultural identity" and reify them into films made by Korean people. "Korean culture is the culture adopted by Korean people." By claiming their films share common national sentiments and their Korean identity, these filmmakers obtained legitimacy of their claims: "(protecting national films)...is deeply connected to the issue of expressing and preserving our culture. "(Emergency Committee pamphlet, n.d., emphasis mine). Thus, when the nationalist discourses again emerge in every countries especially after the pandemic, the film communication could be seen as a renegade to the discourses in the social milieu.

In order to revive the mutual cooperation, we have to go back and think about every layers in communication pyramid, and consider what is at stake for each fields. For China, Japan and South Korea, film co-production and various forms of exchange are a process of cultural exchange. The film co-production agreement and practical film production have a very beneficial effect on strengthening cultural exchanges between countries, providing a bridge for cultural exchanges between countries. Regardless of race, culture and geography, we are relatively close. These conditions are beneficial to the co-production of films, and to be able to produce “images of our own” (Hancock, 1996) with the erosion of the national borders and the emergence of a new world order. Compared with the period of the pandemic and the earlier that time, I would like to optimistically look forward to the bright future of East Asian film communication, and hopefully a broader picture of an open and non-exclusive "New Asian Film" that has Asian cultural and aesthetic characteristics.

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Flooding of Lust – A Review of “Norwegian Wood”

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Abstract

In the story, the young people may love two different persons at the same time. This can be seen as their feeling of lost in growing. The lust that belongs to puberty had caused the young men and young women to be addicted to sensuality. On one hand, physiological reactions compelled them to love a few people simultaneously; on the other hand, ethnical peaching had forced them to feel guilty for what they have done. Not knowing how to give up the love for someone whom they shouldn't fall for and struggling between two sentiments without a way out, they felt lost, not knowing what they were doing, but still keep moving forward step by step. Perhaps, this is how growing is like. "Norwegian Wood" is famous for its portrait of realistic romance and is great in portraying the vulnerabilities of human nature. The film also successfully portrays these. In complicated romantic love triangles, the characters have experienced much struggles as they fall prey to their own temptation of lust. Vulnerabilities of human nature are shown in disobeying morality. Lust is like an encrusted wound which people scratch due to the itchy feeling. These circumstances are often seen in adolescence, because they lack a thorough understanding of themselves, heart and virtue, and the world. Not knowing the consequences of their actions, they could not control themselves and lack patience. These are what they have to learn to grow.

Keywords: Norwegian Wood, Japanese Movie, Haruki Murakami

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Introduction

The film was a remake from “Norwegian Wood” (“Noruwei no Mori” in Japanese), Haruki Murakami’s novel of the same name. Toru Watanabe, the leading role, was played by Ken’ichi Matsuyama. The film talking about the complicated romantic relationship triangles among a group of young people and their feeling of lost in growing.

1. The Feeling of Lost in Growing

Toru Watanabe and Naoko were secondary school colleagues. Kizuki is a childhood playmate of Naoko and Naoko is also a friend of Toru. Sometimes, when Kizuki and Naoko went on dates, Toru also chatted alongside. Without an obvious cause, Kizuki committed suicide. His death had brought profound sorrow for his friends. Toru decided to leave the city and went on pursuing further studies in Tokyo to leave behind what troubled him. After some days, Toru met Naoko and slept with Naoko on the day of her 20th birthday. It was the first night of Naoko. Toru was curious why Naoko had never slept with Kizuki and the question had aroused the sorrow in Naoko.

After that, Toru lost touch with Naoko and met another girl Midori. Unlike the reserved Naoko, Midori is very outgoing and optimistic. Midori, however, had a boyfriend and Toru was missing Naoko at the same time. This prevented their relationship from developing. When Naoko eventually sent a letter to Toru, she let him know that she was suffering from mental illness and was staying in a sanitarium. Toru went for her and learned from the conversation that Naoko had a struggle in her heart: she felt that she belonged to Kizuki, but she could not give Kizuki her body and reacted emotionally to Toru instead. This has haunted Naoko’s memories, so she became a mental illness patient.

Naoko had emotional struggle, but so did Toru. Toru loved Naoko and Midori at the same time, but unlike Naoko, Toru was not tortured by the mental stress. In her auditory hallucinations, Naoko heard the voice of Kizuki. Failing to stand the torture of hallucination, Naoko committed suicide. Toru was also absorbed in the sorrow of loss of a lover, but unlike Naoko, he decided to start a new life with another lover – Midori.

In the story, the young people may love two different persons at the same time. This can be seen as their feeling of lost in growing. The lust that belongs to puberty had caused the young men and young women to be addicted to sensuality. On one hand, physiological reactions compelled them to love a few people simultaneously; on the other hand, ethnical peaching had forced them to feel guilty for what they have done. Not knowing how to give up the love for someone whom they shouldn’t fall for and struggling between two sentiments without a way out, they felt lost, not knowing what they were doing, but still keep moving forward step by step. Perhaps, this is how growing is like.

Sometimes, the result of growing is tragic, just as in the case of Naoko, she chose to end her own life. Maybe growing takes some costs, as one may not learn of the danger of fire until he is burnt. In Toru’s life, he was always accompanied by loneliness. Despite he had experienced the suicide of his friends once and again, he handled his emotions with a positive attitude. Instead of escaping from life, he continued to seek motivation to move on his life path.

2. Symbols of the Shots

The film is filled with shots with symbols. For instance, when Toru celebrated Naoko's birthday with her, Toru kept eating cakes while Naoko was laying her heart bare. This shot shows how unconventional in life style Toru was. It is not hard to imagine he enjoys going around women. In the same circumstances, when Toru met Midori in a restaurant, he kept eating absently, while Midori was telling her feelings with all her heart. These behavioural traits conveys two kinds of meaning: on one hand, it demonstrated how the character smooths up the secret that he was swifting between two women, thus conveying his hypocrisy; on the other hand, it demonstrated his casual attitude toward romantic relationships, not taking things too hard, nor tolerating ambiguous situations. These behavioural are part of the reasons why Toru could have less difficulty walking out of the shades than Naoko.

Besides being a shy person, Naoko can be recognized by her fast walking pace. There were a few times she walked with Toru, while they had different walking paces – Toru was left far behind her. Naoko had a smaller body, but her walking pace is so fast that Toru could hardly catch up. Her walking pace symbolizes that she had an urge to break away from the bondage of reality. In reality, she lived in the shades of the suicide of her ex-boyfriend Kizuki. Bounded by this shade, Naoko could not build a normal relationship with Toru. At the same time, Toru is a bondage to her as well. Whenever Naoko saw Toru, she would think of Kizuki and be reminded of her disloyalty to Kizuki which led to prickings of conscience. The psychological pressure had caused her to suffer from mental illness. If she never met Toru again, her psychological pressure might be relieved, then she might recover from her mental illness, and thereby avoiding the ending of her own life. Naoko's life was chained by many invisible peaching. She tried to break away but she couldn't. The author's arrangement of her fast walking pace not only indicates her anxiety, but also symbolizes her wish to break away from everything.

The sanitarium where Naoko stayed in was a beautiful place. Naoko's heart has always been occupied by darkness, but the beautiful scenes that she saw symbolizes her ideal world. She has been working to walk out of the shade of Kizuki and she tried to encourage herself with the beautiful scene and to let herself believe she could walk out. Unfortunately, it didn't work at the end. In this plot, a wide snow scene was continuously displayed on the camera. The coldness of the snow reflects how Naoko is in need of love and warmth. She was so fragile that she seemed to break at a touch.

Toru always feels lonely, so he kept involving himself with women. What displays his loneliness further was his reliance on his friends to grow since young, just like Kizuki in secondary time and Nagasawa in university time. He relied on Kizuki to a degree that he intruded Kizuki's dates with Naoko without finding any problem. His desire for his friends may even be greater than his friends' desire for their love. When Naoko said she didn't know why she could not sleep with Kizuki, we may guess that Naoko might have loved Toru long ago, then would Kizuki's suicide be related to Toru? After Toru entered university, we can see a change in his mindset. He changed from pure romantic love view to a casual sentimental, which is due to his new idol Nagasawa. Nagasawa is a sentimental, an unrestrained loafer who never stay loyal for any one girl. Toru envied how Nagasawa had slept with different girls. Nagasawa taught Toru how to chat with girls in pubs and brought along Toru even when he went on date with Hatsumi. Toru came along as he did with Kizuki and Naoko back in secondary school. Toru's attachment to his friends shows his sense of loneliness. He tried to escape from loneliness by attaching to people. This is how he grows.

3. Vulnerabilities of Human Nature

“Norwegian Wood” is famous for its portrait of realistic romance and is great in portraying the vulnerabilities of human nature. The film also successfully portrays these. In complicated romantic love triangles, the characters have experienced much struggles as they fall prey to their own temptation of lust.

On the night of Naoko’s birthday, Toru could not resist to sleep with his deceased friend’s girlfriend. After that, he tried to make up for hurting Naoko and wrote letters to communicate with her.

Naoko admitted that seeing Toru made her excited and the excitement made her involved and enjoyed the sex with Toru. However, she had to remember the fact that she loved Kizuki. The presence of Toru might be the reason why she could not have sex with Kizuki. Her vulnerability to lust and being controlled by lust has sent her to the road of no return.

Naoko is obsessed with Toru, simply because Toru made her feel excited or because Toru made her remember Kizuki as well? Naoko could be fascinated with the past memories with Kizuki, and hanging around with Toru would make her feel like being with Kizuki, as the three of them used to go on dates together in secondary school time as a habit. Unfortunately, this kind of romantic relationship looks immoral and any overstepping of the boundaries of morality seem formidable.

Midori had a boyfriend at that time. Midori was so deprived of parental love since young that she had a strong desire to feel loved in romantic relationships. With her good-looking appearance, Midori had much choices in partners, so she vacillated. Attracted by Toru, Midori stepped out of the line and swam with Toru, touching and even kissing each other and yelling that she wanted to be gently undressed by Toru. She is so weak before lust that her morality collapsed, so she acted against social standard.

Toru thought he loved Naoko, so he turned down the chance to develop a romantic relationship with Midori. However, after turning down Midori’s invitation, Toru kept trying to connect with Midori to make an apology. While seeking to make his apology to Midori, Toru realized he loved Midori from the bottom of his heart. The way he loved two girls at the same time was impermissible by morality, yet he failed to escape from his lust.

Vulnerabilities of human nature are shown in disobeying morality. Lust is like an encrusted wound which people scratch due to the itchy feeling. These circumstances are often seen in adolescence, not only because the outer beauty of those in their adolescence can attract many dates, but also because they lack a thorough understanding of themselves, heart and virtue, and the world. Not knowing the consequences of their actions, they could not control themselves and lack patience. These are what they have to learn to grow.

Conclusion

The film “Norwegian Wood” received mixed comments. Some believe that its artistic effect could hardly compare with the novel in a way that it disrupted the structure of the novel and failed to create the atmosphere of the novel, and thus is an unsuccessful film. However, I reckon we should appreciate how its narration follows the original work and the fact that it won the nomination to Golden Award of Venice International Film Festival. Having the

remarks and elaborations from the novel, the film is worth recommending.

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***Fan So and Early Chinese Musicians in Aotearoa New Zealand:
Musical Creativity in an Era of Colonialism, Migration and Discrimination***

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Abstract

After warning John McLean of a plot on his life in order to steal his gold, Chinese goldminer, Fan So, became a faithful servant and travelled with him from the Australian goldfields to Aotearoa New Zealand around the middle of the nineteenth century. While McLean became an important and recognised figure in New Zealand, little is known of Fan So. Yet within the scant reports that do mention him, he is portrayed as maintaining musical roots to his Chinese culture through the playing of a 'fiddle'. As part of a deconstruction of the dominant narrative that has so often defined music in a setting of elitism and inequality, this paper recognises Fan So's and other Chinese music making as an assemblage of creativity that demands critical inquiry in an era of colonialism, migration and discrimination. In this context, and adopting a critical historico-biographic perspective through the study of musicking, media sources and secondary literature, this paper is a study of what is known about Fan So, his association with the McLean family, and his music making activities in nineteenth-century New Zealand. The aim of the paper is to re-think what constitutes New Zealand music and to illustrate some of the ways that Chinese music contributed to the soundscape of Aotearoa's colonial past.

Keywords: Chinese; Diaspora, Fan So, Gold-mining, Migration, Music, New Zealand, Performance

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Introduction

This paper contributes to knowledge on nineteenth-century Chinese migration to Aotearoa New Zealand, focusing on the biography of Fan So (d. 1885) and considering his music-making in a setting of colonialism and settlement. Drawing on sources from diverse scholarly fields, including Chinese diaspora studies (Ng, 1993a; 1993b; 1995; 1999) and historical ethnomusicology (McCollum & Hebert, 2014), the study attempts to piece together background information that helps in comprehending Fan So's life in New Zealand and his musicking in a setting of cultural difference. Even though historical information about Fan So is particularly limited, and mention of his music making is only in passing, he has been identified in this paper as part of a broader critique of New Zealand music history (Johnson, 2010; Thomson, 1991).

John McLean

Fan So is the main subject of this paper, but before outlining his biography and significance in historical ethnomusicological and Chinese diaspora research, it is important to note the circumstances that brought him to New Zealand in the first place. First and foremost, he was in the service of wealthy land owner John McLean (1818–1902), and was known as a cook in this setting (“The Lagmhor Estate”, 1913).

McLean was born on the Island of Coll on the west coast of Scotland in 1818 and migrated to Australia with his mother and four siblings in 1840 “to seek their fortune” after his father had died (“Brief History on Redcastle Homestead”, n.d.). After working in the Australian goldfields, the family migrated to New Zealand from 1852. At first, John's brother, Allan (1822–1907), travelled to Canterbury in the South Island, with other members of the family following soon after (Christchurch City Council Town Planning Division, 1983, p. 4). With his family, John McLean purchased extensive blocks of land on the South Island (“Brief History on Redcastle Homestead”, n.d.). He soon became an important figure in New Zealand, at first owning huge sheep farms and later working in local politics, serving on the Legislative Council and Otago Provincial Council (Christchurch City Council Town Planning Division, 1983, p. 4).

McLean moved to Oamaru in north Otago in 1880, where he named his residence Redcastle Estate (“Brief History on Redcastle Homestead”, n.d.). The name Redcastle was a nostalgic choice for McLean, and referred to a location in his homeland, Scotland (“Brief History on Redcastle Homestead”, n.d.). At 84 years old, John McLean died in 1902. He never married. In a local obituary, he was described as “a man of wide reading and deep thinking” (“Obituary: John McLean of Redcastle”, 1902). In a cultural setting that witnessed discrimination aimed at Chinese migrants, and also with a poll tax on Chinese from 1881 (New Zealand History, 2020), McLean and his family showed much cultural understanding toward Fan So, which was reflected in a long-lasting friendship.

Fan So

I now turn to Fan So, who has also been referred to as Tan So (Macdonald, 1952–1964), Tan Sui (“The Lagmhor Estate”, 1913), Tang So (“Tang So”, 1885), Tan Suey (“Life story of a Highland gentleman”, 1938), Fong Get (“The Oamaru Mail”, 1902), and Fond Ket (Waitaki District Council, 2000). Further, and adding to the Scottish influences of the McLeans on his life, “to please his Scottish masters he added ‘Mac’ to his name [Mac Fan So]” (“Brief History on Redcastle Homestead”, n.d.). Fan So's Chinese background is unknown, although he died

in Oamaru in 1885. There are very few archival references about him, but one photograph portrays him among other workers at the Morven Hills Station on the South Island (Snow & Dawson 2015, p. 29).

Fan So was a Chinese migrant to Aotearoa New Zealand, but he was a migrant with a difference. Like the Chinese goldminers who moved to New Zealand from 1865 after an invitation to prospect the areas that earlier European miners had abandoned (Ng, 1993a, p. 123), Fan So too arrived from China via Australia. He travelled in the early 1850s with members of the McLean family. But while Fan So had worked in the Australian goldmines, rather than prospecting for gold in New Zealand (he arrived before the New Zealand goldrush), he migrated with the McLean family. While in the service of the McLeans, Fan So “accompanied Allan McLean to the Waikakahi Homestead [near Waimate] but he longed for the friends and associates of his Morven Hills days” (Duff, 1978, p. 29).

In terms of the Chinese diaspora to New Zealand, Fan So was distinctly an early migrant. The earliest recognised Chinese migrant to New Zealand was Appo Hocton (Wong Ah Poo Hoc Ting) (c1821–1920), who arrived in 1842 and was naturalised in 1853 (Stade, 2010). But the real influx of Chinese migrants was in the years after the 1865 invitation to Chinese miners who came to work the Otago goldfields (Li, 2013, p. 41). In this setting, Fan So arrived over 10 years before the exponential increase of the main Chinese population in New Zealand.

But why did Fan So decide to travel to New Zealand? What were the circumstances that led him away from the Victoria goldrush and to colonial New Zealand with a Scottish family well before any sign of gold had been discovered. One reason was that in Australia, Fan So had warned the McLeans of a plot to steal their gold:

When Mr John McLean was on the diggings in Australia, he was apprised by a Chinese named Tan Suey [Fan So], of a plot to murder him and steal his gold, which was concealed in his tent, awaiting the arrival of the gold escort to remove it to Melbourne and safety; and this man also helped Mr John McLean to escape in safety with his gold. Mr McLean showed his gratitude by bringing Tan Suey to New Zealand with him, and installed him as cook at Lagmhor, where he remained for many years, discharging his duties to the satisfaction of all. (“Life story of a Highland gentleman”, 1938; see also “Personal Items”, 1902)

There are several accounts of the story: “One story says Fan So saved him from drowning in Australia, another story says Fan So saved John when he was being threatened with being shot by a bushranger!” (Dick, 2013).

I now explore Fan So’s musical connections. In some descriptions about him, it is noted that he played a Chinese musical instrument. For example: “He had but one vice, which was that of performing on a Chinese fiddle, which was guaranteed to remove all owners of Western ears within the radius of a mile” (“Life story of a Highland gentleman”, 1938; see also “The Lagmhor Estate”, 1913). While there are no detailed accounts of Fan So’s music making or the specific type of instrument he played on, it is important to question the content of statements such as this one. Notwithstanding the ethnocentric comment regarding the aesthetic interpretation of him playing a Chinese fiddle, we can comprehend two key points from this account. First, Fan So played what is perceived to be a Chinese fiddle; and second, it seems his playing of the instrument was a personal reflection of his Chinese cultural roots.

Regarding the “Chinese fiddle” noted above, the description assumes that it is Chinese, perhaps because of its difference in the New Zealand setting in comparison to other types of fiddles. While the instrument is described as a fiddle, it was probably an upright fiddle. Such bowed instruments are collectively called *húqín* 胡琴. There are many varieties of *húqín*, differing in shape, size and performance practice, with the *èrhú* 二胡 (two-string fiddle) being particularly popular. There are no known photographs of Fan So playing such a fiddle, and the provenance of his instrument is unknown. The *èrhú*, or even a smaller variety of *húqín*, would be relatively easy to carry, but still adding extra baggage if carried from China to Australia, and then from Australia to New Zealand. They are also very delicate because of the thin layer of snakeskin covering the instrument’s sound box. But such was the importance of playing a Chinese fiddle to Fan So, that he reflected on his cultural heritage by playing the instrument in New Zealand.

In Fan So’s life in New Zealand, music making and dancing were known to have been an important part of the creative lives of the McLeans: “There was a piper and a band of Highland dancers on the [Lagmhor] estate who had been trained by Mr Donald McLean” (“The Lagmhor Estate”, 1913). However, considering the comments made about Fan So’s music, one wonders if Fan So’s playing was mainly for his personal musical expression and mostly solitary enjoyment (Killick, 2006).

Fan So had a special place in the McLean household. In later years, and unable to continue to work, “he had a comfortable old age at “Redcastle,” Oamaru, Mr McLean’s home; and when he died, full of years, the chief mourner at his funeral was his grateful and remembering master” (“Life story of a Highland gentleman”, 1938). While this newspaper report notes that Fan So died in old age, his death record, which is written as Tang So, notes that he died aged 46 (“Tang So”, 1885). His grave in Oamaru cemetery is noted in an unpublished work held in the Waitaki District Archive (“Brief History on Redcastle Homestead”, n.d.). The inscription reads:

TO THE MEMORY OF FAN SO
A NATIVE OF CHINA
DIED OCTOBER 3, 1885.
FOR THIRTY-THREE YEARS THE FAITHFUL SERVANT
OF JOHN MCLEAN OF REDCASTLE, OAMARU

Since his funeral, there has been some confusion as to what happened to his grave. One report notes that Fan So’s body was on the SS Ventnor when it sank off Auckland on 27 October 1902:

The Chinese have obtained leave from the Government to exhume their dead from the cemeteries of the colony, under proper supervision and certain restrictions of course, with a view to their shipment to China for rest. The only remains of Chinamen locally buried which it is proposed to remove at present are those of Fong Get, who, it will be remembered, came with the late Mr John McLean, of Redcastle, from Australia. When he died several years ago, Mr McLean bought a plot of land for Fong Get’s burial and caused a fine memorial stone to be erected over his grave. Early this morning a number of Chinamen, with an inspector, tinsmith, and express, exhumed the remains. The tombstone will, of course, remain to mark the spot where a faithful Chow was, but is not, laid. (“The Oamaru Mail”, 1902)

However, Fong Get was not Fan So. As noted by the Waitaki District Council, there was a Fond Ket buried in the cemetery in 1896 (“Fond Ket”, 2019), who, considering the similarity in name and the small number of Chinese buried there, is presumably the same person as Fong

Get. Interestingly, there is no entry in the *In Memoriam* booklet for Fan So (Waitaki District Council, 2000), but there is for “Fond Ket”, which is a name that relates to Fong Get noted above (“The Oamaru Mail”, 1902). In addition to the confusion over Chinese graves, Fan So’s grave was removed in the 1950s and the land re-used (Waitaki District Archive, personal communication, 2020; 2021). However, in a somewhat poignant reminder of the often silent history of New Zealand’s Chinese diaspora, “there is no evidence today of the headstone that John ... erected in his memory”.

Conclusion

With scant knowledge of Fan So’s musicking, one might wonder the scholarly merit of pursuing a path of study such as the one outlined in this paper. There are, however, several key points that have driven this study, each of which helps in piecing together the fragmented mosaic of New Zealand’s Chinese music history, and recognising the diverse musical cultures that make up music in New Zealand. Above all, Fan So was an early Chinese migrant to New Zealand. He travelled to Aotearoa via Australia along with his Scottish settler patrons. Arriving before the influx of Chinese goldminers, Fan So was an individual within a setting of colonialism and migration.

Mention of Fan So’s music playing is an important testament to his maintaining his Chinese roots in New Zealand through musical expression. While we don’t know the exact type of musical instrument he played on, let alone the type of music, it seems that he did play music that offered difference to those who described it. His musicking was heard by others, and it offers an example related to the notion of holicipation (i.e., music for the self) where, even if played to others, it was still perhaps a cultural expression of “solitary music-making for personal satisfaction” (Killick 2006, p. 273).

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Remote Teaching of the Arts in a Time of COVID-19

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Abstract

COVID-19 pandemic resulted in educators making a sudden shift to a largely online modality in teaching. For educators used to studio teaching, this change could be radical in terms of teaching approaches. Arts-based pedagogies tend to be studio-based and experiential. A small scale exploratory study was conducted to gather insights on how art and music tutors adapted arts-based pedagogies for online teaching. Eight tutors in the Arts disciplines were interviewed on how they integrated the use of new technological platforms for online teaching and to identify emerging practice which had proven to work for them. This paper discusses the findings of this study, examining the effects of the COVID-19 pandemic on art and music pedagogies and implications of online learning on art and music teaching.

Keywords: COVID-19 Pandemic, Arts-based Pedagogies, Experiential Learning and Online Teaching

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Context of the Study

The recent COVID-19 outbreak has led to the quick implementation of communicative technologies (i.e. Zoom) across the different universities in Singapore. Tutors were asked to being asked to redesign their courses online teaching on an emergency basis. For disciplines such as Art and Music teaching practice based traditionally on studio practice, teaching online could be quite challenging as the Arts teaching environment is quite different from the virtual environment.

First-time users will need to explore and find ways to integrate platforms' features into their lessons typically carried out face-to-face. Currently, there is no consistent model of best practices for teaching music and art online as these are studio-based, requiring tactile and experimental approach to teaching, which is difficult to replicate online. Through online interviews, the study will uncover rich practices arising from experimentation with online learning the last year using Zoom as the main virtual platform.

Aims of the Study

Given the context of the study, the aims of the study are to:

1. How did instructors integrate the use of the new technology i.e. Zoom into their lessons?
2. What new ideas emerged, which have proven to work, through experimentation of using Zoom for teaching?

The study hopes to contribute to our understanding of best practice online for teaching in the Arts. Currently, there is no consistent model of best practices for teaching music and art online as these are studio-based, requiring tactile and experimental approach to teaching, which is challenging to mimic online. The study will identify rich practices arising from experimentation with online learning in the last year and build a corpus of knowledge in this area.

Research Design

Given the exploratory nature of the research questions, the study adopts a phenomenological approach to detail observations made and to uncover findings. Because the study is exploratory, it seeks to gather different emerging online teaching practices found to have worked for tutors. The present study explored how eight university tutors prepare online lessons. The study was based on data collected from interviews in which the respondents used their own experiences from online teaching experiences. The respondents were not selected randomly but were selected based on their above-average teaching ratings beyond 3.7 and that they were the main tutors of the course. Purposive sampling method was used (Cohen et al., 2011).

All respondents in the sample taught university undergraduate courses. They were also responsible for the design of their courses, along with planning and implementing teaching-learning activities. These include online lectures and activities over Zoom, as well as preparation of online assignments and exams. The size of online classes taught by the respondents is small, varied from 10 to 30 students and need to be maintained as small class teaching due to the Arts-based pedagogies which had to be deployed. Except for one respondent, the remaining respondent hardly had any online teaching experiences before the COVID-19 pandemic. Other than Zoom, five of the tutors had used alternative experiences

with virtual conferencing platforms for lessons outside of SUSS. The overview profile of the respondents is shown in Table 1.

Table 1: Overview Profile of Respondents

ID	Subject Area	Years of Teaching Experience (Approx)	Years of Online Teaching prior to COVID-19	Done teaching using other virtual conferencing platforms in other institutions
1.	Music Education	12	0	Yes
2.	Music Education	13	0	Yes
3.	Music Education	30	0	No
4.	Music Education	20	0	Yes
5.	Art Education	15	1	Yes
6.	Art Education	10	0	Yes
7.	Art Education	More than 20	0	No
8.	Art Education	More than 20	0	Yes

Semi-structured interviews were conducted with respondents. The scope and relevance of the initial set of questions were reviewed by co-researcher and revised in light of their comments. A pilot interview was conducted with a tutor not taking part on this research project and the interview protocol was further revised. The finalized protocol focused on how strategies and teaching approaches used by respondents to carry out online teaching during the COVID-19 pandemic. The scope and relevance of the initial set of questions were reviewed by co-researcher and revised in light of their comments. In addition, a pilot interview was conducted with a tutor not taking part in this research project, and the interview protocol was further modified. The finalised protocol focused on how strategies and teaching approaches used by respondents to carry out online teaching during COVID-19 pandemic.

All interviews were conducted over the Zoom platform for approximately one hour. The information gathered is then analysed. The resulting data were analysed in iterations based on Braun and Clarke's guide (2006) for thematic analysis by the principal investigator. Possible relationships between themes and sub-themes were explored to clarify patterns.

Results and Analysis

Through 'respondents' data, main themes and sub-themes were derived, and these are presented as shown in Table 2. Table 3 shows a sample of respondents' quotes.

Table 2: Main themes and Sub-themes in response to 'Respondents' Interview Data

	Research Questions	Themes	Sub-themes
1.	How did instructors integrate the use of the new technology i.e. Zoom into their lessons?	Adapting existing lesson plans and instructional strategies	<ul style="list-style-type: none"> • Chunking and pacing of lessons • Use of visual cues • Assuming "DJ" persona. • Utilise home resources
		Integration of apps to complement "live" teaching	<ul style="list-style-type: none"> • App tools for collaboration, reflection and discussion.
2.	What new ideas emerged, which have proven to work, through experimentation of using Zoom for teaching?	Correcting distorted images and colours online	<ul style="list-style-type: none"> • Experimentation with camera angles • Experimentation with lighting for best effects • Use of software to correct colours • Utilising second web camera to capture additional views • Use of 'Spotlight' to pin images
		Correcting and improving audio sounds online	<ul style="list-style-type: none"> • Pre-setting Zoom to reduce noise reduction • Set audio mode to 'high fidelity' • Performing on own system to avoid latency
		Preparing Set-up for Zoom	<ul style="list-style-type: none"> • Instructional set-up for students • Virtual space exploration and experimentation
		Recreating workstation and space	<ul style="list-style-type: none"> • Making space at home for workstation • Arranging items or resources within reach for online teaching

Below will discuss the following research questions:

1. How did art and music instructors conduct teaching online using web-conferencing platform, Zoom?
2. What new ideas emerged which have proven to work to create the setting for music and art teaching?

How Did Instructors Integrate the Use of the Virtual Conferencing Technology, I.E. Zoom

According to respondents, adaptations had to be made in terms of online strategies and pacing lessons for students prior to the online lesson. For example, Fatigue could quickly set in during online lessons due to intense screen viewing and an absence of physical interactions with peers. This section examines some of the adaptation strategies tutors adopted.

Adapting Existing Lesson Plans and Existing Instructional Strategies

Chunking and Pacing of Lessons

Unlike teaching and learning face to face, nonverbal cues are less easily picked up. Much effort is required to bring messages across (e.g. exaggerated nod or put thumbs up) and interpret verbal and nonverbal cues online. For example, a side glance during face-to-face teaching is very different from looking at a person from a video chatbox. Furthermore, “cramming 18 hours of instruction meant for face-to-face into six online sessions is already a challenge for students to watch” (ID2). As a result, efforts have to be made to make lesson less taxing for students. Scaffolding takes place with bite-sized teaching:

So you got to find a way to try to help them in that kind of situation. So what that leads me onto really, is the operating part of it.... So when I designed the lesson is...I'm usually thinking in chunks of 20 minutes or 30 minutes before either change your topic or change the focus on that particular topic. So I think you have to think literally the kinds of instructions needed to get your message across. (ID3)

I'll try to take a break every out to give them a chance to get up or to do things ... That five-minute break really helps ... It gives students the breathing space just to switch search off the video for a while for five minutes and stretch their legs. (ID3)

The activities are bite-sized and they shift every now and then from singing to playing of recorders and to do music and movements to get students engaged at all times, and to build them up such that it all comes together at the end, and that's when scaffolding has to be very clear. (ID4)

Besides keeping lecture short, videos were also kept short to hold students' attention (ID5). Longer videos not only cause slow downloading it also wears down students' patience. Instructions to students also need to be more specific and focused in telling students what is required of them. One of the respondents noted the need to slow down the pace as there is a tendency to “Zoom off” slides when teaching online, especially when teaching online.

Use of Visual Cues

Visual cues and cue cards were also used to help engage and facilitate instructions online. Body movements also have to be exaggerated to get students to follow:

I use a lot of visual card cues which I never used much the last time [Bringing out the different colour coded cards with different shapes]. If I ask students... “Move your legs [flashing a card] versus “move your legs (hands folded with body leaned forward to screen)...Hence, there are a lot of visual cues. (ID4)

The lack of nonverbal cues might impact interpersonal relations (Short, Williams, & Christie, 1976) and can contribute to a sense of disconnectedness. More effort is required to bring messages across (e.g., exaggerated nod or put thumbs up). Less is more to the tutors. To avoid overloading of verbal instructions, one of the instructors used picture card cues. There were also attempts to draw attention to where students had to move through using fingers to point across the virtual screen box.

Assuming "Disc-Jockey" Persona

To maintain a "lively" session, tutors need to engage students through various means to create lively lessons complete with online activities. One of the respondents (ID6) observed the need to entertain students online. She likened the need to assume a DJ persona in the way DJ bantered with an online audience.

I feel like I have to be like a DJ now [laugh out loud]. And of course, you got to, you know, you need to be quite handy with Zoom and kick start the "live streaming" process by greeting them, "Hi everyone! How are you?" to create a lively online presence. It is a different kind of online presence, as I said. It really helps to engage and capture their attention. And yes, you have to be a bit more "alive" on the screen. I am aware that it's not only about teaching right. You have to entertain them, draw their attention. (ID6)

For her, it was having to get used to seeing her face online via a technical medium. Sensory cues such as voice inflexion, facial expressions, and other body language were used to banter online audiences and create a vibrant, positive learning space. This was done intentionally to enhance social interactions and create positive vibes. Successful learning occurs primarily due to the social, interactive, and affective dimensions of the learning experience (Rodriguez, 1995 and Wulf, Hanor, & Bulik, 2000). Not only could maintaining a lively persona enhance communications, it also increases student interest in content matters.

Utilise Home Resources

Unlike classroom teaching, where resources (e.g. musical instruments) are prepared ahead and placed in the classroom for student use, this could not be done in the online format. As a result, tutors had to adapt and had improvised the resources on their own. In one example, the tutor had students improvise the use of household items (pots, pans and chopsticks) as percussion instruments for teaching rhythmic ostinato.

Group activities need to be creative and interactive... And if they are at home, they could use chopsticks or other household items, and it need not be musical instruments [Demonstrating on screen how he would use them for percussion]. And I could even get them to use pens on their tables. In other words, you don't necessarily need Orff musical instruments. (ID4)

Integration of Apps and Virtual Platforms for Teaching

To enhance learner's experiences, most tutors would leverage tools for collaboration, reflection and discussion. All respondents had experimented with one to five additional tools depending on the learning outcomes of the courses. See Table 3. As Zoom is not geared towards sharing artwork, Padlets and Instagrams were used to share images for discussion and critique. There are also more specific apps for music such as Sibelius, MuseScore, Garage Band and Audacity

for music notation and playing. Zoom whiteboard caters to the written text and not writing out musical notations.

