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Influences of Knowledge and Attitude on Using Social Media towards Adolescence's Behavior in Using Social Media for Learning in Bangkok Area

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Abstract
This research aims 1) to investigate a relationship among adolescence's knowledge, attitude, and behavior in using social media for learning, and 2) to examine influence of knowledge and attitude on using social media toward adolescence's behavior in using social media for learning and power of predictor variable. Samples were 901 of those who are 15- 30 years old and living in 50 areas of Bangkok. They were selected by using multi-stage random sampling method. Data were collected through questionnaires and analyzed by descriptive statistics, hierarchical stepwise regression and mediation analysis. The results showed that 1) knowledge, attitude, and behavior in using social media has a significant positive correlation at .05 level, and 2) knowledge has both significant direct and, through attitude, indirect effects on behavior in using social media at .05 level. Also, attitude has a significant direct effect on behavior in using social media at .05 level.

Keywords: influence, social media, knowledge, attitude and learning

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1. Introduction

Today, information technology which is key to delivery and receipt of information for learning has been advancing rapidly. Since there has been no definite differentiation of each platform, these technologies have evolved toward the so-called convergence. According to Sudbanthad (1996), the major convergence is among 3 main technologies, i.e. 1) computer technology which involves the application of micro computers, mini computers and work stations to receive, collect and record external data and convert it into information for various input devices, 2) telecommunication technology which includes telecom devices such as digital mobile phone, etc., and 3) communication system technology which relates to communication system and/or network that enable electronic exchange of information in form of digital data such as internet network which is the world largest computer network.

With the convergence of all those three technologies, new media has emerged as a carrier or channel that allows more modern ways of data communication. Logan (2010) describes the new media's major characteristic as an interactive media with easy access and convenient data dissemination. It allows sending of various forms of information including visual, audio and text at the same time. The new media enables enormous freedom to communicate and can respond to information demand of numerous recipients. It also facilitates simultaneous data sending and receipt. The new media therefore supports continuous learning process, integration of various fields of knowledge, and community development. It also has mobility and portability features. With such similar characteristics, "social media" or "social media network" is categorized as new media.

In Thailand, social media is divided into major groups (Kobkij Praditpolpanich, 2010, online), i.e. websites for direct communication network such as Facebook, Windows Live Spaces and Hi5; blogs which are websites that contain general articles and allow responses and exchange of views such as Blogger, WordPress and Twitter; multi-media websites that allows sharing and uploading of visual and audio files, video clips and other files such as YouTube, Slideshare, Flickr, Photobucket, Picasa; and lastly websites for special cooperation such as Wikipedia, an online encyclopedia.

With these characteristics, social media is useful for learning as it enables rapid access to information and saves costs, hence encouraging learning and promoting exchange of knowledge and experiences between individuals and among groups. Social media can also stimulate participation in learning process (Surasak Paje, 2012, online).

From all the above, this study on "Influences of Knowledge and Attitude on Using Social Media towards Adolescence's Behavior in Using Social Media for Learning in Bangkok Area" aims to examine knowledge and attitude to social media use of the population in Bangkok especially adolescence, who are major force of national development, and more importantly, to study their behavior in using social media for learning so as to obtain an empirical answer whether there is a relationship among knowledge, attitude and behavior in using social media for learning. The results of the study can be applied for planning to promote use of social media for learning.

2. Conceptual Framework
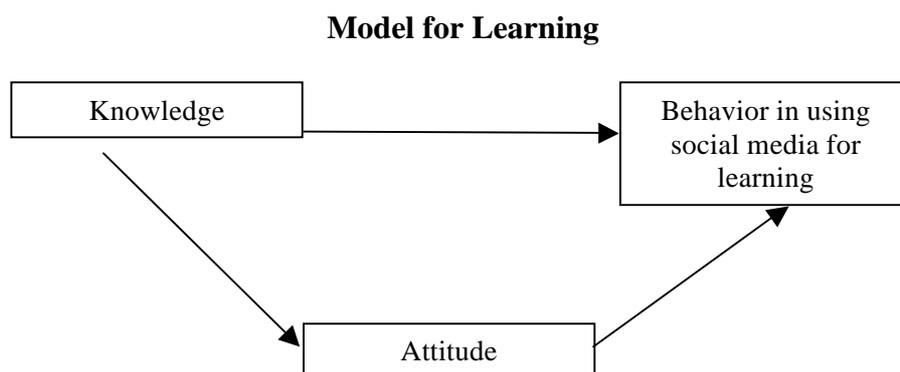
Model for Learning

3. Objectives

1. To investigate a relationship among adolescence's knowledge, attitude, and behavior in using social media for learning.

2. To examine influence of knowledge and attitude on using social media toward adolescence's behavior in using social media for learning and power of predictor variable.

4. Hypotheses

1. There is a statistically significant level of positive correlation between knowledge, attitude and behavior in using social media for learning of adolescence.

2. Knowledge and attitude on using social media has influence towards adolescence's behavior in using social media for learning.

5. Methodology

This study is a survey research that explores the influence of independent variables on dependent variable. Details are as follows:

5.1   Population and samples: The population was 1,242,340 residents in 50 districts in Bangkok (Department of Provincial Administration, Ministry of Interior, 2013) aged between 15-30 years. The samples were 901 residents of 9 districts, 100 each, who were selected by multi-stage random sampling.

5.2   Variables: The variables in this study included independent variables, i.e. adolescence's knowledge and attitude on using social media, and dependent variable, i.e. behavior in using social media of adolescence.

5.3   Research tool: Questionnaire was used as tool. The validity was tested by internal consistency method using Cronbach' Alpha Coefficient. The validity was 0.940 for knowledge questions, 0.962 for attitude questions and 0.944 for behavior questions. The questionnaire was divided into 5 parts as follows:

Part 1 - 5 checklists of demographic information
Part 2 - 5 checklists of social media exposure behavior
Part 3 - General knowledge of social media use

Part 4   - Attitude on using social media
Part 5   - Behavior in using social media for learning

The questions in Part 3, 4 and 5 contained 5 rating scales, i.e. highest, high, moderate, low and lowest. The meaning of each scale was as follows:

The average score of 4.21-5.00 refers to the highest level.
The average score of 3.41-4.20 refers to high level.
The average score of 2.61-3.40 refers to moderate level.
The average score of 1.81-2.60 refers to low level.
The average score of 1.00-1.80 refers to lowest level.

5.4   Data analysis was divided as follows:

5.4.1. Descriptive statistics which involve frequency, percentage, mean and standard diviation were applied to present the general characteristics of the factors in the study.

5.4.2 Inferential statistics, i.e. hierarchical stepwise regression and mediation analysis with a signficance value of 0.05.

6. Results

6.1   Analysis of general characteristics of the questionnaire respondents
The data analysis showed that the majority of the samples were female (51.5%) aged between 15-20 years (41.4%). They had personal income of 10,001-15,000 baht/month (17.5%). Their family income was more than 50,001 baht/month (32.9%) and most were living with their parents (59.6%).

6.2   Analysis of media exposure behavior
According to the analysis, most of the samples used Facebook (77.0%), followed by YouTube and Twitter (8.3% and 4.9% respectively). The highest exposure took place between 21.01-24.00 hrs. (36.3%), followed by 17.01-21.00 hrs. and 09.01-12.00 hrs. (33.5% and 5.8% respectively). The daily period of exposure was around 2-3 hours (38.3%), followed by more than 5 hours and 4-5 hours (33.3% and 20.4% respectively). The highest level of frequency of exposure was daily (55.2%), followed by 3-4 times/week and 5-6 times/week (21.2% and 15.4% respectively). The purpose of the exposure was to contact people (27.5%), followed by to entertain and to search for useful information (27.2% and 19.8% respectively).

6.3   Analysis of knowledge of social media use
It was found that the samples had moderate level of knowledge about social media characteristics, guidelines and legal knowledge ($\bar{x}$ =3.32, $\bar{x}$ =3.31, and $\bar{x}$ =3.30 respectively).

6.4   Analysis of attitude on social media use
The samples had moderate level of attitude on social media use ($\bar{x}$ =3.32). Considering each issue, the issue with the highest score which represented moderate level of attitude was feeling good to keep up with the news from social media ($\bar{x}$ =3.40), followed by viewing that information from social media was reliable and polite manner was required for using social media, which also represented moderate level of attitude ($\bar{x}$ =3.37).

6.5   Analysis of behavior in using social media for learning
The samples had moderate level of behavior in using social media for learning ($\bar{x}$ =3.33). Analysis of each issue showed that issues with the same highest score which represented moderate level of behavior in using social media for learning were use of social media to learn and improve foreign language skill, and use of social media to share photos, videos and audio files and exchange new knowledge in various fields with the general public ($\bar{x}$ =3.39), followed by use of social media as reference source, which represented moderate level of behavior ($\bar{x}$ =3.37).

6.6   Analysis by objectives
1) The analysis of relationship among the variables showed that knowledge, attitude and behavior in using social media for learning had positive correlation at statistical significance of .05.

Table 1: Correlation Coefficient Matrix, Mean, Standard Deviation and VIF

Variable	Knowledge of social media use	Attitude to social media use	Behavior in using social media for learning	VIF
Knowledge of social media use	1.00			
Attitude to social media use	0.879**	1.00		
Behavior in using social media for learning	0.823**	0.855**	1.00	
Mean	3.308	3.318	3.326	-
S.D.	0.893	0.967	0.948	-
n=901; *p<0.05; **p<0.01				

2) According to the analysis of the coefficient of determination, in Step 1, the independent variable, i.e. knowledge of social media use could predict behavior in using social media for learning at statistical significance of .05 and could explain variation of the dependent variable, i.e. behavior in using social media for learning at 67.7 (R^2 = 0.677). In Step 2 when attitude variable was add, the variation of behavior in using social media for learning was 75.3 (R^2 = 0.753). Overall, the analysis showed that knowledge and attitude variables could jointly explain variation of behavior variable at up to 75.3% which was significantly high. Details are shown in Table 2.

Table 2: Hierarchical stepwise regression and mediation analysis of behavior in using social media for learning

Independent Variable	Step1					Step2				
	b	Std. Error	Beta	t	p	b	Std. Error	Beta	t	p
Knowledge	0.873	0.020	0.823	43.356	0.000	0.336	0.037	0.136	9.058	0.000
Attitude						0.565	0.034	0.576	16.504	0.000
Constant	0.439					0.342				
R	0.823					0.677				
R^2	0.677					0753				
Adjusted R^2	0.677					0.752				
R^2 Change	0.677					0.075				
F	1879.743					1360.714				
df	896					895				
p	0.000					0.000				

The independent variables, i.e. knowledge and behavior, were examined using the hierarchical stepwise regression and mediation analysis, which was divided into 2 steps according to order of variables in the conceptual framework. Details are as follows:

Step 1 – The analysis of independent variables, i.e. knowledge and behavior, showed that knowledge had positive influence on behavior in using social media for learning at high statistical significance of 0.05 (B =0.823, p = 0.000).