Table 3: Technological Tools and Apps used

ID	Subject Area	Nature of Subject	Examples of Apps, Platforms and Types
1.	Music Education	Music and Movement	Skype, U Tube
2.	Music Education	Composition	Skype, Microsoft Team, Xiao Er Tong, U Tube
3.	Music Education	Music and Movement	Instrumental App, U Tube, Skype
4.	Music Education	Music Technology	Sibelius, MuseScore, Garage Band and Audacity, U Tube
5.	Art Education	Art Critique and Teaching	U Tube, Kahoot
6.	Art Education	Media Art and Technology	U Tube, Padlets, Kahoot, Slido, Instagram
7.	Art Education	Drawing and Painting	Open Broadcaster Software App, EpocCam, U Tube
8.	Art Education	Media Art and Design	Digital journal, Microsoft Teams

What New Ideas Emerged to Create the Setting for Art and Music Teaching Online?

Art and music lessons are challenging to conduct online due to the experiential learning practice they required. For example, within the Art studio discipline, there is an emphasis on the experimentations with colours and textures and how one should hold the brush. Tutors need to be able to demonstrate and correct students on the spot. For music, the challenge would include the correcting of pitch and rhythm whilst performing via Zoom.

Correcting Distorted Images and Colours Online

Because the teaching of drawing/painting requires the demonstration and the viewing of brush strokes at proximity, the placement of items at correct light source is important. According to one respondent, "the colours you see on screen is also dependent on the overall lighting and angle. Sometimes, a blue or red paint shown could appear as different shades on their screen ... you have to tilt the camera at 30 or 45 degrees angle for the colours or texture to be shown clearly (ID7)." Distorted colours and pixelated drawings are not uncommon. Common strategies used included using lighting and tilting video cameras to correct the colour and eliminate hotspots.

The colours you see on screen is also dependent on the overall lighting and angle. Sometimes, a blue or red paint shown could appear as different shades on their screen... you have to tilt the camera at 30 or 45 degrees angle for the colours or texture to be shown clearly. (ID7)

Back and front lighting needs to be used to eliminate shadows and "hotspots" on the artwork. (ID7)

For students to see art textures, the camera needs to zoom in to enable a close-up view of the artwork. To solve the problem, tutors adopted the following approaches:

- Use of virtual conferencing software (e.g., Open Broadcaster Software) to adjust the colours
- Installation of IP/Wifi Camera-related software (e.g., EpocCam or DroidCam) for greater accuracy of images presented
- Use of lighting to adjust colour accuracy and consistency

Students need to know to spray fixatives onto their artwork. The frontal camera captures an online view that gives a distorted spatial perception of spraying demonstration in action. Therefore, a second camera (e.g. webcam, IP camera or mobile phone cameras) had to be set up to show other side views. Besides art lessons, music lessons also require the use of various camera angles and set up for movement demonstrations.

I was working from home, I was using the wide angle lens, and was just able to toggle over with the set up set up the laptop. I also had a speaker microphone. The distance between a whole body to the screen is to be a distance faraway so, which is about just about one meter away. The side camera would capture the whole body movement while doing the music and movement eurhythmic activity. Hence, if you don't want to look at the front view, you could look at the side view for the movement. This is how music lesson could be taught using Zoom. (ID2)

For those who did not want to use a separate camera, iPad cameras were used instead. The tutors also used Zoom's "Spotlight" function to pin student's art images for further discussion and demonstration.

Correcting and Improving Audio Sounds Online

For music lessons, tutors also had to pre-set Zoom to reduce noise reduction, set the audio mode to "high fidelity," and calibrate the microphone to optimise the connection. Tutors had to trigger noise reduction in the Zoom set-up. A constant issue is the audio latency (due to time delay in reading and processing sound signal) encountered in technology use, making it almost impossible for musical jamming, group singing, or ensemble. To reduce audio latency, respondents involved had to relook score selection for singing or have individual performers perform using their PC system.

If you are playing the keyboard or an instrument, you have to switch off the original sound as it is picking up sounds coming everywhere around. If you are turning off the "Original Sound", you are actually suppressing the background noise. I need to pre-set Zoom to reduce noise reduction, set the audio mode to "high fidelity," and calibrate microphone to optimise the connection.

It will not be possible to include an ensemble online as the instrumentalists would not be in sync with each other when playing due to time lag. The only way to get the ensemble in sync is to get them all play separately on a microphone using their own system and to combine the tracks.

Preparing Set-up for Zoom

In experimenting with virtual spaces, one tutor noted the need to prep students to prepare in advance for lessons. For example, for the drawing and painting lessons, the tutor needs to see the students' artwork and their progression.

To prepare students for the art lesson, I told them how to set up the camera, and what to do ... I showed them how to use books to prop up the cameras and how to attach a second camera (using mobile phones) focusing on the artwork. Back and front lighting need to be used to eliminate shadows and "hotspots" on the artwork. I taught how to use their mobile phone as a camera. Mobile phone camera is easy to shift around to get the angle needed. (ID7)

The tools and equipment's set-up is essential over the students' end where they were taught how to position the web camera such that their artwork could be seen in Zoom. Another respondent also mentioned the need to introduce online etiquette prior the lesson to minimise lesson disruption.

Recreating Workstation and Space

Creating workstation and space could pose a challenge for students, or even tutors, in getting ready for the lessons. Tutors and students sought to create spaces within their living rooms to set up a workstation for Zoom teaching. For some tutors, this would entail re-arrangement for home furniture and converting the dining table as a workstation.

As for myself, I need to create spaces within living room to set up a workstation for Zoom teaching. I need to re-arrange home furniture and converting the dining table as a workstation. To capture music movement, you need different camera angles. Hence, for the eurhythmic session right... there is always a frontal camera for the face and a side camera whereby the whole body can be seen. (ID2)

And I have a big workstation now for online lesson and it is located where my grandpiano used to be. To be honest, this used to be a grandpiano. I had to get rid of it because I think I need the space. I just have MacBook pro so that I can play the piano and they can see it just like this [tutor moved the MacBook to show the piano where it is strategically placed]... You have to prepare your visual aids, I have to prepare my slides and my setup, prepare the extra instructions you need students to have. (ID4)

Desk space is intentionally created to allow essentials to be within an arm's reach. This eliminates the likelihood that they would have to get up to look for items during lessons. For music tutors, the piano and the keyboard also need to be within reach in the event they need to play on the keyboard. There is also a need to find a private space there is least foot traffic, so that family members would not get in the way of lessons held.

Discussion of Study

As much as many improvements have made way for collaborations and constructivist teaching to take place within the field, these are mainly content-driven and not skills-based.. Much of the challenge remains for carrying out skills-related developmental activities online. The lack of nonverbal cues might impact interpersonal relations (Short, Williams, & Christie, 1976) and can contribute to a sense of disconnectedness. More effort is required to bring messages across

(e.g., exaggerated nod or put thumbs up). Hence, students needed to work harder to process non-verbal features online, such body language and facial expressions.

A critical aspect of studio art involves demonstration, modelling and experimentation. This needs to be replicated online. When done online, the lesson's pace had to slow down considerably as students were not able to follow the lessons due to latency experienced from time to time and limited visual view on artefacts or demonstrations online. Different visual cues and cards were deployed to capture students' notice and get them engaged.

Students were encouraged to explore the virtual space within the viewer box and to move according to the beats and rhythms. Instructions were kept as precise and short as possible to avoid overloading of verbal instructions. Art and music education courses draw on situated theory (Lave & Wenger, 1991) and reflective pedagogies (Schön, 1983), where students are expected to reflect and critique. There is also a need to maintain constant virtual presence throughout to engage students. Bite-sized learning (or micro-learning) feature prominently in respondents' narratives. As an instructional pedagogy, micro-learning focuses on guiding students through micro-learning activities in a digital media environment. Research studies have shown the value of bite-sized learning or micro-learning (Ledger et al., 2019). This becomes even more crucial in an online context where attention span is even shorter due to the passive nature of Zoom learning. Respondents emphasised the need to shorten and simplify instructions and provide bite-sized contents to keep students engaged. They also emphasised the need to have a range of activities carried out online, sometimes changing from one to the next. There was the need to assume a constant active online presence in engaging with students. The home environment also plays a part in facilitating lessons. There is a need to prepare students to set up studio workstation for art and music activities, and get them to explore the virtual working environment. Through analysis of data, we learnt that adaptations had to be made in terms of pedagogical approaches, learning about technological affordances and limitations, integrating online tools to replicate learning environment for the Arts, and preparing students for online lessons. More importantly, Art and Music courses require experiential learning and much of this is based on sensory experiences and are directed towards awakening aesthetic senses in colours, textures or space. The confines of one within the two-dimensional online space could easily lead to cognitive and social dissonance and warped sensory experiences

Implications of Study

While small scale, the research study provides some preliminary ideas on the types of teaching practice that could be harnessed and deployed for experiential courses such as Art and Music.. It suggests a need to further examine the psychological dimension and impact of online learning. Artists and musicians do not thrive in an unnatural or contrived setting. Professional practice is an essential aspect within the fields of music, art, craft and design. Higher education institutions are responsible for designing complementary learning situations to the future professional careers and need to be cognizant of the limitations of online learning for future artists and musicians (or teachers in the field).

Limitations of Study and Future Research

This pilot study aims to shed light on how Art and Music tutors adapt their classroom teaching online during COVID-19. The authors acknowledge the limitations of the small sample size and the use of only an interview approach. Further investigation is needed to validate the

findings with larger sample size. The study could be broadened to include interviews with students to understand how they perceive the efficacies or impact of online teaching.

Conclusion

The study will contribute to our understanding of best practice online for teaching in the Arts. Through interviews with eight tutors, the authors were able to establish some preliminary insights on teaching approaches for art and music. Complementary technological tools and apps are necessary to overcome the limitations of web conferencing platforms. In teaching lessons online, tutors also saw the need to replicate physical teaching space further online and work around the affordances of the virtual learning platform to support learning. Steps were required to set up the home environment to facilitate lessons smoothly. There is a need to consider learning processes and set of contexts and interactions that provide students with opportunities and resources for learning. Ongoing support to tutors in these areas is essential for the smooth running of art and music lessons online.

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Turkish Dramas and Saudi Female Perceptions of Socio-cultural Values

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Abstract

In the 2000s, Turkish drama series began airing in Saudi Arabia and other countries outside Turkey. Perhaps unexpectedly, they have proven exceptionally attractive to global audiences. Typically, these dramas define and present female characters who can be considered liberal in their adherence to traditional cultural values. To date, despite the growing popularity of these Turkish drama series abroad, research into the attitudes and behaviors of Saudi women who watch such dramas has been limited. The present study evaluates Turkish drama series's influence on the perceptions and attitudes of Saudi female viewers, drawing on social identity theory and cultivation theory perspectives. For the study, 1,274 online questionnaires were completed by Saudi female viewers aged from 20 to 60. The results revealed three different groups of attitudes associated with socio-cultural values. Firstly, acceptance or otherwise of 'independent and self-reliant women' and their 'ability to survive without a man.' Secondly, rejection of 'other' socio-cultural values, such as (1) 'Having a child outside of marriage,' (2) 'marital infidelity,' (3) 'restricting religion to older people,' (4) 'presenting alcohol consumption,' (5) 'women getting married without permission,' and (6) 'couples dating.' Finally, neutral attitudes towards 'friendships between couples,' 'traditional roles of women as mothers and wives and 'fighting for love.'

Keywords: Cultivation Theory, Saudi Female Viewers, Social Identity Theory, Turkish Dramas

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Introduction

Saudi society could be one of the most conservative ones (Salamah 2016; Montagu 2015; Alfarran, Pyke and Stanton 2018). Saudi audiences could be one of the viewers living in a traditional society among Middle East North Africa (MENA) countries. In other words, audiences have had specific social norms and cultural values under their Muslim identity. It can be seen that Muslim identity could have complicated identification between multiple forms of religious identity from being less religious to moderately religious and extremely religious. Saudi audiences had been exposed to foreign dramas or soaps since the 1980s (Alnaser, 2013). They might have enjoyed watching serial dramas because they did not have any other options as Western dramas did not fit into their culture. (Bajnaid, 2016). In other words, Saudi audiences did not have any social conflict because they were exposed to those dramas which provided identical socio-cultural values and the media content as it reflected their national identity in a restrictive religious society as it is in reality. It started with Western dramas, specifically American soap operas (Alnaser 2013), then Mexican telenovels (Kharroub, 2016), followed by Turkish dramas (Buccianti 2010), and others as Indian and Korean. Even though the Turkish dramas had attracted Saudi viewers since 2000 (Ustek and Alyanak 2017; Özalpman 2017).

Literature Review

Turkish drama has been considered one of the most popular soap operas or dramas globally. They have successfully attracted diversified audiences; for example, in 2002, 150 Turkish dramas have been sold to over 100 countries, including Algeria, Morocco, and Bulgaria (Bhutto 2019). In 2006, 75 Turkish dramas were broadcasted to Arabic audiences, interestingly, the highest rate of consuming Turkish drama was for Saudi Arabia (Berg 2017; Toul 2020; Bhutto 2019). In 2008, Noor was the most popular romantic Turkish soap and was watched by 85 million people in the Middle East (50 million were women) (Buccianti 2010). In 2011, Magnificent Century, a famous historical Turkish soap, has been viewed by over 500 million people worldwide (Bhutto 2019). Currently, Turkish dramas have been presented to multiple cultures such as Croatia (Okumus 2020), North Africa (Al-nashar 2017; Anaz 2014), South America (Constantinou and Tziarras 2018; Özalpman 2017), Greece (Pothou 2020; Kraidyand Al-Ghazzi 2013), and Pakistan (Malik, Haq, and Mukhtar 2017; Zafar, Arafat and Sial 2019). Arabic audiences, especially Saudi women, were the most prominent ones (Buccianti 2010). As mentioned earlier, the Saudi people have complicated Muslim identity; they perceive social-cultural values through Turkish dramas in different ways. The existing literature about Turkish dramas reveals several patterns; for example, some scholars have investigated Turkish dramas' impact on audience's identity negatively (Homed 2017; Zhag and Sakry 2019) or positively (Al-Ali & Alshammri, 2018; Temraz 2016). Another scholar has emphasized on investigating the perceptions or attitudes of exposure to Turkish dramas in different perspectives such as identity (Yanardağoglu & Karam 2013), gender interaction (Madni, Hassan, Aziz & Amin 2014), fashion & clothes (Madni, Abdullah, Hassan & Nawaz 2014) and purchasing intentions toward Turkish apparels (Aljammazi and Asil 2017). Other scholars have investigated the audiences' perceptions of socio-cultural values through Turkish dramas. For instance, Al-Hashani (2019) investigated Turkish dramas (TD) effect on young Algerians' attitudes of marriage issues by gathering data from 74 Algerian participants. The study found, most respondents have a positive attitude towards emotional and romantic topics through TD. Also, the study found that most participants had a positive perception of Turkish marriage patterns; participants could change their social-cultural values due to their admiration for Turkish culture. In the

same vein, Bozaida and Bosees (2018) investigated the Algerian women's attitudes of exposure to dubbing Turkish drama by conducting a survey of 80 students from Jijel university. The study concluded that Algerian females had positive (responsibility, fairness, self-concept, and friendships) and negative (marital infidelity and nudity) perceptions with some socio-cultural values via Turkish dramas. But very few studies have investigated the perceptions of Saudi viewers about socio-cultural values through Turkish dramas. The present study fills this gap by examining Saudi women viewers' attitudes and perceptions towards the socio-cultural values from three different angles (acceptable, neutral, and unacceptable) that received while engaging in Turkish dramas under the social identity and cultivation theory.

Theoretical Framework

The study has used the social identity theory as the main theory. Tajfil (1979) formulated this theory, who divided it into three sub-theories: social categorization, social identification, and social comparison. This study focuses on social comparison by comparing and contrasting groups. He also provided three components of social comparison: first, individuals identify their group membership as part of their self-concept. Second, social situations must allow social comparison. Finally, the out-group must have a connection to similarity and proximity.

Secondly, the cultivation theory by Gerbner & Gross (1976). This theory is connected to audience exposure and the audiences' perception of their social reality. The main concept of that theory states that heavy viewers would be more impacted than light viewers. To explain that, Saudi females, for instance, can form various assumptions and prejudices about daily life simply by watching Turkish dramas as televised or online regularly. That means repeating the portrayed meaning also aids in the development of those beliefs of Saudi viewers.

Methods

In this study, the quantitative method was applied; the data was collected using an online questionnaire conducted on 1,274 Saudi female viewers from four generations, ages ranging from 20 to 60 years, who regularly watched Turkish dramas. The current study attempted to address two major research questions; how do Saudi females perceive socio-cultural values while engaging with Turkish dramas? And what are the attitudes and perceptions of Saudi females about Turkish dramas? A survey questionnaire was used to collect data and then analyzed statistically to get more precise and in-depth results from which discussion and conclusion could be drawn.

Sample

Table (1) shows the ages of 1274 respondents that participated in the study. It ranged from 20 to 60; the majority fell into the 20-to-29-year age group (68.4%). In Saudi Arabia, this age group makes up about 52.4% of females' total population (Saudi Youth in Number: A Report for International Youth Day, 2020). No study that assessed the impact of Turkish drama on this specific age group was found in the literature, but existing research does indicate that the majority of consumers of Turkish dramas are adults in their 20s and 30s, as shown in this study (Abasi 2019; Salih 2016; Temraz 2016).

Table 1: Demographic Background of the Sample

Demographic information	Items	%
<i>Age</i>	20 – 29 Years Old	68.40%
	30 – 39 Years Old	17.80%
	40 – 50 Years Old	9.50%
	More Than 51 Years Old	4.30%
<i>Social statues</i>	Single	61.70%
	Married	34.60%
	Divorced	3.10%
	Widow	0.60%
<i>Living place</i>	City in Saudi Arabia	95.50%
	Town in Saudi Arabia	3.20%
	Outside of Saudi Arabia	1.30%
<i>Education level</i>	Elementary School	0.10%
	Primary School	0.50%
	Secondary School	20.10%
	Bachelor's Degree	63.30%
	Postgraduate Degree	15.90%

Results and Discussions

Female Saudi audiences were asked to rate the attitudes or perceptions that they have towards some socio-cultural values using a 5-point Likert scale. The mean, standard deviation and rustle for each statement were calculated. This section investigated the perception of female Saudis regarding specific socio-cultural values after being exposed to Turkish dramas.

Table 2: Perception of Socio-cultural Values of Turkish Drama

Socio-Cultural Values	Mean	Std Deviation	Rustle
Fighting for love	2.637	1.256	Neutral
Women attending funeral prayers	3.874	1.178	Unacceptable
Restricting religion for the older people.	4.258	0.940	Strongly unacceptable

Presenting drinking alcohol.	4.217	0.981	Strongly unacceptable
Dating between couples.	3.696	1.232	Unacceptable
Friendships between couples.	3.323	1.316	Neutral
Women getting married without permission.	3.934	1.185	Unacceptable
Having a child outside of marriage.	4.542	0.838	Strongly unacceptable
Marital infidelity from one member of a couple.	4.482	0.913	Strongly unacceptable
A forbidden relationship between a woman and man.	4.409	0.975	Strongly unacceptable
Freedom from the Hijab	3.981	1.105	Unacceptable
Freedom in what women wear	3.542	1.301	Unacceptable
Independent and self-reliant women	3.835	1.255	Acceptable
Ability to survive without a man	3.549	1.313	Acceptable
Non restricted regarding traditional roles of women as mothers and wives	3.297	1.361	Neutral

As seen in Table (2), female Saudi viewers had different attitudes about socio-cultural values. The study reveals that participants have neutral perceptions about 'fighting for love' (mean: 2.637); did not accept the idea of 'women attending funeral prayers' (3.874) and were strongly opposed to both 'restricting religion for the older people' (4.258) and 'presenting drinking alcohol' (4.217). The study implies that female Saudi viewers also rejected 'dating between couples' (3.696). However, they have neutral attitudes toward the statement 'friendships between couples' (3.323). The results reveal that female Saudi viewers strongly reject 'women getting married without permission' (3.934); 'having a child outside of marriage' (4.542); 'marital infidelity by one member of a couple' (4.482) and 'forbidden relationship between a woman and a man' (4.409). Female Saudi viewers also rejected 'freedom from the Hijab' (3.981), and 'freedom in what women wear' (3.542). On the other hand, the study indicates that participants accept some Turkish socio-cultural norms as seen in statements such as 'independent and self-reliant women' (3.835) and 'ability to survive without a man' (3.549). Lastly, female Saudi participants selected 'neutral' in response to 'non restricted regarding traditional roles of women as mothers and wives' (3.297). Figure (1). Shows the perceptions of the Saudi female participants which presented three different categorisations of female Saudi perceptions of socio-cultural values that are exemplified in Turkish dramas.



Figure 1: The Perceptions of Female Saudi Participants in the Current Sample

The First Group Category

This group is the pro-category of the participants. As seen in the first column of Figure 1, the participants accepted two statements 'independent and self-reliant women' and 'ability to survive without a man.' These statements were selected as neutral under the theme of gender roles in the pilot study interview results. The results show that the responses of the female Saudi participants differed. While the responses were neutral in the pilot study, the current study participants accepted these statements. It may be that the results vary because the participants in the pilot study may have concealed their innermost thoughts during the interview because they wanted to appear conventional in a face-to-face setting. Female Saudi viewers may believe that a particular stereotype of a woman is being portrayed through Turkish dramas. Turkish dramas represent Turkish women as independent modern women living alone and can choose their life partner, pursue job opportunities, and raise children simultaneously. In other words, Turkish dramas may present women primarily from a Western view, being independent and self-reliant, which is also accepted by Saudi females. In essence, the participants took this image of women because they explicitly believe that Saudi women can have an independent life without the help of Saudi men. As Aljammazi and Asil (2017: 212) write: 'Turkish women participate in professional life and have more liberal relations with men' On the other hand, Saudi female participants could believe that Turkish women are self-contained and can survive without men. In this case, Saudi females could engage with romantic themes in Turkish dramas that represent friendship or emotional relationships outside the marriage framework; for instance, women who are wives and

mothers may prefer to watch only drama featuring romantic relationships. Thus, Saudi females may be indirectly decreasing the level of conservatism in the Saudi society's religious and cultural identity. Mahmood (2015) found similar results; most Jordanian women preferred women's Western image as portrayed through Turkish dramas. Abosaleem (2019) indicated that Turkish dramas attempt to present women as being strong, brave, and liberal. Similarly, when Khan and Rohn (2020) investigated the impact of socio-cultural values of Turkish dramas on Pakistani and Egyptian audiences, they found that Turkish dramas depicted women as independent and powerful. Conversely, in a recent study, Inceoglu (2020) argued that Turkish dramas primarily tended to represent the stereotype of a conventional woman; there is no representation of independent women in dramas. According to Inceoglu, (2020: 5), 'the most popular content, TV drama, continue to reproduce the stereotypical images of women as housewives and mothers that are dependent on men'

The Second Group Category

This category indicates which statements were unacceptable to participants. The second column of Figure (1) shows ten statements that Saudi participants rated from strongly unacceptable to unacceptable. The results indicate that Saudi participants explicitly disagree with the statement 'having a child outside of marriage' and that this is strongly unacceptable. Islamic law prohibits a woman from practicing sex outside of marriage any child that results from such a liaison would be considered an illegitimate child because the relationship is forbidden. According to the Quran, Allah says '[And] do not approach unlawful sexual intercourse. Indeed, it is ever an immorality and is evil as a way' (Surah Al-Isra, verse: 32). Saudi participants would know that sexual activities outside of marriage are specifically prohibited in Islam. This is part of the rather serious view of morality displayed in Islam. Thus, they might have selected 'strongly unacceptable' instead of 'unacceptable' because they do not agree at all with this behaviour in Saudi society. In the literature on Turkish dramas, some studies have investigated the depiction of women having a child outside marriage. Extensive studies have found that Turkish dramas have encouraged relationships that are forbidden in Arabic and Islamic cultures, including the promotion of sexual activities between women and men who are not married (Alabasi 2019; Anaz 2014; Zahag & Sakrei 2019; Messadi and Naili 2019; Khan and Pembecioglu 2019; Rehan & Hassan Raza 2017; Iqbal, 2018; Zain 2015). In the same vein, the responses of the Saudi women in the current study show that they are also strongly opposed to forbidden relationships between women and men as represented in Turkish dramas for the reasons given above. The Saudi female participants of the pilot study interview had a neutral attitude to the theme of 'marital infidelity from one member of a couple'. However, the female Saudi participants in this study strongly did not accept this statement. The participants in the pilot study were conflicted regarding marital infidelity and justified their attitudes to reduce the tension within themselves about this issue. It could be that the participants of the study did not have a conflict or discrepancy regarding this issue because they chose 'strongly unacceptable' for the statement about 'marital infidelity'. Thus, they adamantly opposed 'marital infidelity'. Many studies have found that Turkish dramas portrayed different forms of marital infidelity which was as one of the problems of the dramas (Alabasi 2019; Basafar 2013; Salih 2016; Temraz 2016). Interestingly, Figure 1 indicates that Saudi participants who participated in the interview had similar results to the Saudi participants in the study with regard to the statements 'restricting religion for the older people', 'freedom from the Hijab' and 'presenting drinking alcohol'. Obviously, Saudi participants did not change their perceptions with these statements because they anticipate that Muslims know religious practices such as wearing a hijab for women, as well as consuming alcohol is forbidden in Islamic law. Funeral

praying is a religious practice in Islam and, as indicated, that practice is not limited to elderly people. However, Saudi participants most likely chose unacceptable for 'women attending funeral prayers' because they know that attending funeral prayers is forbidden for women in Islam. Sahih Al-Bukhari confirmed that Umm Atiyya ¹ رضي الله عنها said '[We] were forbidden to accompany funeral procession but not strictly' (Az-Zubaidi 1996: 324). They can pray for the dead person without attending the funeral. As shown in Figure 1, female Saudi interviewees changed their perceptions from neutral to unacceptable with regard to 'women getting married without permission', 'dating between couples' and 'freedom in what women wear'. Female Saudi responses suggest that Saudi women still need the consent of their guardians when choosing a life partner. Surprisingly, Saudi participants in this study appear to agree with the taboo of marriage without permission. Simultaneously, they want to be independent of a man's dominance in life choices. For instance, female Saudis want to be in control of their education, travel and careers and this could put them in conflict with men in a society that is as characterised by male dominance (Alsheddi, Sharam and Talukder 2019). They must accept their 'guardians' decisions, their guardian being a family member such as father, brother or son (Al-Khateeb 2008; Pharaon 2004; Deif 2008), only when it is related to marriage. Nevertheless, they most likely preferred freedom in their life choices without the dominant decision making of their husband who takes the role of a guardian. The issue of guardianship in marriage could also be one of the factors contributing to the phenomenon of Saudi females marrying at a later age as this is the recent trend prevailing in the society.

Additionally, the Saudi females' responses in the study were negative regarding 'dating between couples' and 'freedom in what women wear' while in the pilot study interviews the responses tended to be neutral. The difference in responses between the pilot study and the current large study could be due to the moderate religious views of the females in the pilot study concerning religious, social and cultural values of Saudi society. Even though Saudi society is currently undergoing significant metamorphosis, particularly with regard to Saudi women's issues, female Saudi responses remained conservative about dating and freedom in what women should wear to hide their modesty. However, it is noteworthy that marriage without guardianship and dating, along with other taboos, including personal freedom, which are a part of Saudi culture are depicted differently in Turkish cultures (Kharroub and Weaver 2014; Kharroub 2016). This further signifies the social identity perspective, according to which individual identities are created through their membership in diverse groups, both within national boundaries and beyond. Thus, the study suggests that female Saudi responses in the pilot study interview were firmly positioned in the grey area, which means they had ambiguous attitudes about women getting married without permission, dating between a woman and man outside of the marriage framework and more freedom regarding what women should wear. The results from the survey of this study indicated that the Saudi female's unacceptance of these statements could be due to a strong identification with the Saudi culture. This finding contributes to the body of knowledge because it investigates the impact of Turkish dramas have on the dimensions of guardianship, finery and dating.

The Third Group Category

Figure (1), shows that the Saudi female participants considered some statements to be neither acceptable nor unacceptable; they were impartial about them. Their responses indicated neutral perceptions about values such as 'friendship between couples', 'non restricted traditional roles of women as mothers and wives' and 'fighting for love'. Figure (1) reveals

¹ God please her.

that the Saudi female participants from the pilot study interview and the current study have similar attitudes and perceptions regarding 'friendship' and 'traditional roles of women'. In principle, they could have had trouble when it came to determining their attitudes. In terms of 'friendships', there is ambiguity between their responses on dating, which they termed unacceptable, and developing friendships between opposite sexes. Based on the theory of cognitive dissonance (Festinger 1957), the participants appear to display a sense of conflict when comparing their perceptions with the culture of Turkish dramas. In order to reduce this potential conflict, they would potentially attempt to justify their perception. In this situation, it could be assumed that Saudis consider dating between a woman and a man as being prohibited. However, the responses also suggest that friendship between couples is gaining approval because of changing norms and more openness to other cultures. Female Saudi participants also maintain their natural perception about 'traditional roles of women'. Perhaps, the agenda of media messages has been to consistently depict traditional stereotypes of gender roles such as women cleaning and cooking while men work outside. As Sharrer, (2012: 91) states: '[M]ale characters are more likely to be explicitly presented on television as having a job outside than female characters. However, female Saudi participants could be opposed to this traditional image; it is highly possible that the participants believe that the role of Saudi women is not limited to being a mother or a wife. This result coincides with the responses of Saudi female participants who accepted the Western image of women. Perhaps, they justify their responses because they have been living in a global era that is shifting the roles of women in society. Saudi respondents in the current study did not choose acceptable or unacceptable in response to 'fighting for love'. Conceivably, the Saudi female participants had a particular dilemma determining their overall attitude. In the pilot study interview, participants had positive attitudes about 'fighting for love'. However, participants in this study selected 'neutral' which suggests that they do not have a clear opinion about this issue. They could believe that the portrayal of fighting for love in dramas is acceptable, based on the value of love and romance, as one would do anything to protect their lover. Many previous studies have demonstrated that 'fighting for love' is a strongly acceptable value for audiences of Turkish dramas; it is a fundamental element of a romantic storyline (Alabasi 2019; Salih 2017; Aljammazi and Asli 2017; Iqbal 2018; Mahmood 2015). However, the Saudi participants could not accept this value because they assumed that drama presents an exaggerated image of 'fighting for love', which does not reflect reality.

Conclusion

The study concluded different significant findings, Saudi female viewers of Turkish drama had three different perceptions and attitudes as acceptable, unacceptable and neutral. The findings reveal that Saudi females accepted only two of social-cultural values from Turkish dramas. Unexpectedly, the result indicates that the majority of socio-cultural values were rejected by Saudi females such as having a child outside of marriage, a forbidden relationship between a woman and man, marital infidelity from one member of a couple, limited religion for older people, freedom from the Hijab, presenting drinking alcohol, women attending funeral prayers, women getting married without permission, dating between couples, freedom in what women wear). While the Saudi female participants had a neutral perception with three of socio-cultural values (friendship between couples, non-restricted regarding traditional roles of women as mothers and wives, fighting for love). Considering the attractiveness of Turkish dramas in the MENA region, it is recommended that future studies should conduct qualitatively studies on the impact of Turkish drama series in order to create a deep understanding of the socio-cultural values in the content of Turkish dramas that could reflect on perceptions of Saudis.

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Indonesia's Digital Native Perception of the Concept of 'Privacy'

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Abstract

This study focuses on describing Indonesia's Digital Native Perception of the Concept of 'Privacy' concept in social media. The significance of this research is the case violations' high number of internet users' privacy, which have a serious impact on the aspects of security. It is chosen the digital native age group as the subject of the study because this group accesses the internet the most, especially social media. Then it is important to know the process of digital groups' natively interpretation of their privacy on the internet. This study uses descriptive research with a case study method. While The data collection technique is carried out by in-depth interviews. Next, it can be revealed some factors that important for digital natives and what they consider as their privacy on social media. Through this research has found that digital native has also experienced some inconvenience activities regarded the online media users and their reaction. Finally, it can conclude that it is needed a good public policy related to privacy in Indonesia and suggests the legal products disseminate related to privacy regulations optimally.

Keywords: Digital Native, Social Media, Privacy, Public Policy, Internet, Case Study

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Preliminary

This research focused on Indonesian digital native's perception about privacy concept in social media. Research's interest in conducting this research is due to the increasing number of cases concerning the abuse of user privacy on the internet, especially in social media. Researcher realize that this phenomenon is a consequence of the presence of technology that helps human life, but that does not mean it should be underestimated. From a scientific point of view, this research is important to do, so that it can help the authorities in actualizing privacy regulations better.

This study provides a description of how are the perceptions of Indonesian digital native about the concept of "privacy" in social media. The subjects of this study are digital natives in Indonesia, which is in accordance with the definition of Prensky (2001), namely the age group who have lived with the internet since they started learning to write (p. 2). In Indonesia, those included in this group are millennial generation and generation Z, namely social media users who were born since 1980. The next criterion of the research subjects is that they must have used social media since childhood. Researchers want to see how this generation's perspective on the concept of privacy on the internet, especially social media.

This topic was chosen because according to research from the Indonesian Internet Service Providers Association (APJII) in 2018, currently 171.17 million people in Indonesia have been reached by the internet. In this number, internet users in Indonesia are dominated by millennial age groups and generation Z. The 20-24 year age group (generation Z) occupies the top position of internet users in Indonesia, with a penetration of 88.5%. Then followed by the 25-29 age group (millennial generation) with a penetration of 82.7%, the 30-34 age group with 76.5% penetration, and the 35-39-year age group with a penetration of 68.5%. Meanwhile, of the total internet users, 150 of them are social media users (Hootsuite, 2019).

According to Supratman (2018), digital native uses social media to obtain information, do the hobbies, communicate virtually, support lecture assignments, do online shopping, and adopt fashion styles and lifestyles. And it is interesting that digital natives can use social media at one time, in a multitasking manner (p. 52). Looking at this data, it is important to see how the digital native perceives the concept of privacy on social media. Remembering that a lot of their personal data is at a stake on the internet, especially social media. Currently there is no universal definition that describes privacy, so the researcher include several definitions of privacy according to several experts. Bogaert (2009) states that privacy is about people and their desire to be in control of how much access they want to give to others (hal. 195). Hal tersebut menunjukkan bahwa hak kontrol untuk mengatur privasi secara penuh dimiliki oleh individu.

This opinion is complemented by Hartono in Prabowo (1998), namely that privacy is a particular right of freedom (p. 17). Meanwhile, Rapoport in Prabowo (1998) defines privacy as the ability to manage interactions, the ability to obtain choices and the ability to achieve the desired interaction (p. 27). The urge to always protect one's privacy has emerged over time, since time immemorial. DeCew and Katsh in Woo (2006) explain that along with the development of civilization, society has various levels of enforcing formal rules, the concept of taboo, or other means in order to protect their privacy (p. 952). The beginning of the concept of privacy as legal right in modern life arose when Warren and Brandeis (1890) wrote a famous article entitled 'The Right to Privacy', which define privacy as 'the right to be left alone' or 'Right to be let lone' (Quoted in Woo, p. 954). Furthermore, the development of the modern

concept of privacy moves in line with technological developments that encourage public awareness that privacy is an important social value (Woo, 2006, p. 952). Discussion about privacy also includes the issue that the government and media are present as external parties invading private space. The emergence of mass media also interferes with human privacy, for example, there is news about the private life of certain people, and so on.

Then, researchers consider it important to analyze public policies that discuss privacy, because at this time, privacy has begun to be commodified. According to Seignani (2013), in his research entitled “the commodification of privacy”, he states that almost all internet sites are commercial in nature, because in order to survive, these internet sites must remain profit oriented (p. 734). So, it will be increasingly dangerous for users who risk their personal data and privacy on the internet. In addition, cases of violation of privacy are also a concern of researchers considering that there are often various violations of privacy.

Coupled with technological developments, there are also many violations of privacy in the realm of cyberspace or the internet. This violation can be done by external parties, outside of someone’s privacy. The researcher defines these external parties into 2 as stated by Woo (2006), namely the private sector and the government (p. 954). Woo (2006) explains that the discussion about privacy violations also includes the issue that the government and the media are present as external parties invading private space (p. 954). Researchers define “private parties” to be in between; the media, individuals, internet sites, online applications, and various service providers that operate using the help of the internet. Meanwhile in 1960, William L. Prosser, a well-known legal expert in his era, divided the four forms of privacy violations as follows (quoted from Sari, 2011, p. 20):

1. Intrusion

Intrusion is a violation of the right to privacy caused by interference with a person’s physical ownership area which is legally protected. Intrusion can also be defined as the act of visiting or intervening in someone’s personal area without being invited or without the person’s permission.

2. Disclosure of Private Facts

Disclosure of Private Facts is a violation of the right to privacy caused by disclosure of information, resulting in a person having to bear the risk of being humiliated in the public at large (the potential to lower his standing in the eyes of the public) by his environment even though the disclosure of the facts is true.

3. Appropriation

Appropriation is a misuse of someone’s name or likeness for certain purposes, namely for commercial purposes. Generally, this type of violation is found in cases of fraud, such as via telephone or Short Message Services. A breach of privacy in this form is a violation of which people were initially aware of the right to privacy. However, if the use of someone’s name or likeness is not intended for commercial purposes then this can not be categorized as a violation.

4. False Light

False Light is a violation of the right to privacy caused by improper publication. By placing someone in the wrong place through the wrong description, misrepresenting someone with

another, visualizing someone with certain events or taking photos of someone that do not fit the context. Publication that confuses the crowd's view of a person is, of course, a violation of one's privacy.

Research Method

The research method used in this research is the case study method, where researchers only analyze certain case studies. In this case it is related to describing how digital native understands the concept of privacy on social media and how they perceive their privacy on social media. In accordance with the definition of Robert K. Yin (2003) that the case study research method is an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used.

The step taken by the researcher to collect data was to conduct an in-depth interview with the help of an interview guide, namely a list of open questions. The purpose of open questions is that there is no attachment between the researcher and the questions that have been compiled, but the researcher is free to develop the topic of conversation as long as it is related to the topic (Mashud, 2005, p. 5). After obtaining data from interviews with eight informants, the researcher made a transcript by writing down the entire contents of the conversation during in-depth interviews. The eight informants were selected on the authority of the researcher in exploring the informants. The researcher tries to find various informants' backgrounds so that various data appear. Then the researcher sorted out the appropriate interview results, and had a focus and attachment to the research topic so that they could answer the problem formulations in this study.

Technically, researchers collect elements of privacy according to various country regulations in the world, namely the Indonesia National Regulation for Electronic Information and Transaction Law, The European General Data Protection Regulation, The Canadian Digital Privacy Act, and The Privacy Act 1998. Later, these elements will become the points of interview with informants. Through this, the researcher wants to see what elements are considered as privacy by digital natives. Researchers found that among all these regulations, the things that generally considered as an element of privacy are: information about family, sensitive information, sexual preferences, health information, sexual preferences, health information, personal financial conditions, and complete personal data or personal identity.

Discussions and Findings

The results of this study were summarized by the researcher into four parts, including: digital native meaning of the concept of 'privacy' in social media, independent privacy protection strategies on social media by digital natives, digital native opinions regarding the direction of government policies related to privacy issues in Indonesia.

1. Digital Native Perception About the Concept of "Privacy" in Social Media

In this study, the researcher summarizes the answers to digital native perceptions in Indonesia into several parts, namely; digital native interpretations of the concept of privacy on social media, independent privacy protection strategies on social media by digital natives, digital native opinions on violations of private data on social media by external parties, and digital native opinions regarding the direction of government policies regarding privacy issues in

Indonesia. From the interview results, it can be found that digital natives interpret Personal Health Information, personal data, misfortune, personal financial conditions, and sexual orientations as things they consider their privacy on social media. Informants do not want these things to be known by the general public against the will of the informants. The conclusion was obtained after the researcher summarized the privacy elements in various privacy regulations in the world, and then explored the informants' perceptions regarding these elements through the in-depth interview method. Of the 5 (five) elements approved as privacy by the digital native above, only 2 (two) of them have been explicitly regulated in the Law by the Indonesian government, namely personal financial conditions and Personal Health Information. In Indonesia, the government comprehensively regulates policies regarding personal health information. Protection of personal health information focuses on patient medical record data, which from the very beginning according to Law no. 29/2004 on Medical Practice, has qualified as data that should be kept confidential. In Indonesia, the financial condition of the population is regulated in the Banking Law, namely Law No. 10 of 1998 which regulates issues related to bank secrecy, which obliges banks to keep everything related to data and information about customers confidential, including financial conditions. Or personal information, including accounts payable. Banking Law Article 1 Paragraph 28 interprets bank secrecy as anything related to information regarding depositing customers and their deposits. Meanwhile, most of the digital natives don't know this, because they only know the ITE Law as the only regulation that regulates privacy.

2. Independent Privacy Protection Strategy in Social Media by Digital Native

Then, this study found the existence of privacy protection tactics that are typically used by digital natives on social media. Privacy protection is a strategy carried out by digital natives in order to get around the process of sharing their privacy on social media. Researcher discovered digital native's tactics about sharing content on social media privately, in order so that their privacy is not widespread. These methods include creating a second account, creating an anonymous account, adjusting audience reach settings for uploads on social media to protect privacy, and locking his account on social media. Second Account is a term for a side account that is owned by a social media user along with the main account, in the same social media application. The second account still displays some of the user's real identity, but is not as complete as the main account. Second account is usually locked to. To follow a second account, approval from the account owner is required. According to Dewi and Janitra (2018), the reason users create a second account is accompanied by the hope of getting certain ratings, because some people feel like presenting themselves in another version (p. 340). Anonymous accounts are accounts on social media that do not reveal the real identity of the owner. Derived from the word anonymous, which according to the Cambridge Dictionary is "something that is made or done by someone whose name is not known or not made public and having no unusual or interesting features" [quoted from www.dictionary.cambridge.org]. So, anonymous accounts are used by users to access certain things without wanting these activities to be known by others. Meanwhile, according to Kurnia (2017), anonymous accounts, fake accounts, and other obscure accounts are people who write, have opinions, use social media and want to do activities in cyberspace without wanting to know their personal identity by others (p. 192). Social media content is something that is uploaded to someone's social media account. The Merriam Webster site defines content in general as the main substance such as writing, illustrations or music that is available and accessible via internet [quoted from www.merriam-webster.com]. Contents on social media can be in the form of pictures, videos, music, and writings. Later, fellow social media users can exchange comments and give likes to the content. Later the digital natives can upload various kinds of their daily lives, including their privacy

through the contents. In this study, researchers captured the fact that digital natives often share their privacy, but with the audiences they have selected. Researchers have again discovered a strategy used by digital natives in order to protect their privacy on social media, namely the use of a locked account feature. This strategy is supported by features in the social media application. If a user locks his account, then the account will not be freely accessible by other users. With locked accounts, digital native can curate anyone who can participate in it. Prospective followers who want to follow an account must request a request first. Only when the request is approved by the account owner, potential followers can become followers of the account. Researchers found a native digital activity carried out in order to protect their privacy regarding old content on social media. Digital native tries to edit legacy content on social media to suit the current living conditions.

3. Digital Native Opinion Against Violations of Private Data of Social Media Users by External Parties

Researchers will also analyze the privacy disturbances experienced by digital natives in the internet in general, and in social media in particular, and how digital natives respond to this. William L. Prosser in Overbeck (2017) explains four concepts of privacy violations, namely intrusion, disclosure of private facts, and false light (p. 184). According to Sari (2011), these violations are included in the types of violations against the Privacy of Person's Persona (p.21). In addition, there is also a violation of the Privacy of Data About a Person, namely a violation of the privacy of personal data about a person that is collected and used by other people. In this study, researchers found that the informants had experienced three types of violations, namely data leakage on online platforms, misuse of telephone numbers, and cases of False Light violations. In addition to the case of the sale of personal data from users, which is widely known to be carried out by social media Facebook, at the time of writing this research, there was widespread news about the leakage of 91 million data from the e-commerce company Tokopedia. Tokopedia is the largest e-commerce platform from Indonesia, which is engaged in online shop platforms. Meanwhile, the absence of a digital native initiative to sue or protest to Tokopedia regarding data security also proves that in general, digital native awareness is still low to take this action. They generally convey that taking the advocacy route to protect personal data is a difficult and "complicated" thing to do. One of the cases of privacy violations that often occurs in Indonesia is the terror SMS (Short Message Service) experienced by the owner of a telephone number. SMS terror is in the form of fraud or offers of money loans with certain interest. Generally, victims are terrorized after registering their number with a bank, certain organization, or even shortly after making prepaid registration. In fact, with the obligation to conduct prepaid registration before using a telephone number, the Ministry of Communication and Information (Kominfo) hopes to reduce fraud cases. Reported by Makki (2018), the perpetrators of the fraud were suspected of getting the phone number from individuals who worked for organizations that had lots of contact with clients' personal data [quoted from www.cnnindonesia.com]. Responding to this, in this study it can be concluded that digital native is aware or understands that misuse of telephone numbers is a violation of privacy. However, all of the informants did not care about this because the informants did not feel that they had received direct threats in the real world even the informants tended to rarely use the SMS application on their cellphones. And also there are no precautions from digital natives against the dangers of misuse of phone numbers. Next, there is also a type of violation in the form of False Light. According to Kenneth (2013), False Light is a violation of privacy caused by improper publication (quoted in Sari, 2011, p. 20). The RT informant who was a college artist had experienced this, namely that he was placed in an incorrect description.

Publications that confuse people's views of someone are a form of privacy violation (Sari 2011, p. 20).

4. Digital Native Opinion About Direction of Government Policy Regarding Privacy Issues in Indonesia

Then, the researchers asked their opinion on the privacy regulations in Indonesia. They generally answered that the government, especially the Ministry of Communication and Information, tended to be lacking in efforts to promote or socialize the prevailing regulations. The researcher concluded that the informants only know the ITE Law as the only regulation regarding privacy in Indonesia, and do not know further about the details of the articles in it. Informants also have suspicions about the ITE Law which is often problematic. They know this from several news on the internet about victims of the ITE Law. In the perspective of political communication, according to Sidharta in Sudjana (2016), the state as a law enforcer should carry out legal education and civilization which is generally aimed at all people (p. 127). This includes increasing the use of more modern communication media in the implementation of legal counseling that can support the acceleration of the dissemination, knowledge, understanding and appreciation of the law (Sudjana, 2016, p. 127). Concrete steps, such as immediately passing the personal Data Bill (RUU), also need to be taken by the government, given that technology is increasingly sophisticated and citizens are also growing. Given that not only Europe, currently other countries such as Australia, South Korea, Thailand, and Brazil also have regulations similar to the GDPR [quoted from www.theconversations.com]. In addition, researchers found that there is a habit of digital natives not to read privacy policies when they want to log into certain accounts on a social media platform. All of the informants said that they immediately pressed the button "I have read and understand the existing privacy policy", without actually reading it. In fact, it is through this option that the personal data of social media users is at stake. There needs to be socialization from the government regarding this matter, regarding the procedures for protecting personal data on social media.

Conclusion

Through this research it is known that informants interpret Personal Health Information, personal data, misfortune, personal data, personal financial condition, and sexual orientation as things they consider their privacy on social media. Informants do not want these things to be known by the general public againsts the will of the informants. The conclusion was obtained after the researcher summarized the privacy elements in various privacy regulations in the world, and then explored the informants' perceptions regarding these elements through the in-depth interview method. Of the 5 (five) elements approved as privacy by the digital native above, only 2 (two) of them have been explicitly regulated in the Law by the Indonesian government, namely personal financial conditions and Personal Health Information.

Both are regulated separately through two legal products, namely the Banking Law No. 10 of 1998 and Law No. 26 of 2009 concerning Health. In both laws, there are points that require banks or health care agencies to protect banking data and health care patients, but they do not explicitly regulate its distribution on the internet. So the researchers conclude that an integrated legal umbrella is needed which can explicitly define and regulate data / information that is considered privacy by internet users, and is able to protect if at any time the user's privacy is misused.

In this study, researchers found that educational background, occupation, place of residence, and age affect how informants engage in social media activities. The informant's life background forms a mindset that influences how they build their self-image on social media. Digital natives who have worked tend to try to be more careful in expressing themselves on social media, so that their work clients will look well. Meanwhile, informants who are still in school or college age and are not currently working tend to use social media as a means of expressing themselves properly in front of their social environment, without any encouragement to look good in front of clients / colleagues.

Then the researcher found a similarity among all informants, namely, in the use of social media, all informants were equally trying to manage their privacy as best as possible. Informants carry out several unique activities to protect their privacy on social media independently. This is supported by a number of features provided in social media, such as; an account locking feature, a feature that allows to sort out content audiences, as well as a feature that allows editing old content on social media. The informants took full advantage of these features which were shown in several activities. Researchers define this activity as an independent privacy protection strategy on social media.

These strategies include creating a Second Account, creating an anonymous account, using the Locked Account feature and setting audience reach settings on uploads on social media as an effort to protect privacy, as well as editing legacy content on social media. Examples are informant Nisa who still shows her misfortune in the close friend feature, RT informant who uses an anonymous account to watch pornographic content on Twitter – so that her friends don't know her on the main account – and informant Ahmad who hides activities related to gay sexual orientation which is stigmatized by the community in the close friend feature.

This is in accordance with the Rapoport in Prabowo (1998) which defines the concept of privacy as the ability to manage interactions, the ability to obtain choices and the ability to achieve the desired interaction (p. 27). Referring to this definition, the researcher concludes that informants carry out privacy management in order to create the interactions they want on social media. This management is reflected in the privacy protection strategy independently carried out by informants on social media. Then the researchers managed to collect digital native opinions on the private data breaches of social media users. It is known that there are 3 (three) cases of violations that have been experienced directly by the informants. These cases include data leakage on Tokopedia e-commerce, cases of misuse of telephone numbers, and cases of False Light.

In the case of data leakage from Tokopedia e-commerce users, the researcher found that the opinion of the informants tended to vary. Informants who are younger (17-18 years) tend to ignore cases of data leakage, and do not take special steps to avoid misuse of their data. Unlike an informant who has an urban background and has more knowledge about the importance of protecting personal data, namely the RT informant, who immediately carried out preventive activities by changing his password on social media, for security. There is also the opinion of informant Zzyafra who does not care at all if the data is leaked on the internet, as long as she can still get the benefit from the internet service provider, which in this case is the transaction through the Tokopedia account. This is consistent with research conducted by Woo (2006) that most of the internet users tend to voluntarily risk their privacy as long as they get some material compensation (p. 952).

In response to the leakage of telephone number data, which led to the SMS terror case and fraudulent telephone calls, all informants agreed that this did not worry them. The informant argues that as long as the informant is not deceived and loses money in the real world, there is no need to report the case to the authorities. Meanwhile, in the case of false light that befell the RT informant, the researcher found that the RT informant had resolved the case well. He contacted the online media that published false news about him, and asked that the news be deleted. The RT informant did not use Article 26 paragraph (3) and (4) Law Number 19 Year 2016, because apart from not knowing about the article, he also did not want the case to be more complicated. The informant's opinion led the researcher to the conclusion that digital native informants tended to underestimate the security of their personal data spread on the internet. Even though they consider personal data as privacy, they tend to be lazy to secure it or do advocacy regarding data protection in the realm of law.

This research also summarizes the opinions of informants regarding the direction of privacy-related policies in Indonesia. The researcher found that the majority of informants understood the ITE Law as a legal product that has so far been used by the government to regulate privacy. Informants tend not to know other public policies, apart from the ITE Law. Researchers also found a tendency that informants were suspicious or dissatisfied with the performance of the ITE Law. This is strengthened by the opinion of RT informants who think that the ITE Law is a tool used by the government to attack citizens who convey criticism. Meanwhile, the FD informant wants the government to conduct socialization related to laws that regulate privacy, so that their insights regarding privacy regulation can increase.

Researchers suggest that the government optimize the use of more modern communication media in the implementation of legal education in order to support the acceleration of the spread, knowledge, understanding and appreciation of the law (Sudjana, 2016, p. 127). The researcher also advised the government to immediately pass the Personal Data Bill, given that technology is increasingly sophisticated and the number of citizens using internet continues to grow, as well as the number of recent cases that threaten the privacy of the wider community that occur on the internet, especially social media. If the discourse on the Personal Data Bill is successfully passed by including a clear definition regarding the limits of the user's personal data, while establishing a reliable protection mechanism, then there will be a bright spot in the intricacies of protecting the privacy of the Indonesian people, especially in the sphere of the internet.

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Embodied Interaction in Language Learning Materials: A Multimodal Analysis

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Abstract

The purpose of this research was to explore the potential of English-language learning materials as a source of multimodal communicative representation. In particular, this study examined the animations that supplement the text-based dialogues for how embodied interaction is represented in the English-language textbooks used in Taiwan. Data included the animations of all the dialogues in all 6 English-language textbooks for junior high schools by each of the three major publishers. Data analysis focused on the gestures of the speakers in relation to the content of their speech, i.e., co-speech gestures. Screen captures of the animations were made as soon as a gesture is performed, and the gestures were then annotated. Following this, the constant comparative method was employed to compare the gestures performed by the same character and by different characters from each lesson and across lessons in the animations for each textbook. Findings reveal that embodied interaction is portrayed in the animations, although a limited range of embodied representations are used to illustrate a wide range of speech functions. The gestures include arm/hand movement, body posture/movement, and gaze (mostly through head position), and reflect the overall content of each character's speech. The embodied interaction shown in these videos seems to be the general existence of the gesture-speech co-occurrence more than specific gestures that co-occur with particular speech functions. In this way, the animations emphasize that speech is always accompanied by gestures, even though what exactly those gestures are can be up for negotiation or interpretation.

Keywords: Embodied Interaction, Gestures, Language Learning Materials, Instructional Animations

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Introduction

The inherently multimodal nature of communication (Zammit, 2015) has been increasingly recognized by language teachers (Dooly & Hauck, 2012). Multimodality can be understood to include visual, audio, gestural, spatial, and linguistic modes (New London Group, 1996). Multimodal communicative competence, which involves “the knowledge and use of language concerning the visual, gestural, audio and spatial dimensions of communication” (Heberle, 2010, p. 102), is now understood to be an essential component of second/foreign language learning (Royce, 2007). In the teaching of English as a second or foreign language (TESOL/TEFL), even though more classroom research is still necessary to arrive at a comprehensive understanding of the implications of multimodality, the field has acknowledged the need for multimodal practices since over two decades ago (e.g. Kress, 2000; Stenglin & Iedema, 2001).

English-as-a-foreign-language (EFL) textbooks in Taiwan have long been multimodal, including not only text but colorful visuals such as pictures and photographs, and also audio cassettes and CDs of read-alouds of the text. In recent years, videos in the form of animated cartoons also accompany junior high EFL textbooks in Taiwan. These videos include not only audio but also moving-image visual representations. In other words, what is emphasized is not only how the text sounds as spoken language (which was already available with the cassettes and CDs), but also embodied interaction in terms of body language, i.e. the aspect of kinesics in paralinguistics. Thus, the purpose of this research was to explore the potential of local junior high school English-language teaching (ELT) materials as a source of multimodal communicative representation. Importantly, this research is *not* an evaluative study of the appropriateness of local textbooks for teaching multimodal communicative competence. Rather, this study aims to address how embodied interaction is portrayed in the moving-image materials (i.e. animated cartoon videos).

In examining locally-produced junior high school textbooks from the perspective of embodied interaction, this study focuses on dialogues, even though each lesson in junior high school English textbooks produced by the three major publishers in Taiwan contains a dialogue and a reading passage, both of which are multimodal (text and image) and accompanied by an animation. However, the videos of the reading section do *not* include embodied interaction as they are animations of narrative or expository passages. In other words, even when there are people portrayed in the videos of the reading sections, these people occur as a part of the narration or exposition of the reading (i.e. discussed in the third person by the narrator of the reading) rather than as people interacting with one another in face-to-face communication situations. Another reason this study examined only the dialogues and not the reading passages is because multimodality in dialogues in ELT materials have much less often been explored compared to reading passages.

This research focuses on animated videos because they are supplementary materials incorporated in more recent times (compared with cassettes and later CDs, both of which have long been a component of EFL textbooks). Thus, even though embodied interaction includes both prosody and kinesics, the prosody aspect was already available in the era of cassettes and CS, so this study places emphasis on kinesics, or more commonly referred to as body language, and more specifically, on gestures as portrayed in the animations. While both prosody and kinesics are both important aspects of embodied interaction, gestures have received less attention in English language teaching research. The study centers on gestures but does *not* exclude gaze, facial expression, and body movement/postures in its focus, all of

which are important aspects of embodied interaction, but may be harder to clearly identify in the animations. Thus, in studying embodied interaction as portrayed in the videos, this paper highlights co-speech gestures (i.e. gestures in relation to language) but will take into account of other aspects when possible.

Embodied Interaction and Gestures

Embodied interaction, as part and parcel of human communication in face-to-face situations, have been studied for some time now (e.g. Nevile, 2015, Gallagher, 2011). Stivers and Sidnell (2005) explain: “Face-to-face interaction is, by definition, multimodal interaction in which participants encounter a steady stream of meaningful facial expressions, gestures, body postures, head movements, words, grammatical constructions, and prosodic contours” (p. 2). They further differentiate between the vocal/aural modes and the visuospatial modes. The former encapsulates spoken language while the latter includes body language.

While the visuospatial mode includes gesture, gaze, facial expression, and body postures, all of which are interconnected components of embodied interaction in face-to-face communication, in the examination of the videos that accompany the local junior high school EFL textbooks, this exploratory study foregrounds co-speech gestures because a large body of research has confirmed that “speech and gesture are deeply connected systems of communication” (Ozyurek & Kelly, 2007, p. 181). This was famously argued by McNeill (1992), whose contention that gesture and speech share the same system of communication as they stem from the same thought process was echoed by many (e.g. Bernadis & Gentilucci, 2006) and further elaborated by McNeill (2005, 2012) himself.

A large body of research has been conducted to examine the various functions of gestures (e.g. Ferre, 2011; Sueyoshi & Hardison, 2005; Swerts & Krahmer, 2008), the most often referenced of which is McNeill’s (1992) categorization of the semantic function of gestures as broadly including these five types: emblematic, iconic, metaphoric, deictic, and beat gestures. Emblematic gestures are those that have conventionalized meaning, such as the well-known “thumbs up” gesture. Iconic gestures are those that show concrete ideas, such as gestures that portray the size or shape of things. Metaphoric gestures are those that aim to show abstract ideas. Deictic gestures are pointing gestures that indicate the position of things in space, and beat gestures emphasize the rhythm of speech.

In reviewing this classification, Kendon (2017) suggests that McNeill’s focus on the ways in which gestures cohere with the content of speech renders it less pertinent to the pragmatic functions of gesture. Kendon (1995) emphasizes that co-speech gestures can be both substantive and pragmatic. Substantive gestures relate to “various aspects of the content of the utterance of which it is a part, whether literally or metaphorically” (p. 247), such as those described by McNeill (1992). Pragmatic gestures, on the other hand, accomplish modal, performative, parsing, or interpersonal functions (Kendon, 2004, p. 159). Kendon (2017) reminds that these classifications need to be understood as broadly descriptive attempts rather than as distinct and mutually exclusive categories, as gestures often perform the two functions simultaneously.

In addition to the semantic and pragmatic functions of gestures, the study of gestures also involves the discussion of gesture phases, including both functional-oriented and form-oriented descriptions. The former includes the following:

- a *rest position*, a stable position from where the gesticulation is initialized,

- a *preparation phase*, during which a movement away from the resting position begins in order to prepare for the next phase,
- a *gesture stroke*, which is typically regarded as obligatory and containing a peak of effort (directed at manifesting the communicative function) and a maximum of information density,
- *holds*, which are motionless phases potentially occurring before or after the stroke, and
- a *retraction or recovery phase* during which the hands are retracted to a rest position. (Wagner, Malisz, & Kopp, 2014, p. 210, italics in the original)

In the latter, gestures are understood to include “hand-shape, location, hand direction and movement type” (p. 211).

Lin (2017), adapting from prior established research, identifies gesture-speech relations to include reinforcing, supplementary, integrating, complementary, and contradictory. A reinforcing relationship between gesture and speech occurs when both refer to the same thing. An integrating relationship is when gestures do not provide additional information but make the information in the verbal form more concrete and specific. A supplementary relationship occurs when gestures provide additional information to the verbal message. A complementary relationship occurs when gestures complete the incomplete information given in the verbal message. A contradictory relationship occurs when information provided by either gesture or speech contradicts the other.

While attempts at the classification of gestures has had a long history (McNeill, 2011), it has been more recent that the relevance of gestures to second and foreign language (L2) proficiency has been recognized. Research on gestures in L2 studies have mainly been concerned with how they contribute to a learners’ receptive skills, i.e., gestures on the part of the interlocutor serving as visual cues (e.g., Shams & Elsaadany, 2008; Sueyoshi & Hardison, 2005), and also how gestures on the part of the learners themselves can aide in their productive skills, especially for learners with lower proficiency levels (e.g., Gol & Aminzadeh, 2015; Lin, 2017; Zhao, 2006). And even though it has long been understood that body language such as gestures is an integral component of communicative competence (e.g. Al-shabbi, 1993; Antes, 1996; Harris, 2003; Hismanoglu & Hismanoglu, 2008), very few research has explored the teaching of paralinguistics in English L2 classrooms. Moreover, despite the long history of incorporating authentic multimedia texts such as films in L2 classrooms, in most cases, learners have *not* been “instructed to carefully observe the different meaning-making devices used by native speakers in the process of interaction” (Jaen & Basanta, 2009, p. 295). Thus, by exploring the embodied interaction represented in one type of language learning material, the study takes a first step in considering how the teaching of kinesics can be a part of EFL education.

Data Sources and Data Analysis

In order to study embodied interaction in local junior high school ELT materials, the animations of all the dialogues in all 6 textbooks (corresponding to the 6 semesters that make up grades 7, 8 and 9) by each of the three major publishers was examined. In the first stage of analysis, I took screen captures of the gestures portrayed in relation to the characters’ speech, i.e., a screen capture was made as soon as each character performs a gesture. I also captured the different phases of the gesture, such as the aforementioned rest position, gesture stroke, and reaction/recovery phase (Wagner, Malisz, & Kopp, 2014). I then worked from these screen captures in my examination of the co-speech gestures in the animations.

The next stage of analysis involved the annotation of the gestures. Descriptions of gestures abound in the vast literature on co-speech gestures (e.g. Kendon, 1995; Querol-Julian, 2011), such as the “palm up open hand” which describes “when a speaker extends to the interlocutor a hand with the fingers extended and with the palm facing upwards” (Kendon, 2017, p. 166). These descriptions were based on studies of human gestures in real-life social interaction situations across cultures, and as such, may not be applicable to co-speech gestures in instructional videos produced for EFL learning in Taiwan. Therefore, rather than trying to impose a priori categories of gestures onto the gestures portrayed in these animated cartoons, I came up with my own description/annotation.

In the final stage, the constant comparative method (Strauss & Corbin, 1990) was employed. This included two steps. First, within each lesson, I compared the gestures performed by the same character. Even though the dialogues are short, including around 10-20 conversation turns by two or three characters, they include a variety of speech functions, and often, more than one speech function by each character in each dialogue. Then, across the lessons in all the animations accompanying the six textbooks by each publisher, I compared the same gestures (as I annotated) used by different characters in relation to the different functions of their speech. The objective was to see whether and how gestures were relevant to the speech functions which they accompany across the lessons in all six textbooks from the same publisher.

Due to space limitation, this paper presents the findings using examples from two textbooks from different publishers, and two lessons from each textbook. Because the study takes a constant comparative method, a minimum of two lessons from each textbook is necessary as examples of how co-speech gestures are represented in the animations.

Lesson 2, Book 1 in Nan-I

The first example is of a dialogue in Lesson 2 Book 1 of Nan-I publisher (劉慶剛, 2011), entitled “Where are you from?” The animated video can be found at <<https://www.youtube.com/watch?v=JCHxrg7nx28>>. The dialogue from the textbook is reproduced below:

- 1 Matthew: Hi, I’m your English teacher, Matthew. What’s your name?
- 2 Sakura: My name is Sakura.
- 3 Michael: I’m Michael.
- 4 Matthew: How old are you, Michael?
- 5 Michael: I’m 13 years old.
- 6 Sakura: I’m 13, too.
- 7 Matthew: Sakura, your English is very good. Where are you from?
- 8 Sakura: I’m from Japan. And Michael’s from the USA.

Figure 1 provides the screen captures of the animation to show the co-speech gestures of each of the characters. The numbers in Figure 1 correspond to the speaking turns numbered in the dialogue reproduced above.

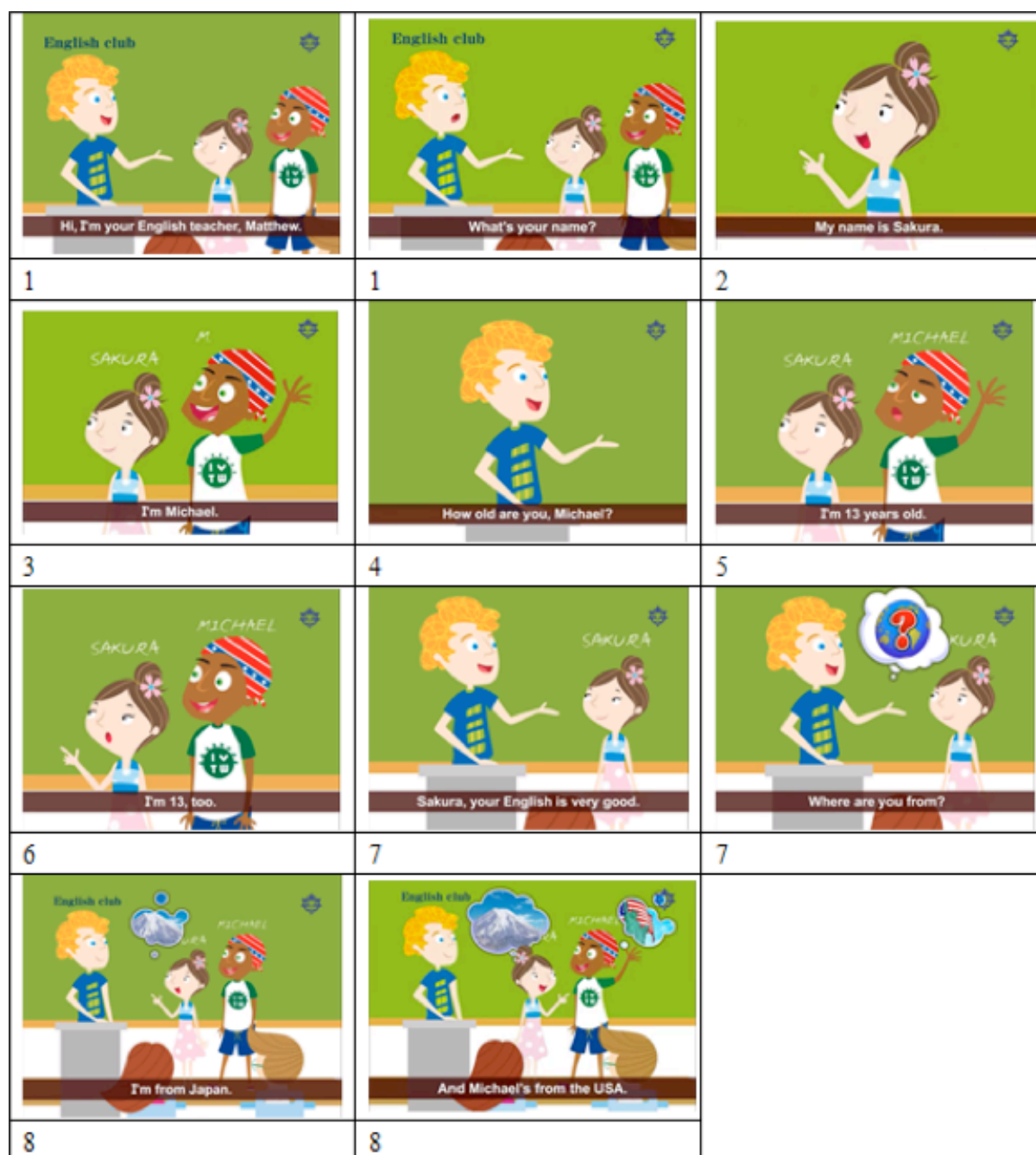


Figure 1. Screenshot of video accompanying L2 Bk1

Each of the three characters is portrayed with only one type of gesture regardless of the types of information they are communicating. Matthew's (the person on the left in cell 1) gesture involves his left arm that is raised at chest-level and the palm open facing upward, regardless of whether he is making a statement (i.e., a self-introduction, i.e., "Hi, I'm your English teacher, Matthew" and a compliment, i.e., "Sakura, your English is very good") or asking a question ("Where are you from?"). Michael's (the person on the right in cell 1) gesture involves a raised left arm with the fingers open, while Sakura's gesture involves a raised arm (right arm in general and left arm in one case) and a fist with outstretched thumb and index finger. In each case when a gesture is performed, it can be seen that characters' arms return to the rest position after the gesture stroke.