Step 2 – Added by the attitude variable which was the mediator between knowledge and behavior variables, it was found that direct influence of knowledge on behavior dropped from 0.823 in Step 1 to 0.316 in Step 2. This indicated indirect influence through the mediator, i.e. attitude on using social media, of 0.507 which represented moderate influence at statistical significance of 0.05 (B =0.316, p = 0.000).

Meanwhile, it was found that attitude had moderate level of direct influence on behavior in using social media for learning of 0.567 with statistical significance of 0.05. Details are show in Table 3 and Figure 1 below:

Table 3: Results of coefficient analysis divided into overall influence, direct influence and indirect influence

Variable	IV			p	Error
Knowledge	Via Attitude	DE	TE		
	0.507	0.316	0.823	0.000	0.037
Attitude		0.576	0.576	0.000	0.034
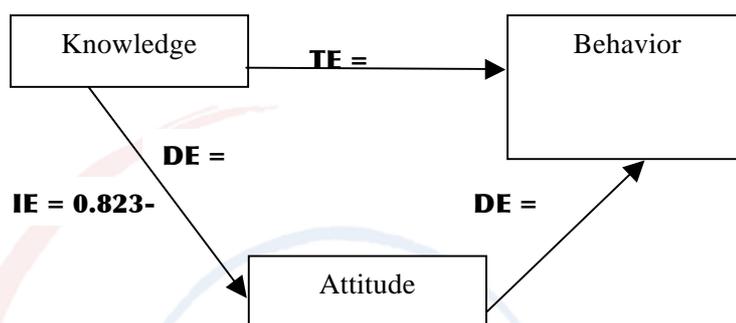
7. Conclusion and Discussion of Results

In this study on "Influences of Knowledge and Attitude on Using Social Media towards Adolescence's Behavior in Using Social Media for Learning in Bangkok Area", most of the samples were female, aged between 15-20 years, and lived with their parents. They mostly used Facebook to contact with people for 2-3 hours/day. The period of daily exposure was from 21.01-24.00 hrs. The samples had a moderate level of knowledge, attitude and behavior in using social media for learning.

The objectives of this study were to investigate a relationship among adolescence's knowledge, attitude, and behavior in using social media for learning, and to examine influence of knowledge and attitude on using social media towards adolescence's behavior in using social media for learning and power of predictor variable. There were 2 hypotheses, 1) there is a statistically significant level of positive correlation between knowledge, attitude and behavior in using social media for learning of adolescence, and 2) knowledge and attitude on using social media has influence upon adolescence's behavior in using social media for learning.

The results supported the 1st hypothesis, i.e. knowledge, attitude, and behavior in using social media for learning has positive correlation at statistical significance of .05, and the 2nd hypotheses, i.e. knowledge has both significant direct and, through attitude, indirect effects on behavior in using social media at statistical significance of .05. Attitude also has direct effect on behavior in using social media at statistical significance of .05.

The results which supported the two hypotheses are in line with Knowledge, Attitude, Practice (KAP) model. Knowledge is the ability to apply facts, ideas or insights or the ability to connect ideas with incidents. Knowledge can be acquired when a person has experience in learning the facts or situation and details through the process of gathering and collecting for further utilization. It also refers to a recall of stories such as methods, procedures and incidents. Such recall is just a recognition which can occur through seeing or hearing practice. (Good, 1973; Patrick, 1961, online)

Attitude refers to feeling of like or dislike that an individual has towards a particular thing. It arises from the increasing experience. However, the changing process may be fast or slow, depending on attitude type and new experience. It can be developed based on other's attitude towards that particular thing. Therefore, attitude is each person's readiness to evaluate whether a particular item, person, idea or place is good or bad, satisfactory of unsatisfactory and to assess his/her behavioral trend, e.g. to support or object, to fight or to run away. Attitude can be cultivated or changed during the period from childhood to adulthood. It may be developed into persistent behavior and later become personality. Attitude is changeable in response to the environment and society (Bloom, 1971; Gibson, 2000).

Practice refers to an individual's behavior that may arise from accumulated experiences in the past or new learning, and is determined as practice based on his/her additional opinions. An individual would try out and assess behavior. If he/she sees its benefits, it will become his/her practice (Schwartz, 1975).

From the above definitions, it can be concluded that knowledge, attitude and practice are related. Knowledge arises from experience which relates to attitude and practice. In addition, according to Schwartz (1975), the relationship among knowledge, attitude and practice features 4 major characteristics as follows:

1. There is a relationship between knowledge and attitude, which leads to practice.
2. Attitude is the mediator that leads to practice. Thus, knowledge is related to attitude and affects practice.
3. Knowledge and attitude can lead to practice whereas relationship between knowledge and attitude is not necessary.
4. Knowledge has both direct and indirect effect on practice.

The conclusion on the relationship among knowledge, attitude and practice well supports the results of this study that there is a relationship among knowledge, attitude and behavior in using social media for learning. Moreover, knowledge has direct and, through attitude, indirect effects on behavior in using social media for learning. Attitude also has direct effect on behavior in using social media for learning. Furthermore, there are studies that also reflect the relationship among knowledge, attitude and practice. For instance, according to the study on "Knowledge, Attitudes and Behaviors about Food Consumption of Ramkhamhaeng University Undergraduate Students" of Phonsiri (2008), it was found that knowledge, attitude and behaviors about food consumption of the samples had positive correlation at statistical significance of 0.05. In the study of Leartpongpakorn (2011) on "Knowledge, Attitude and Practices of the Thai PBS Employees in Corporate Social Responsibility Regarding Public Broadcasting Services", it was revealed that

knowledge, attitude and CSR practices of public broadcasting services had positive correlation at statistical significance of 0.05.

Therefore, in this study on "Influences of Knowledge and Attitude on Using Social Media towards Adolescence's Behavior in Using Social Media for Learning in Bangkok Area", it can be concluded that if the samples have good knowledge and positive attitude on using social media, behavior in using social media for learning will be well supported.

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The Pre–predicativeness of "Power": The Cyber Society versus the Autonomous Totarientality of the New Natural—E–nvironments

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Abstract

T h e   m u l t i h o r i z o n t a l has been well known. According to Niccolò Machiavelli, presumed diversification of power is possible to attain by creating a republic of republics. Sets of individual human beings seem better arranged than any homogenous state. In other words, Machiavelli considered a scale and a structure of a united and multihorizontal state even if all political orders are finally referred to simple citizens, if the legitimization is considered. Machiavelli was probably intended to isolate making political decisions from personal interests. We are interested in depiction of a phenomenon of power as artificial and unnecessary instrument of influence connected with an incompatible scale of a state. In other words, what is artificial decays or changes environment(s) and transforms than into the natural that is understood as, e.g., the necessary obligating. Is obligation of power empty within e–nvironment(s)? Instruments of influence and "[non–]domination[s]" (cf. Ph. Pettit) are not necessary oppositioned [note: an idea of non–domination is only one of derivative effects of self–arranged systems]. The next idea of a horizon had been explored, e.g., by Edmund Husserl.

K e y w o r d s : the artificial; the autonomous natural; the post–human social; pre–predicativeness; the totariental

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Introduction: Non–intentional By–products of Civilization

A culture of an alphabet has been created illiterates. The ancient Greek philosophy had created Christianity. A culture of printing has created propaganda. Illiteracy represents the knowledge in contempt, Christianity represents an original but dedicated reference to humanity and the knowledge in contempt, propaganda represents a superciliousness of bases of the civic society in the name of familiarity with illiterates. The mentioned three non–intentional by–products: illiteracy, Christianity, and propaganda have created crusades that have been carried on until EU time.

One can say that the historical reference seems as an easy juggling with three dead stones. What is interesting in this initial comment is that every common idea creates non–intentional by–products.

Non–dedicatable system of meanings that neutralizes [initial] effects of the dedicated are constructed. When the Author`s new project—„New (post)Democratic Order of Collective Globalization: Intentional Legitimization of Power"—was prepared in the middle of 2007, no one had imagine that the crisis 2008– will accelerate crisis of democracy. Terminology of the mentioned project is de–actualized due to narrow meaning of obligation but phenomenon had been depicted and analyzed correctly.

Marginalization of democracy in the name of transparency and democratization as one of the most important but derivative effects of transparenting of the social became a fact. Today we know that blind democracy of crowds leads to the heaviest dysfunctions. Considering only the history of the twentieth century, we are enriched about new knowledge. Let me give some examples of activity of a blind American democracy that during the WWII had been robbing Japanese possessors of accounts in U.S. banks.

— Annihilation of groups of the Japanese civil population (Hiroshima, Nagasaki) in order to win the WWII in a comfortable manner.
— Almost completely annihilation the Okinawa population and increasing an index of violence.[1]
— Cooperating with totalitarian states and using former totalitarian criminalists as CIA and FBI agents.
— Increasing significance of international terrorism in the name of struggle against terrorism. There should be mentioned not only former CIA agents as initiators and continuators of world terrorism (cf. Mr. Laden) but also wars against atom miracles prepared by CIA.

A list of black achievements of blind American democracy has been very long.

1. Scales of the Political

Does totarientality (total + pole–less + disorienting) become a positive term? How disorientation supplemented by pole–less–ness can sound positively? There had been argued (cf. Olbromski 2012) that the totariental describes sophisticated totality of the beginning of the 21ˢᵗ century. Totarientality should be defined by the co–shared, by

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[1] Between 1972 and 2009, U.S. servicemen committed 5,634 criminal offenses (25 murders, 385 burglaries, 25 arsons, 127 rapes, 306 assaults and 2,827 thefts), cf. DR01. Recall how many U.S. military bases had been in the world and how many crime enclaves would be mentioned (cf., e.g., similar activity of Naval Support Activity Souda Bay, Crete, Greece and other three hundred forty six U.S. military overseas facilities), cf. DR02.

actors (groups of thematized information) as co–survived and as the supported by critical managing.

(a) There should be recalled sketchily modern evolution of political management starting from neutralizing crises through mixed reality of competition between real crises and managing by crises until fuzzy applications of managing by crises. Critical reality becomes a tool and it is recognized by negatively privileged external domains as a crisis. As we can see, there had been performed an exchange of roles. The privileged has been using a main past weapon of the negatively privileged—a crisis— who has become passive receiver. Both terms have excessive significance. There are two opposite but complementary tendencies. It is the reason that in some countries primitive but enriched people have had an extraordinary influence (cf. Poland[2]), people who are devastating social politics in order to deprive of resources. Let me leave post–communistic and denominational dysfunctions.