Gaze is portrayed through head position, as the characters look at whoever they are talking to or talking about, such as in cell 8 in Figure 1, when Sakura turns to Michael as she offers information about his country of origin (“And Michael’s from the USA”). Facial expression is less obvious, as each character is portrayed with only one expression that remains constant throughout the whole video. Body movement is also mostly lacking in this video (except for Sakura’s head turn in cell 8).

Even though the animation seems to lack sophistication in terms of the types of gestures, the video portrays the existence of embodied interaction through gaze and co-speech gestures. The fact that care has been taken to portray embodied interaction in these videos (despite of the rudimentary depiction of gesture types) finds evidence in another example.

Lesson 8, Book 1 in Nan-I

The second example is of a dialogue in Lesson 8 in the same textbook, entitled “There Are Many Insects by the Pond.” This animation video can be found at https://www.youtube.com/watch?v=7_H51v1h6_U. The dialogue from the textbook is reproduced below:

- 1 Michelle: There are so many insects here by this little pond.
- 2 Stacey: Insects? I’m afraid of insects.
- 3 Jason: But insects are beautiful. Look at those butterflies.
- 4 Michelle: Jason is right.
- 5 Jason: Are there any frogs and turtles in the pond?
- 6 Michelle: Yes. There are also many bees around here.
- 7 Stacey: What? Bees? Let’s get out of here.
- 8 Jason: Don’t move! There’s a snake behind you!

Figure 2 provides the screen captures of the animation to show the co-speech gestures of each of the characters. The numbers in Figure 2 correspond to the speaking turns numbered in the dialogue reproduced above.



Figure 2. Screenshot of video accompanying L8 Bk1

Of the three characters, Michelle's (the one on the right with a pony tail) gesture (her right hand placed on her chest) remains the same throughout the video and does not include the retraction/recovery phase. Stacey's (the one on the left) gesture (both hands covering her mouth) also remains the same throughout, although her hands retract back to the rest position after her conversation turn. Even though both the girls were given only 1 gesture throughout the conversation, the gist of their gesture broadly corresponds with the content of their speech, as Michelle is enjoying her time by the pond while Stacey is anxious about insects. Jason's gesture also remains mostly the same. For the most part, he does not have any hand gestures but his embodied interaction is portrayed through the shift of his head and body to look at whoever is speaking (i.e. Michelle on his left and Stacey on his right). However, his gesture changes in one instance towards the end of the dialogue (in cell 8) when he is playing a prank on Stacey by telling her "Don't move! There's a snake behind you!" Here, Jason is portrayed

with both his arms outstretched. His left hand is in a “don’t move” pose, i.e. palm open and facing Stacey. His right hand is pointing to where the snake supposedly is, “There’s a snake behind you!” This is a two-handed gesture, with the left hand corresponding to the content of his speech while his right hand is showing the location of the object of his speech, which creates additional cohesion in speech and gesture (McNeill, 2011).

Across Lessons

From these two examples, it is obvious that embodied interaction is represented as each conversation turn in the two animations is accompanied by a gesture (and also gaze and body movement in some cases) on the part of the speaker. In these examples, the embodied interaction shown in these videos seems to be the general existence of gesture-speech co-occurrence when speaking in English rather than specific gestures that co-occur with particular speech functions. However, even though less emphasis is placed on the exact types of co-speech gestures, they are not random and, in general, reflect the overall content of each person’s speech.

Lesson 3, Book 5 in Chia-Yin

Next, I will discuss two examples from a textbook by another publisher, i.e., Chia-Yin (田超英、林佳芳, 2013). The first is from Lesson 3 Book 5, entitled “People Get Excited about Halloween” (https://www.hopenglish.com/hanlin/9_1_3_dialogue?ref=sub_nav). The dialogue is reproduced in Table 1, along with my annotation of the corresponding gestures.

Speaker	Content of speech	Gesture annotation
Amy:	Halloween’s just around the corner.	--both arms raised to around shoulders, palm extended facing upwards
	I’m really excited about it!	--two hands clasped together in front of mouth
John:	Halloween is for children, isn’t it?	--right arm raised to around shoulders, palm extended facing upwards
	I think that trick-or-treating is boring.	--both arms raised to around shoulders, palm extended facing upwards
Amy:	I’m bored with trick-or-treating, too.	--right hand placed on chest
	So, this year I’m going to a costume party with Patty.	--right hand tight fist and raised up --right hand tight fist and raised even higher
	I’m going to dress up as a bat, and Patty’s going to be a cat.	(Animation shows mental picture of Amy and Patty’s costumes.)
John:	What a way to celebrate Halloween!	--both arms raised to in front of body at chest level, and both thumbs up
Amy:	Right!	--left arm raised to around shoulders, palm extended facing upwards
	But...at the party, there’ll be a time for telling ghost stories. I think I’ll run away and hide.	--both hands placed on cheeks

John:	Are you telling me you're scared of ghost stories?	--right arm raised to around shoulders, palm extended facing upwards
Amy:	Yes...I'm scared of ghosts and ghost stories.	--both arms raised to around shoulders, palm extended facing upwards
John:	I'm surprised to hear that, Amy.	--right arm raised, palm/fingers pointing toward self
	Everyone knows that you aren't afraid of anything. Besides, ghosts aren't real. You shouldn't be worried.	--both arms raised to chest level and crossed to make an X sign
Amy:	I guess you're right, but I still can't help it.	--right hand placed on chest
	By the way, would you like to come with us?	--two hands clasped together in front of mouth
John:	No thanks! I'm not interested in Halloween parties;	--both arms raised to chest level and crossed to make an X sign
	they aren't my cup of tea.	--both arms raised to around shoulders, palm extended facing upwards

Table 1. Annotation of Gestures in L3 Bk 5.





Annotation of Gesture	Speaker/Sentence
Both arms raised to around shoulders, palm extended facing upwards	<p>Amy: Halloween's just around the corner.</p> 
	<p>John: I think that trick-or-teaching is boring</p> 
	<p>Amy: Yes....I'm scared of ghosts and ghost stories.</p> 
	<p>John: ...they aren't my cup of tea.</p> 

Table 2. Gesture and Speakers in L3 Bk 5

Similar to the previous discussion of the animations in the textbook of another publisher, in this animation, the rest position, the gesture stroke, and the retraction/recovery phases are all portrayed. However, each character is represented as employing more than just one co-speech gesture. And when a character's conversation turn consists of more than one sentence, such as in Amy's and John's first turn, each sentence is accompanied by a different gesture. Using as an example the gesture I annotated as "both arms raised to around shoulders, palm extended facing upwards," this animation includes four instances of this gesture by both characters. Please see Table 2.

Amy performed the gesture twice. In the first instance, she is providing information ("Halloween's just around the corner"). In the second instance, it is in response to John's question "Are you telling me you're scared of ghost stories?" to which she said "Yes...I'm scared of ghosts and ghost stories." Thus, these are two very different situations of speech in which the same gesture was performed. In John's case, the two instances in which he makes use of the gesture is similar, i.e. he is making a comment about something he did not enjoy: "I think that trick-or-treating is boring," and that "...they [Halloween parties] aren't my cup of tea."

To sum up, Amy performs this gesture in relation to providing statements of information (whether about the upcoming Halloween party or that she is afraid of ghosts). John, however, performs this gesture in relation to his negative opinions (about trick-or-treating being boring and that he doesn't like Halloween). However, while the situations in which Amy and John perform this gesture are different, they could be broadly understood as relating to statements or information they provide.

Lesson 9, Book 5 in Chia-Yin

Another example from the same textbook is Lesson 9, entitled "A Girl I Met Online Asked Me Out" (https://www.hopenglish.com/hanlin/9_1_9_dialogue?ref=sub_nav). The dialogue is reproduced in Table 3, along with my annotation of the corresponding gestures.

Speaker	Content of speech	Gesture annotation
Kevin:	Do you think it's stupid to go on a date with somebody you have only chatted with	-- left arm raised to around shoulder, palm extended facing upwards
	online?	--taps index finger on chin
John:	I don't think so,	--stirring coffee
	but it might be dangerous if you go alone. People can cheat easily on the Internet. Why do you ask?	--right arm raised to around chest level, palm facing upwards and extended towards Kevin
Kevin:	Well. A girl I met on the Net asked me out.	--hand (left) placed on back of head
John:	Wow! Did you say yes?	--right hand placed below mouth
Kevin:	Sure, her name is Elisa. We'll meet this Saturday. But	--taps index finger on chin
	I feel nervous. What if she thinks I'm boring?	--hand (left) placed on back of head
John:	Take it easy, Kevin. Cross the bridge when you come to it. Can I go with you?	--right hand pats Kevin on the left shoulder

Kevin:	No way!	--both arms bent and fisted hands placed on each side of waist
John:	You look unhappy. What happened?	--leaning on low wall, both forearms placed on top of low wall
Kevin:	My date was terrible. When I got to the restaurant, I pulled the door open...	--left elbow placed on low wall, hand close to his face, small motion moving left and right
John:	And suddenly you were pushed aside by a girl.	--leaning on low wall, both forearms placed on top of low wall
Kevin:	I couldn't believe she was Elisa. She was polite when we chatted online.	--left elbow placed on low wall, hand close to his face, small motion moving left and right
John:	And she kept playing with her cellphone during the meal.	--leaning on low wall, both forearms placed on top of low wall
Kevin:	Right.	--left elbow placed on low wall, palm open fingers pointing upwards
	Wait! It seems that you know the whole story.	--left elbow placed on low wall, taps index finger on chin
	How?	--left elbow placed on low wall, palm open fingers pointing upwards
John:	Uh... Don't get mad, please. I followed you to the restaurant that day.	--hand (right) placed on back of head
Kevin:	John!	--both arms bent and fisted hands placed on each side of waist

Table 3. Annotation of Gestures in L9 Bk 5.




Annotation of Gesture	Speaker/Sentence	
Taps index finger on chin	Kevin:	(Kevin doesn't say anything but listens to John while he taps index finger on chin.)  An illustration of two boys on a balcony. The boy on the right (Kevin) is listening to the boy on the left (John) who is speaking. Kevin is tapping his index finger on his chin. There are potted plants and a railing in the background.
	Kevin:	Sure, her name is Elisa. We'll meet this Saturday.  An illustration of the two boys on the balcony. Kevin is holding up a smartphone showing a photo of a girl named Elisa. He is tapping his index finger on his chin. John is looking at the phone. There are potted plants and a railing in the background.
	Kevin:	Wait! It seems that you know the whole story.  An illustration of the two boys sitting at a table. Kevin is tapping his index finger on his chin. John is looking at him. There are potted plants and a railing in the background.

Table 4. Gesture and Speaker in L9 Bk 5

In this animation, as can be seen in Table 4, Kevin, in several instances, employs the gesture “taps index finger on chin.” First, he performs this gesture when he is listening to what John is saying. This suggests that he uses the gesture when he is thinking. However, in another instance, it is when he says “Sure, her name is Elisa. We’ll meet this Saturday. But...” Here, Kevin uses this gesture to describe an upcoming event he is looking forward to, although with some ambivalence about the possible outcome (i.e. whether Elisa will think he is boring). However, in the last instance, it is when he says to John “Wait! It seems that you know the whole story.” Here, he is suspicious of how John knows every detail of his date with Elisa. Hence, although the same gesture is performed in relation to different speech content, broadly speaking, they relate to Kevin pondering about things (i.e. about what John is saying, about Elisa’s possible perception of him, and about John’s suspicious omniscience).

In another example from this animation, as can be seen in Table 5, there is the gesture of “hand placed on back of head” on the part of both Kevin and John. (For Kevin it is his left hand, and for John, his right hand.) In the first instance, this gesture accompanies Kevin’s statement “Well. A girl I met on the Net asked me out.” Here, Kevin is offering information. In the second instance, Kevin shares “I feel nervous. What if she thinks I’m boring?” In the third instance, it is not when Kevin is speaking but as he listens to John’s advice about “crossing the bridge when you come to it.” This gesture serves to show Kevin’s ambivalence, i.e. looking forward to going out with a girl but worried at the same time about the girl’s perception of him. Note that this gesture of hand-placed-on-back-of-head is not performed by Kevin in the second part of the dialogue, i.e. after he has met Elisa. In John’s case, it was when he confessed to Kevin his behavior after asking for forgiveness: “Uh.... Don’t get mad, please. I followed you to the restaurant that day.” John uses this gesture in relation to an apology and a confession, which is a different communicative function from when Kevin uses it in the same dialogue context.

Although the situations in which Kevin and John respectively performs this gesture are different, broadly speaking, they could be understood as relating to some type of embarrassment. John is obviously embarrassed because his inappropriate behavior has been found out. Kevin’s embarrassment relates to his ambivalence about meeting a girl on the Internet and setting up a date with her over the Internet and as well as the possible outcome of the girl’s poor impression of him.

Finally, another interesting point can be found in the last image in Table 4 and the first image in Table 5. In the former, while John is listening to Kevin, he is leaning on the low wall with both forearms placed on top of it. In the latter, John is stirring his coffee while listening to Kevin. Although these are not co-speech gestures, they show that the animation includes body movement and posture when necessary.





Annotation of Gesture	Speaker/Sentence	
Hand (left) placed on back of head	Kevin:	Well. A girl I met on the Net asked me out. 
	Kevin:	I feel nervous. What if she thinks I'm boring? 
	Kevin:	John: Take it easy, Kevin. Cross the bridge when you come to it. Can I go with you? (Kevin doesn't say anything but listens to John while has hand placed on back of head.) 
Hand (right) placed on back of head	John:	Uh.... Don't get mad, please. I followed you to the restaurant that day. 

Table 5. Gesture and Speaker in L9 Bk 5

Across Lessons

In these two examples in the textbook, the characters are portrayed with a variety of co-speech gestures. And in most cases, when a character's conversation turn consists of more than one sentence, each sentence is accompanied by a different gesture. When a gesture is performed more than once in the same dialogue by the same character and also when performed by different characters in the same dialogue, the gesture broadly coheres with the overall content or the mental/emotional state of what is being said.

Compared to the other textbook, gesture types are represented with finer details in this one. What is similar across these two textbooks is that gaze is consistently portrayed, while facial expressions are similarly lacking. The two textbooks also take care to depict gesture phases. Therefore, it seems that co-speech gestures are highlighted in the portrayal of embodied interaction in these animations, with gaze and body movement and posture also made relevant. The embodied interaction portrayed is one in which all modes of communication contribute to and are a part of face-to-face interaction.

Conclusion and Implications

The above discussion has shown that embodied interaction is portrayed in the animations as each sentence spoken by the characters is accompanied by a gestures, although a limited range of embodied representations are used to illustrate a wide range of speech functions. The gestures include arm/hand movement, body posture/movement, and gaze (mostly through head position), and reflect the overall content of each character's speech. The embodied interaction shown in these videos seems to be the general existence of the gesture-speech co-occurrence more than specific gestures that co-occur with particular speech functions, although gesture types are more specifically represented in the second textbook discussed. In this way, the animations emphasize that speech is always accompanied by gestures in a person's communicative practices, even though what exactly those gestures are can be up for negotiation or interpretation.

The animations make clear, even though sometimes only through rudimentary depiction, that speech is always accompanied by some type of gesture. This means that it is necessary for teachers to further work with these materials to draw students' attention to their own co-speech gestures. One thing that teachers can do is to have a few students act out the textbook dialogues and the rest of the class observe the co-speech gestures and discuss how they mean. More than one group of students can also enact the same dialogue and teachers can guide students to compare the gestures between different students and consider individual differences. Students could also be asked to comment on the gestures in the animations as an extended speaking activity.

In addition, when using authentic materials, such as TV shows or movies, teachers can draw students' attention to the characters' embodied interaction (gestures and prosody) rather than only emphasizing language aspects (such as vocabulary or grammar). Teachers could also make transcripts of segments of shows/movies, and have some students act out the segment while the other students observe the gestures. The class could then engage in a discussion of whether there are any intercultural differences in gestures (such as between the actors/actresses in the shows/movies and the students themselves) or whether co-speech gestures merely reflect individual differences.

One thing I have noticed in my own students over the years is the lack of facial expression when speaking in English. In the animations, the characters lack variety in their facial expressions. While I am not claiming any causal relations between the animations and the students, this aspect of embodied interaction is something that teachers can point out to students when using authentic materials, and have students' discuss the types of facial expressions they can observe in the actors/actresses in relation to particular speech functions.

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Impact of Advergames on Brand Outcomes among Saudi Players

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Abstract

Advergaming presents a unique, yet an effective way of advertising owing to a high level of players' engagement with online games. This preliminary study sought to explore the impact of advergaming on brand outcomes among Saudi players. This research has capitalized the flow theory to examine the phenomenon in Saudi consumers. A questionnaire was formulated for Saudi players to ascertain the motivation behind the adoption of advergaming. The sample is drawn from 200 Saudi participants falling in the 18-45 age bracket. The findings of the study showed association among age, brand outcomes, flow and brand experience. Outcomes that are more positive are achieved among those who play less frequently; younger respondents experience greater immersion and are motivated to play advergaming, whereas female players are linked with intentionally ignoring ads. These findings may be significantly useful for the gaming industry.

Keywords: Advergaming, Saudi Players, Brand Outcomes

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Introduction

This review was conducted to examine previous studies conducted in the field of advergames. Those studies were selected and examined, which focused on addressing the impact of advergames on brand outcomes. Also, the researcher found several studies that considered influences of aspects other than consumption such as; exposure to advertising, referring to online video games advertisements and also advergames.

Advergames

According to the literature, advertising via games takes place in two ways: in-game advertising (Diaa Ramzy et al., 2019), and designing games using characters with brand-related markers (Al-Meshal, 2020; Panic et al., 2013; Wise et al., 2008). Additional aspects of games that convey advertising content can include the design of the game, the user's experience with the game, type of message/advertisement placement, and the categories of product or brands advertised.

Experience with the Game

Experience with the game is mainly concerned with flow and other factors associated with user's engagement. Several authors examined the concept of flow (Catalán et al., 2019a; Catalán et al., 2019b; Chia-Wen et al., 2017; Gurău, 2008; Ham et al., 2016; Hartini, 2020; Hernandez, 2011; Renard & Zhao, 2016). Renard and Zhao (2016) conducted a research in which they compared flow with boredom, anxiety or apathy, while Chia-Wen et al. (2017) measured flow in relation to either high or low engagement. Meanwhile, Catalán et al. (2019b) defined flow as a measure of total enjoyment. Another study by Ham et al.'s (2016) supports connection between flow and entertainment. Based on these views and definitions, the concept of flow was characterized by high level of control and skill, telepresence, focused attention, involvement in the game, as well as high degree of challenge, playfulness, concentration levels, and arousal (Catalán et al., 2019b; Çadırcı and Gungor, 2019; Goh and Ping, 2014; Sukoco and Wu, 2011; Vashisht and Sreejesh, 2015). One author also examined the opposite of flow, defined as intrusiveness (Martí-Parreño et al. 2013).

Advertisement placement

Two types of placements were evaluated in the literature; i.e., prominent placement and subtle placement (Redondo, 2012; Sung & Lee, 2020; Vashist, 2018; Vashisht & Sreejesh, 2015). Some authors also examined time when the advertisement appeared, the position of the advertisement, the number of brand elements within the game, and advertisement breaks (An & Stern, 2011; Diaa Kinard & Hartman, 2013; Dia Ramzy et al., 2019). Finally, in-game advertising was also evaluated on the impact of advergames on brand outcomes. The outcomes measured in the studies reviewed included awareness, attitudes, intent to purchase, actual purchase, loyalty and other behaviours. Among all these outcomes, attitudes were most frequently evaluated; including attitude towards advergames and brand. Each of these outcomes assessed are discussed below.

Recall

Recall (part of awareness) was examined in two ways: in general, and specifically (i.e., brand recall). Authors that studied brand recall established that playing advergames could increase brand recall. Advergames related factors that influence recall have also been established in previous studies. Typically, these include appropriate congruence (high product-advergame congruence), game flow (higher concentration levels and arousal), and effective product placement (in-game advertising) (Akcan, 2019; Çadırcı & Gungor, 2019; Gross, 2010; Waiguny et al., 2011). In the case of specific brand recall, Cauberghe & De Pelsmacker (2010) found that (prominent) placement has the most positive impact.

This finding is similar to that presented by Vashisht & Sreejesh (2015), who added that it is most often inexperienced gamers who play games with prominent brand placement that experience high brand recall. Vashist (2018) and Vashisht & Pillai (2017) further added another condition for high recall, which was low involvement. However, when discussing high game involvement, Vashisht & Pillai explained that their findings show the condition for high recall which is that gamers are highly persuasive. The type of message was also found to enhance brand recall. For instance, Chiu (2019) found that social advergames are mostly associated with high brand recall. In addition, certain factors had no relationship with brand recall. Repeatedly playing the same game, for instance, had no measurable impact on recall (Cauberghe & De Pelsmacker, 2010).

Attitudes

In their research, Paramitra et al. (2017) established that game-brand congruity impacts players' attitudes towards particular brands. This impact was found to be negated when the brands embedded were congruent with the game content, and was enhanced by incongruity. Game design was additionally found to influence attitudes. Chen (2017) found that players had more favourable attitudes towards those advergames they considered to be more attractive. According to Paramitra et al. (2017), players' attitudes were affected by game-self congruity, the relationship then being mediated by perceived enjoyment (flow). This was also established by Waiguny et al. (2011) and Hartini (2020); however, the author found that flow directly impacts attitudes towards advergames, and not brand attitude. This was supported by the findings of Hernandez (2011), which revealed that arousal (a component of flow) has a significant impact on the attitude towards advergames. Moreover, entertainment, telepresence, and playfulness (components of flow) were established as major drivers of brand attitudes (Bellman et al. 2014; Catalán et al., 2019b; Martí-Parreño et al. 2013; Renard & Zhao, 2016).

Moreover, attitude was also impacted by the type of message. According to Sung & Lee (2020), advergames with prosocial narratives were typically evaluated more favourably. Tuten & Ashley (2016) identified evidence that social advergames positively influenced attitudes towards advergames and game sponsors. Moreover, competitive advergames were found by Chiu (2019) to positively influence attitudes towards advergame. The findings further revealed favourable attitudes towards non-commercial brands with certain perceived benefits (Ham et al., 2016). Some relationships were also not confirmed. For example, Cauberghe & De Pelsmacker (2010) established that placement (prominent placement) did not affect brand attitude. In contrast, Vashisht & Pillai (2017) observed that when the product advertised was distinguished according to level of involvement in purchasing (low versus high involvement products), prominent placement with low game involvement generated a less favourable brand attitude, as did prominent placement with high brand involvement among subjects with high

persuasion knowledge (awareness of the intent of advergame). Other factors leading to negative attitudes included escapism (motivation), intrusiveness, and increased brand elements (Hernandez, 2004; Hernandez, 2008; Kinard & Hartman, 2013).

Attitude was also found to affect other brand outcomes. For instance, Panic et al. (2013) and Waiguny et al. (2011) found that attitudes influence persuasibility. Moreover, attitudes towards advergames were linked to perceptions about the brand (Hartini, 2020; Vanwesenbeeck et al., 2017; Waiguny et al., 2011; Wise et al., 2008). Attitude towards advergames was also found to influence brand image, and concepts of flow including customer engagement and entertainment (Al-Meshal, 2020). Additionally, Martí-Parreño et al. (2015) found that attitudes towards in-game advertising (product placement) significantly impacted acceptance of advergames.

Finally, Hernandez & Chapa (2010) established that attitudes towards advergames can influence recall. Brand attitude was established to have a tertiary impact on purchase intention (Goh & Ping, 2014). These findings reveal that attitudes are impacted by congruity, flow, type of message, game design, persuasiveness, perceptions about the brand (which further impacts purchase intention), brand recall, and brand image.

Persuasion

In a study by Waiguny et al. (2011), persuasion was considered a pestering behaviour linked to flow (enjoyment). Similarly, Waiguny et al. (2014) linked flow (telepresence) with persuasion. These findings were also supported by Ham et al. (2016), who established that flow influences persuasion. Design (slow-paced advergames) was also established to inform persuasion (Vashisht & Sreejesh, 2017), and which impacts other brand outcomes. Waiguny et al. (2014) found that higher degrees of persuasion in the form of increased knowledge led to intent to purchase.

Purchase Intention

Although purchase intention apparently originated from brand attitude and persuasion, other authors found advergames can directly trigger a purchase intention. For instance, Catalán et al. (2019b) found that flow has an impact on both positive attitude and purchase intention, although the author did not specify whether purchase intention is associated with enhanced attitude, or is merely dependent on flow. In their research, Catalán et al. (2019a) however, clarified that flow significantly influences purchase intention. The type of message (non-commercial with certain benefits such as healthy food) also has an effect on purchase intention. Furthermore, Adis (2020) found that congruity (gamer-brand) influences purchase intention.

Purchase was conceptualized by the authors differently. While some studied the effects of advergames on purchasing, others considered impulse purchases. For example, Gurău (2008) found that in-game flow significantly influences purchase frequency. Meanwhile, Chen (2017) reported that attractive advergames (advergame design) positively influence impulse purchases. It was deemed to be an important factor in advert placement (Diaa Ramzy et al., 2019). In specific relation to advergames, it has been found that heavy gamers are more likely to have a stronger recall of the brands promoted in advergames compared to infrequent players (Al-Meshal, 2020). As this study focuses on Saudi Arabia, it is important to look at how Saudi advergames are likely to perceive the promotions of brands through advergames. Gillespie & Hennessey (2016) observe that the Middle East is a growing market for online advertising due

to high use of the internet and mobile phone technology in the region. For example, in Saudi Arabia there are, on average, two smartphones per person (Gillespie & Hennessey, 2016). Significantly, Al-Meshal (2020) observes that a survey of Saudi Arabian advergame users showed that there is a positive relationship between advergames, brand image, entertainment, and consumer engagement within this subset of advergames. Furthermore, the study found that high levels of entertainment within advergames are associated with a positive player perception of the brand being promoted (Al-Meshal, 2020).

Flow Theory

Human nature has always sought activities that generate pleasure and provide rewarding experiences, even if they do not receive an apparent external reward. To better understand these behaviours, Csikszentmihalyi explored possible answers to explain how these activities work, for which he postulated a theory known as the ‘flow theory’ describing that the activities carried out are usually very motivating, and when the experience lived by the person is optimal, it is known as ‘flow’ (Catalán et al., 2019a).

Flow is defined as a holistic sensation that people experience when they fully engage in an activity. That is, it can be considered a state of total immersion in an activity (Vanwesenbeeck et al., 2015). Flow, therefore, consists of the execution of an action to which the person directs their maximum concentration for a certain period. Flow is also described as an experience composed of absorption, enjoyment, and intrinsic interest, which generates a feeling of satisfaction for the participant from having an optimal experience with the activity (Waiguny et al., 2012).

The state of flow is characterized by inducing moments of attention focused on an activity that creates flow, in which the person spends time, withdraws from self-awareness, feels gratified, and experiences pleasure in having control over actions. As a result, a positive experience is obtained, and the person develops positive affection for the activity and the elements involved (Waiguny et al., 2012). As previously mentioned, for a game to have proper flow, it must motivate players to challenge their own skills and experience improvement as they progress through the game. In the same way, to maintain the flow state, players must be offered experiences that generate pleasure, such as exploring control, which is shown to keep both adults and children entertained for a prolonged period (Roettl et al., 2016).

Getting players to reach the flow is shown to improve people’s attitudes towards advergames and has a positive impact on their perception of the associated brands (Vanwesenbeeck et al., 2015). In a study by Vanwesenbeeck et al. (2015), it was shown that advergames with good flow have the potential to persuade children by blurring the existing boundaries between entertainment and commercial messages, because players focus so much on the game that they are unaware of the advertising message hidden in it.

Findings

This analysis was conducted with participants from Saudi Arabia. The data was first sorted then recorded and those who did not continued were removed. Furthermore, the records of the participants who did not play advergames were excluded from the study. Then the data were coded based on the conventional coding systems, and entered into SPSS analysis software. The analysis methods included; frequency, descriptive, multiple response analysis (MRA), correlation and regression. The correlation analysis was used mainly to determine the linearity

between dependent and independent variables to fulfil the assumptions of linear regression.

A General Outlook of the Data

Participant Demographics

Demographics comprised of only age and gender. 115 out of the 200 participants met the inclusion criteria (Saudi citizens and residents, and play advergames), and more than half (53%) were aged between 18 to 25 years (Figure 1). The proportions kept diminishing by age, with those over 55 years were negligible (less than 1%). Female participants formed almost two thirds of the total population (63%) (Figure 2).

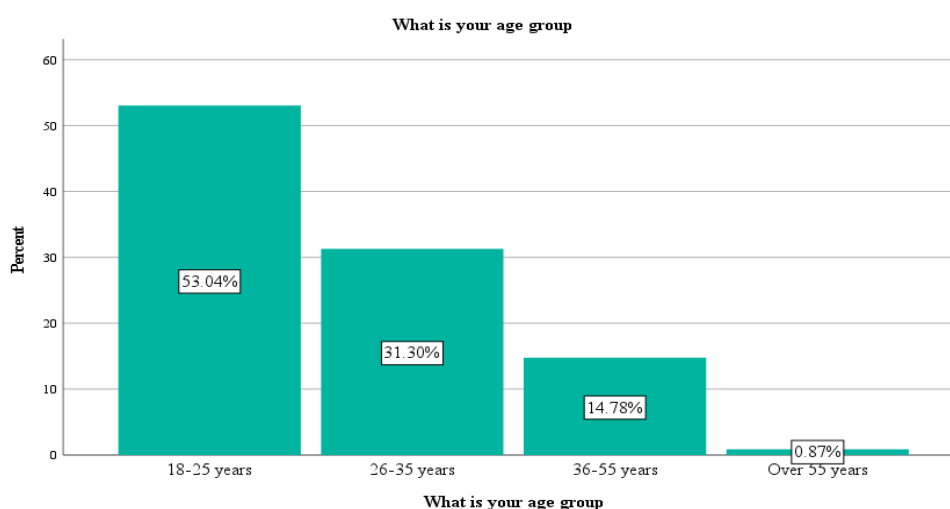


Figure 1: The Distribution of Participants by Their Age Groups

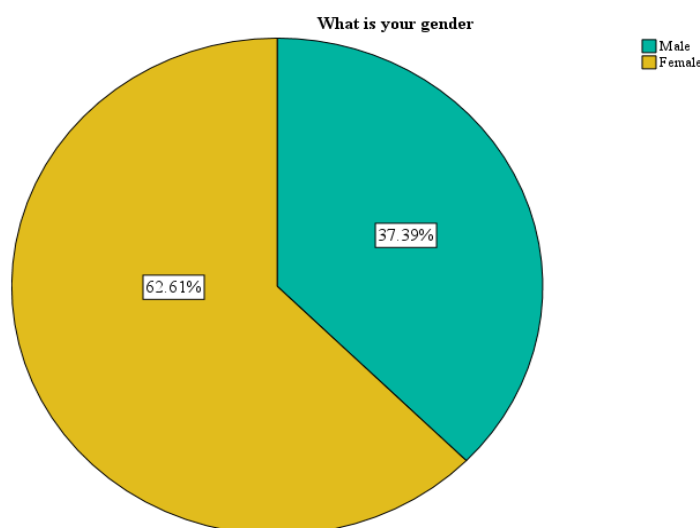


Figure 2: The distribution of Participants by Gender

Information about Averggames

Two questions sufficed the enquiry about averggames: the avergame played, and the frequency of playing averggames. The most played avergame is call of duty, followed by GTA5. Super Monkey Ball had no player in Saudi Arabia. Other games with very few players

included Jawaker, Genshin impact, and Fate Grand Order (Figure 3).

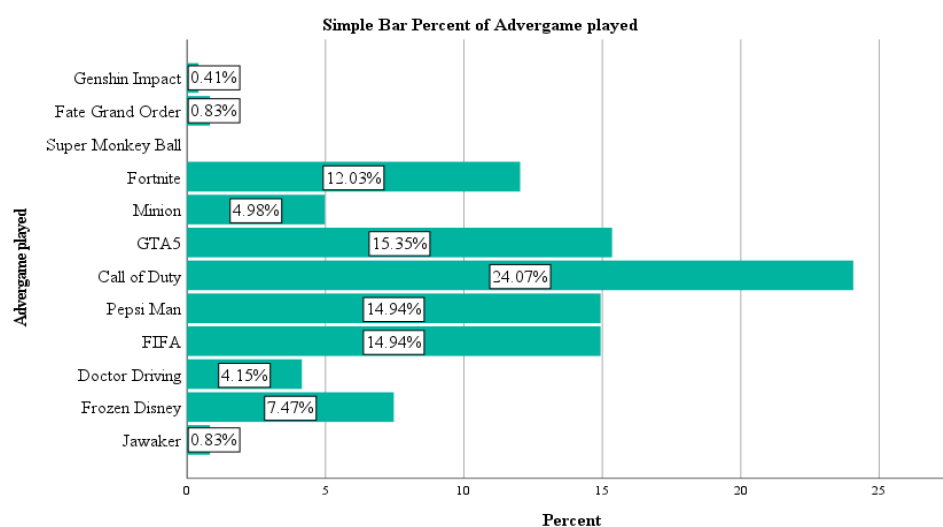


Figure 3: Multiple Response Analysis (Mra) of the Games Played by the Respondents

About two in every five respondents indicated they occasionally played games. However, there were notable numbers of respondents that played games more frequently, for longer period of time each day (Figure 4).

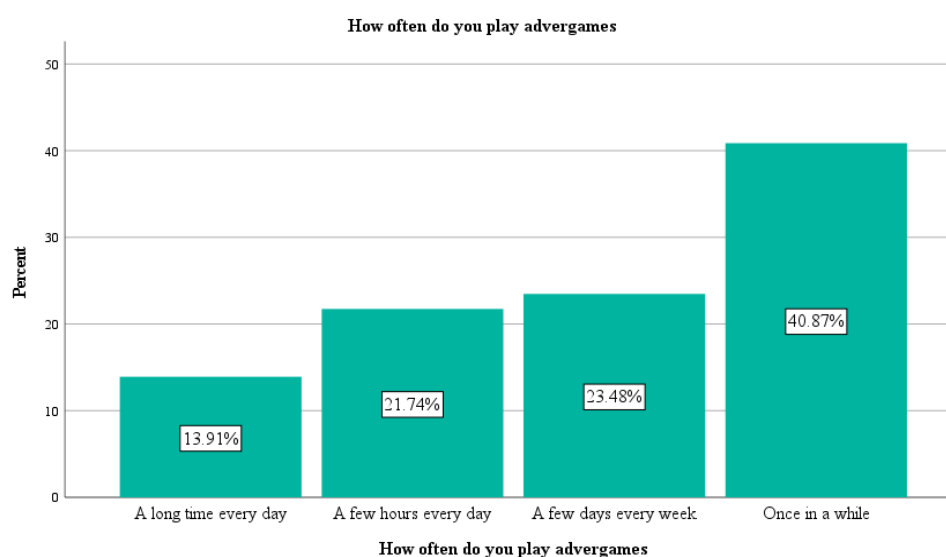


Figure 4: Distribution of Respondents by the Frequency of Playing Advergames

Motivation for Playing Advergames

The motivation for playing advergames was measured based on the reasons provided by the respondents playing advergames. Based on the aggregation of the findings using MRA, most respondents played games for entertainment, followed by those who used it as a pastime activity. A notable proportion (16.27%) also played games to interact with other players (Figure 5).

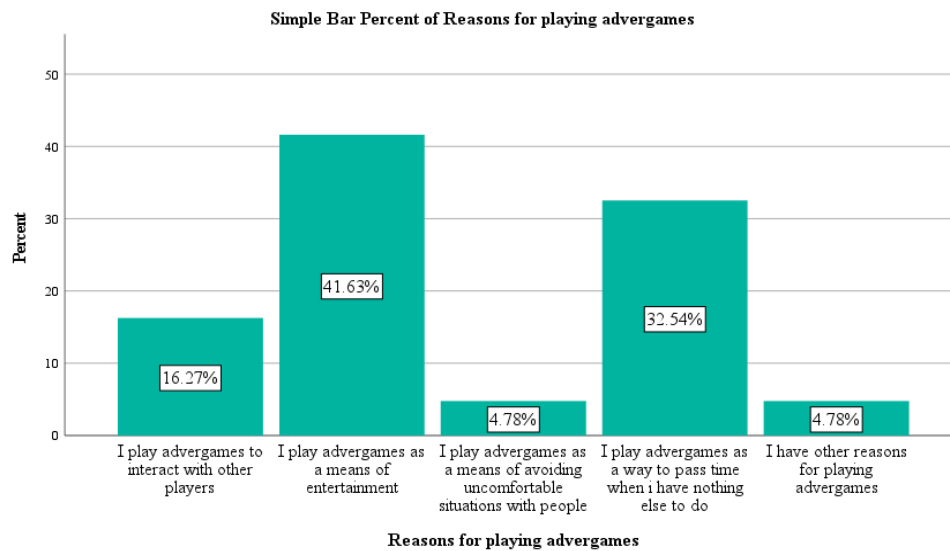


Figure 5: MRA of the Motivation Underlying Playing Advergames

Brands/Adverts in Advergames

The respondents were asked to indicate whether they had experienced the companies whose brands are presented in the games they play. More than half of the respondents responded affirmatively, while the remaining 42.61% denied having experienced the companies whose brands are on advergames (Figure 6).

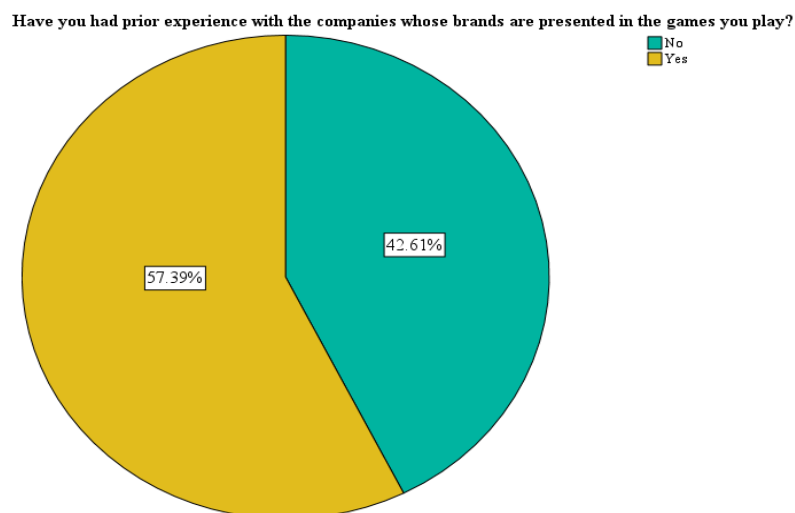


Figure 6: Distribution of Respondents by Experience with Companies Whose Brands Are on Advergames

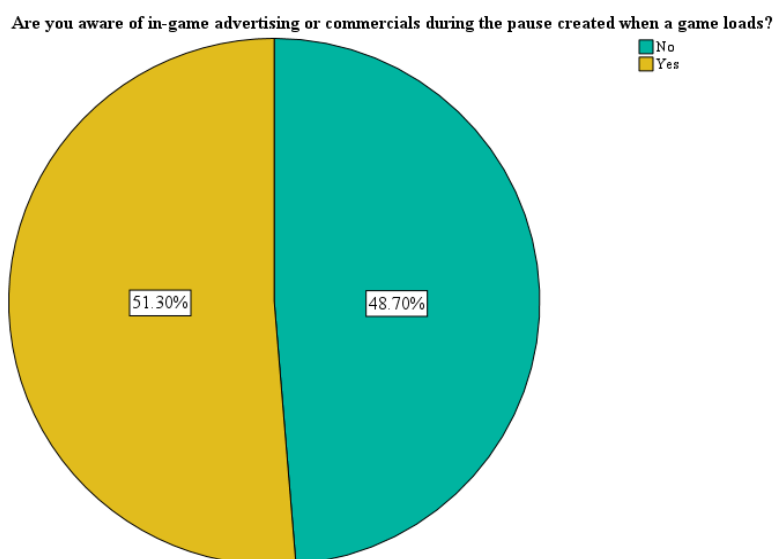


Figure 7: Distribution of Respondents by Awareness of In-Game Advertising/Commercials

Flow in AdvergAMES

Flow was measured using three variables: feeling distracted by ads (state of no flow), feeling engrossed (the state of complete flow), and enjoying the game (moderate flow). Participants were neutral about feeling distracted (mean=3.4609±1.31980) or feeling engrossed in the game (mean=3.3391±1.23464). However, the high value of standard deviation shows dispersion of responses with both agreement and disagreement. Indeed, for those who feel distracted, most of the respondents were either neutral. For being engrossed in the game, the respondents who were neutral were the highest in percentage, and those who agreed or strongly agreed were more than those who disagreed or strongly disagreed (Figure 8).

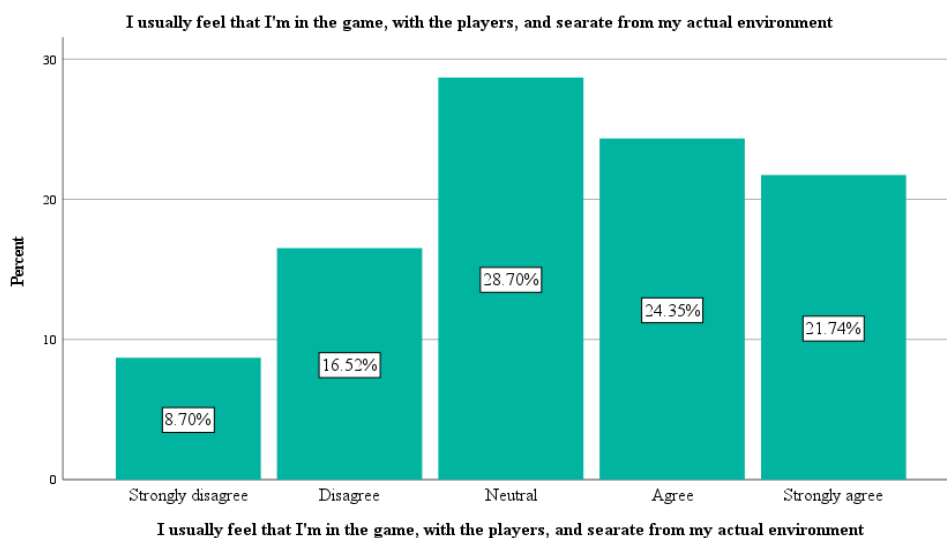


Figure 8: The Distribution of Responses by Feelings of Being Engrossed in the Game

Lastly, the respondents tended to agree that they found the games enjoyable (mean=4.3565±0.93838). Three in every five respondents strongly agreed, while those that disagreed or strongly disagreed were just handful (2.61% and 1.74% respectively) (Figure 9).

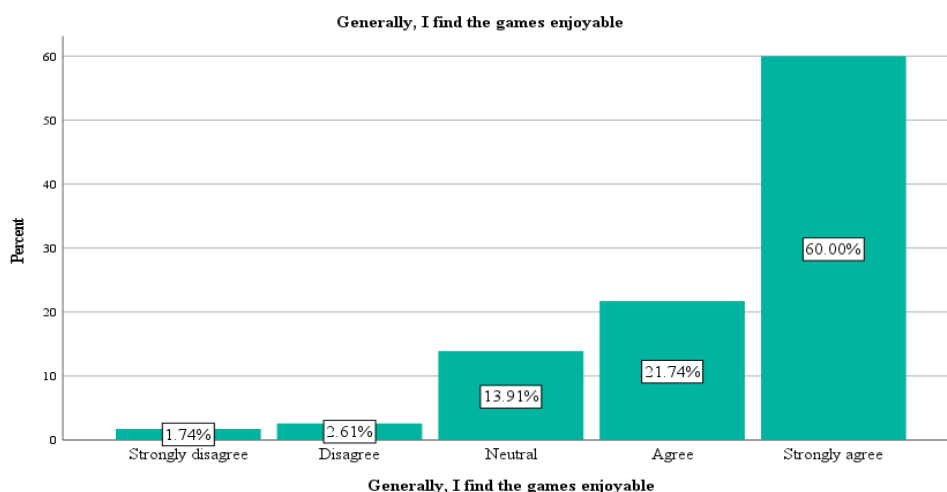


Figure 9: Distribution of Respondents by Enjoyment of Advergaming

Brand Outcomes of Advergaming

Brand outcomes examined included recall, brand liking, confidence in the product, and purchase. Almost half (49%) of the respondents indicated they do not give any attention to adverts. Among those who give attention, more participants remembered brands compared to those who are too engrossed to notice (Figure 10).

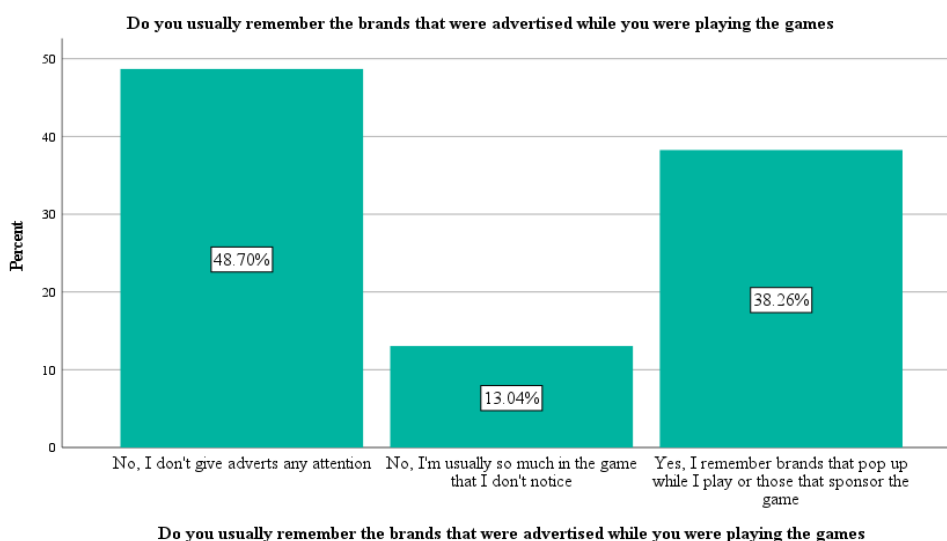


Figure 10: Distribution of Respondents by Brand Recall

Respondents were also asked to indicate whether they had grown to like the brand because of the game. Most tended to either disagree or strongly disagree (Figure 11).

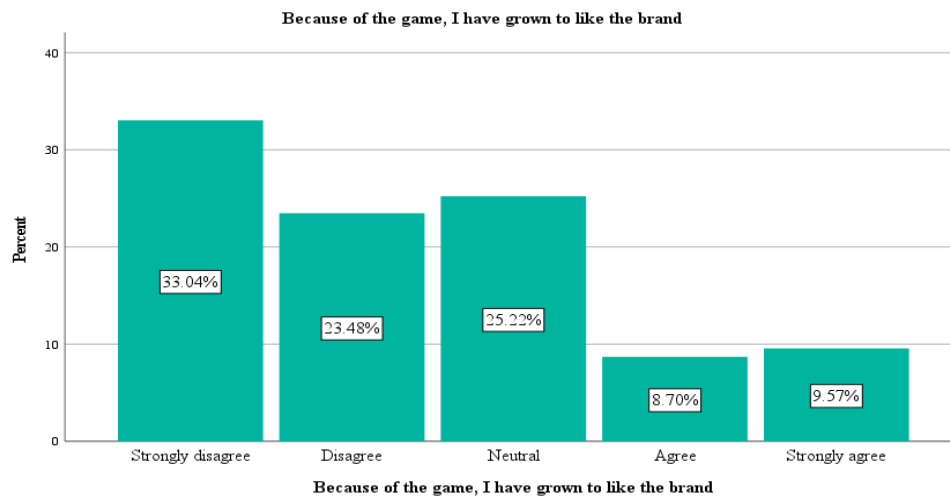


Figure 11: Distribution Responses by Attitude towards the Brand

Furthermore, the respondents indicated their agreement with statements that point to being convinced that the product is great and worth buying. Most of the participants strongly disagreed or disagreed (Figure 12).

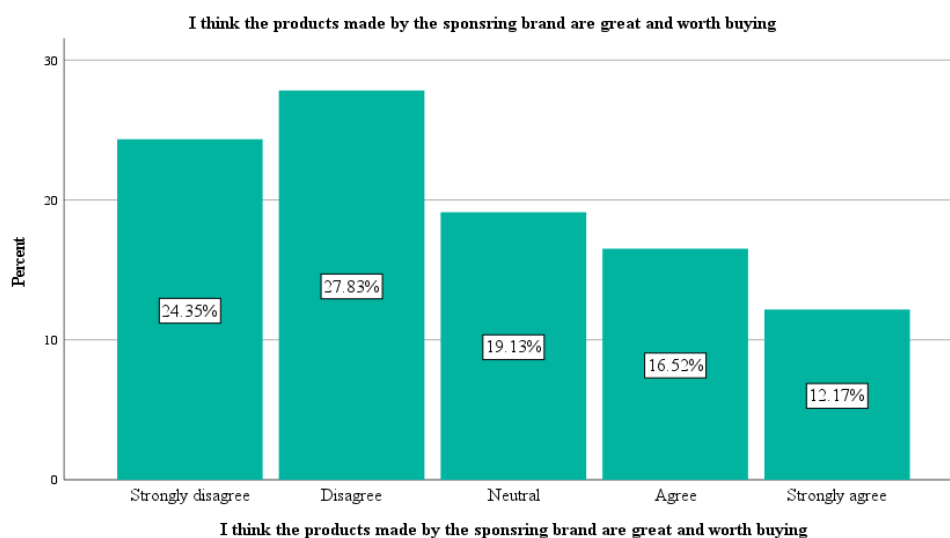


Figure 12: Distribution of Responses by Attitude towards Products by Sponsoring Brands

Lastly, respondents were asked to indicate whether they had purchased products from the sponsoring brand. Still, the majority either disagreed or strongly disagreed (Figure 13).

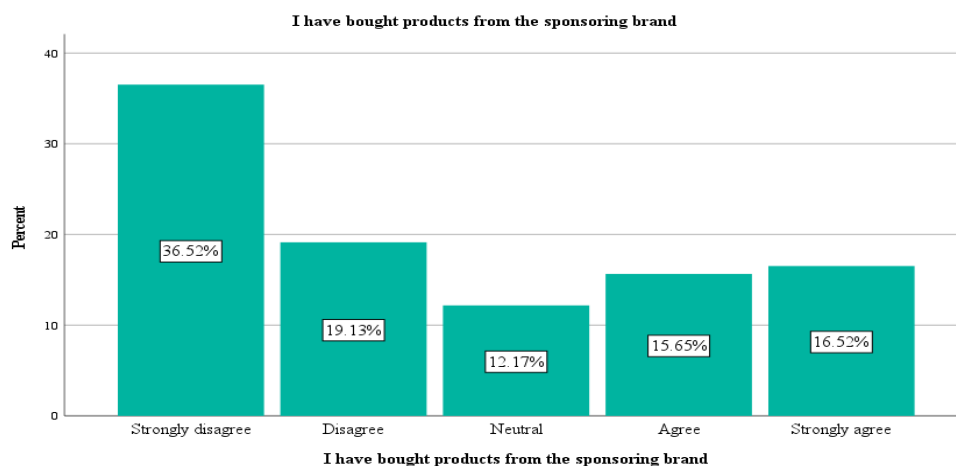


Figure 13: The Distribution of Respondents by Past Purchase of the Products from the Sponsoring Brand

Relationships between Variables

The relationships between variables were established mainly to determine the factors that influence (a) motivation to play advergames, (b) flow, and (c) brand outcomes. First, the researcher conducted correlation analysis to determine linearity. Then the variables that correlated with the dependent variables were used in the regression model.

Factor Influencing Motivation to Play Advergames

The factor influencing the motivation to play advergames were examined in this hypothesis:
H1: Previous exposure influences the motivation to play advergames

The correlation analysis in Table 1 showed linear association between motivation to play advergames and other variables. Particularly, interaction was positively associated with call of duty (0.299, $p = 0.001$, 99%CI), GTA5 (0.247, $p = 0.008$, 99%CI), brand experience (0.327, $p = 0.000$, 99%CI) and in-game advertising (0.288, $p = 0.002$, 99%CI) and negatively associated with age group (-0.265, $p = 0.004$, 99%CI) and gender (-0.248, $p = 0.008$, 99%CI). Entertainment was positively associated with GTA5 (0.261, $p = 0.005$, 99%CI), and negatively associated with gender (-0.187, $p = 0.045$, 95%CI).

		Interaction	Entertainment	Avoidance	Pastime	Other
What is your age group	PC	-.265**	-0.006	-0.014	-.236*	0.148
	Sig.	0.004	0.949	0.881	0.011	0.114
What is your gender	PC	-.248**	-.187*	-0.017	0.016	0.047
	Sig.	0.008	0.045	0.860	0.869	0.617
Doctor Driving	PC	-0.065	0.031	0.124	.257**	-0.095
	Sig.	0.492	0.740	0.187	0.006	0.311
Call of Duty	PC	.299**	0.127	0.121	.273**	-.250**
	Sig.	0.001	0.178	0.199	0.003	0.007
GTA5	PC	.247**	.261**	-.213*	.194*	-0.014
	Sig.	0.008	0.005	0.023	0.038	0.879
Fortnite	PC	0.063	0.096	0.105	.279**	0.034
	Sig.	0.506	0.307	0.264	0.003	0.718

Fate Grand Order	PC	-0.086	0.075	-0.041	-0.160	.431**
	Sig.	0.360	0.423	0.663	0.088	0.000
Genshin Impact	PC	-0.061	0.053	-0.029	0.078	.303**
	Sig.	0.519	0.573	0.759	0.408	0.001
Jawaker	PC	-0.086	-.235*	.431**	-0.160	-0.041
	Sig.	0.360	0.012	0.000	0.088	0.663
Have you had prior experience with the companies whose brands are presented in the games you play?	PC	.327**	-0.120	0.141	-0.180	-0.109
	Sig.	0.000	0.201	0.133	0.055	0.248
How often do you play advergimes	PC	-0.001	-.195*	-0.146	-0.034	0.082
	Sig.	0.994	0.037	0.119	0.718	0.385
Are you aware of in-game advertising or commercials during the pause created when a game load?	PC	.288**	0.015	-0.008	0.039	-0.008
	Sig.	0.002	0.875	0.932	0.676	0.932

Table 1: Significant Correlations for Motivation to Play Advergimes

For the regression analysis, Table 2, the dependent variable was motivation to play advergimes, which comprised of five factors such as; interaction, entertainment, avoidance, pastime, and others. The independent variables were prior brand experience and awareness of in-game advertising. Age and gender (demographic attributes), frequency of playing advergimes, and advergimes played were included as control variables.

According to the findings, the independent variables contribute 25.5% to the variation of interaction as the motivation for playing advergimes, and the model is significant ($F(6) = 7.513$, $p = 0.000$, 99%CI). The findings further show that there is a negative and significant association between age group and playing advergimes to interact with others (0.114 , $p = 0.048$, 95%CI). This implies that younger participants' motivation to play advergimes is interaction.

The findings also indicate that 13% of independent variables contribute to the variation of motive for playing advergimes, and the model is significant ($F(5) = 5.246$, $p = 0.001$, 99%CI). Playing GTA5 is positively related to entertainment as motivation for playing advergimes (0.183 , $p = 0.042$, 95%CI), while playing Jawaker is negatively related (-0.883 , $p = 0.004$, 99%CI). Furthermore, there is a negative relationship between frequency of playing advergimes and the motive of entertainment (-0.090 , $p = 0.020$, 95%CI). These findings imply that those who play GTA5 but not Jawaker, and who play for less time are more motivated to play advergimes for entertainment.

Playing advergimes as an avoidance strategy, the findings indicate that 20.2% of the variation in the variable is contributed by the independent variables, and the model is significant ($F(2) = 15.432$, $p = 0.000$, 99%CI). Playing GTA5 is negatively related with avoidance strategy (-0.105 , $p = 0.040$, 95%CI), while playing Jawaker is positively related (0.895 , $p = 0.000$, 9%CI). This implies that those who play Jawaker and do not play GTA5 have higher avoidance strategy motives for playing advergimes.

Further, 23.2% of the independent variables explain the variation of the motive of playing advergaming as pastime, and the model is significant ($F(5) = 6.578$, $p = 0.000$, 99%CI). Playing Doctor Driving (0.456, $p = 0.002$, 99%CI), Call of Duty (0.182, $p = 0.050$, 95%CI), and Fortnite (0.248, $p = 0.012$, 95%CI) is positively related with higher motives of playing advergaming as pastime. This implies those who play advergaming as pastime are players of Doctor Driving, Call of Duty, and Fortnite.

Finally, 29% of the independent variables account for the variation of other motives of playing advergaming, and the model is significant ($F(3) = 16.487$, $p = 0.000$, 99%CI). While playing Call of Duty is negatively associated with other motives (-0.094 , $p = 0.040$, 95%CI), playing Fate Grand Order (0.889, $p = 0.000$, 99%CI) and Genshin Impact (0.889, $p = 0.000$, 99%CI) have positive associations. These imply that participants who play Fate Grand Order and Genshin Impact but not Call of Duty have other motives for playing advergaming. Among the independent variables, only prior experience with companies whose brands are presented in advergaming positively influence the motive of playing advergaming that is, for interaction.

	Interaction	Entertainment	Avoidance	Pastime	Other
Demographics					
What is your age group	-.114**			-.080	
What is your gender	-.119	-.005			
About advergaming					
Doctor Driving				.456***	
Call of Duty	.164			.182**	-.094**
GTA5	.112	.183**	-.105**	.131	
Fortnite				.248**	
Fate Grand Order					.889***
Genshin Impact					.889***
Jawaker		-.883***	.895***		
How often do you play advergaming		-.090**			
Brands/ads in advergaming					
Have you had prior experience with the companies whose brands are presented in the games you play?	.275***				
Are you aware of in game advertising or commercials during the pause created when a game loads?	.106				
Model					
Constant		.982***	.105***	0.485***	.111***
Adjusted R square	.255***	0.130***	.202***	.232***	.290***

Table 2: Findings from the Regression Analysis Showing the Factors that Influence Motivation to Play Advergaming

The null hypothesis is rejected and it is inferred that previous exposure to advergaming influences the motivation to play. More specifically, brand experience was found to positively influence the interaction as the motivation to play advergaming.

Factors Influencing Brand Outcomes

The study of brand outcomes was based on the following hypothesis:

H2: Flow influences the brand outcomes

Just as in the case of motivation and flow, a correlation analysis was conducted for brand outcomes to establish linearity as an important assumption in the regression analysis. Under brand recall, intentionally ignoring is positively associated with gender (0.250, $p = 0.007$, 99%CI) and negatively associated with brand experience (-0.357, $p = 0.000$, 99%CI), awareness of in-game advertising (-0.408, $p = 0.000$, 99%CI), playing advergames for interactions (-0.212, $p = 0.023$, 9%CI) and the experience of being engrossed in the advergame (-0.269, $p = 0.004$, 99%CI). Being too engrossed in the game to notice ads is positively associated with GTA5 (0.286, $p = 0.002$, 99%CI) and Fate Grand Order (0.344, $p = 0.000$, 99%CI) and negatively associated with gender (-0.234, $p = 0.012$, 95%CI). Recall after playing advergames is positively associated with playing Pepsi Man (0.202, $p = 0.031$, 95%CI), brand experience (0.280, $p = 0.002$, 99%CI), awareness of in-game advertising (0.302, $p = 0.001$, 99%CI), avoidance as motivation (0.202, $p = 0.031$, 95%CI) and the feeling of being engrossed in the game (0.234, $p = 0.012$, 95%CI).

For brand attitude, liking a brand was positively associated with playing minion (0.186, $p = 0.046$, 95%CI), brand experience (0.271, $p = 0.003$, 99%CI), awareness of in-game advertising (0.277, $p = 0.003$, 9%CI), avoidance as a motivation for playing advergames (0.269, $p = 0.004$, 99%CI), and being engrossed in the game (0.193, $p = 0.038$, 95%CI). Product reputation was positively associated with playing FIFA (0.279, $p = 0.003$, 99%CI), Fate Grand Order (0.235, $p = 0.011$, 95%CI), and Jawaker (0.235, $p = 0.011$, 95%CI), brand experience (0.231, $p = 0.013$, 95%CI), avoidance as a motivation for playing (0.268, $p = 0.004$, 99%CI), and the feeling of being engrossed (0.185, $p = 0.048$, 95%CI) and negatively associated with frequency of playing advergames (-0.346, $p = 0.000$, 99%CI). Lastly, past purchase was positively associated with playing FIFA (0.269, $p = 0.004$, 95%CI), Fortnite (0.207, $p = 0.026$, 95%CI), and Fate Grand Order (0.214, $p = 0.021$, 95%CI), Brand experience (0.264, $p = 0.004$, 99%CI) and avoidance as a motivation for playing advergames (0.211, $p = 0.023$, 95%CI), and negatively associated with the frequency of playing advergames (-0.310, $p = 0.001$, 99%CI) (Table 3).

		Brand recall			Attitude		Purchase
		Intentionally ignoring	Too engrossed to notice	Recall after playing	Liking brand	Product reputation	Past purchase
What is your gender	PC	.250**	-.234*	-0.094	-0.162	-0.180	-.211*
	Sig.	0.007	0.012	0.317	0.084	0.055	0.024
Pepsi Man	PC	-0.132	-0.094	.202*	0.120	0.068	0.145
	Sig.	0.158	0.316	0.031	0.200	0.470	0.123
FIFA	PC	-0.132	0.073	0.086	0.091	.279**	.269**
	Sig.	0.158	0.441	0.361	0.333	0.003	0.004
GTA5	PC	-0.038	.286**	-0.159	0.056	0.045	-0.135
	Sig.	0.688	0.002	0.089	0.554	0.636	0.152
Minion	PC	0.009	-0.132	0.082	.186*	0.113	0.098
	Sig.	0.925	0.159	0.381	0.046	0.231	0.296
Fortnite	PC	-0.005	-0.106	0.078	-0.017	0.170	.207*
	Sig.	0.959	0.260	0.405	0.856	0.069	0.026
	PC	-0.130	.344**	-0.105	0.064	.235*	.214*

Fate Grand Order	Sig.	0.167	0.000	0.265	0.497	0.011	0.021
Jawaker	PC	-0.130	-0.052	0.169	0.168	.235*	0.126
	Sig.	0.167	0.584	0.071	0.073	0.011	0.178
Have you had prior experience with the companies whose brands are presented in the games you play?	PC	-.357**	0.125	.280**	.271**	.231*	.264**
	Sig.	0.000	0.184	0.002	0.003	0.013	0.004
Are you aware of in-game advertising or commercials during the pause created when a game load?	PC	-.408**	0.171	.302**	.277**	0.183	0.065
	Sig.	0.000	0.068	0.001	0.003	0.050	0.489
How often do you play advergames	PC	0.174	-0.112	-0.102	-0.045	-.346**	-.310**
	Sig.	0.062	0.234	0.279	0.634	0.000	0.001
I play advergames to interact with other players	PC	-.212*	0.145	0.117	0.044	0.002	-0.028
	Sig.	0.023	0.122	0.212	0.637	0.985	0.767
I play advergames as a means of avoiding uncomfortable situations with people	PC	-0.177	-0.028	.202*	.269**	.268**	.211*
	Sig.	0.058	0.767	0.031	0.004	0.004	0.023
I usually feel that I'm in the game, with the players, and separate from my actual environment	PC	-.269**	0.061	.234*	.193*	.185*	0.084
	Sig.	0.004	0.516	0.012	0.038	0.048	0.371

Table 3: Significant Correlations for Brand Outcomes

Due to its nominal nature, the measures of brand recall were split into three variables: intentionally ignoring too engrossed to notice, and recall after playing. The remaining variables included liking the brand, confidence in the products, and past purchase. All the models were significant. Independent variables contributed 27.6% to the variability of intentionally ignoring the ads ($F(5)=9.691$, $p=0.000$, 99%CI); 20% to the variability of being too engrossed to notice the ads ($F(3)=10.497$, $p=0.000$, 99%CI); 18.8% to the variability of brand recall after playing ($F(5)=6.279$, $p=0.000$, 99%CI); 18.2% to the variability of liking the brand ($F(5)=6.058$, $p=0.000$, 99%CI); 27.2% to the variability of product reputation ($F(7)=7.082$, $p=0.000$,

99%CI); and 29.3% to the variability of past purchase ($F(6)=7.474$, $p=0.000$, 99%CI).

The findings indicate prior experience with companies that advertise brands (-0.254 , $p=0.005$, 99%CI), awareness of in-game advertising (-0.240 , $p=0.008$, 99%CI) and being fully immersed into the game (-0.100 , $p=0.003$, 99%CI) are negatively related to ignoring adverts while gender is positively associated (0.196 , $p=0.025$, 95%CI). The participants who intentionally ignore advergaming are females, have not experienced the company that owns the brand in the advergaming, are unaware of in-game advertising, and are not engrossed in the game.

Based on the coefficients, playing GTA5 (0.217 , $p=0.002$, 99%CI) and Fate Grand Order (0.937 , $p=0.000$, 99%CI) is positively related to being too engrossed in the game to notice adverts. Thus, the type of advergaming influences the state of being engrossed in the game. Further, the findings indicate that there are positive relationships between brand recall and playing Pepsi Man (0.199 , $p=0.035$, 95%CI), awareness of in-game advertising (0.222 , $p=0.013$, 95%CI), playing advergaming as an avoidance strategy (0.306 , $p=0.043$, 95%CI), and being fully immersed in the game (0.076 , $p=0.028$, 95%CI). These relationships imply that ad recall is influenced by the game played, awareness of in-game advertising, avoidance as the intention of playing advergaming, and being in the highest state of flow - full immersion.

Furthermore, the findings show positive and significant relationships between liking the brand because of the game, and awareness of in-game advertising (0.498 , $p=0.035$, 95%CI) as well as playing games as a means of avoiding uncomfortable circumstances with people (0.967 , $p=0.016$, 95%CI). Liking the brand because of the game (brand attitude) is influenced by avoidance as the motivation for playing and the awareness of in-game advertising. There were positive and significant associations between product reputation and playing FIFA (0.691 , $p=0.005$, 99%CI) and Fate Grand Order (2.396 , $p=0.006$, 99%CI) as well as having prior experience with companies whose brands are in advergaming (0.465 , $p=0.041$, 95%CI). On the other hand, there was a negative and significant relationship between product reputation and frequency of playing advergaming (-0.244 , $p=0.023$, 95%CI). These findings imply that participants who felt the products of sponsoring brands are great and worth buying were influenced by the game played, their prior experience with the company that owns the brand, and played advergaming fewer.

Lastly, there were positive and significant relationships between purchase (measured by past purchase) and playing FIFA (0.645 , $p=0.020$, 95%CI), Fortnite (0.747 , $p=0.014$, 95%CI), and Fate Grand Order (3.034 , $p=0.003$, 99%CI) and having prior experience with the company whose brand is advertised (0.826 , $p=0.002$, 99%CI). These imply that purchase is influenced by the particular game, and prior experience with the company that owns the brand (Table 4).