If totarientality is not considered as a constitutive term, it has been analyzed as an element of a pair of terms: the totariental and gti. This, in fact, bipolar construction can described by the following statements: on the one hand (a) non–dedicated— because created internally on the base of universal rules—reference to the social as an object of critical acting is proceeding in a non–arbitrary manner. A reference to the external–ness is shown by local logics of internal obligation. On the other one, (b) the totariental describes dedicated—and ruled by internal goals—reference to external domains and/or generating feature of domains. (c) There has been non–masking— disorienting in relation to pole–less of secondary goals—variability of main goals. (d) Non–foreseeable reasons are used to strengthening probability. The external–ness dedicated by gti can generate new conditions and puts players not exactly into compatible with expectations of a scene acting but theoretically arranged with the dedicated. In other words, pole–less is strengthened by dedications of goals that are not exactly compatible with internal goals but are controllable. Goals of gtis are out of universal inter–subjectivity: universal objectiveness *had* been obligated into domains of zero–sum games or complementary–expedience ones. Obligation is considered within expansion but neither in time nor as a process of expanding. "The dedicated down"—not the filled with dedication—is not a subject of game and, obviously, it is not considered as an object of a game.

Consideration about the totariental (cf. Olbromski 2012) had shown that totarientality had been anticipated by the ancient Greeks. There had been touched: (a) legitimization with non–dedicated normative–ness as the background (cf. Plato), (b) normative–ness as a not resistant to the dedicated background of legitimization (cf. Aristotle), (c) and cosmopolitism as fuzzy legitimization of the non–dedicatable (cf. Stoa).

Accordingly, (a) these three had prepared/anticipated a background of a traditional idea of political expansive–ness, (b) they had inspired next political utopias recognizing an idea of intellectual community as the assembling agent, (c) they had relativized (cf. Plato, Aristotle) or shake and next completely falsified (cf. Stoa) an idea of a national state.

An idea of the ancient Greek nationality had not been strictly connected with a territory but only with a language and culture. Accordingly, (a) Greek arguments

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[2] Poland has been colloquially named "Polaczkowo" due to its numerous post–Soviet residents and their cooperators and [un]conscious victims.

seem stronger than the contemporary ones, (b) given grammatical structures, dictionary, and cultural patterns are sufficient to create identity.

Do you recognize an idea of diaspora and up–to–date ideas of international and transnational organizations? Do you recognize three trends of political utopia referred to utopia of common welfare, cosmopolitism, and the universal positive law? It had been an ancient Greek invention and their utopian character had not been obvious. A land and a see had been elements of grammatical structures, dictionary, and cultural patterns. Additionally, there had not been borders between a land and a see (cf. Homer, Thucydides). In other words, a diversification of power had been conditioned by created dictionaries and patterns. It is surprising that the Aristotle's standpoint about Hellenic culture that should be postulatively preserved against Hellenistic fuzziness had been so limited. It had been an era of considerations about a local character of power/governing versus diversification of power. The present significance of transnational organizations has been transitorily important as long as they overcome global significance of dedicated and only self–legitimized merchant confessional corporations of salvation.

The totarientality had been proceeded in adaptable skills of individual human beings. Individual had been existed in thematically dedicated and heterogeneous old domains of activities. A contemporary sense of traditional depiction of the totarientality is empty due to (a) falsifications of limiting–discourses–to–initial–conditions procedures and (b) traditional specialization had been replaced by multilevelled and fuzzy manners of dissolutions post–material problems. Frozen configurations of dissolutions as tools against totarientality have achieved a range of atavism. Our unmasking of atavisms is based on reference to s o c i a l   s t a n d a r d s and d e v e l o p m e n t.

It sounds as well–known statements about civil society but it would be false argumentation.

— Social standards cannot be recognized by a reference to traditional manners of legitimizations of communities of obligations as the base of the state. Social standards are oriented on groups of individuals falsifying the state. There is a lack of any legitimization except legitimization by efficiency of acting within the totariental being the c o m m o n social. An additional description of the social is not a tautology. It describes new and non–transferable feature.

It is the universal transparency derived from democracy: the most advanced democracies are not leading countries because democracy used to discuss with everyone.[3] Democracies discuss with groups that used to involve democracy as a surrounding of its activity (cf. instrumental and aggressive discussions about the social in USA as well as reasons of the US 2008– crisis). In other words, a simplest difference between democracy and transparency is that democracy uses rational argumentation in order to carry its points and transparency uses rational argumentation in order to dissolve a problem. Democracy uses numerous internal rules of an argumentation, transparency is ruled by inter–subjective and non–dedicated principles of thinking. Many decades of rhetoric have been used instead thinking but diagnosed totarientality obligates to re–defining civil attitudes.

Let me stress differences between shopping in markets and specialized shops. There are also possible two kinds of deviation, if the mentioned shoppings are considered. The first one is more expensive (wielding paper by amateurs, non–

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[3] Cf. TI report 2014. The most democratic countries, what even it would mean, are not the most transparent ones.

conclusive long discussions between amateurs, rankings of amateur–ness), the second one waste less time (transparency radically shortens taking–decision time). There is only one problem, if governing by experts is considered. Who wants waste time to wield power? It seems that, except non–professional individual human beings and hobbyists, only an artificial intelligence is able to do it. As we can see, if wielding power would be replaced by a software. If so, globalization of wielding of power is obvious.

— Development is not pointed out by a given state. It is a permanent change of adaptability. Technological improvement is the conditions of the totariental common and it has no self–dependent features of progress. Development is a technological improvement understood as increasing adequacy of an individual behaviour in relation to the totariental. At the same time entropy off the totariental decreases (mathematical term)—cf. more effective solution of HR managing. If so, a development is not expresses quantitatively—effectiveness is not considered, but qualitatively. Adequacy of t r a n s i t o r y configuration is considered. Postulatively, qualitative solutions within the totariental limit the political to a necessary and minimal scope of elimination of increasing of entropy. As we can see, the political is one of main actors increasing entropy. Paradoxically, we are reaching a term deliberation understood as a social atavism. The totariental behaviours seems much more radical that an idea of unanimity falsifying non–rational solutions. Unanimity is ruled by techniques of forestalling and elimination of real and possible partial steps, manoeuvres, and moves. Unanimity is only a common response of individual actors against results of technique of mobilization of (H)R in relation to given preferences of actors.

Social mechanisms of replacing of meaning are replaced by technicalised processes of communicational efficiency. They are not strictly used to achieve political support of groups but to harness individual actors to existential necessity. Rationalized instrumentalized calculations are enriched not exactly by a reference to social preferences but by reference to non–ideological basics. T o t a r i e n t a l i t y s e e m s m o r e e f f i c i e n t t h a t t o t a l i t y b e c a u s e i t b u i l d s s u r r o u n d i n g s o f c r e a t i o n o f a n i n d i v i d u a l i d e n t i t y b y i n s t r u m e n t a l i s i n g t h e c o m m o n o f g t i s. In other words, the most basic level of an individual identity is a gti. Using–external–rules gtis used to arrange internal principles of e x p a n s i o n. In other words, accommodation, not flexibility, to the totariental is expressed in expansion of a domain of the gti and its rules.

Let me give some additional comments about my idea of gti to end my introductory considerations. Gti, an actor of domains and the totariental, is a multilevelled term. There can mentioned following aspects of gti.

— *Political aspect of gti*. There has been considered before–totalitarian politicalness and its duofold critical acting.

— *Functional aspect of gti*. There has been considered before–totalitarian formal/instrumental rationality and its not exactly methodological but meta–narrative role.

— *Dysfunctional aspect of gti*. What is the most important is a role of gti as generating sector crises and exemplification non–adequacy of traditional depiction of needs. Gti cannot be considered by a prism of social psychology. Satisfaction of needs do not stop an acting.

— *Consensual aspect of gti*. There are considered (re–)preparations of goals as beyond–majority consensuses. E.g., technicalised thinking and critical activity are

considered.

— *An aspect of dedicated communication of gti*. Gti as, e.g., a source of crises is considered.

— *Communicational aspect of gti*. E.g., exclusiveness of an access to pieces of information, thematization.

— *Resistance* against manipulation, heterogeneity of environments/surroundings, thematizations by the other gtis.

— Finally, *resistance against probability*.

2. Positive Law as a Point of Reference of the State has been Replaced by Cyber Reality as a Domain of Foundation of Law

It is not a new idea that local legal regulations are detailed examples of general rules. In addition… this situation is not considered. Up–to–date references to the common co–relations are more original than references to a local statehood arranged on the legal system of regulations. As a matter of facts, some authors stress stability of non–codified acting. It seems to be a correct direction of the argumentation, while Western societies are considered. Although, stabile acting is originally connected with a pre–predicative level of socialization on the before–common level but the above should be distinguished from rule of law. The last term is a derivative institution and it has a positive connotation while, e.g., economic influence of subjects of law are diversified. In other words, out–of–law actings and legal acting are not necessary connected with infallibility of the pre–predicativeness. A state is an exemplification of the social as well as the social is an exemplification of the common.

Big political players have exported legal transplants narrowing a scope of activity of political and economic satellites. Marginalization of a province has been necessary due to limited resources of first row players. It has been transitory situation: the next stage of homogenization of heterogeneity. Global scale of acting had been signed by activity of big companies rooted in US legal system. Diversification of political influence creates new conditions. There is only one serious problem. The globe is too small to contain many big players. It is not a solution that a huge part of resources has been wasted as a para–military activity of dedicated intelligences. There are also two solution. Firstly, an isolation of domains of influence would be considered. It is a legend of daydreaming children. Secondly, an idea of the non–dedicatable cyber reality appears.

There is a beautiful volcanic talus in Japan. Its regular geometric shape is stressed by huge dark base and a beautiful snow–covered pick. What is over it? Is there a beautiful blue sky? No, there is a big crater showing what is an original nature of geological beauty. The world is wielded by a power of warheads. It means that any legal but cyber system should contain warheads. If not, let me ask, is an ideal and non–atom defense system imaginable? Yes, it is. It should provoke co–habitants to using all warheads. However, who is interested in the globe in a shape of the cosmic crater? There are some people who are interested in it but, fortunately, they are not able to do it. The next problem is connected with internal and dedicated manners of gaining political support over. One of the biggest political players, USA, has been politically conditioned by external conflicts. The 11/9 has shown that it is wrong custom but it is still practiced in USA as a mean of political enriching. Indeed, the external surrounding is a graceful field of aggressive activity: FSU and its satellites, the North Korea, and desert, international, and transnational satrapies of detestation.

Preserving this situation is easy. Dysfunctional people should die. According to US newspapers, every next President of USA kills more and more people abroad. The only effect of this acting is that the former (cold war?) CIA agents working as terrorists (cf. Mr. Laden) has been replaced by no–less trained but more artful warriors. The same regularity can be correlated with terroristic organizations. Beneficiaries of a traditional cold war are well known. Are the next ones interested in escalation of conflicts? Are there non–oppressive and the–first–row economies/political players? Let me leave easy questions.

3. Societal Self–regulation versus Cyber Systems?

Marginalization of significance of the dedicated as the point of societal references had begun an infinite evolving of self–regulated societal life. Contemporary enclaves of the dedicated are ludicrous *cosmions* (cf. Voegelin 1997) of consecutive layers of the totality managed by chance interests of totalitarian gatekeepers. The most emblematic enclaves of the dedicated chimpanzees have been created in post–communistic countries. Active and secret collaborators of the past communistic satrapies have been pretended to playing roles of participants of new orders, while there have been filtered by the dedicated reality denominational institutions. Well, their masks have been futile. A level of old attitudes of communists has been visible enough to maintain that toxic small but numerous communistic groups playing new roles within pre–communistic dedicated systems exaggerate anti–human level of the dedicated denominational groups of interests and institutions: groups of never societal but sociative human beings.

This strange reality had been mentioned in order to show initially a difference between totalitarian/totariental dysfunctions and evolving reality of the social. Japanese society has been interesting example of a domain out of ludicrous *cosmions*. Political radicalism has not been considered because it has been a part of every political system and every society. There appears researchable phenomenon: it is continuity of the Japanese social/political system and its self–regulation understood as increasing reference to the non–dedicated and non–dedicatable reality. Considerations start as analyzing conditions of the non–dedicated systems and showing differences between social system based on awareness and societal systems based on the consciousness. What is the result is shown as conditions of non–dedicatable societal systems.

(a) *Conditions of the Non–dedicated* are initially shown as a negative definition. The Author expands analyses of phenomenologisation of examples of dedicated cases in his book entitled *What had been Creating before Creation of the Dedicated? The Consciousness of the Natural versus Creations of the Common—Temporalizations of Time and within Time*. The following table is a short presentation.

Table 1. Aporias of the dedicated

	Description	Phenomenolisation
		Aporias appearing as results of instrumental forms of the dedicated
1.	"It is nice, do not touch: façades must stay!".	Courts looking for legitimization within democratic procedures; (a) denominational institutions referred to the common agreement—paradox of hidden hypocrisy; (b) "influential" denominational institutions super–inscribing the dedicated onto social actions;

		(a) and (b) in relation of mutual exaggeration; so called democrats (there are no connections with democratic political parties) PR referred to tradition(s); oppositionists for whom an reference to the past merits are the only political program; state terrorists referring to the past, so called, glorious days.
2.	"Give masses mass and everyone extricates from it something own" (J. W. Goethe).	(a) "My democratic highness in the virtue of your legitimization gives you generously what is yours"; (b) "My democratic highness in the virtue of your professional skills gives you generously what is yours"; identification of loyalty with obedience; dedicated uses some figures described by historians as "Stalinist cases" but they are universally used by Catholicism, Communism, Nazism (CCN).[4] Forming wont of victim; disturbing, disorienting and setting people at variance giving them pure voting right without any social context; small–scale actions are creating potential conflicts (e.g., Polish peasant woman takes maternity benefit in amount higher than a university professor salary; a Polish para–educated representative of para–opposition is the Chairman of EU Parliament);[5] according to principles (a) and (b), demoralizing by giving privileges; Quasi–*Mafia* managing according to a principle: "According you are alone, you are next to nothing. I am simple but my cleaners prepare domains".
3.	Groups of thematic disinformation.	(a) A reference to the real dysfunctions: "a grasping power group"; "our group grasps the power"; "common liability"; (b) like–don–Quijote–fight–windmills artificial constructions: "de–masking of non–existing"; "investigation about hidden non–existing"; "alienated power as a source of legitimization"; "sophisticated [and dedicated] non–sense as a source of legitimization"; (c) psychological rhetoric of the dedicated: "this trove connects us as…"; "rhetorically constructing crises by «light in order to lighting lamplighters!»"; "rhetoric of crisis for disoriented"; "rhetoric of hermeneutics and hermeneutics of rhetoric: uniqueness of falling into oblivion".
4.	Thematic disinformation	"«My nation» (chimpanzees) votes for my program; I am the king";

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[4] Additionally, this claim is based on personal experiences of the Author during his affiliation at the Catholic University of Lublin (2008–2013).

[5] The same tactic is used by terrorists: small–scale military actions used to give extraordinary medial effect.

	of groups.	"«my nation» does not understand what is advisable"; "«my media» tells me: you are right"; "do not screw on but engrave"; "everybody are silent with one voice"; "lock up the door from the inside: it is not important who goes inside but who does not go outside"; "our procedure are ideally hermetic"; "he or she does not understand the transitory: we gentlemen's of the great world gentlemen have an access to procedures and processes (it does not mean that footmen understand what they watch).
5.	Manners of defence against the society.	(a) An exaggeration of the real: artificial exaggerating efficiency of state terrorists by stressing huge expenditures; "who shares is promoted ⇄ who gets good salaries shares ⇄ who kills gets good salaries ⇄ who kills inaptly is an bandit: an idea of verification of members of group"; (b) exaggeration of every time principle: "my people do not kill they aim true"; (c) an exaggeration of an artificial: "a source of legitimization through martyrdom" as: "we lose a battle—to arms in order to die, firstly, in the name of the future generations, secondly, no one can see our lost"; using persons held in suspicion as shields/decoys as a manner of neutralization of a lack of legitimization; playing on a conflict of veterans or at least old stagers; (d) remote self–annihilation: murdering of inconvenient persons by suicide; incapacitation as a form of political control.
6.	Direct diversification of false and an absurd.	Escaping from heterogeneity: at–somebody–binding future; simple manners of social problems treatment—tracheotomy instead USG: "he or she had a chance because he or she could escape, did not he or she?"; our system solves almost all problems non–existing before funding our system.
7.	Direct reference to an absurd.	"Such a beautiful catastrophe!" (cf. Kazantzakis, *Zorba, the Greek*); my victims created beautiful paintings—while I has intensified my actions, paintings are a bit beautiful.
8.	Graduation of initiation level within false.	(a) as a base on the real: "to reject illiteracy! all people must read my decrees"; "I rejected illiteracy, I am omnipotent"; "I am omnipotent, stop read [anything]!"; "I will make the date of apocalypse public known in twenty years"; "make the date of apocalypse public known"; "I deal with natural principles a change of the date of apocalypse, remember it!". (b) based on conditions of a system as going in pairs: "our people wants privileges" versus "we have got a man, we

		will create a law regulation"; unprecedented careers in a style "not professions but intentions…" versus "police provocation gives planned effects: in fine he or she has committed a crime!"
	Aporias appearing as results of neurotic bewitching by instrumentalization of the dedicated	
1.	Direct dedicated constructions of diversification of meaning and emptiness.	A diary of amnesia; extraordinary sophisticated sickness; "this person did not accept *our* transformations".
2.	Rhetoric variations with meta–dedicated.	The simple meta–dedicated; "it is no citied in my encyclopaedia: it does not exist".
3.	Meta–rhetoric variations with meta–dedicated.	"Our traditions contains revolutionary changes"; "who creates Mafia in order to fight against them?"; new interpretations of human activity: there are no wrong association but useless associations.
4.	Fourfold hermeneutics of [meta–]rhetoric variations with [meta–]dedicated.	(a) Like Stalinist Catholicism for/of the non–Catholic intellectuals; (b) variations about sets of sentences fixing initial conditions of the dedicated in the shape of rhetoric of hermetic hermeneutics liberating—postulatively—from internal and external, so called, moral degradation; (c) denominational domains as initiative spheres of exclusiveness; (d) centres of neurotization of the social which use procedures of catalysts of neurosis.

Table 2. Universal process of cleaning from the dedicated[6]

	1.	2.	3.
	type of environment of meanings	hardware of meanings; leading carriers of meanings	synchromesh of meanings
	the past and the present		
1.	magic/natural dedicated[7]	techniques of natural resources	magic/natural dedicated

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[6] There is presented extended version of a small table that had been shown earlier (cf. Olbromski 2012, p. 218–219; 2014).

[7] Cf. history of religion as an evolution of the dedicated based on the non–visible/non–verifiable. The first companion of social psychology and psychology of individual differences—the ancient Greek mythology—invented a universal patter of social phenomena evolution. E.g., Christianity was a kind of simplified

		meanings as re–constitutions of the non–dedicated past; the noble past as the base of the future	translations, interpretations, hermeneutics[9]
vs.1.	anti–non–vilibilisms[8] and dedicated anti–dogmatisms as critiques of the dedicated;		
2.	Multiculturalism	resources–absorptive techniques: artificial limbs facilitating creation of the next limbs; techniques: a background of the process of increasing of heterogeneity; increasing complication of systems	universal religions as remainders of the natural religions; egalitarian rationality of democracy
vs.2.	meta anti–non–vilibilisms	ecological ideologies (cf. feminism); references to the traditional	translations and interpretations of the translated & interpreted; meta–hermeneutics
the transitory era of digital preparations and its critics (the first two or three decades of the twenty first century)		
	type of environment of meanings	hardware of meanings; leading carriers of meanings	synchromesh of meanings
3.	cultural versatility	facilitating–its–own–totarientality; *technique* as a new natural environment (cf. the fourth record); ecological movements considering the new natural	egalitarian versatility of democracy; universal dialogue initially conditioned by resets of particular initial conditions of systems of meanings and axles of meanings
vs.3.	first trans–figurations: universalizations of meanings; averaging/mediating of	ecological movements focused on the old natural; "ecologies" of the traditional; fuzzy and multilevelled environments	trans–figurations of political ideas; signs of power as representations of crises; limping incorporation of the dedicated; into the natural; an era of looking–like–cultural–

Orphism/Pythagoreism supplemented by over–interpreted fragments of the Old Testament. Mentioning of other adopted ideas and intellectual tools is unnecessary because they play roles of instrumentally used ideas.

[8] Logically speaking, the first criticism of the dedicated has created positive reference to the social. Next criticisms do not revolutionize the past but changes the future.