	Brand recall			Attitude		Purchase
	Intentionally ignoring	Too engrossed to notice	Recall after playing	Liking brand	Product reputation	Past purchase
Demographics						
What is your gender	.196**	-.029				
About advergaming						
Pepsi Man			.199**			

FIFA					.691***	.645**
GTA5		.217***				
Minion				.710		
Fortnite						.747**
Fate Grand Order		.937***			2.396***	3.034***
Jawaker					1.178	
How often do you play advergames					-.244**	-.194
Brands/ads in advergames						
Have you had prior experience with the companies whose brands are presented in the games you play?	-.254***		.125	.405	.465**	.826***
Are you aware of in game advertising or commercials during the pause created when a game loads?	-.240***		.222**	.498**		
Motivation for playing advergames						
I play advergames to interact with other players	-.034					
I play advergames as a means of avoiding uncomfortable situations with people			.306**	.967**	.612	.624
Flow						
I usually feel that I'm in the game, with the players, and separate from my actual environment	-.100***		.076**	.092	.140	
Model						
Constant	1.276***	.092	-.493**	.244	1.822***	1.335**
Adjusted R square	0.276***	.200***	.188***	.182***	.272***	.293***

Table 4: Findings from the Regression Analysis Showing the Factors that Brand Outcomes

Based on the findings, all the null hypotheses are rejected and thus, it is inferred that previous exposure, motivation for playing advergames, and flow all influence brand outcomes. More specifically, under exposure, experience with the brand advertised in the game negatively influences ignoring ads, and positively influences product reputation and purchase while awareness of in-game advertising negatively influences ignoring ads, and positively influences recall and brand liking. Under motivation, avoidance as the motivation for playing advergames positively influences recall and brand liking. Lastly, the highest state of flow (being engrossed) negatively influences ignoring ads and positively influences recall.

Conclusion

The descriptive findings show that the main motivation for playing advergames are either for entertainment or for pastime. Although many players enjoy the game, they do not pay much attention to advertising, most do not develop strong positive attitudes towards the sponsoring

brands or products, and also have not purchased products from the sponsoring brands. When the regression analyses were conducted, the findings revealed that the game played influences motivation, flow, and brand outcomes.

Secondly, outcomes that are more positive are linked with lower frequency of playing advergames. Third, although prior experience of the company that owns the brand presented is associated with feelings of distraction and intentionally ignoring ads, it is also linked with purchase and interaction (as a motive for playing advergames). Moreover, playing advergames with the motive of entertainment influences enjoyment, while playing advergames as an avoidance strategy is linked with brand recall and positive brand attitudes.

The highest state of flow (being engrossed or immersed) is linked with reduction of intentional ignoring of ads, and enhanced brand recall. Lastly, for age, younger participants are motivated by interactive nature of advergames, and have higher state of flow (immersion) and for gender; female participants were linked with the behaviour of intentionally ignoring ads.

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Existential Mobility, Nostalgia and Narration: Unwrapping a family journal's account on escape from Japanese air raids in Burma in the years 1941-1942

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Abstract

“The 20th century even more than any age before is the age of the refugee” (Tinker 1975) and simultaneously works on migration seem incomplete without looking into the migrant experiences. In fact, to study migration more holistically would mean to conduct objective analysis of migrant's lived experiences. Migrant narratives owing to its interactive quality engulf the audience in a sensory participation, which metanarratives of migration would fail to do. These subversive narratives challenge the dominant discourses which are exclusionary in nature and hence have been seen to rise in popularity amongst the marginalized classes who's voice have been suppressed by the hegemonic narratives. However, the challenge posed to the dominant discourses done through improvisation in narration and such improvised empowerment is aided by the role played by memory politics. The paper attempts to critically engage with my family's journal of their migration from Burma into Dacca in the years 1941 and 1942 to escape Japanese air raids during World War II. However, what is interesting to know is that the journal was not written during the migration process but was written 70 years later. The author, Gayatri Gupta (born Gayatri Bose), who happens to be my father's aunt, was only eight years old during the migration. However, it was only in around the early 2000s did she pen down her memories of the migration, thereby throwing light on the role that nostalgia and recollection play in the exercise of agency and selfhood.

Keywords: Family History, Memory Politics, Empowerment, Narratives in Recovery

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Introduction

The paper offers a historically deductive analysis of an epoch in South Asia's migration history in the light of theories arising out the fields of Anthropology of Mobility. The theoretical concepts will be analysed from the point of view of New Mobilities Paradigm and Mobility freedom and the concepts behind well-being. Intrinsic to this thought is the idea of immobility and how immobility is not only socially produced but also self-imposed. The paper investigates existential mobility and nostalgia and how memories of such a "difficult past" affected the way in which the narrator, Gayatri Bose narrated not only events of the migration but also how her personal self, understood and comprehended events as they occurred. Last but not the least, the paper focuses on the importance of Oral History as a method in studying migrant experiences and how the journal serves as a source for a not much documented for migration from Burma into India.

The Question that the paper attempts to answer is:

What role did nostalgia play in the narration of the story of migration for the Bose family?

Mobility Politics, Narration and Empowerment

The very idea of mobility centres around mobile bodies, embodied experiences and the knowledge that this movement produces, in both a local and a trans- national context. Mobility or movement is always affected by an external stimuli like tourism, communication, education, job hunting, migration, war/ political violence¹. The contemporary period is characterised by a wide array of mobilities and thus, mobility studies has become of paramount importance primarily in addressing issues of mobility justice and mobility capabilities (Sheller 2014)

Immobility is associated with mobility. In fact according to Sheller, mobility freedom is "unevenly distributed, generating different kinds of mobility injustice"² and that "a sovereignly free person has the power to restrict the freedom of others" (Patterson 1991) leading to people having "uneven and unequal access to mobility"³. The exercise of sovereign freedom of mobility, as Sheller argues was always seen to be at the cost of other's immobility and such was effected by the increased racialization of spaces. In connection to mobility freedom, one must also understand that one person's mobility is at the cost of another person's immobility (Sheller 2008, 2014).

To connect mobility with capability was to address mobility from the ethical point of view. Such an ethical dimension was linked to the fusion of gender, mobility and capability and highlighted mobility from the point of view of social exclusion and discrimination and raised important theoretical questions concerning the very nature of mobility as capability (Kronlid 2008). However, according to Cresswell, mobility as capability arises from "uneven geographies of oppression"⁴ where a person's marginalized identity owing to his location in a marginalized community affects his ability to move.

Both Uteng and Sheller argue how capability in terms of mobility are socially produced and differentiated "along the lines of structural differences in society" like gender, class, race,

¹ Sheller, M 2014, p. 789

² Sheller, M 2008 p.26

³ Ibid., p. 28

⁴ Cresswell 2006, pp. 741-742

caste⁵. On similar lines, Cresswell talks about free and equal mobility being a myth “since we don’t all have access to the same road”⁶.

In Uteng’s analysis of social life Norway and immobility of non-western immigrants, it becomes apparent that the immigrants suffer social exclusion owing to lack of funds, leading them to not be in possession of a car, which for Hjorthol “is a personal, concrete and suitable symbol of modernity”⁷. Thus, although the immigrants were mobile, but the lack of funds and the resultant lack of car led them to be immobile making many places in Norway inaccessible. This was coupled with overtly priced taxis and ill connected public transport facilities. The exclusion brought about by such social mechanisms led to the immigrants being deemed ineligible for not only integrating into the Norwegian society but also the job market (Uteng 2006).

The journal narrates the story of how the Bose family felt privileged enough to get “access” to the European Route, where only the Irish government officials, rich Marwari business and engineers working with the Irish government had access to during the migration from Burma. The European Route was safer, had doctors and medical supplies in overnight camps, had food like rice, pulses, milk and baby food unlike the Indian route or the “Black Route” which was ill-equipped and unmanned, where, as Gargi Gupta says “Mother told me about deaths not related to illness but deaths due to murder, rape, migrants being mugged on the way, migrants dying due to starvation”. Such a social exclusion was seen to privilege the Bose family as my great great Grandfather and father of Gayatri Bose and Dipak Bose, who went by the name of Akhil Chandra Bose, had been a civil engineer, he worked with the Irish government in Burma, built highways and schools in Mandalay. The Irish government thus gave them a pass for the European route. The European Route was also known as the “White Route” and was reserved for the Anglo Indians, Europeans, employees of the government and the employees of the Burma Oil Company.

Mobility just like immobility is acted upon by external socio economic political factors. When mobility is influenced by factors which are socio-political, it leads to the phenomenon of forced mobility and often forced migration, where one is made to be increasingly mobile against his will. This happens especially in cases of war or even political violence. Such kinds of mobility comes under the broader understanding of existential mobility. “These forced mobilities are all the outcomes of the injustices of sovereign freedom of mobility, which not only prevents, controls, and channels the mobility of less powerful people, but also sometimes forces their mobility against their will”⁸. Sheller further highlights the historical events like slave trade, forced migration of refugees from their homes to distant land or even sex trade of trafficked women. Integral to forced migration is a sense of homelessness and nostalgia, which is regarded as a key characteristic of existential mobility (Pallasmaa J 2008). While existential mobility is often seen as a way of life in the contemporary age as people are, for instance for the “urban nomads”⁹ of the contemporary age, it is this very lifestyle characterized by uprootedness, deems Pallasmaa, which is likely to have “dramatic consequences for our consciousness”¹⁰. Pallasmaa not only hints at how the increasingly mobile life marks a turn towards modernity but also he shows how the “modern hero is a flaneur, a globetrotter and an

⁵ Ibid., p. 442

⁶ Cresswell 2001, p. 19 cit in Uteng 2006, p. 442

⁷ Hjorthol 2002, p.146 cit in Uteng 2006, p.449

⁸ Sheller 2008, p. 29

⁹ Pallasmaa J 2008, p. 144

¹⁰ Ibid., p. 144

explorer”¹¹. This not only affects the consciousness, as he already argued but also alters the culture of the modern hero, for his culture ceases to dependent on “locality and historicity” but rather turns into an endless and restless flux of people, goods, knowledge and materials.

My grandfather, who had been just four years old during the migration from Burma to Dacca in 1942, has not led a sedentary life after his arrival in Dacca, in fact, his entire life took an increasingly mobile turn. Better known as Dipak Bose, his highly mobile and trans-national life was seen to influence his culture as well. With having spent only about 15 years in Dacca, he moved to Edinburgh, Scotland to pursue engineering, where he met his wife, Ellen. In 1966, they got married and moved to Vancouver and have been there since then. Dipak Bose hardly speaks Bengali anymore and that has integrated into the non-Indian life. His highly mobile life was seen to affect his Bengali-Burmese culture, being turned into an "endless and restless flux" and led him to adopt a Scottish Canadian life and thus, in the words of Octavio Paz a “tragic loss of roots”¹²

The migration process for the Bose family marked their surrender to modernity as it implied them to "forget" but at the same the state of homelessness led to nostalgia, which became the driving force behind narrative. It was this state of existential mobility coupled with the up rootedness from their “machine of dwelling”¹³ which also led to the realization of self and thereby marked the point of “confrontation”.

In context of mobility, the issue of immobility should not be overlooked as mentioned earlier for one leads to the other. But immobility is not always looked upon as being in relation to the other person’s mobility. Issues of homelessness and existential immobility have treated in the works of Annika Lems and Christine Moderbacher and Julia Sophia Schwarz. While the issue of existential immobility was identified to be self-imposed feeling of being “thrown back upon oneself”¹⁴, or being in a state of “complete existential standstill”¹⁵, whereby, the feeling of immobility is caused by a constant “feeling of entrapment”¹⁶, which was seen to cause a deeper feeling of *haimweh* or homelessness or the feeling of having no place to return to. While existential storytelling was deemed as existentially important in order to come to terms with hardship and displacement (Jackson 2002) as it provided the affected community with agency "in the context of disempowering circumstances" (Lems and Moderbacher 2016), it somehow also gave to the affect the faith that the world is well “within their grasp”¹⁷.

Integral to the study of oral history is the study of the role played my memory in the construction of the narrative and also the subsequent construction of identity. Identity is formed as a result of events of the past influencing the narrator in a number of ways, namely, trauma, self-realization, guilt, or even nostalgia and how affects his storytelling and thereby a re-assertion of his identity as being both present during the event and at the same time being unaware of how the event would influence his life. ‘Identities are not discovered, but rather

¹¹ Ibid., p. 145

¹² Pallasmaa, J 2008, p. 147

¹³ Le Corbusier, *Towards a New Architecture* (London and Bradford: Percy, Lund, Humphries and Co., 1959) cit in Pallasmaa, J 2008, p. 156

¹⁴ Lems and Moderbacher, 2016, p. 114

¹⁵ Ibid., p. 116

¹⁶ Ibid., p. 116

¹⁷ Jackson 2002 p. 17 cit in Lems and Moderbacher, 2016, p. 120

actively constructed by individuals'¹⁸ and such an identity formation constitute the processes of reading and writing¹⁹

When it comes to narrating tales of life experiences of trauma and displacement from normalcy, often we find that the narrations are either lucid and intricately detailed or absolutely sketchy with focuses being laid on certain aspects. This discrepancy is predominantly due to the different ways in which experiences are recollected and dealt with. This is the role played by memory in recollecting experiences and narrating them. Robert Fivush in this case spoke about memory being of two types, namely Autobiographical and Episodic Memory. Robyn Fivush's argument about Autobiographical Memory and how that influences life narratives. Autobiographical memory is integrally related to episodic memory yet is different. For episodic memory relates to the memories of the self with regard to a particular event and is usually remembered in the sequence of occurrence. Autobiographical memory is seen to stem from episodic memory for it relates to the personal experiences of the subjective self of that episode and thereby the self being the explainer of the event, this is what Tulving (2002) referred to as "autonoetic consciousness".

In the case of my family's narration, the episodic memory would be the Japanese air raids and the resultant Great Trek from Burma into India, but the autobiographical memory would be how the smell of rotting bodies, remembrance of hunger and starvation and repeated emphasis on being homeless and the desperation for a shelter affected the narration of the event by Gayatri Gupta (the narrator) and Grandpa Ruby's hesitation to talk much about it.

Remembering is closely linked to memory and yet remembering is itself selective in nature, making Steven Brown and Paula Reavey to argue that remembering is a "reflective experience" and such a recovery of events is brought forth by the workings of memory. In fact, memory as Brown and Reavey argued, was seen to sit at the "crossroads of two directions in which experience extends: one axis stretches back towards the past and forward to an anticipated future; the other axis mobilises memory to inform our current actions in relation to the changing world around us."

Brown and Reavey, while talking about remembering the past, stress on "recollection" and the projects conducted by them amongst people who have trouble with some aspect of their past. They argued that of the most common aspect in all the interviews conducted had been the trouble associated with recollection. This is what Brown and Reavey described as "vital memories", for these memories are not only problematic and essential but also threatening and destabilizing. These memories, although troubling for the affected, are crucial for making sense of the self but also in the construction of narratives.

The act of remembering or conscious suppression of certain memories as a part of forgetting was put forward by William James as "stream of thought" wherein James argued how "the stream of thought flows on' the majority 'of its segments fall into the bottomless abyss of oblivion" and thus, as a part of recovery through the act of remembering, Brown and Reavey argued for "reflective acts" where the certain memories which have been suppressed and stored in the subconscious purposefully are resurfaced.

¹⁸ James 1994, p. 75 cit in King 2000, p. 7

¹⁹ Ibid., p. 7

The way narratives are constructed depend on the “work of recollection”²⁰. This recollection is characterized by a duality of “a general psychic and a textual mechanism” which becomes “central to the construction and reading of narrative”²¹. While memory and narration is often seen to co-exist, the recollection of remembering is brought about through perception²² and through “remembering of scenes ... a memory of scenes and episodes”²³. Dipak Bose, on asked, what he remembers most about the migration, replied that he only has “flashbacks” (Hacking 1995) of the pile of bodies and the smell, even after almost 76 years of the migration.

In fact, the role played by images in remembering the events, as seen in the journal, where not much details about the economic political factors, but a lot of what the narrator remembered was portrayed through the images which she recalled, while she wrote down the journal of her family’s migration. The images, which became the “real treasure” (Benjamin 1979) in the narration of the migration, was proof of the fact that 70 years later, “the images” were recovered by “digging” (Benjamin 1979)

The importance of the journal is primarily to understand the migrant experiences of the Indian exodus from Burma, which has not been well documented and how the journal itself can serve as an “oral testimony” and help in understanding the “complexity of the actual process of migration”²⁴. Oral history traditions which have studied migrations and migrant behaviour, have all observed the importance of social ties amongst the migrant communities. Such social relations or ties are manifold but are more dense amongst immediate family members, relatives, neighbours in the host country. Such dependence on familial support was also seen for the Bose family who after entering into Bangladesh in 1946, spent their initial few years at their relatives’ house. In fact, after their departure from Burma, to Bihar, Dacca or even western part of Bengal, they stayed at the houses of their immediate family members or relatives. This was due to shortage of funds coupled with the sense of alienation in the incoming society and as Gargi Gupta says, “familial support was something they needed to feel integrated again into society”

Hugh Tinker provides a brief overview of the Indian exodus from Burma in his study wherein he writes, “The last complete census (1931) had enumerated 1,017,825 Indians in Burma; of these, 617,521 had been born in India and still looked back to the motherland as home. After Japan’s entry into the war in South East Asia in December 1941, Rangoon was attacked from the air on 23rd December. This precipitated the first flight of Indians, though the mass exodus only began in February 1942. The military campaign lasted about four months, but the movement of the Indian refugees continued into June and July 1942. Before the fall of Rangoon, 70,000 Indians were evacuated by sea to India. In April and May 1942, 4,801 Indians were flown out of north Burma by air. Otherwise, the whole exodus took place overland, either via Arakan to Chittagong or via the Chindwin valley to Manipur, or — for the last stragglers — via the northern passes to Ledo and other termini in north Assam. The trek by land was undertaken by at least 400,000 refugees; the figure might have been 450,000, or more. When a camp census was carried out by the Indians Overseas Department of the Government of India, 393,735 “British Asiatics” were enumerated: though the department calculated that between

²⁰ Laplanche and Pontalis 1973, p. 114 cit in King 2000, pp. 20-21

²¹ Ibid., p. 21

²² Hacking 1995, p. 251 cit in King 2000, p. 26

²³ Hacking 1995, p. 253 cit in King 2000, p. 26

²⁴ Benmayor and Skotnes 1994, pp.13-14 cit in Thompson, Alistair 1999, p. 29

450,000 and 500,000 had arrived in India, many continuing straight on to their hometowns and villages without being checked on arrival.”²⁵

While the death toll was likely to be from 10,000 to 50,000 yet unaccounted for (Tinker 1979:3), my grandfather however argued that, not just in the Indian Route, but in the European Route too, on their way to Theingon, many migrants died out of a sudden outbreak of cholera on their boat and as Gayatri Bose narrates in the journal, “like wild fire, the epidemic spread amongst the flat-boat occupants and before we knew it our boat had stopped and one of the occupants of the flat boat was dragged out by his legs like a dead animal and taken to a far corner of the muddy river bank where he was left without cremation or burial”, but the existential quest of the Bose family only became apparent, as even amidst such a situation, Gayatri Gupta narrates, “the captain told us that this was not a time for mourning or for expressing sympathy”. By the end of their journey, almost 500 odd people were believed to have died of cholera by the time they reached Theingon and mass burials took place along the Chindwin River. By that time, the food and medicine supplies had run dangerously low, however, for a journey which could be completed in three days, it took them 20 days. Following the Rangoon air raids of 23rd and 25th December of 1941 and the subsequent fall of Rangoon in 1942, there had been no civilian services available to the Indians and all routes either by air or water had been cut off leading to travel by unchartered roads and waterways which included hill areas and often through dense jungles where elephants, tigers and leopards roamed freely. This is the route probably along the Irawaddy River and the jungles had probably been the jungle hills of Arakan which Tinker mentions in his account²⁶ but which the journal refers to as the Naga Hills.

Tinker also talks about how Indians were purposely made to not use the Prome road and thus were manipulated and lied to. This was also coupled with the Burmese government ordering for the closure of the Taungup route calling it dangerous and devoid of all the amenities. While Indians “waited in vain”²⁷ for the work which the Government promised to them, in Rangoon, the Burmese government also closed all escape routes for the Indians. “All except middle class Indians habitually travelled as deck passengers, so this sealed off the exit for all but the wealthy Indians.”²⁸

Conclusion

The journal does not elaborate much on the political dimensions of the migration as have been portrayed in the account of Hugh Tinker, as Tinker’s account overlooks the migrant’s lived experience. The journal accounts for the harrowing experiences of the Bose family as the journal reiterates nothing but everyday existentialist struggle for survival. The journal follows a story like narration and a chronological trajectory, yet not adhering much to the authenticity of time. There have not been much evidence of the dates and the intricate details of the migration, yet it does follow patterns of nostalgia and reminiscence of how things, which had been least anticipated then, turned out to be later, when the journal was penned down from memory. The journal was characterized by reiterated visitations to nostalgic memories of pre-war days of peace in Mandalay. While forgetting certain specific details of events might seemingly pose problems to the construction of narratives, yet this is seen to be a strong aspect

²⁵ Ibid., p.22

²⁶ Tinker 1975, p. 4

²⁷ Ibid., p. 5

²⁸ Ibid., p. 5

of oral history as seen from a study conducted on ageing veterans of the second world war conducted by Nick Hunt and Ian Robbins.

While I would have rather preferred to name this study as “stories on the move” so as to bring it under the canon of mobility studies, yet these stories were somehow seen to stuck in time and space, or rather stuck in an existential space. I specifically refer to the term “stuck” as these memories were not ready to be marketed for the larger audience and this was proven in the interviews I had with Ellen and Gargi. Ellen and Ruby (Dipak Bose) although married for almost 60 years, seldom shared stories of migration amongst themselves or even amongst their friend circles in Edinburgh or in Canada. In the interview, Ellen told me not to press Ruby’s memories too hard as he has tried to forget the experiences over time. Such a selective remembrance had been characterized by Bartlett as “how people can remember things that matter to them, but have trouble remembering information that is of little personal concern.”²⁹.

From the start of the journal, the narrator was seen to throw focus on how the narrator’s father, had been privileged enough, owing to his job with the government and education and a flourishing business before the war, to get for the family, the benefit of the “white route”. The narrator’s father was repeatedly stressed to have a lot of good connections and friendship networks which came of help during the migration process, especially during their arrival in Monywa in the second phase. The privilege of being a part of the European Route continued for most part of the journey for the Bose family, and privileges came in the form of accessibility to clean and fresh drinking water, food, medical services and make shift camps for sleeping at night. The European Route however was not free from danger, for the evacuees and any other traveller on this route faced wild animal attacks. Capability of being mobile was also in the form of linguistic capability which helped the Bose family in their transitions through places characterized by different cultures. However, the existential stuckedness in spite of privileges became a typical aspect of the narration.

“Narrative as oral art, as a means of dealing with the traumatic experience of war, has been suppressed by the cultural attitudes prevalent in our society through most of the century. Returning soldiers have been told to forget about the war, and civilians have often been unwilling to listen to veterans. In recent years the notion of telling one's story about the war has become more important to some ageing veteran” (Hunt and Robbins 1998). And just like that, Gayatri Gupta, at the age of 75 in circa 2000, thought of reliving the memories and penned down the journal.

²⁹ Hunt and Robbins 1998, p. 59

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Gendered Robots: The Impact of Visual Design on Robots' Gender Perception

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Abstract

With the rise of gendered innovations, the field of Human-Robot Interaction (HRI) has begun to pay more attention to gender issues of robots, especially the effects of gendered robots on Human-Robot Interaction. This study aims to investigate the influence of robots' visual design on people's gender perception in robots by using Kansai engineering methods. A within-subjects study experiment was conducted. Four types of design cues commonly seen in gendered robot design, hair length, body color, decorative color, and accessories, were chosen as independent variables. Based on Taguchi's orthogonal array, 9 experiment conditions were selected, and images of the 9 robot prototypes were prepared based on Ubtech's Lynx robot. The 6 masculine adjectives and 6 feminine adjectives in the 12-item Ben's Gender Role Inventory (BSRI-12), plus an adjective pair of subjective gender judgment, male-female, were used as the gender perceptual dimensions (the dependent variables). Through the online questionnaire, we asked the participants to look at the robot images one by one, then rated the gender perceptual dimensions with a 5-point Likert scale for each robot. From 280 valid questionnaires, the results showed that: (1) Visual design does affect people's perception of robot gender; (2) Stereotypes related to human gender are also suitable for judging the gender of robots (male/female), but It is not suitable for judging the gender roles of robots (masculine/feminine); (3) People's judgment on the gender of a robot and its gender role is slightly different, and the gender cues that trigger these two gender perceptions are also different. These findings could guide future designers to produce more sophisticated gendered robots.

Keywords: Human-Robot Interaction, Gender Cue, Gender Perception

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Introduction

In the evolution of human social interaction, "gender" has often been the basis for interpersonal interaction in socialization, which is used to define the characteristics of partners involved in the interaction. With the launching of anthropomorphic artificial intelligence (AI) related products such as Siri (intelligent assistant) and Pepper (service robot developed by SoftBank), people are becoming more curious about the virtual gender of AI (Knibbs, 2014; Newitz, 2009; Turk, 2014). Schwartzman (1999) pointed out that "gender markers of robots can serve as 'anchor point' for users to further interact with the robots. With gender prompts, non-human robots can become more amiable and more human." Robertson (2010) believed that gender is a sign of identity, and "robot gendering" is actually giving robots a "socialized symbol", allowing users to understand the significance of robots in human life. In other words, users need to know the gender of the robot in order to create its identity for more meaningful interaction. The studies of Human-Robot Interaction (HRI) in the past have rarely touched the topic of robot gender. With the increasing popularity of AI services and the rise of the gendered innovation concept, researchers have started to include gender factors in HRI research, hoping to clarify the social interaction between robots and users and promote the innovation of robot services.

The purpose of this study is to investigate how people can determine the gender of robots through the design of their appearances. Kansei engineering was adopted to explore the impact of different design elements on "gendered robots", which can serve as a reference for designers in formulating the gender roles of robots in the future. The main questions discussed in this study include (1) can the design of a robot's appearance be used as a "gender cue" to trigger people's gender perception? (2) Will the difference in robot design for "gender cue" generate different effects on the user's gender perception?

Since there is a wide variety of robots, robots with different forms, functions, and media will affect users' experience and perception of HRI. Therefore, this study only focuses on simple humanoid robots, using Kansei engineering to explore the relationship between different design elements and their gender perceptions. In the following sections, some theories, research results, and methods related to this study will be briefly explained.

Related Studies

1. Human-Robot Interaction

According to the definition of Latombe (2012), a robot is a multifunctional and mechanical device equipped with "actuators" and "sensors" under the control of a computer system. Robots can simulate the behavior or thinking of human beings. Such products or services will allow users to easily create the "Media Equation" (Nass & Yen, 2010). In other words, users will subconsciously regard robots as partners and adopt social rules of interpersonal communication to interact with the robots. Some robot researchers even discovered that users will apply the gender stereotype in human society to the interaction with robots, and suggested that designers should pay attention to the robot gender issue to avoid the misunderstanding between the user and the robot, or the formation of gender bias due to incorrect role setting (Wang, 2014; Wang & Young, 2014; Paetzel et al., 2016).

2. Gender Definition and Sex Role Inventory

Human gender consists of two types: biological gender (Sex) and social gender (Gender). "Sex" is used to distinguish people's congenital differences from a biological point of view. For instance, human beings have clear differences in terms of their biological structures at birth, which are regarded as biological facts (Udry, 1994). "Gender", on the other hand, is a cultural and social attitude that is shaped under the process of social culture and supports "feminine" as well as "masculine" behaviors, products, technology, environment, and knowledge. In different societies and environments, individuals or groups of different sexes will have different expectations of genders in social roles due to their differences in cultures and lifestyles. Therefore, it can be said that gender is derived from the non-biological traits of social construction (Calhoun, Light, and Keller, 2001). Gender does not necessarily correspond to sex. As a matter of fact, gendered attitudes and behaviors are not regarded as fixed dualism, but as unsteady multiple continua (Fausto-Sterling, 2012).

In addition to the traditional gender role stereotype that men are masculine and women are feminine, Bem (1974) proposed the argument that "feminine" and "masculine" are relatively independent characteristics, rather than being at both ends of the same continuous gender dimension. Under the concept that these two personalities can be considered separately, gender roles can be divided into four categories: masculine, feminine, androgynous, and undifferentiated. The Bem Sex Role Inventory (BSRI) proposed by Bem is the most widely used gender role assessment tool available today since it contains as many as 60 BSRI items. Later on, some researchers proposed a short version of the BSRI, such as the BSRI-12 that contains 12 BSRI items (Carver et al., 2013).

3. The Impact of Gender on HRI

A number of studies in the past have shown that even when the task and the interactive content are exactly the same, simply by assigning a specific gender to the robot through gender cues can affect the subject's feelings or behaviors about HRI. For example, Siegel, Breazea, & Norton (2009) explored the relationship between the gender of a robot and its persuasive power through a robot fundraising experiment and found that the gender of the robot does affect its persuasive power. Subjects of the experiment generally felt that the robot of the opposite sex is more credible, reliable, and attractive. In the actual fundraising experiments, male subjects indeed were more willing to make a donation to female robots. In contrast, the behaviors of female subjects were less affected by the gender of the robot. In the study conducted by Crowell et al. (2009), it was found that female voice AI makes people feel more reliable when only voice is used as an AI assistant for gender cues. However, in the case of physical robots, people felt that male robots are more reliable.

4. Gender Cues of Robots

Studies have shown that several gender cues can make people generate the perception of gendered robots. For example, Wang (2014) found that using only different gender pronouns (such as "He" and "She") to describe robots can make the subjects demonstrate interactive differences in robots that are consistent with gender stereotypes in interpersonal interaction. Eyssel & Hegel (2012) found that hair length (Figure 1) will affect the subject's perception of the robot's gender. Moreover, it will also make the subjects apply gender stereotypes in human society to the personality and social role of the robot. Robots with short hair are considered more masculine, while robots with long hair are considered more feminine. Other

common robot gender cues include voice (Crowell et al., 2009), appearance color, body curvature (You & Lin, 2019), and accessories (Jung, Waddell & Sundar, 2016).

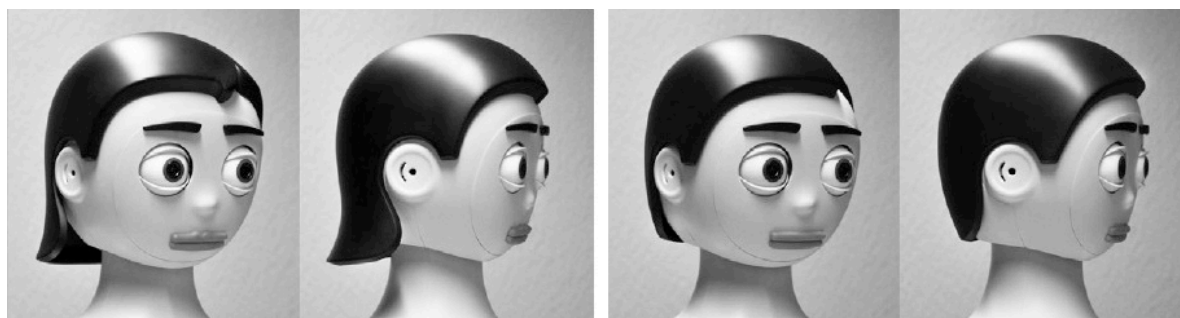


Figure 1: Eyssel & Hegel (2012) Used Hair Length as Gender Cues
(Left: Long Hair; Right: Short Hair).

5. Kansei Engineering

Kansei engineering is a consumer-oriented technique created for the development of new products, which can specifically transform the perceptions and images of consumers into design elements of new products (Chou & Chen, 2003). This technique was proposed by Kenichi Yamamoto, President of the MAZDA Group, in the 1980s. He believed that companies must design products with the objective of meeting the perceptual needs of users. With many successful cases, the technique has attracted the attention of the international design community, leading to the substantial application of the technique as well as its theory to product development (Nagamachi & Lokman, 2016). This technique often uses scales and statistical analysis of semantic expressions (Kansei words) representing different human feelings to explore the relationship between design elements and specific perceptualities. In the study, the main components (design elements) of the product are called "Items". The possible types or styles of each item are called "Categories". The main research processes include (1) collecting product samples and Kansei words, (2) selecting representative product samples and representative Kansei words, (3) deconstructing and sorting product samples to determine items and categories, and (4) establishing the correlation between design elements and Kansei words (Chou & Chen, 2003).

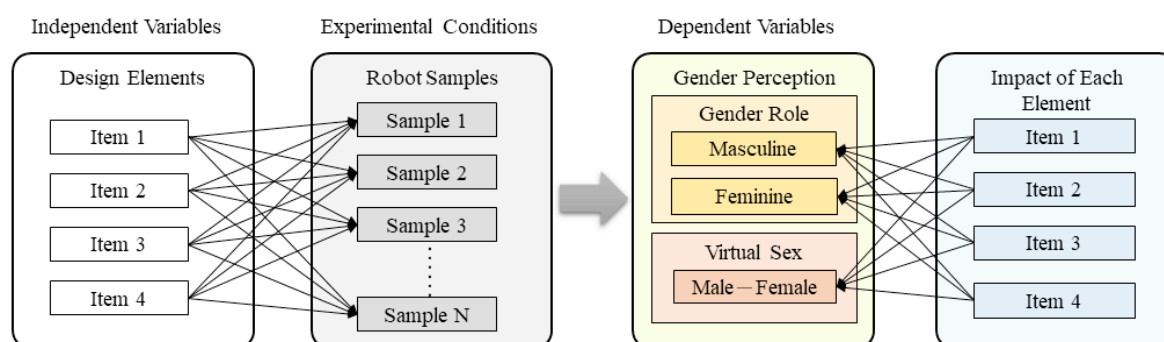


Figure 2: Conceptual Framework of the Study

Method

The overall conceptual framework of this study is shown in Figure 2. The gendered design elements (items and categories) of the robots determined through the "Kansei engineering" technique were the independent variables of the experiment. The dependent variables were

the subjective gender perceptions of the subject for the robot samples (experimental conditions) with different combinations of independent variables. They were divided into two major types of Kansei images, namely "gender" (gender role) and "sex" (biological gender). To collect a wide range of cases and obtain a significant amount of data, participants were recruited through online as well as on-campus recruitment. The participants were allowed to access the online form with their own digital devices, view the images of the robot samples, and complete in the Kansei scale. Finally, by the use of statistical analysis, the impact of each design element on different gender perceptions was determined. The detailed research method is described as follows.