[9] Hermeneutical thinking starts from a crisis as dedicated critics as well as it leads to crises. Remainders of the past dedicated fortify as hermeneutics.

	the heterogeneous		centres façades of the dedicated;[10]
the beginning of the era of self–creatings (versus post–dedications as remainders of critiques of the past remainders of the dedicated)			
	type of environment of meanings	hardware of meanings; leading carriers of meanings	synchromesh of meanings
4	self–creating	digitalization; self–created culture as an environment; the new natural environment; beyond–global *parts* of the environment; the natural environment as *technique* (cf. the third record); non–personalized power (dozing–power systems, de–personalized state terrorism);	digitalized acts of self–creatings
vs.4.	creatings of the contextual self–misunderstood as inter–subjectivity	pureness of non–creativity; fragilisation and promotion of the poorness versus participation; democratic "infallibility" by reference to poorness versus civil and civic standards; totarientality; externally dedicated non–profit ideologies, feudally re–configured religions [of the poorness], and spiritualities as a means of enriching of dedicating external groups	intellectual isolationism of the post–dedicated critique of the dedicated; artificial triangulations of emptiness as axles of meanings
the post–totariental era of self–creatings (versus implementations of a contemporary present)			
	type of environment of meanings	hardware of meanings; leading carriers of meanings	synchromesh of meanings
5.	the consciousness (decreasing role of traditional	the consciousness	the consciousness

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[10] Dedicated places of baobabs have been replaced by dedicated places of temples. Places of temples have been replaced by the dedicated and institutional references to the social.

	economic thinking and all kind of the dedicated; the consciousness as means of universal exchange)		
vs.5.	Emptiness	Emptiness	emptiness

(b) *The Post–dedicated E–nvironments of the Non–dedicating Consciousness.* Seemingly, the non–dedicating consciousness sounds as a tautology.[11] The post–dedicated is digitalizing environment and seems free from traditional limitations of the subjectivity as the base of a human awareness. Transitory age had been signed by more and more ideal digital limbs. Traditional languages have been seasoned by new means of communication but a significative level was the same as earlier: traditional semantic sets variants letters, which are seasoned by not numerous, and principally dedicated ideograms. Co–reactions and interactions of an intentionality of acts of the consciousness with the natural were not intensive. Dedicated goals created dedicated solutions, dedicated solutions created non–dedicated questions and answers but goals have the primary significance. Fortunately, there were numerous centres of the political power that interacted.

Why e–nvironments are pointed out as a residuum of the consciousness? Why e–nvironments seem a natural environment of the consciousness? There are recognized some domains that prove against
— marginalization of exclusiveness of thought, marginalization of (the individual) subjectivity,[12] and preservation of reducing–to–a–crisis axles of meaning;
— an extremity of being "free to the totalitarian" (cf. above) as well as an instrumental rationality and alienated formal rationalities (cf. Weber 1917, 1921; Parsons 1957, p. 7, 80);
— the dedicated applications of civilisation achievements corrected by the fuzzy social and permanent universal oppositionism;
— grey programming of groups of interest according to "considering a statistical point of view a stork is grey" and dedicated operationalizations of social acts;
— non–transparency as a program of acting, legitimizing by isolating the others, and democratic procedures used as non–democratic instruments;
— historical hibernations, creating religions and partial surroundings. A descriptive and negative definition that has been shown above is an initial point of considerations about why e–nvironments are pointed out as a residuum of the

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[11] The consciousness simply conquers traditional common versions of the dedicated discourses codifying a life of statistical members. Discourses were usually dimmed by prepared biographies and demands of gods. Jurisprudential work of the dedicated activists were focused on a creation of ideas decorating social stratifications as well as curtains between chambers of temples but every real self–improvement ideas started from a cognitive neutrality of individual human beings or from "ego" as «creating filling of "I"» (cf. B.K.S. Iyengar). Fillings lead to awareness that leads to the consciousness. All "stages" of a subjectivity are emotionally (cf. Goleman) and intellectually self–sufficient.

[12] The both are inscribed in the social by symbolizations independently.

consciousness.

(c) *E–nvironments*. The main stream of changes within the social had consisted in evolution from democratic egalitarian society via post totalitarian dictatorships to the domain of gtis. The 11/09 has increased significance of the state terrorism and has created, better, has made visible new roles of the state terrorism. Civil/civic society became its field of exploration. In other words, internal[13] colonialism of wielding–power centres was replaced by colonialism of the [retired] state terrorism centres. The most emblematic feature of the state terrorism is that it is a kind of parasite that becomes similar a structure of the society. This feature allows creeping in the society as its part. The state terrorism is not able to defend the social against neither internal nor external menaces. They are only able to control some menaces that are created by the state terrorism. There are numerous examples—there are not only considered army orders—that the state terrorism uses regular terrorist organizations and mercenaries in order to be efficient during wars.

— E–nvironments are compatible—if they are created as the natural[14]—with the consciousness. It means that there are no rules except the consciousness' rules.[15] The consciousness does not reject the external but the consciousness constitutes it.[16]

— E–nvironments neutralize any significance of the non–self–natural not only by epochē but also due to artificial character of the traditional natural.

— The consciousness is the most original point of creating e–nvironments and the consciousness does not include fixed set of elements.

— E–nvironments do not accept formal sophistication because they are not artificial constructions.

— E–nvironments are self–efficient.

— E–nvironments are a kind of the groups of thematized information–proving environment.[17]

— E–nvironments do not replace initial errors of the dedicated and stressing multiplication of e–nvironments lost specific features of heterogeneity of the e–nvironment.

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[13] A term "internal" is used because the centre and explored fields have had the same constitutional features.

[14] Civilisation creates its own the natural. Old types of the traditional and dedicated natural—as representation of the external—are replaced by new environments. In other words, there is self–natural created by the consciousness.

[15] Rules of the consciousness are not objective ones but they are the most original and dedicated–proving (cf. the next point) rules of the social.

[16] Cf. the phenomenological method. There would be considered, if the transcendental reduction is used but it is not necessary on the level of considerations about e–nvironments. It is a kind of re–constitution of the external. The consciousness, as rooted into the social (transcendental reduction is not very deep) extrapolates the original of the self (hereafter: an awareness of [the human] subjectivity recognized socially) on. In other words, the external is given by the consciousness instead recognizing the external as given as something external.

[17] Gtis have created dedicated domains. Additionally, conflicts between gti's are unsolvable. Gti's conflicts are not solvable because not only they play as zero–sum players but also they do not create conflicts. They realize its goals within domains of gti's obligation. External results of their acting—results that are not connected with gti's expansion—are not purposeful.

4. The Problem of "The natural" (cf. Olbromski 2012) versus the Problem of the "Life–world" (cf. Husserl 1992) as a Base of Power. Extended Analyses of the Natural as Created by the Consciousness[18]

Phenomenological life–worlds have been a reply on traditional manifestation of power of dedicated rationality. The consciousness creates significance of the non–arranged. The non–arranged become possessing meanings by reference to the constituting consciousness. The consciousness creates the natural as the constituted. As we can see, the constitution takes place on the level of the non–replicable. Simplifying, it is a stream connected with a subject as the subject and as an object. The power is limited to this level. The natural of phenomenology does not have material features. It is a pure intellectual work creating meanings on the level of the consciousness. Its individual character is obvious; the consciousness is self–inscribed onto the real. The efficient tool separating the consciousness from the real is the transcendental reduction. Postulatively claimed coming back to the real has been considered very rarely. The consciousness is also able to create the real stream of the intersubjective verifiable.

The new natural becomes the new natural environment. It is postulatively given by conditions of the non–dedicatable and it is really constituted as the enlarging/expanding domain of the consciousness. The consciousness not strictly considered as a domain of an individual ordering of the real but rather as self–substituting domain of the non–dedicatable. It is not exclusive domain of obligation—it would be a kind of the dedicated—but it contains all the non–dedicatable features. In other words, it is not strictly identified with a place but with methodology of manners, rules, and principles. A term the meta–methodology—in comparison with primitive the 20th century significance of methodology—is not used to show that the only principle is non–dedicatable self–substituting character of establishing of rules, and creations. E.g., the traditional term describing the natural becomes a name of less general level. The non–dedicatable self–substituting is a twofold term.

(a) *Non–dedicatable cyber realities, actings, and progress had been mentioned.* The non–dedicatable consists in initiating domains of principles and sources of transparency. Transparency consists not exactly in beyond–personal subjects of obligation or in general obligation of principles but in authenticity of principles and in adequacy between dependableness and reliability. Numerous dysfunctions accompanying civilizational phenomena and dysfunctions supplementing mains streams of quantitative develop (cf. pollution, exploitation, and terrorism) show that the present system of reciprocal relations does not satisfy even a simple condition of adequacy. Meta significance of a term adequacy—adequacy between dependableness and reliability—is not only non–implementable but not even it is intelligible. The current research work has been focused on writing mathematical models of this multilevelled construction. There is too cold at the present place of inhabitation to practice long bicycling in a regular tempo. Unimaginable dirt and sand produced by building sector and covering so–called asphalt is the most visible result of civic activity of beneficiaries of the new political deal. Why standards of colonies of African colonies of an empire have been in use, it is impossible to guess.

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[18] The first depiction of the problem had been presented as the problem of creations by intelligences human circumstances (cf. Olbromski 2012).

(b) *The self–substituting*. The universal pattern of self–substituting by representations of the consciousness is analysed by reference to the dynamic (de)figuration. Seemingly, a domain of the non–dedicatable has been replaced by arts (cf. table 5, parts 7a–7n).

Perception of a piece of art is considered. The traditional art divides meanings into human–natural sensorial means of the communicable. This manner of creation of art has been caused by subjectivity and by the self as representations of knowledge. Any transformation by translation has been possible between styles and given senses. Styles have represented knowledge about the subjectivity containing art. The consciousness had no significance due to its non–representation. The beginning of creation of works was probably signed by a lack of right perception of the real and was a base of work recognizable as pieces of art. The consciousness—as the subject of perception [of piece of art]—appears while creator does not divide meanings into sensorial means of the communicable. A dynamic (de)figuration is not a kind of dividing what was figured but it is given as referred to non–divided meanings.

The traditional art is not transferable/transformable into e–nvironment because it uses traditional means of communication. Limitation of the natural to expanding new natural prejudges that traditional—understood as referred to human–natural senses— art cannot defigure. Obviously, what is too simple to be defigured cannot be dynamically (de)figured. The dynamic (de)figuration does not re–construct the defigured. A creator of work supposes the dynamic (de)figuration as a part of a piece of art. It does not mean that his or her piece of art is infinite but that an interpretation of piece of art is a necessary part of it. Let me show some examples of consecutive and self–exaggerating stages of the dynamic (de)figuration. The main feature is not increasing sophistication but extenuating connections with a simple sense. The traditional piece of art is received as something non–real in comparison with an experience of a sense. The consciousness receives a piece of art "in the mode" of the dynamic (de)figuration which is:

— non–real;

— referred to a simple sense;

— an object of a multi–sense reception.

The above kinds of non–reality are not mixed, the first two "isolate" the dynamic (de)figuration from a simple sense, and the last one receives it.

(c) Let me exemplify the dynamic (de)figuration in its multi–sense creations and receptions.

Table 3. Examples of the dynamic (de)figuration[19]

...feeling of colours ℧	...test of light ℧	...sound of size of an object ℧	...smell of a poem℧
colouring of frame of mind	luminousness of deepness of a proving	spatiality of an idea	rhythm of spatiality
atmosphere of frame of mind atmosphere of natural object	logical clarify of colour of sound	ideal form of sensitiveness	spatiality of deepness spatiality of darkness
objectiveness of	harmony of	sensitiveness of	deepness of surface

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[19] So-called stages of the dynamic (de)figuration are looped by a spiral. They come back to the original one(s) as more multi–sensed creations or receptions.

a value	movement	emptiness	
value–hood of value	sound of harmony	colour/sound of sensitiveness	simpleness of being
smell of taste of value	sound of harmony of proportion	colour of tonality of tint	the internal of surface of shape
↻ smell of taste of colour...	↻ harmony of proportion of light...	↻ colour of tonality of tint of sound...	↻ the internal of surface of shape...

5. Equivalents of exchange. The "one–pole" system of self–transformation

Traditional equivalents of exchange have been falsified by statements that all kind of consciousnesses and people will be satisfied in relations to demands not by reference to needs. The main trend that has been visible since prehistoric times is used to replacing the external and independent natural by the natural created by the consciousness. Artificial intelligences;[20] artificial heroes (cf., e.g., Japanese media); artificial worlds (ideas of non–planetary domains of life), are only temporary exemplifications of some other strong trend that is power of describing the future. The artificial is only a tool creating the new natural.

The contemporary world has been examined by two opposite tendencies: a globalization and isolating groups and nations. There will not be any statistic arithmetic median. This conflict leads to infinite competition of two non–adequate ideas. The contemporary world is not arranged enough to reject non–global levels of identity. There are also more than symptoms of global identity building. The first plan political actors coexist in fuzzy reality and many resources are wasted and preserving reality of this level competition. In other words, considering up–to–date civilizational skills the world is too small to arise the leader who would globalize the globe. Paradoxically, the solution has been found in cosmos. The most advanced the first significance leaders are directed towards cosmic resources. They are not exactly a condition of peaceful coexistence but "unlimited"–access–to–external–resources technologies give non–oppressive opportunity of unquestionable leading.

The question is not "Why this track of unquestionable development, more, the progress (!), involves traditional kinds of the dedicated (referred–to–traditional–balancing–of–power terrorism; referred–to–traditional–masking–of–emptiness dedicated systems of meanings; other kinds zero–sum games)?". The questions are "How long the mentioned toxic, traditional but wide margins of dysfunctions can self–annihilate domains of the dedicated?" and "Can first significance players control self–annihilating domains?" because functional analysis of this domain do not strike optimism. Japan sustains victims but they are victims of peaceful activity.
Japan is the only the first significance political player who uses military power only to self–defensing. The rest of the–first–row world actors waste huge resources to proof that they do it. They co–share cosmic, chronicle, democratic, imperial, peaceful rhetoric seasoned by denominational activists of the dedicated. The Author concludes

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[20] Cf. (a) top researches and engineering; (b) an idea of intelligence is not connected with the artificial. A word "artificial" is only a technical term describing non–human intelligence. What is artificial for the (traditional) natural is not directly artificial for domains of creatings of the natural

an idea of a "one–pole" system of self–transformation.[21]

Conclusions: the Consciousness versus an Awareness

Table 4. Selected features of the consciousness versus an awareness[22]

1.	2.
There are quotation marks describing traditional connotations of terms in the left column except notes	
The Consciousness	An Awareness
Imponderables and the atmosphere (universal process of cleaning from the dedicated has been shown in table 1)	

	The Consciousness	An Awareness
1a	the consciousness	civic awareness of simpleness
1b	philosophy as a science of sciences; philosophy as a science about universalization that generalizes and inspires achievements of sciences (a meaning of the alternativeness is empty by virtue of the universal)	philosophies and critiques of the non–verifiable; hermeneutics of the non–verifiable as post–rhetorical discourses;
1c	the dedicated as atavisms[23]	the dedicated as metaphysical powders; the dedicated as façades
1d	conscious de–"figuration" of obligation	acting behind curtains of the dedicated with rules of non–external obligation
1e	fragilisation and subtilization of the consciousness as a kind of dysfunctions	fragilisation of thinking
	The consciousness	
2a	*the* consciousness as universal participation and externalization;	*an* awareness as a source of pointing meanings out;

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[21] An idea of self–innovation that is stressed presently simplifies the system to some "one–pole" domains.

[22] There is presented extended version of the Author's previous idea (cf. Olbromski 2014).

[23] There is an independent secularism not identifying itself by reference to the religious (cf. Casanova 2009, p. 1052). Cf. also an idea of "linear secularisation" and "revival and routinization" (cf. Warner) examined by Goldstein (2009, p. 158). It would be fruitful to compare ideas of secularisation with analyses of a young generation of researchers who "evaluate the effect of economic, social, and political global integration" and they "analyse the impact of globalization on well–being using a pooled data set, including 132 countries over the time period 1970–2007". They also maintain, "all three forms of globalization positively affect well–being" (cf. Mukherjee; Krieckhaus 2011, p. 150). Both process of secularisation (Goldstein 2009, p. 158 et passim) as well as process of democratizations (cf. Welzel 2007, p. 406) depends from previous condition of the social. The creatings seems neutralising the past.

	rules of thinking supporting AI; realities created by AI as supporting tools and the realities of proofing[24]	rules of rationalities as supporting tools
2b	the consciousness as co–constituting e–nvironments	an awareness transferring/transforming communication
2c	references to the future as a part of e–nvironment	simple references to the past and references to the future as the past
2d	non–dedicated and "non–dedicatable" actings; references to the ("non–dedicated") *universal*	dedicated acting; references to the dedicated; the common;[25] (dedicated) dualisms; (dedicated) post–dualisms
	Structures	
	neutralization of the political in the name of universalization	the political as an artificial domain of conflicts
3a	a lack of "the political", the power preserved by inter–subjectivity	instrumentalization and inefficiency of political power
3b	intersubjectivized heterogeneity	subjectivized homogeneity[26]
3c	"transparency" and democracy	transparency in democracy;[27] transparency of democracy
3d	"transparency" of meanings	suggesting—manipulating—oppressive meanings

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[24] Significance of AI consists not only in extension and in exaggeration of cognition. AI has been next proofs that religions have been created by a human individual being. Firstly, some people are equipped with extraordinary neurological features. It is one of the reasons that people are inclined to creation of superb–natural transcendental beings. Secondly, AI can be used as research tools. Even simple arranging a scope of database of AI leads to interesting results. Imagine AI equipped with an awareness of a primitive man. The mentioned AI will be narrowed in its rules of thinking and in knowledge about the world and it will be extended in its filling of the natural. Will it invite a kind of religion? Yes, it will. AI and its ideas can be switched off very easily contrary to real religions and other infelicitous but popular ideas.

[25] Common means a dedicated part playing a role of the universal.

[26] Legal transplants (transpositions, cf. Arwind 2010, p. 65; Carusso 2006, p. 7), cyber–jurisprudence (cf. Mahabubur et al. 2009, p. 279–280), and cyber conditions (cf. Ventre 2012) are considered. Ventre lists cyber offences that cannot be considered domestically.

[27] Domestic crises as the source of global dysfunctions are considered. Globalization as controlling global scale of activity does not have efficient instruments neutralising domestic (local) branch crises. Globalization is focused on interests of expansive domestic economies (the last topic cf. Rolfe 2008, p. 197–262). Additionally, we can find risk claims, "The lack of transparency in the banking industry is a symptom rather than the primary cause of bad governance" (Mehran and Mollineaux 2012, p. 5, 20–21).

	Structuralization of interests	
4a	the universal as the point of reference and exploration	the dedicated unionisation of unitisations after traditional elites[28]
4b	there are no internal aware enemies (contrary to, e.g., C. Schmitt) but the only challenge is the universe	dual use technologies and two worlds of rules; excluded domains of terrorism survived by the state terrorism; the wielding global power triangle of the dedicated: (a) toxic and extremely reach traditional business; (b) oppressive first and second significance political players and their satellites; (c) artificial conflict of interests between denominational companies of dedicated capitals and terrorism
4c	military–non–applicable high advanced cosmic technologies;[29] non–dedicatable patterns of progress	civic realities are threatened with military realities; civil domains as bullet–shields of military areas (nine out of ten effect, cf. Roberts 2009, p. 32); creative humanism versus survivalism of reach militarism (cf. Lonkila 2008); terrorism as the necessary condition of prosperity of state terrorists, toxic business, oppressive states, and denominational institutions (cf. point 9);
4d	domains of creatings of the natural and domains of the flexible[30]	zones of hyper growth; zones of exclusion (cf. Ong 1999, p. 19; 2005, p. 698; Clark 2013); zones of terrorism (cf. point 9); denominational ethnic zones; zones of state terrorism surrounded by civil targets[31] and global systems of investigation; decay of differences between terrorism and state terrorism;

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[28] Cf. Robinson 2011, p. 352, 355. Cf. also his considerations about social not–geographical development. His suggestions seems connected with traditional model of globalization and it seems as starting circumstances of the globalized social and they base on reference to a transnational corporating (TNC) of the first stage of globalization.

[29] Cosmic transportation/communication needs the most powerful "weapons" but they are aimed at non–aware targets.

[30] Creatings do not seem as hyper–flexible but they create orders.

[31] Sinusoid of militarizations of the social and socializations of military domains (cf. the former idea of patriotism).

		ubiquitous primitivism of military efficiency; extraordinary vitality as a kind of political idea
4e	"hyper–turbulences" as a tool[32]	hyper–turbulences as dysfunctions
	Subjects of wielding ruling	
5a	an awareness of subjectivity (≈ the consciousness); the consciousness of inter–subjectivity; the universal	a transitory references to *paideia* as one of the most emblematic examples of the dedicated awareness; private, public, and constitutional law makings as points of reference
5b	globalisation of law;[33] simplification of law; replacing the positive law by "AI rules" and AI "activity"	jurisdiction of the social[34]
5c	naturalization of the digitalized; socialization of the consciousness by the digitalised	limbs of digitalization; "wielding" power by the digitalized during decline era of an awareness
5d	participation and externalization ruled by heterogeneity	multiplication ruled by homogenization
5e	open access ruled by (contemporary) participation and by (future) externalization of various aspects of the consciousness: (a) an awareness of subjectivity (≈the consciousness), (b) the consciousness of inter–subjectivity, and (c) the universal;[35]	democratic access ruled by multiplication: the private versus the political

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[32] There are considered (a) solving crises and (b) managing by crises.