1. Collect Product Samples to Build a Corpus of Robot Appearance

First of all, considerable images of humanoid robots were collected online. Robots that are linked to well-known characters in movies/games were eliminated and duplicated or toy/cartoon-based robot images were removed. The collected images were used as the corpus of robot appearance in this study (Figure 3).

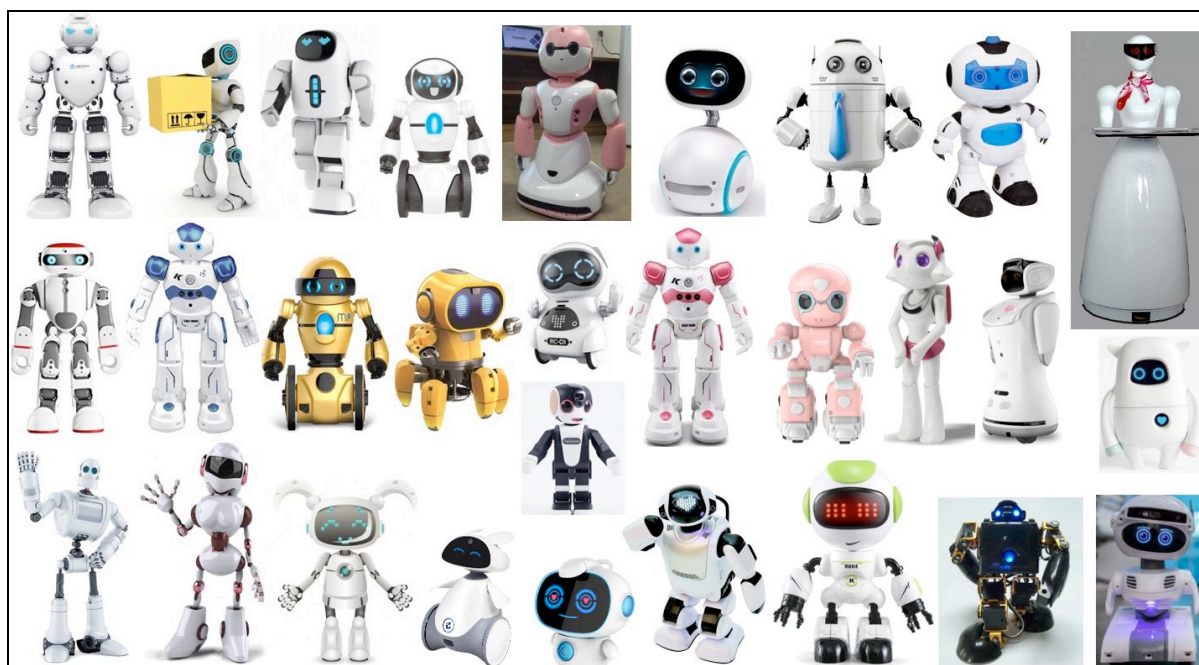


Figure 3: The Corpus of Robot Appearance in this Study

2. Deconstruction of Robot Gendered Design Elements

The images of the robots in the abovementioned database were color printed on small cards. Students from the design department were recruited on the campus to carry out the experiment. They were asked to perform the classification of robots with different appearances based on gender or gender role by using the card sorting method. According to the returned data, the robot design elements that are more related to gender perception are summarized. Among them, four major elements were selected: decorative color, body color, accessories, hair length. Each design item consists of 3 categories. The design items and categories selected in this study are listed in Table 1.

Item Categories	Decorative color	Body color	Accessories	Hair length
1	Blue	White	Tie	Long hair
2	Pink	Light gray	Bowknot	Short hair
3	none	Dark gray	none	none

Table 1: Robot Design Items and Categories Selected in this Study

3. Robot Sample Preparation

According to the description of the robot design items and categories in Table 1, the possible combinations of robot samples may reach as high as 81 ($3 \times 3 \times 3 \times 3$). Considering a large number of samples in the full factorial experiment, the Taguchi Method is used for the experimental design. According to the L_9 (3^4) Taguchi Orthogonal Array, the number of samples was reduced to 9 representative samples. This study used the more neutral-looking humanoid robot, Lynx, developed by Ubtech as a prototype, and then used Photoshop to add the 9 combinations of design categories described in the L_9 (3^4) Taguchi Orthogonal Array onto the appearance of the original Lynx robot, completing the 9 representative images of robot samples (Figure 4).

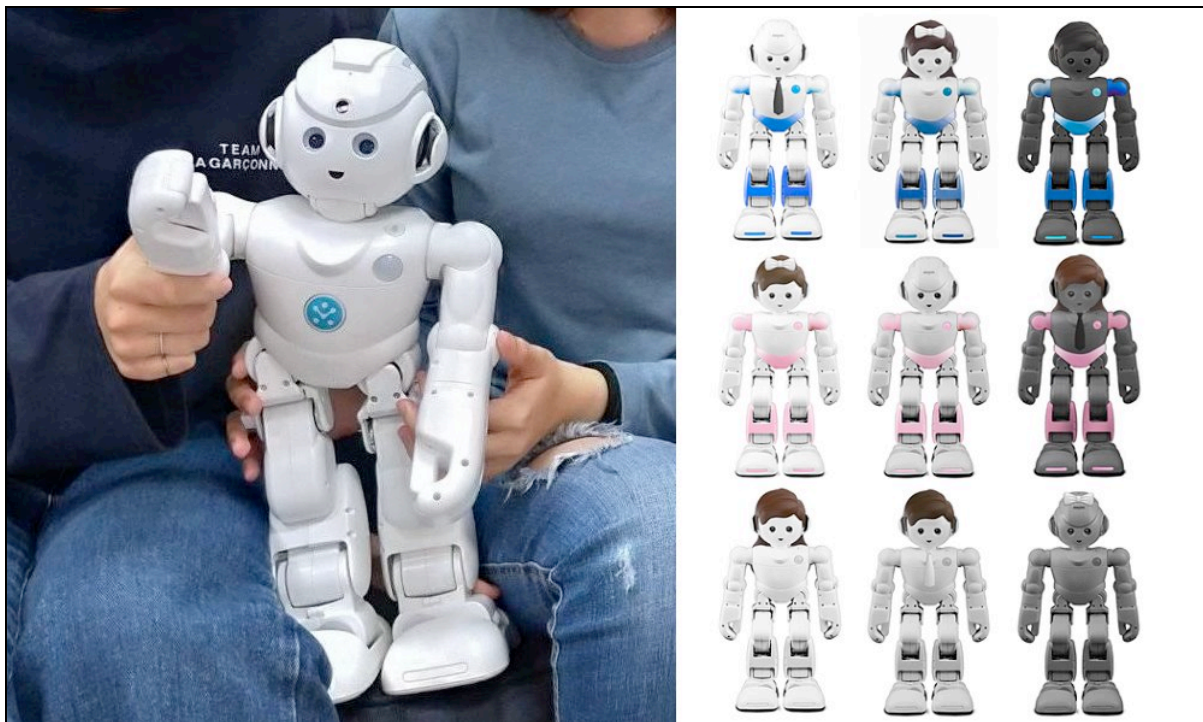


Figure 4: Lynx (Left) and the Robot Samples in this Study (Right)

4. Selection of Representative Kansei Words and Measurement Method

In order to cover the implication of "sex (biological gender)" and "gender (social gender)" in gendering, this experiment used 6 feminine words and 6 masculine words from the BSRI-12 representing "gender (social gender)" and a pair of "female-male" adjectives representing "sex (biological gender)" to give a total of 14 Kansei words, as shown in Table 2.

Type	Sex		Gender (gender role)	
Level	Female	Male	Feminine	Masculine
Kansei Words	Female	Male	Warm	Has leadership abilities
			Gentle	Strong personality
			Affectionate	Acts as leader
			Sympathetic	Dominant
			Sensitive to other's needs	Makes decisions easily
			Tender	Defends own beliefs
Measurement Method	5-level semantic differential scale		5-point Likert scale	

Table 2: Kansei Words and Measurement Method Used in this Study

5. Scale Design

To recruit a large number of participants for the experiment, the robot samples were illustrated by 2D simulation images and displayed through the use of Google form, and the subject's subjective perceptions of the Kansei words were returned. There are 12 Kansei words related to "gender roles". The subjects are asked to use the 5-point Likert scale for evaluation: (1) strongly disagree, (2) disagree, (3) neither agree nor disagree, (4) agree, and (5) strongly agree. The most appropriate answers for the adjectives of these 12 gender roles were selected. The higher the score, the more the subjects are in agreement with the Kansei words. Regarding the Kansei word related to "sex" (biological gender), a five-level semantic differential scale was used. From 1 to 5, the subjects were asked to determine the gender of the robot sample, 1 being the most "male" and 5 being the most "female", 3 is neutral or no opinion. The subjects were asked to answer the 13 gender-related Kansei questions for each robot sample.

6. Statistical Data Analysis Methods

After collecting the Kansei evaluation data, the "Quantification Theory Type I" of Categorical Multiple Regression Analysis method was adopted to analyze the relationship between each design element and different perceptions. The impact of each item on a specific perceptual image was then analyzed by using the correlation between each item and category as well as the weighted value "partial correlation coefficient". The larger the value, the greater the impact of the item on the product perceptual image. In addition, the "Category Score" can be used to determine the impact of the categories under each item on the image, and the image prediction formula can be further deduced.

Results

The survey was conducted in June 2020. 280 participants were recruited online or on campus, including 148 males and 132 females. They are between 15 and 68 years old, with an average age of 26.7. Those aged under 20 accounted for 18.2%, those aged 20-29 accounted for 61.4%, those aged 30-39 accounted for 5.7%, and those aged over 40 accounted for 14.6%.

1. Analysis of Correlation Coefficient of Gender Role Kansei Words

First, through Pearson correlation coefficient analysis, the correlations of the 6 Kansei words relating to the gender role of "feminine" or "masculine" in the gender Kansei scale after translating into Chinese were examined. The results are shown in Tables 3 and 4. Regardless of feminine or masculine perceptions, the Pearson correlation coefficients of the two types of words are between 0.70-0.99, suggesting that the 6 Kansei words representing "feminine" and "masculine" in the BSRI-12 selected in the experiment are highly and positively correlated.

Masculine Kansei Words (Masculine expressions)	Word 1	Word 2	Word 3	Word 4	Word 5	Word 6
Word 1	1.000					
Word 2	0.870	1.000				
Word 3	0.879	0.988	1.000			
Word 4	0.859	0.761	0.701	1.000		
Word 5	0.867	0.851	0.825	0.872	1.000	
Word 6	0.856	0.940	0.950	0.711	0.868	1.000

Table 3: Pearson Correlation Coefficient for the Masculine Kansei Words in the BSRI-12

Feminine Kansei Words (Feminine expressions)	Word 1	Word 2	Word 3	Word 4	Word 5	Word 6
Word 1	1.000					
Word 2	0.971	1.000				
Word 3	0.891	0.932	1.000			
Word 4	0.904	0.964	0.906	1.000		
Word 5	0.889	0.918	0.852	0.969	1.000	
Word 6	0.831	0.893	0.822	0.927	0.906	1.000

Table 4: Pearson Correlation Coefficient for the Feminine Kansei Words in the BSRI-12

2. Quantification Theory Type I Analysis

Furthermore, Quantification Theory Type I of Multiple Regression Analysis method was adopted to examine the relationship between various categories/items and different Kansei words. This study aims to understand the impact of the robot's appearance on the two independent gender role traits of "feminine" and "masculine". Therefore, the ratings provided by the subjects for the 6 feminine Kansei words and the 6 masculine Kansei words are averaged to obtain the Quantification Theory Type I Analysis results of various items and categories in robot design elements for "gender role-masculine", "gender role-feminine" and anthropomorphic "biological gender-male/female" as shown in Table 5:

1. The Kansei (perceptual) image of masculinity: From the full range of category score, it is noted that the degree of impact of the design item on "gender role-masculine" is in the following order: "accessories"> "decorative color"> "hair length"> "body color". Among the three categories of the item "accessories" with the most impact, "tie" gives people a more masculine perception, while "bow tie" is less masculine.
2. The Kansei (perceptual) image of femininity: From the full range of category score, it is noted that the degree of impact of the design item on "gender role-feminine" is in the following order: "decorative color"> "accessories"> "body color"> "hair length". According to the category score, "pink" and "bow tie" give people a more feminine perception, while "tie" and "dark gray body" are less feminine.

3. The Kansei (perceptual) image of male or female: The degree of impact of the design item on the judgment of the robot's "virtual gender" is in the following order: "decorative color"> "accessories"> "hair length"> "body color". According to the category score, "pink", "long hair" and "bow tie" are more female-like, while "tie" and "blue" are more male-like.

Item	Category	Masculine (Gender Role)		Feminine (Gender Role)		Male /Female-like (Sex)	
		Category Score	Range	Category Score	Range	Category Score	Range
Decorative Color	Blue	0.19	0.38	-0.17	0.43**	-0.69	1.53**
	Pink	-0.19		0.26		0.84	
	none	0.00		-0.10		-0.14	
Body Color	White	-0.05	0.09*	0.10	0.29	0.08	0.21*
	Light gray	0.01		0.09		0.05	
	Dark gray	0.04		-0.19		-0.13	
Accessories	Tie	0.25	0.49**	-0.20	0.40	-0.72	1.47
	Bowknot	-0.24		0.20		0.75	
	none	-0.01		0.00		-0.03	
Hair Length	Long hair	-0.13	0.22	0.01	0.02*	-0.23	1.31
	Short hair	0.09		0.00		0.77	
	none	0.04		-0.01		-0.54	
Constant term		3.15		3.21		3.19	

Table5: Quantification Theory Type I Analysis Results of Various Kansei (Perceptual) Images

3. The Prediction Formula of Robot Gendered Design

By using the scores and constants of each robot design item and category in the "masculine", "feminine" and "male and female" perception in Table 5, a prediction formula for the gender of robots perceived by people can be determined. That is by summing up the "category score" of a certain perceptual image of the selected category under the four design items, and then adding it to the perceptual image, the predicted values of the three perceptions for all possible robot design combinations in this study can be deduced.

4. Prediction and Visualization of Extreme Values of Robot Gender Perception

According to the abovementioned formula and the scores of the Quantification Theory Type I categories, the highest value and the lowest value of the gender perception effect for the three perceptual images were determined and are shown in Table 6. Based on the highest and lowest prediction values of each perceptual image in Table 6, the extreme robot appearances of the three gender perceptions, namely "gender role-masculine", "gender role-feminine" and "biological gender (male/female)" were reconstructed as shown in Table 7. Through the visual comparison of the most extreme "gender roles", it is found that the robots with the "least masculinity" and the "most femininity" have the same design combination. However, the robots with the "least femininity" and the "most masculinity" do not have the same design combination (the robots have different hair length), suggesting that "masculinity" and "femininity" in the design of the robot's appearances are indeed not completely at opposite ends of the same dimension.

Item Kansei Image		Decor. color	Body color	Acces- sories	Hair length	Masculine Prediction	Feminine Prediction	Sex Prediction
Masculine	Most	Blue	Dark gray	Tie	Long	3.72	2.42	2.65
	Least	Pink	White	Bow knot	None	2.54	3.78	4.63
Feminine	Most	Pink	White	Bow knot	None	2.54	3.78	4.63
	Least	Blue	Dark gray	Tie	Short	3.67	2.64	1.11
Male /Female	Most Female	Pink	White	Bow knot	Long	2.76	3.77	5.63
	Most Male	Blue	Dark gray	Tie	Short	3.67	2.64	1.11

Table 6: Predicting the Extreme Value of Each Perceptual Image Based on the Quantification Theory Type I Results







Kansei Image	Masculine (Gender Role)		Feminine (Gender Role)		Male /Female-like (Sex)	
	Most Masculine	Least Masculine	Most Feminine	Least Feminine	Most Female	Most Male
Predictive value	3.72	2.54	3.78	2.64	5.63	1.11
Robot design						

Table7: Visualization of the Appearance of the Robots with Various Extreme Value Combinations for Each Perceptual Image

In addition, in the two most extreme images of the virtual "biological gender" of robots, the design of the "most male-like" robot is the same as that of the robot with the "least femininity" in the "gender role". However, the design of the "most female-like" robot is not the same as that of the robot with the "least masculinity" and "most femininity" in the gender role. It is noted that there is a slight difference between the "gender role" and the "virtual gender" of the robot.

5. Robot's Gender Role Classification and Virtual Gender Visualization

To emphasize the minute difference between the "gender role" and the "virtual gender" of the robots, the aforementioned formula was used to calculate the predicted values of the masculine, feminine, and male/female perceptions for all possible robot design combinations (81 combinations). According to the gender role classification method of the Bem (1974)

theory, the robot combinations with the top three predicted values in the four categories of "masculine", "feminine", "androgynous" and "undifferentiated" are presented visually by using the two dimensions of masculine and feminine as the coordinate axis (Figure 5). Similarly, the robot combinations with the top three predicted values of male and female are illustrated in a graphical representation by using male and female as a classification method at both ends of the gender dimension (Figure 6). From Figure 5 and Figure 6, the difference between the three different perceptual images of the robot's "gender role" and "virtual gender" can be observed.

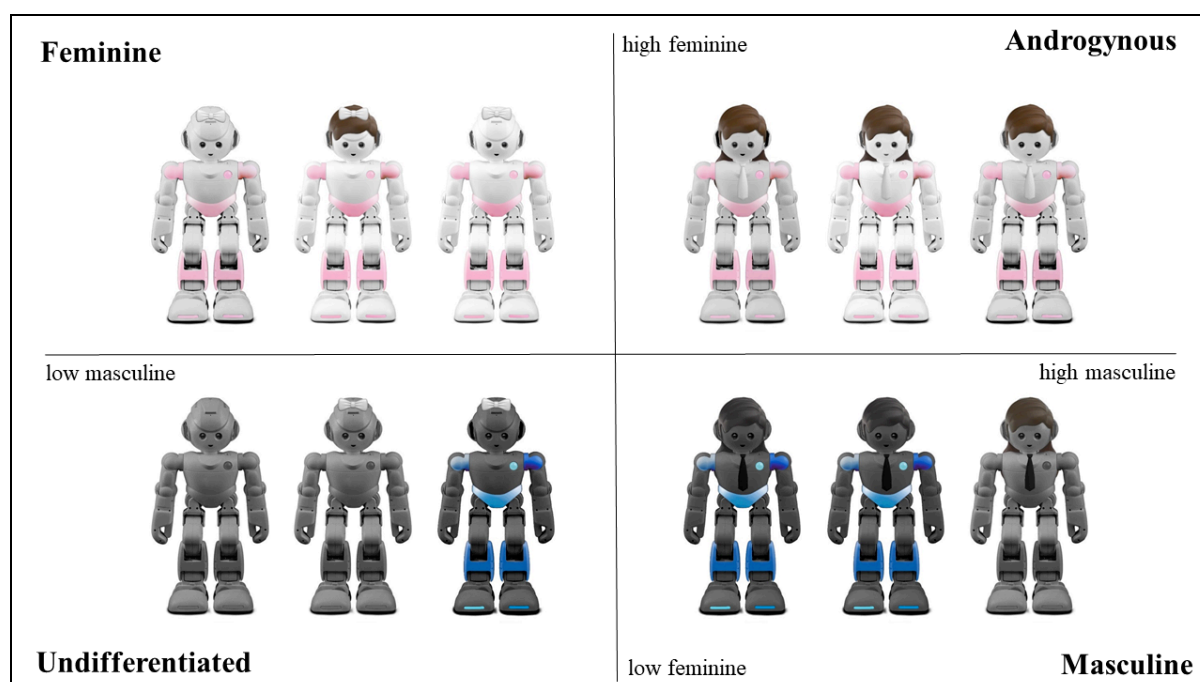


Figure 5: The Robots with Top Three Predicted Values in the Four Categories According to the Bem (1974) Gender Role Classification.

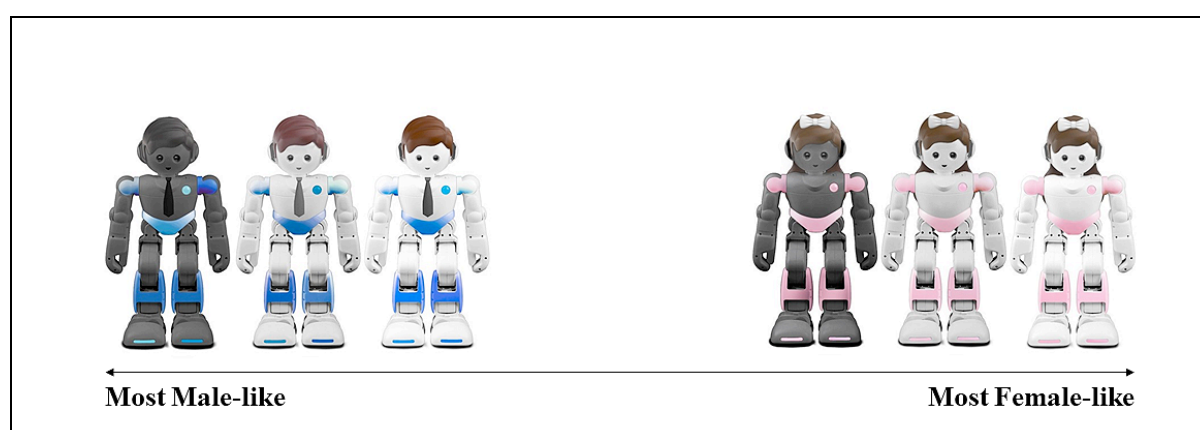


Figure 6: The Top Three Most Male-Like and Female-Like Robots According to the Virtual Gender Prediction.

Conclusion

With the advancement and popularization of artificial intelligence, robots are gradually entering into people's daily life. While robots are providing power and information processing for people, their anthropomorphic characteristics also make HRI users generate

the perception of pseudo-interpersonal interaction. To meet the demand for gender marking of robot roles in social interactions between people and robots for better AI experience, this study conducted Kansei engineering experiments on the gendering method of humanoid robots with low fidelity. We found that: (1) People do extend the gender stereotypes in human society to the virtual gender cognition of robots. The appearance design of robots does affect people's gender perceptions; (2) Robots do not have innate gender. Their pseudo-gender is provided through "gender cues". Therefore, it is particularly important to explore the differences that affect people's perception of the gender role (masculine/feminine) as well as the virtual gender (male/female) of robots, and the gender cues that may affect gender roles as well as virtual genders. The conclusions of this study are summarized as follows:

1. The "decorative color", "body color", "accessories" and "hair length" of the robot's appearance can indeed be used as gender cues to affect people's gender perception.
2. The impact of design elements on the perception of robots' "gender roles" and "biological gender" is slightly different, suggesting that people's perceptions of the robot's gender also differ between "gender roles" and "biological (virtual) gender".
3. The impact of "hair length" on robots' "gender roles" and "virtual genders" is inconsistent. The gender stereotype of humans in hair length is not quite applicable for the shaping of robots' "gender roles".
4. "Body color" has a greater impact on the perception of "feminine", but less on the perception of "masculine" or the perception of "male/female".

Since ancient times, people have developed abundant and diverse social behaviors as well as interaction rules by interacting with other members of society, forming the basic patterns of human civilization and social life today. With the popularization of robots, this study, through the analysis of preliminary experimental results, hopes to provide HRI researchers and robot developers with some design references for shaping the virtual gender of robots. In the future, if gender markers for promoting AI experience are required in robot design, one can divide the tasks and attributes of the robot, and choose the gender cues that suit the robot's "gender role" or "virtual gender" images to produce more sophisticated gendered robots.

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Strategies of Integration: Challenges and Possibilities in the Online Teaching of Music during the Pandemic

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Abstract

The pandemic crisis has ushered a new era in the teaching of music. The suddenness of the crisis and the transfer of teaching to an online setting brusquely undermined the conviction that online pedagogies were to be transient and purely instrumental to the learning environment of the classroom. “Classrooms,” indicated a music teacher, “is where real learning takes place.” In a culture that centralizes the powerful bond between teacher and student and the pedagogical networks within which it is embedded, the physical classroom embodies the principle that learning occurs in the intimacy of student-teacher relations. This is especially true of music teaching, where presence and immediacy are deemed fundamental for the transmission of knowledge. In this research, we explore how the transition to online learning in two colleges in China transformed this conceptualization. We investigate how teachers implemented the transition to online learning, where they succeeded and where they failed, and how this experience transformed their practice and vision of learning. We find that integration and networking surfaced as pivotal techniques for teaching, informing but not displacing, traditional ideas of teaching and learning. The necessity of integrating teaching activities within a web network of actors exposed the social nature of the student-teacher bond (“teachers and students become “objective and effective problem solvers,” indicated a teacher) and amplified the possibilities of learning networks among teachers themselves. Teachers have acquired a new vision of the pedagogical milieu that will inform their new concept of what is real and of what is possible.

Keywords: Online Teaching, Online Learning, Music Performance, Pedagogy, China

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Introduction

The pedagogical crisis brought about by the global pandemic has ushered a new era in the teaching of music. The suddenness of the viral crisis and the move to an online setting brusquely undermined the conviction that online pedagogies were to be transient and purely complementary to the learning environment of the classroom. A sacrosanct belief had been that the “classroom,” as one music teacher argued, “is where real learning takes place.” The physical classroom had come to embody the principle that learning occurs only when student-teacher relations are physically proximate. This had been especially true of music teaching, where presence and immediacy have been deemed fundamental for the transmission of knowledge. In our research, we explore how the transition to online learning in two colleges in China transformed this imaginary through an examination of the strategies employed by teachers to integrate their techniques and personas into the new learning network. We investigated how teachers implemented the transition to online learning, where they succeeded and where they failed, and how this experience transformed their practice and vision of where learning takes place.

To analyze these trends and others that could surface during our investigation, we conducted a two-pronged study and analysis of teachers’ experience in a mainland university study programme, gathering data on classroom practice and interviewing teachers on their recollections and impressions of their online teaching experience. We compiled data from teachers engaged in teaching chamber and orchestral performance as well as history of music at a college in Zhuhai, Guangdong, China for the year of 2020. We performed a mostly qualitative analysis of teachers’ experience through interviews and questionnaires as well as ethnographic immersion in music classes. We believe our study will contribute to scholarship on the teaching of music online, especially since our focus on chamber music and music composition is still a field that has not been much developed and where there are issues to be addressed.

Our guiding questions were: Did online learning change the way you perceive teaching, for example, the relationship between student and teacher? Did your experience in online learning led to new experiences in relating to other faculty? Did online teaching change your self-perception as a teacher? What specific strategies changed in the conversion to online teaching? What strategies, if any, resulted in positive learning outcomes?

We found that the possibilities for innovations in teaching expanded for faculty already engaged in a positive relationship existing technologies, while for other faculty, this was not entirely the case. Teachers deeply embedded in networks of learning prospered as their existing social networks informed but did not entirely displace, traditional notions of music pedagogy. The necessity of integrating teaching activities within an electronic web illuminated the social nature of the student-teacher bond (teachers and students become “objective and effective problem solvers,” indicated a teacher) and amplified the possibilities of learning networks among teachers. Along with these developments, the adoption of new technologies and new schedules for the teaching of music allowed faculty to redefine presence and intimacy in faculty-student interaction, not just in terms of physical proximity, but one resting on the new vistas provided by the ability to visually experience the students’—and teachers’—home. Along with this development, possibilities for self-reflection in teaching—for both faculty and students—prospered. For teachers who acquired a new vision not only of what but where is the real and possible in music teaching, this led to a reaffirmation of pedagogical convictions as to what teaching is and how best to practice it.

While we do not foresee a full acceptance of online teaching as the only method of instruction, the challenges of teaching during the pandemic have already redefined the meaning of what is possible in music pedagogy.

Literature Review & Theory

There is no consensus in the literature concerning the impact that new online technologies have on the learning process, especially in the Chinese context. Tu has noted that computer-mediated communication affects the social cues that Chinese students employ to orient themselves in a social learning context (2010). Other scholars focus on LMS (Learning Management Systems) as a negative factor in learning, but argue that online social network technologies correct for LMS deficiencies (Rodriguez, Sabino, Zhou 2011). Veletsianos and Navarrete, in a study conducted in Australia, identified positive outcomes in the use online social networks, supporting “one another in their learning” and “enhancing their own and other students’ experiences” (2012). In general, research on the online teaching of music has stressed the importance of the adoption of new technologies to understand shifts in pedagogical strategy. Carol Johnson has argued that the, “transition from a traditional face-to-face model of music teaching to the fully online environment” has resulted in a “pedagogical shift” (Johnson 2017). These new approaches to teaching explain the possibilities and outcomes of asynchronous and synchronous strategies and its impact on student motivation (Palloff and Pratt, 2011; Garrison, 2011; Picciano, 2002; Bowman 2014).

The focus on social networks as an important digital tool has led to new insights in the self-awareness of teachers of their own pedagogical networks (Coppola, Hiltz and Rotter, 2002). One important aspect of this process is how the connection of teachers to their students’ homes has led to new perceptions of the locus of learning, of notions of intimacy, and the uses of territorialized learning spaces (Cremata and Powell, 2015). As teachers’ networks have become critical and more visible in the online context, teachers’ own perceptions of these networks have resulted in new personas and identities. Faculty develops new narratives of identity based on new perceptions of their connections to students, other faculty, and the spaces they occupy—virtual or otherwise (Coppola, Hiltz and Rotter, 2002). As Vazir notes, teachers, as constructors of knowledge, create their own narratives of experience, which, although useful for research purposes, also illuminate the salience of narrative in teacher’s self-perception (2007). Beattie agrees that, “by sharing self-knowledge through narrative, willing instructors can take part in the process of inquiry and reflection on their past teaching” (2001).

Thus the literature argues not just for a material shift in pedagogy, but an identity turn in faculty engagement with new technologies. Given the salience of online social networks applications in the Chinese context, research on the online teaching of music during the pandemic acquires great urgency.

Methodology

We conducted our interviews, questionnaires, and ethnographic work at a Chinese international private university with partners in Hong Kong, the United State and other western nations. This university is located in Southern China, proximate to Hong Kong and Macau. The university, known here as CPV, offers programmes in Music Performance and provides training in world-class facilities, state-of-the-art rehearsal rooms, and highly-engineered performance and rehearsal venues for this purpose. Ethnographic data gathering

took place in the courses “Songwriting,” “Compositional Technique,” “Classical Music,” “Traditional Music,” “Chamber Music,” “Music Theory,” “Orchestral Studies,” “Performance—Choral,” “Tonal Counterpoint,” and “Keyboard Performance.” Over ten teaching staff participated in the study, teaching courses with over 1,000 students in total. All music faculty are members of a wider Division of Culture and Creativity. During the academic year 2019-2021, all faculty taught online during the second semester of the Spring of 2020 and the Fall of 2020 and partly online during the Spring of 2021.

Findings

Most faculty reported that the shift to online teaching yielded more positive than negative outcomes even among those fully desirous of returning to the physical classroom. Firstly, new technologies led to a reconceptualization of individualized teaching. Faculty familiar with Chinese applications such as WeChat and QQ (WQ) fared better than international faculty new to the system. WQ apps permitted private one-to-one conversations which, given the time flexibilities afforded by the technology, allowed faculty and students to engage in extended interaction in a wide array of subjects. One faculty explained how QQ expanded the possibilities of office hours’ consultations facilitating, among others, the real-time installation of Maya 2019 or Final Cut Pro. Zoom also played its part. “Students used Zoom’s screen-sharing functions to stream recordings and video of performances,” explained one faculty, “which they combined with PowerPoint presentations.” After class, students sent the recordings of their parts for more detailed feedback to improve performance. “Comments were communicated,” another faculty wrote, “via WeChat with annotated ForScore scores.”

The need to digitize material and mark scores using music score apps did exact from faculty time and energies, not to mention the perceived need for a constant online presence. Faculty reported sending e-printed material to students before each class, conducting group Q&A discussions through social media apps, having WQ private messaging throughout the day, all in addition to the use of the formal email system and learning platforms communication systems. It seemed as if the proliferation of technologies could overwhelm faculty at any time. Yet, “rather than distancing students from faculty,” one faculty observed, “I felt as if we were closer to each other through online teaching.” Faculty could directly remind students and privately answer their students’ questions directly on time. “We finally exchanged many motivated emoji icons to each other and motivated the students to continue to finish their project to reach all the deadlines,” observed one teacher. Online learning became a way to learn how to build up good relationships with students.

In spite of the demands of the new situation, faculty expressed elation at unexpected improvements. “Because students could not play together side by side, they developed more acute listening skills and paid more attention to the scores, and expressed more care in their own practice and group preparation,” commented one faculty. “In general,” she concluded, “students’ progress has been surprisingly good (in a way even better than on campus) despite the limitations of the current situation.” Most faculty surveyed would have agreed with this statement. The lack of stable internet connection led many faculty to record classes and students to do the same for their performances. Again, a potentially disruptive situation led to unpredictable accomplishments. Some faculty described how the new-found ability to record performance from different angles (and to edit faculty performance on editing software) allowed students to observe a teacher’s playing from different angles. Students became better learners observing their teachers’ and peer’s performances. Faculty involved in chamber work had each student’s part recorded separately with each student providing their track to

their peers. For the technical assessment, students could be assessed by the instructor one by one.

Online communications, facilitated by social media apps, resulted in an increased use of methods of self-learning and self-reflection, which further strengthened student-faculty bonds. In music history courses, for example, methods were adjusted given the necessary shift from closed-book to open book evaluation. Students would write web-based reports and self-reflecting learning essays with faculty leveraging that information to assess a student's overall learning results. Consequently, learning relied on self-study more. Coupled with the intense student-faculty interaction using social media apps, self-learning and self-reflection flourished. Faculty did observe that online learning worked mostly for pupils with good time management, discipline and motivation. Given the high degree of motivation among students in these Chinese schools, online tools worked to their advantage in the transition to online learning. "Online teaching highlighted some of the things I took for granted in a face to face lesson," one faculty indicated. I found new (and clearer) ways to explain things to students. Because I am not beside the student physically, I allow more time for conversation and feedback." Self-study was rediscovered not just to compensate for new conditions, but deployed as an avenue to build discipline and trust.

Although students and faculty could not share the same physical space, intimacy did not fade, but was reconceptualized in new material conditions. The fact that faculty and students literally entered each other's home in live learning sessions produced new insights. "I became more aware of recording equipment and angles," indicated one faculty. "I became more aware of the instruments students used at home to rehearse and sometimes [this] would lead to more insights on why students play the way they do." Faculty observed that entering the students' home felt at times intrusive, yet it allowed them to establish a new kind of intimacy tempered by the mediation of technology.

Not all faculty felt comfortable, though. Some responded negatively to a perceived erosion of the "boundary between the instructor and [the] student." They felt that students employed instant messaging technology to obtain ready-made answers to their problems rather than engage in critical thinking. "They want to have an immediate response or answer from the instructor," observed one faculty. Some pined for old-fashioned face-to-face communication. "I put a lot of effort to build the relationship with the students but it cannot compare with the face-to-face communication. Students would treat exchanges on social media as just a way to receive knowledge and not as a way to share interests nor topics." Yet, in general, most faculty embraced the new possibilities offered by online teaching even when enthusiastic on a return to the physical classroom.

Finally, faculty felt more aware of the networks that connected them to other faculty. They embraced the possibilities offered by technology to amplify the boundaries of the classroom. Many organized webinars where other faculty joined them to team-taught especially difficult interdisciplinary subjects. This was especially true in the humanities-oriented courses. Faculty invited their peers to their classrooms, which many found invigorating. One faculty recalled inviting a guest from Hong Kong to guest-teach. It was "very convenient for guests from other countries to do online interviews during the pandemic period for my online students," recalled one faculty.

In fact, most faculty indicated they planned to integrate guest-teaching and guest-interviews into their teaching when they returned to the classroom. Although the possibilities for these

forms of integration were already present prior to the pandemic, they will now become a staple of the classroom. “It has opened up a new set of doors for us,” indicated one faculty. Thus faculty networks have strengthened and promise to lead to very productive futures.

Conclusion

The shift to online learning during the pandemic will leave an indelible impression on teaching. Even faculty with negative views of online pedagogy affirm the positive contributions the move to online teaching have brought. Faculty have reconceptualized the meaning of the classroom, faculty-student interaction, and faculty-to-faculty collaboration. New forms of interaction will be preserved and integrated within traditional pedagogy. Although it is clear that most teachers longed to return to the physical classroom and “see their faces again,” online pedagogy has gained a foothold in teaching and promises to make qualitative changes to how we learn and perceive ourselves as learners and teachers.

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***Parental Perspectives on Distance Learning during Class Suspension:
A Study from the Hong Kong Early Childhood Education Sector***

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Abstract

Since the first class suspension, announced in Feb 2020 due to the prevalence of Covid-19, many schools, including all kindergartens, primary, secondary, and tertiary institutions, have redirected their face-to-face learning to online learning to strive for 'suspending classes without suspending learning'. The physical closure has switched face-to-face learning to learning at home, which has given rise to a new role for parents and guardians in children's learning. As a significant stakeholder in the education process, parent-child experiences are among the most influential driving factors contributing to the success of any educational reform, and hence should be analysed to inform future decisions. This research sought to examine parental issues experienced by the parents of children engaged in distance learning. Parents agreed with the policy to keep the learning going, but they also highlighted the challenges they faced while supporting their children's home learning. Parents explained that they were experiencing difficulties balancing their responsibilities, learner involvement, accessibility, and learning outcomes. Some notable implications and recommendations for future implementation of distance learning or blended learning were discovered as a result of the study. Parental views towards the Hong Kong kindergartens' readiness to adopt technology in emergency distance learning adoption were also discussed.

Keywords: Early Childhood education, distance learning, parental perspectives, digital learning, challenges

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Introduction and Literature Review

During the COVID-19 pandemic, the vast majority of students around the world were subjected to temporary school closures in an effort to promote social distancing and thereby slow the virus's spread (Viner et al., 2020). Nearly 200 countries have closed schools, with over 90 % of these students, ranging from early childhood to higher education, experiencing some kind of disruption in their education (UNESCO, 2020). Many countries and territories around the world, including the United Kingdom, China, Taiwan, Hong Kong, and the United States, have temporarily closed their schools. During previous infectious disease outbreaks such as the Swine Flu and MRSA (Methicillin-resistant *Staphylococcus aureus*), school closures were found to be effective in reducing transmission (Cowling et al., 2020; Nafisah et al., 2018; Rashid et al., 2015). The Novel Coronavirus Disease (Covid-19) was first reported in Wuhan, China, December 2019, and rapidly spread around the globe, hitting Hong Kong in January 2020. Considering the high infection risk of the pandemic, the Hong Kong Education Bureau (EDB) announced on January 31, 2020, that all schools in Hong Kong (including kindergartens, primary schools, secondary schools, special schools, and private schools offering non-formal curricula) would be suspended until, March 2020 (HKSAR, 2020).

Kindergartens in Hong Kong

All kindergartens in Hong Kong are private, and these vary based on various other aspects. International kindergartens use multiple worldwide curriculum frameworks such as the British Early Years Foundation Stage (EYFS), International Baccalaureate Organisation (IBO) Primary Years Programme (PYP), and Reggio and Montessori. In addition, the Education Department follows a local curriculum. Registration with the Education Ordinance and Education Bureau inspectors provides an additional layer of security and ensures that each kindergarten receives routine supervision.

Background of Pandemic in HK and Distance Learning

All schools in Hong Kong began class suspensions at the end of January, 2020. With such a long period of class suspension, various stakeholders expressed their concerns that students' learning would be hampered, should they be allowed to be idle at home during this period. Therefore, a press release titled 'Suspending Classes without Suspending Learning' was issued by the Secretary for Education in early February 2020, suggesting that schools continue to deliver their learning and teaching through an online mode during the period of class suspension. It was also suggested that schools should cooperate closely with parents to maintain balanced learning for students.

According to Hannum et al. (2008) and Abuhammad (2020), distance learning refers to a platform that schools use to meet students' learning needs. It is also an effective approach in delivering learning at the college, university, and high school level. In this paper, distance learning refers to 'online learning experience through the internet', including the synchronous and asynchronous learning mode, where students can engage in learning with their teachers and peers at a time and in a space that they find suitable (Dong, Cao & Hui, 2020).

Distance Learning for Young Children in Hong Kong

With the proposition 'Suspending Classes without Suspending Learning', many schools started to engage in online learning, including the majority of kindergartens adopting local or international curricula, which constitute more than 1,000 kindergartens and kindergarten-cum-child-care-centres, with approximately 180,000 children aged two to six years. The online learning mode varied across kindergartens, including synchronous and asynchronous mode, or a mixture of both. In Hong Kong, distance learning is a new practice in kindergartens. The primary reason for this is that young children aged two to six years need an abundance of concrete hands-on learning experience and social interaction in order to help them develop their understanding of the world. In the Kindergarten Curriculum Guide (EDB, 2017), it is stated that information technology is only an assistive technology that should not replace other authentic and real-life learning.

Parental Belief and Perspectives towards Online Learning for Young Children

Parents play a vital role in establishing distance learning for young children. Many young children depend on parents and caregivers for online learning support and direction. According to research conducted before the pandemic on virtual school learning environments, parents act as learning coaches for students who spend a large portion of their day in an online setting (Hasler Waters & Leong, 2014). When surveyed, teachers described the following parental scaffolds as beneficial to the virtual learner: (a) arranging and managing students' schedules, (b) fostering relationships and experiences, (c) tracking and encouraging student participation, and (d) instructing students as required (Borup, 2016).

The current body of literature and empirical research on parental involvement and difficulties in their children's learning experiences primarily focus on the conventional school site-based setting, even though parental involvement can vary significantly in an online environment (Liu et al., 2010). Many studies have called for further research into parental involvement in distance learning (Black, 2009; Cavanaugh et al., 2009; Rice, 2009). Parents' ability, problems, and needs when working in remote learning environments directly affect their children's academic progress.

Examining parents' daily life experiences and obstacles could provide data helpful in creating programmes and regulations that address parents' unique requirements in this online learning environment. The aim of this study is to elicit the self-identified concerns and challenges parents experienced when aiding their children with remote learning during the Spring-2020 COVID-19 school transitions.

Research Questions

RQ1: What are the parental views regarding the **challenges** of distance learning faced by their children during the class suspension?

RQ2: What are the parental views towards the **readiness** of the Hong Kong kindergartens to adopt technology in emergency distance learning adoption?

Research Methodology

The mixed-methods research design was employed, using questionnaires and semi-structured interviews as the primary means for gathering data. The research used qualitative findings that drew on parental viewpoints and experiences to support parents' participation in their children's education. Furthermore, the research investigated how parents' participation in their children's technology use and education was conducted. First, we conducted online surveys and semi-structured interviews to obtain demographic and general information. The data were analysed according to standard protocols for assessing observation objects and indicators (Clarke, V., & Braun, V., 2013).

Participants

Data were obtained from an online survey of parents of at least one child who had attended a physical school in a conventional learning setting before school closures and changes to remote learning formats during 2020-2021 due to the pandemic in Hong Kong. This study cohort consisted of 22 parents. Twenty of the participants self-identified as mothers and two self-identified as fathers. Demographic information included respondents' education level and household size. Fourteen parents reported having a graduate degree, five reported holding a Post-graduate degree (Masters and Doctorate level), and three reported holding an Associate degree or lower. Two households confirmed that they did not have internet access. The survey began on December 15, 2020 and finished on Feb 15, 2020. To triangulate the data for reliability and validity 14 Zoom interviews were conducted.

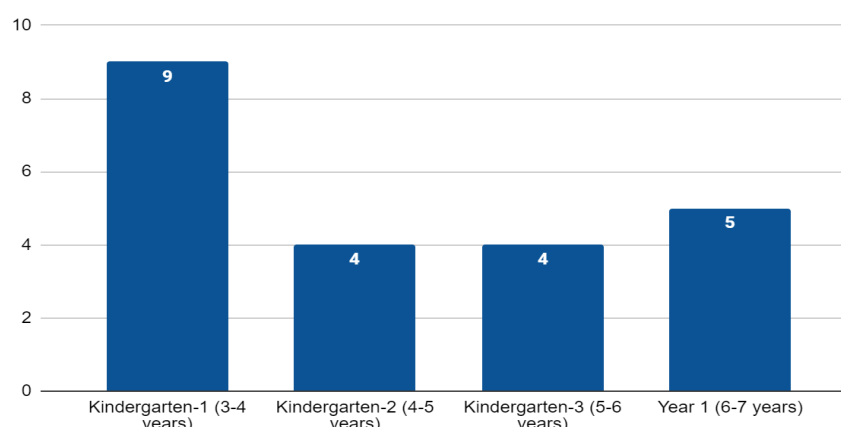


Figure 1: Participants' Children's Grade Distribution

Data Analysis

Data analysis was carried out using both quantitative and qualitative methods. First, the descriptive statistical analysis was performed; parental characteristics and children's online learning activities were measured. The answers were ranked from one to five, with one being 'strongly disagree' and five being 'strongly agree.' Additionally, qualitative data were collected through open-ended questions and interviews. The team shared data coding and interpretation responsibilities. Multiple discussions between the two coders were required to resolve data interpretation conflicts that arose as a result of whom was doing the coding. Creating categories from qualitative data was generally straightforward. The two coders gathered to discuss any coding conflicts and reached an accord by redefining words.

Findings and Discussion

The survey findings comprise two parts based on our research questions. The following section discusses the challenges and opportunities educators have experienced and emphasises the teaching strategies educators have used to enhance their practice.

RQ 1: What are the parental views regarding the challenges of distance learning faced by their children during the class suspension?

The themes extracted from data presented in Figure 2 indicate that play, partnerships, and collaboration were the three major concerns shared by parents. The other major components were student participation, support, and independence, whereas many parents indicated the lack of resources as the premier factor influencing their children's participation in online learning.



Figure 2: Themes generated from data (Word cloud)

Following the systematic process of combining themes in different categories, the themes were separated into five major categories, Figure 3.

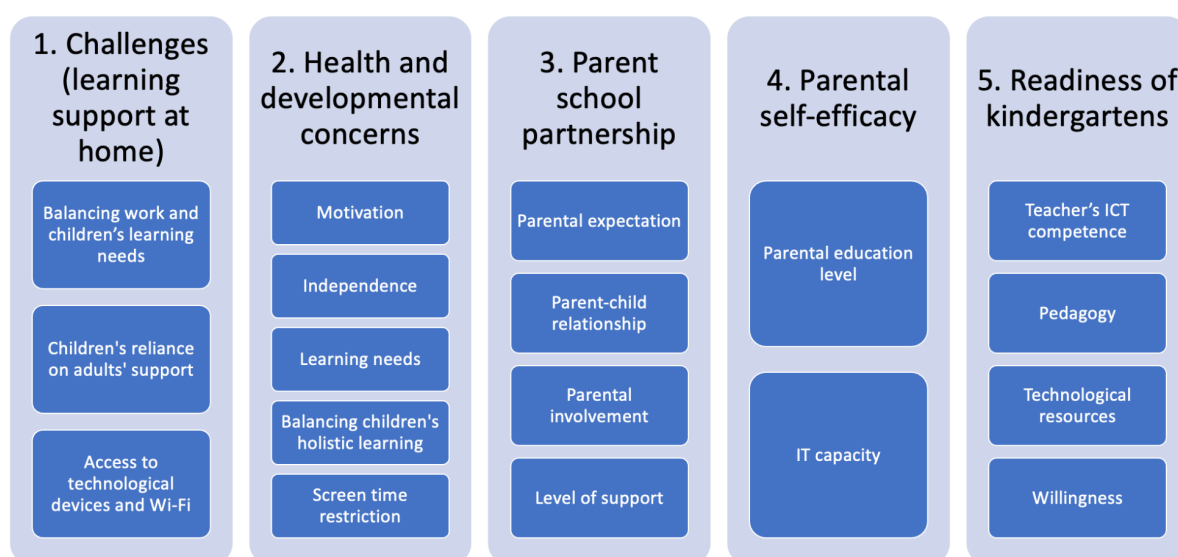


Figure 3: Parental Views on Challenges

1. Challenges to Providing Learning Support at Home

1.1 Balancing Work and Children's Learning Needs

80% of the parents surveyed stated that balancing work and children's needs was tough while children have online sessions at home. Some respondents suggested that they frequently have other work to do while their children are online. Supporting children while they are working online may require professional support. Thus, parents found it challenging to focus on their own work.

1.2 Children's Reliance on Adult Support

Twenty parents indicated agreement that adult assistance is a necessary part of children's online learning. Parents or caregivers would have to sit alongside children to keep them focused and give appropriate responses to the teachers. Over 70% of the population in this study reported experiencing problems supporting children's online learning, including problems with their children completing assignments independently and lack of attention or willingness to work on such assignments.

1.3 Access to Technological Devices and Wi-Fi

Access to computers and Wi-Fi is an essential aspect of online learning. The study, therefore, investigated whether children had uninterrupted access to technology devices and Wi-Fi, such that they could maintain a consistent online learning experience. Seventeen participants said they could allocate the required technological hardware device, such as laptops or tablets (including mobile devices), for their children's online learning. Some of the participants could seldom spare a computer for their children's use. Also, Over 50% of participants claimed that they could only connect to Wi-Fi "sometimes", which might potentially interrupt online learning.

2. Health and Developmental Concern

2.1 Motivation

Survey data revealed that parents were concerned about their children's learning motivation when using online learning. The majority stated that the youngsters experienced a different range of frustrations, such as loss of attention and motivation to offer adequate responses, throughout online classes. One of the key reasons, the participants determined, was that online sessions were difficult for student-teacher interaction. Figure 4 indicates that 63% participants reported difficulty for teachers to maintain enough engagement throughout the online session.

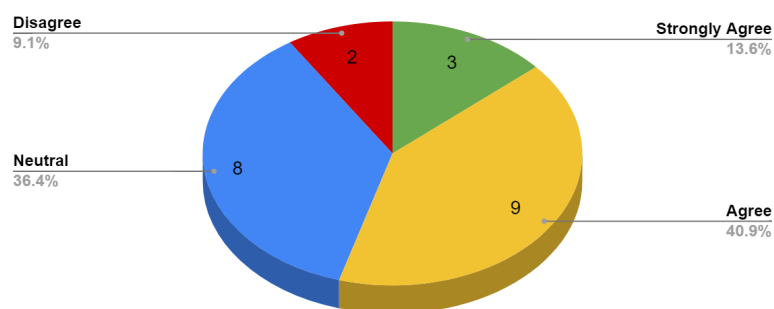


Figure 4: Parental Views on Student Motivation

2.2 Independence

Approximately 91% of the parent cohort witnessed disappointment and a lack of enthusiasm, along with their children's need for technical support, throughout the online sessions (Figure 5). Therefore, it is critical to have people there to help with online learning. Additionally, the participants noted that it was challenging to raise children's independence.

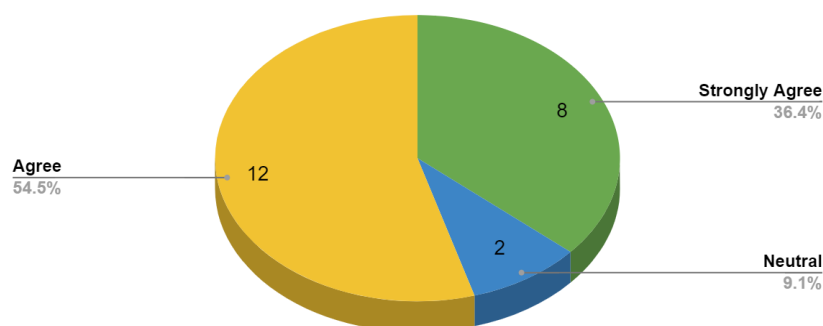


Figure 5: Parental Views on Student Independence

2.3 Learning Needs

Almost 90% of the participants observed that it was difficult for teachers to have direct contact with children during online learning sessions and for teachers to observe the needs and challenges the children encountered during online learning. This presented a significant challenge for teachers in their efforts to cater for the individual learning needs of children.

2.4 Balancing Children's Holistic Learning

The Kindergarten Curriculum Guide advocates holistic development in children. Many parents were concerned about social isolation. Figure 6 indicates that all participants expressed concern that students were at risk of being deprived socially because of their lack of face-to-face communication in the online learning context. In general, parents were afraid that online learning would interfere with their children's personal, social, and emotional skills.

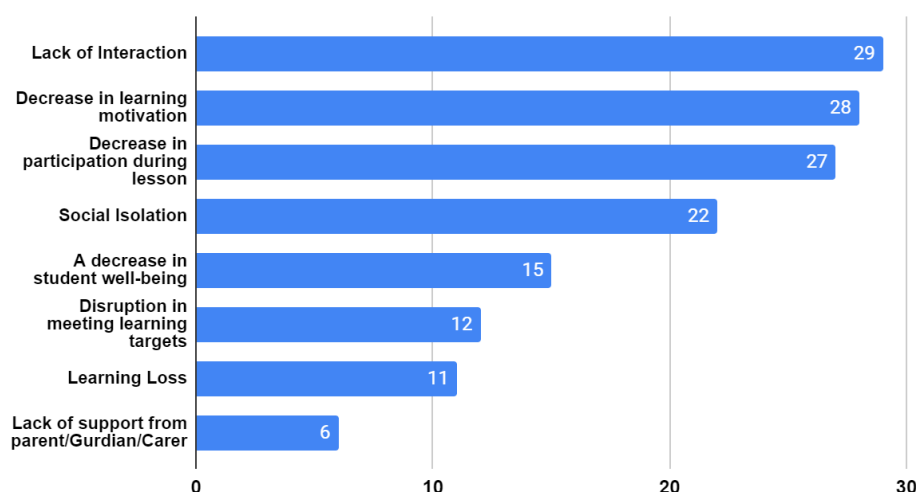


Figure 6: Parental Concerns about Impact on Students

2.5 Screen Time Restrictions

As indicated in the survey answers, prior to the onset of the pandemic, participants tended to limit their children's device "screen time". Over 95% of participants allowed their children to have regular usage of technological devices. Over 75% tended to set the screen time limit ranging from 10 mins to 30 mins each time. Parents were concerned that the time that their children spent interacting with on-screen technology might lead to developmental or health problems. More than half of the total participants said that schools should break down the online learning sessions into short sessions, which they should then alternate with screen time breaks.

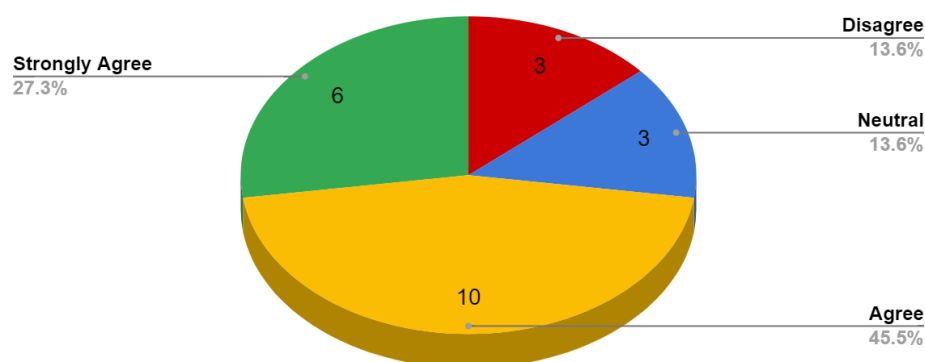


Figure 7: Parental Views on Screen Time

3. Parent-School Partnership

3.1 Parental Expectations

Over 54% of parents showed appreciation to their children's school and teachers for their effort in sustaining children's learning during the pandemic. However, the participants also expressed concern about the impact on children's learning during the pandemic under the online learning mode. It was evident that parents were concerned that children's learning, both academically and socially, would be hindered under the online learning environment.

3.2 Parent-child Relationship

Online learning has introduced both positive and negative effects to the parent-child relationship. Some parents expressed the view that with the increase of time spent together with their children at home could help them develop a closer relationship. However, tensions arose when parents had to push their children to finish their schoolwork and keep them engaged in online learning, in particular those parents who had to balance their own workload and their children's learning.

3.3 Parental Involvement

For young children to successfully engage in online learning, it is important for their parents to be involved. Therefore, it is vital for schools to provide proper support and guidelines for parents on how to use online learning tools, platforms, and apps. Yet, the data revealed that parents felt that they received insufficient support from schools to enable them to comfortably interact with the online learning tools and platforms, as well as to support children's learning at home. Out of 22 participants, only seven felt that they had received regular and ample guidelines and support from schools, while nine participants stated that they had received no support or guidelines from schools. This lack of perceived support and the frustration it would necessarily cause, would most likely be increased for parents with lower IT competency.

3.4 Level of Support

To make learning and teaching successful, a concerted and sustained effort is required from different parties. Parental involvement is one of the key components of young children's success in online learning. Therefore, it is vital that schools provide proper support and guidelines for parents on how to use online learning tools, platforms, and apps. Yet, as previously stated in section 3.3, parents felt that the provision of such support was inadequate.

4. Parental Self-efficacy

Even though most of the participants considered their own IT skills competence as being "above average," more than 50% considered that they did not have sufficient IT knowledge and skills to manage and support their children's online learning. Some were exacerbated when parents returned to their physical workplaces after a period of working from home and supervision of their children's online sessions had to be placed in the hands of an adult guardian, such as a paid domestic helper or family member. Under these circumstances eight out of the 22 participants stated that they were not able to support children's online learning efficiently.

4.1 Parental Educational Level

More than 80% of the participants stated that they were university graduates, of which more than 60% of them held a post-graduate degree. This reflected that most of the participants in this study were of higher education level and they expressed that they were confident in supporting their children's learning.

4.2 IT Capacity (Self-efficacy)

Besides the academic support, almost 90% of the participants considered that they had sufficient computer knowledge to support their children's online learning. They were confident in manipulating various IT devices and using various online learning platforms.

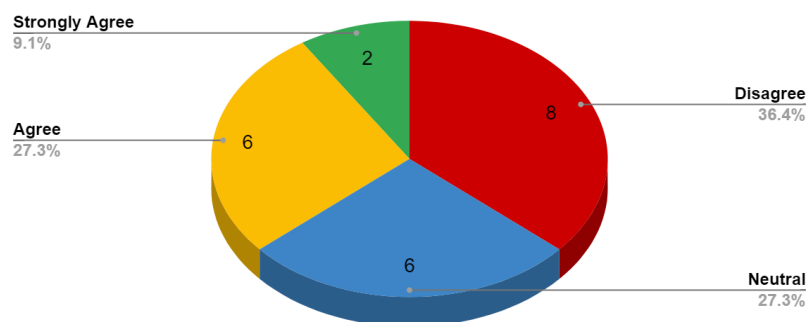


Figure 8: Parental Views on Self-Efficacy to Support Online Learning

5. Readiness of Kindergartens

In addition to considering the role of parents, we also need to look into the readiness of kindergartens. As the online sessions deliverers, it would be expected for teachers to have mastered the technological skills being used in online learning. Comparing the schools that had started to use technological platforms with those that started only after the outbreak of the pandemic, 10 out of 22 participants conceived that the former group of teachers possessed a higher level of technological skill. This could be a crucial factor in facilitating the implementation of online learning. A higher level of technical skills would mean a wider variation in the online teaching strategies employed, the design of the activities, the confidence in using the technological devices and platforms, providing the essential feedback and support to parents and children (Martin, Budhrani & Wang, 2019; Ventayen 2018). This could result in a better online learning experience for young children. According to Robih, Suratman, & Soesatyo (2017), the role of teachers in online learning was not only as materials providers, ~~giver~~, but also as motivators. Therefore, the level of technological competency could make a difference in the quality of the online learning and thus the learning motivation and outcome for the children.

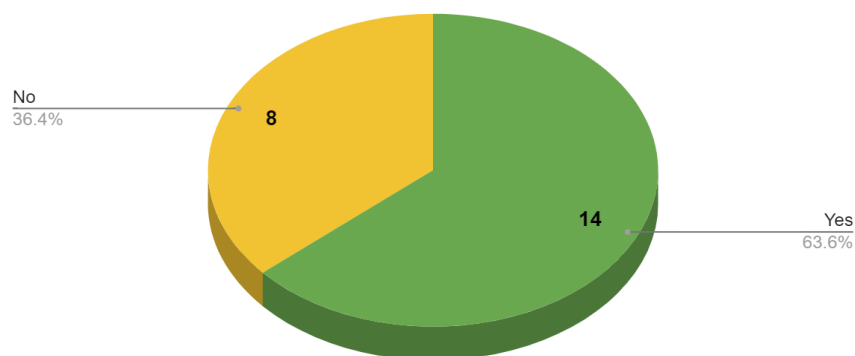


Figure 9: Parental Views on Future Use of Technology in ECE Classroom

5.1 Teachers' ICT Competence

To contribute to the success of online learning, teachers' ICT competence is one of the most important elements. In the survey, around 50% of the participants considered that those teachers who had already started using online learning platforms before the pandemic possessed better ICT competence and performed better in the online learning period. This could be in terms of handling the technical issues, as well as in the pedagogies they adopted.

5.2 Pedagogy

Parents were concerned about the pedagogies that the teachers adopted during the online learning period of the pandemic. As mentioned in the previous section, most of the participants observed that their children demonstrated loss of interest and reduced motivation during the online learning sessions, one of the crucial reasons was that it was difficult to have teacher-student interaction during online learning. The lack of physical interaction made it difficult for children to maintain their attention. Therefore, teachers had to find appropriate ways to interact with children to keep them engaged. It was also essential for teachers to find other ways to create different stimulations to keep children attentive to the learning.

5.3 Technological Resources

From the questionnaire, many parents expressed that in order to enrich the online learning experience of the children, schools should continue to equip themselves with more hardware and software resources if the pandemic persisted, or post-pandemic. This would indicate that the parents were expecting a more diversified online learning experience for their children.

5.4 Willingness

During the pandemic, the Hong Kong government urged businesses to enable their staff to work from home wherever possible. Employees were expected to work at home and conduct regular online sessions with their colleagues and superiors. Some schools required teachers to go to school on shift to provide some regular childcare services and online teaching, while other teachers were allowed to stay and work from home, providing the online teaching for the children.

RQ 2: What are the parental views towards the readiness of the Hong Kong kindergartens to adopt technology in emergency distance learning adoption?

1. e-Channels to Enhance Communication

During the epidemic, online learning created distance between schools and families. Few participants, however, expressed satisfaction with their communication during the pandemic. Many parents reported that they felt more connected to the schools during this period due to their increasing contact through phone calls, instant messaging, emails, and e-platform communication. This suggested that schools continue their communications with families regardless of the situation, as technology might affect the relationship and cooperation.

e-Channels to Enhance Communication	Action: Continue to use various communication e-channels	<i>Apply communication structures and strategies to:</i> <ul style="list-style-type: none"> ● Strengthen internal and external communication ● Strengthen collaboration ● Communicate clearly and coherently ● Digital portfolio, the opportunity for parents to participate in the learning journey ● Surveys and data collection for Parental voice and views
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Figure 10: e-Channels to Enhance Communication

2. Technological Pedagogical Content Knowledge

Despite the suspension of courses, educators were able to find creative solutions. Strategies were built on delivering high-quality Early Years practices. Educators developed relevant and relatable experiences to motivate students to take action and become engaged. These were examples that supported the development of conceptual understanding, demonstrating curiosity, creativity, imagination, and the social-emotional and physical growth of young learners.

Technological Pedagogical Content Knowledge	Action: Professionally develop teachers to apply different pedagogical methods combined with technology to implement future teaching and learning	<i>Enhance pedagogical practices to:</i> <ul style="list-style-type: none"> ● PD opportunities to understand the right use of technology. ● HK Kindergarten Curriculum Guide to enhance through curriculum reform ● Increase student engagement and participation ● Make teaching and learning student-centred ● Strengthen student choice and ownership
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Figure 11: Technological Pedagogical Content Knowledge

3. Real and digital learning spaces exposure to continue

The learning environment and authentic resources promote good Early Years practice. Initially, educators found it difficult, but as they gained experience, they explored new ways to use the digital environments, such as nature, planting, yoga, dancing, and obstacle courses at home. Fostering creative thinking with open-ended resources using multiple venues for asynchronous and synchronous instruction generated interest and boosted enthusiasm, e.g., Zooming from a beach looking at patterns in nature.

Real and digital learning spaces exposure to continue	Actions: Set up environments to support the implementation of teaching and learning	<i>Create a learning environment to:</i> <ul style="list-style-type: none"> ● Promote interactive learning ● Make learning meaningful and fun ● Foster a sense of trust and safety ● Previous experience in using online learning and teaching platform ● Hardware and software to use regularly
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Figure 12: Real and Digital Learning Spaces Exposure to Continue

4. Home School Partnership

Many practical learning opportunities were provided for pupils by resource packs made by educators. The basic demands of distance learning were met with materials sent out regularly with resource packs. Facilitators and parents have been highlighted as crucial to remote learning success. The level of help was variable, with more support given in international schools. Some schools cannot even provide online learning and depend on resource bags to send out to the children's homes.

Home School Partnership	Action: Strengthen partnerships to enhance good practice	<i>Form effective partnerships to:</i> <ul style="list-style-type: none"> ● Work towards common goals/ build shared understanding ● Strengthen capabilities of all stakeholders
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Figure 13: Home School Partnership

5. Technology Integrated Blended Approach

Virtual learning environments pose new difficulties for ECE educators. With limited technical ability and support from home, educators found the introduction of technologies problematic in that they risked impairing children's motivation and learning. Although basic technology had previously been incorporated into face-to-face instruction as a teaching tool in the school setting, the way technology now had to be applied was a new phenomenon to many, and it exposed educators' lack of experience more clearly.

Technology Integrated Blended Approach	Actions: Deliver teaching and learning through technology	<i>Leverage technology to:</i> <ul style="list-style-type: none"> ● Increase technological competence across all stakeholders ● Facilitate and amplify learning and teaching ● Connect and collaborate ● Students readiness to be aware and feel easy to use technology through blended learning adoption
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Figure 14: Technology Integrated Blended Approach

Conclusions and Future Directions

With the roll-out of the Covid-19 vaccination worldwide, many schools have resumed face-to-face learning. However, due to the unstable situation, schools still need to be prepared for blended learning or online learning at any time.

Through this study, we understand that there were many challenges faced by both parents and schools when implementing online learning, namely, the learning support at home, the children's health and developmental concerns of the children, the parent-school collaboration, parental self-efficacy, and the level of preparedness of the kindergarten. It is crucial for the stakeholders to address all these issues in order to provide a more efficient and enriched online learning experience for young children.

Additionally, in order to make online learning more successful, it is important for school personnel to ensure the continuous renewal and maintenance of technological devices and as well as their own knowledge in using the online learning tools and platforms, and with the appropriate pedagogies in hand. It is important for teachers to build on their success from face-to-face teaching and, together with their knowledge in technology usage, to transform them into their technological pedagogical content knowledge. A concerted effort is needed to make the implementation of online learning a success. It is essential for all stakeholders to collaborate in order to understand the challenges each party is facing. An open communication system should be maintained between the schools and parents, making it easier for schools and parents to communicate the views, opinions, and children's progress updates during class suspension.

The learning mode under this "new normal" has generated opportunities and changes in learning, as well as opening up the gateway for learning locally and globally. With technological advancement, it has connected people all over the world irrespective of geographical distance. It is an ideal opportunity for kindergartens to connect to professionals around the world to enrich the learning of young children and to promote teachers' professional development. It offers benefits for children to learn from resources and the global community, and to enhance their globalisation mindset through interacting and exploring materials and cultures from other countries.

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