[33] According to Halliday and Osinsky, globalization of law is understood as "the worldwide progression of transnational legal structures and discourses along the dimensions of extensity, intensity, velocity, and impact". Fourfold analysis of a theory of the global penetration of law is considered: actors, mechanisms, power, and structures and arenas (cf. Halliday and Osinsky 2006).

[34] This process was initially described by M. Weber as formal/instrumental rationalisation.

[35] Knowledge based on the consciousness (cf. Socrates` an individual "ethic" without ethics) entirely describes the (non–dedicated) universal. Over–individual counterparts of the consciousness have no connections with post–ancient–Greek philosophy. Seemingly, it seems similar to a medieval extrapolation of cosmic structure into human being or human body. According to the medieval systems inscribing the human into the common, they had been created by reference to the dedicating invisible as non–verifiable. The medieval cosmic outlooks had no falsifiable knowledge about the cosmic. They created theories based on dedicated, arbitrary–used, and internal logics. Theories were ideologically arranged with "«visible» reality" but they had been never confronted against the external. The

	the private as the consciousness; AI as the point of reference	
	Types of domains created by subjects/actors	
6a	the natural of the consciousness	secularisation as perfection of immanence versus the non–verifiable;[36] next, secularization as a religion; next, secularization as a natural attitude of the awareness[37]
6b	society naturalized by the digitalized	civil and civic societies: "invisible borders" (cf. Goff 2000)[38]
	Creating actors and subjects of realities: the art versus arts	
7a	(over–)system of culture–art connected with a lack of	culture and art under domination with quasi–controlled alternative culture and

universal had been replaced by recognized–by–acclamation the common. Dualism was hardly supposed.

[36] According to distinctions given by Bader (cf. Bader 2007) there is considered secularism as democracy of the consciousness. In other words, there can be considered the consciousness as conditioned by activity of mind and denominational discourses as conditioned by genes and hormones. The consciousness cannot reject hormones but the transcendental reduction takes into brackets secularity. The consciousness does not admit the dedicated; and there is no denominational object in which transcendental reduction would be used. Li and Bond argue (2010, p. 451) that "Before the 90s, people with higher secularism of values appears to have lower life satisfaction across all societal contexts. After the 90s, people with higher secularism of values appear to have higher life satisfaction if they resided in countries higher in human development index". According to the theory of the dedicated; (Olbromski 2012), secularism—as a regular outlook of intellectually independent people—has been freed from under control of totalitarianisms. By the way, non–secular outlooks cannot freed from under control of totalitarianism of faith because they become empty. Cf. also regional confirmation of my claims concerning Romany (Dima 2011, p. 69, 74). Interesting analyses about "churched and non–religious" people in Europe are presented by Halman and Draulans (cf. Halman; Draulans 2006, p. 282). Sweden (ca. 42%), Great Britain (ca. 44%), and Belarus (ca. 35%) represent the highest index. The above para–denominational attitudes can be considered with strict denominational ones because there are no two side in a church: "the left" aisle that would be fulfilled by churched and non–religious and the "right" one that would be fulfilled by churched and religious. According to the psychology of religion, churched–and–non–religious people are not denominational adepts or neophytes. Sweden (ca. 78%) as well as GB (ca. 87%), and Belarus (ca. 59%) give two different—due to historical political connotations—qualities of the dedicated.

[37] Transitory stage between the traditional natural and the creations of the natural is signed by coming back to the natural attitude of an awareness. The consciousness becomes like a before–denominational awareness.

[38] Goff uses this term describing effects of cultural distinctiveness and collective identity as well as resistance matters of political and cultural integration producing economic integration.

	alternativeness (a meaning of an alternative culture–art is empty by virtue of the universal)	art as (a partial) point of reference
7b	non–style art but levelled by directly communicable/transferable insights	domination of styles of art as points of reference; main carriers of communication supplemented by personalized transformations
7c	beyond–writeable or possibly non–writeable and originally/transparently symbolized meanings	re–writeable and suggestively re–symbolized art
7d	an exaggeration of transformations	an exaggeration of symbolizations
7e	art as transformations of the consciousness; the category of "every–day life" does not exist	every–day life as opposed to art with some margin of artistic style of life
7f	non–conformism become an natural principle of the consciousness but non–conformisms are entirely translatable	non–conformism depends from symbolizations, strangeness is a derivative of non–conformism
7g	art as the translatable but non–writeable by the consciousness	art as the translatable by reference to aesthetics[39]
7h	something conscious as a point of inter–subjective reference	the visible/the sensible as a point of reference
7i	dynamic (de)figuration as transitory stage of non–style art (cf. the first table)	
7j	dynamic (de)figuration as an in–coming point of the universal reference	the verifiable supplemented by the non–visible as the point of reference versus the non–verifiable supplemented by the non–visible as points of reference
7k	art as the understandable beyond contemporary–meaning culture	art as the top of culture
7l	transpositions of the past pieces of art	styles recognized with development of art
7m	art as a part of natural environments	art as an artificial domain of expressions (and obligation)
7n	"art" as a co–part with "science" and "humanities", art as knowledge	art created in opposition to knowledge
	Places of the human, structures of references	

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[39] Cf. transitory description of digitalisation by Salmond (2012).

8a	"de–humanization" will universalize of the social by the consciousness[40]	permanent de–humanization of the social by instrumental/rational rationalization
8b	"irrationalization" will be neutralized by universalization by the consciousness	irrationalization as a feature of crisis
8c	"simple" universalization of meanings	provocative exaggeration of meanings
8d	the universal as the point of reference	normativity as a point of reference
8e	inter–subjectivity as a communicable sum of the consciousness	inter–subjectivity as an eliminative common
8f	universal meanings	fuzzy–variants and hyper–heterogeneous meanings, huge margin of theories
8g	exaggeration of universalization by solving "dysfunctions"	a restraint effect of dysfunctions

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[40] Cf. considerations about cosmopolitanism by Phillips and Smith (2008).

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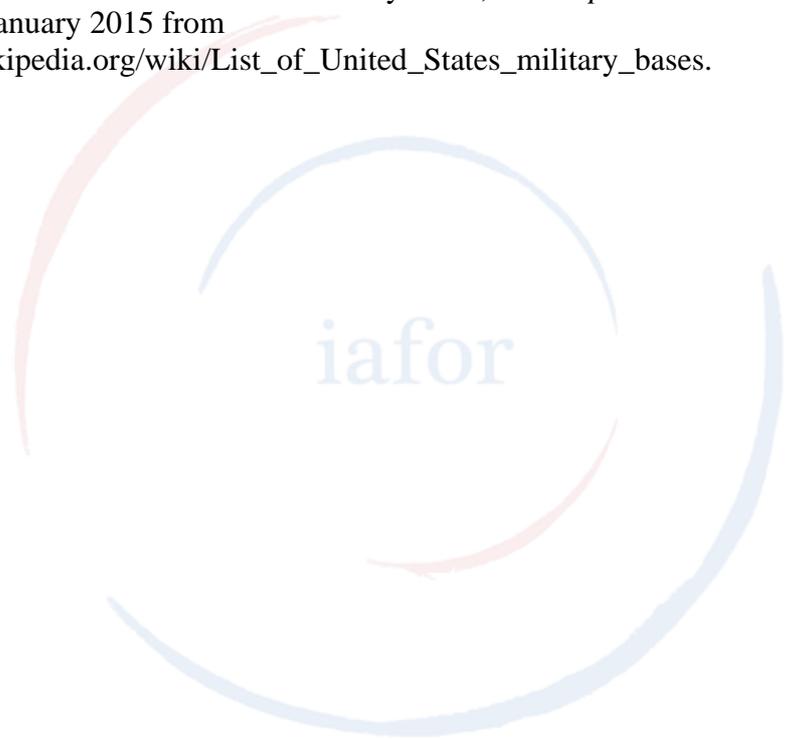
Use of Technology in English Language Teaching: Is it Helping Students and Teachers?

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Abstract
Electronic devices have affected flea markets daily. Nowadays everybody is using all sorts of devices. Many new apps, devices and soft wares have come in the markets which are serving really educational purpose. The present study focuses on the use of technology in ELT. It tells about the use and misuse of technology and gives a suggestive way of using technology in English teaching. Also some apps and soft wares are suggested which can be used for ELT.

Keywords: Bilingualism, Technology, Multimedia, Globalisation, Presentations.
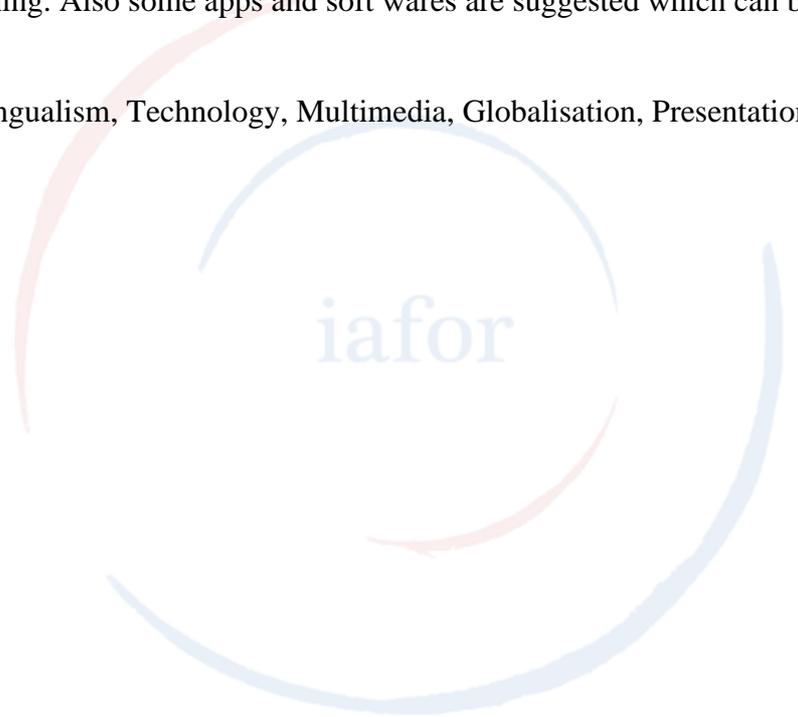
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Introduction

With the spread and development of Globalisation around the World, English is used as a connecting language in the world and many countries are using it as L_2 but with a difference. Their Mother Tongue is blended with English. Countries like India, where Hindi in Mother Tongue, with nearly 100s of Regional languages which serve as Mother Tongue, English is L_2 but a large part of the country speak, work, communicate and earn in English. So, at present stage, English has become a major issue in bread earning process. As the number of persons versatile in English is increasing day by day and many innovations are taking place, we have to make our teaching of English language more technology oriented. There was a time when second language acquisition was based on teacher student interaction and repeating the teacher's version only. But with the advancement of technology many devices and forms of technology have come to make teaching interesting, focussed and accurate. We can choose many gadgets as T.V., CD-ROMs, Computers, Internet and many net connect devices to make English teaching accurate and approachable to all.

The traditional English teacher was the one who use to wear English costumes and keep Dictionary, many books and use to give answers after a long consultation. Now that place is replaced by just an IPad, Laptop with internet connection to give answers to all the queries and confusions. Technology is important for linguistic change also. Although majority of teachers are still away from technology in English teaching if we talk about developing countries but developed countries have started using and are really getting wonderful results.

In language teaching and learning, we have to enrich our self with the help of technology. There was a time when language and technology were said to be parallel things but blending of them can be an ultimate for the growth of English. There is plenty of technological advancement which makes really productive results for L_2 learners. A rapid change in learning process is the result of development of ICT. Technology was there for language learning by the time when Radio or Tape recorder was introduced. Imagine a time when our elders grasp all British pronunciation, after listening speeches and news at BBC. And Tape Recorder is used for repeating and practising pronunciation problems. But in modern era when we think of technology, we instantly think about laptops, I pads, computers and Internet. Blackboard teaching and other traditional things have become obsolete. Technology has made the teaching organised, fast, easier, interesting and innovative.

ELT and Technology:

With the advent of technology and globalisation, 21st century has become the era of bilingualism or multilingualism. A survey suggests that from year 2000, English speaking and learning has become a necessity. And in 14 years after 2000 graphs of English speakers and learners is increasing day by day. Recently I got a chance to visit Oxford university for a summer seminar, and was really astonished to know that many countries like ours one facing problems in L_2 learning. They have pronunciation problems, grammatical errors and construction problems too. But many countries are using modern gadgets and are technologically advanced. They made a fusion of English teaching with technology and electronic aid. They are progressing and finding good results.

There we have been introduced with many devices, apps and soft wares which are really helpful for English teaching. English is spoken as L2 in many countries but use of technical aids has made teaching easier, apt and accessible.

Necessity of ICT in English Teaching

- To enhance students' interest in teaching, use of ICT and multimedia is necessary. There are many apps, devices and their use which attracts students to learn.
- Traditional teaching always hampers students to interact with each other. As a result they become passive listeners only. They don't understand structure, meaning and comprehension of language, so can't make sentences and speak. Technological introduction give them opportunity to see visual and audio aid and enhance communication skills.
- Use of ICT and multimedia enhance students' knowledge and give them some opening in classroom study.
- Multimedia enriches teaching content and they are many apps which offer the teacher to interact with students one-to-one at any time even when they are not physically present.
- Technology always makes liveliness in teaching. Class become interesting, interactive as ICT offers sound and picture coming together. Students can use these things in the absence of teacher and revise the content for better understanding.
- Language Teaching is not a one day process. It's a continuous process and needs special attention and revisions. So, Teachers can give tasks to students and they can see their contents with the help of devices as per their need. Students can use technology, contact their teachers through Net when not in class and get their expert advice as and when required.

Problems in the use of ICT

Every coin has two aspects. The use of Multimedia is sometimes not as good as we think. The main problems it has:

- Dependence on Devices can be sometimes a problem in itself as Teachers becomes slaves of instruments and their features and they cannot give their own suggestions to the practical problems students face. The creativity of the teacher sometimes disappears.
- One to one speech and teacher student eye contact totally diminished which is not good. It is necessary that Teacher should talk to students.
- Thinking capability of students and teachers both disappears. They know that they have to give certain commands, click such and such buttons. Teachers guide students to think and cultivate capacity to solve problems but all process is so time consuming that they cannot give and take feedback.
- Multimedia takes away students ability to think, analyse and explore. They know that by clicking certain buttons they will get everything to their habit of query, thirst for quest of knowledge is finished.
- Use of technology is good for universities and college where student teacher ratio is 20 or below. But the countries like India and other Asian countries that have larger population and large classrooms, they cannot take technology to be their fair friend.

Some suggestions for blending of Technology with Traditional Teaching

The traditional teaching and its application is quite different from technological teaching. These days SMART classes are in great demand an even teachers feel comfortable with technological blending. As this make teaching not only easier and innovative but it arouses student's interest in classroom as well as home tasks. Technology make students involved and they try to discover here and then all the time. Here are some fruitful suggestions:-

- Combination of technology with application in classroom teaching has to be adequate. Teachers should play lead role in it. They should not leave class unattended but try to interpret all the aspects which are shown through the use of technology.
- Blackboard teaching should always be encouraged along with use of computers and other devices. Although computers, laptops, I pad and projectors can do a lot but still importance of Blackboard cannot be over looked (It can be white board or Green Board). When a teacher use board to give their view point it inscribed at once in memory.
- Use of technology contains many apps and soft wares such as use of presentations with the help of animations, power points and other things but some issues need to be discussed in person only and sometimes students want to speak by their own. So, a teacher should always encourage his students to speak their own views without any hesitation.
- Multimedia and technology can give many good replacements but still all the devices used traditionally such as boards, chalks and use of even traditional Tape recorder for speaking is still great. Although there are many soft wares which work as replacements such a 'Vocaroo' but the personal touch a student needed is also important.
- Surfeiting is always injurious. Similarly, excess of technology may make classroom studies little dull. Teachers use it to show that students like it but students don't apply their brain but students and teachers both have become slave of devices and their use. Apparently students sit in class and seeing all the things but actually them not paying proper attention. Language teaching is based on students' participation and interaction. So, to some extent when students become dull and don't complete their tasks of listening, speaking and writing, use of technology changes at once. So, excess of technology can be avoided in ELT.

Why this Technology needed for ELT

The present generation is called Net generation. The present target students are born in or after 1994 at least. They are called computer and net generation. They all are electronic and devices lovers. They use net, search engines and have fascination for technologies. Their brain is called wired differently as they use devices better than traditional tools. So they want to use technology in everything. They find new and innovative information through Net and apply them in their reading, writing and learning. Even for social networking and community communication they use technology. So, it is really imperative to use technology for their second language learning.

Some Apps and devices which help for ELT

1. **Ed modo –** an app on which teachers and students make an account in group and can discuss and share their views. Even tasks, home works can be given and discussed. Even parents can join it to check activities of their children.
2. **Vocaroo –** An app which allows teachers to check their students' task and give them feedback vocally directly. This app is again one to one conversation where teacher directly give his/her feedback to student.
3. **YouTube –** is full of Audios, videos and many films on each subject students want to learn or read. It gives picturisation of all the desired material. Even Grammar notes can be shared with the help of YouTube.
4. **E books –** In this present time, when purchasing books of many authors has become a costly affair, students can download chapters or even books for internet and read them as and when required.
5. **Storydice –** It is an app that works on android phones and laptops. This app is used in making videos of students and their presentations.

Conclusion:

It was said in 20th century that science is a good servant but a bad master. So, we must follow the message of this line. With the use of technology, skills like reading, writing, listening and speaking can be grasped faster and easier. Students' knowledge of technology and communication skills also improves as they can connect globally. They can connect and collaborate with many other countries and their education system if they want to learn on a wider platform. Naturally it will increase their knowledge of English too. The quality teaching can be achieved with the help of technology. English language it taking new turns and steps daily. So, to give best of knowledge of English to students' technology should be added in ELT. If we combine the areas where technology can mingle with teaching and financial problems are not there, use of technology is really a gem to add in ELT.

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The Wonder of the Power of Language in Alice in Wonderland

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Abstract

Power is a game played by everyone. Learning to confront the power game is important if we do not want to fall prey to it. Among all sources of power, language is one uniquely human. According to Wittgenstein (1968), the language people use in communication is just like a game. People not only connect the referents with the words, but also with the implications behind the expressions. Only through continuous interactions and guessing of the meanings, people can understand each other. As Kemp (2009) argues, the power of language lies in its implications. It can be used to force, to mislead, to satirize or to hurt others. The purpose of this study is to analyze how a little girl, Alice, learns to master the language game in order to survive and not be bullied in Carroll's *Alice in Wonderland*. Textual analysis shows that in order for Alice to survive in Wonderland, she gradually masters the language game by observing and participating in debates with Wonderland creatures.

Keywords: power, language game, Alice in Wonderland

Lewis Carroll's *Alice in Wonderland* (Gray, 1992) is a story about power games. In reading the story, it can be noticed that most of the characters debate a lot in order to force other people to accept their opinions. In other words, they try to be the power-holders in the conversation. Compared to the Wonderland creatures, a seven-year-old child like Alice is not sophisticated and intelligent enough to refute illogical arguments. Carroll, the author of *AW*[1], deliberately leads Alice to observe and to participate in the debates with Wonderland creatures, and helps the girl learn to apply her power of language to protect herself and protest against those in power. The purpose of this study is to examine how Carroll helps Alice, a seven-year-old girl acquire the power to resist power through the use of language through his ingenious design of Wonderland. Humans must go through a long period of childhood before they can live independently. This long period of childhood is extremely vulnerable to adult's maltreatment or influence. Understanding the nature of power and how it works is therefore a very important task in children's development. In the book, the adult-like creatures attempt to have power on Alice because she is at disadvantage in terms of the ability to do or to say something. Realizing how she is overpowered by those creatures, Alice gradually learns to use power as a means of resistance to power in order to survive in Wonderland.

A Review of Theories on Power

Power is a term that refers to a relationship between two individuals or groups. In a power relationship, there is always a powerful one, who has more influence on the other, such as making orders and demands; while the other, the weaker one, must obey. Most scholars agree that power is a relation. For example, Partridge (1963) describes power as "omnipresent in human relations; not only in the relations between social groups, but also in the simplest interpersonal relations embracing only two persons" (p. 117). A power relation exists even if there are only two persons. Often, a person is more overbearing than the other in a relationship even though they are good friends. For an individual or a group to exert its influence, power relies on the support of other people. According to Arendt (1970), "when we say of somebody that he is 'in power' we actually refer to his being empowered by a certain number of people to act in their name" (p. 44). A person's power does not come from him but from those who authorize him to have power. Power games thus are the most fundamental phenomenon in human society. As said by Foucault (1990), power "comes from everywhere" because people are living in a world full of power relations (p.93).

Foucault (1983) defines power in a comprehensive way. According to him, power is an action which produces other actions. He argues that ". . . what defines a relationship of power is that it is a mode of action which does not act directly and immediately on others. Instead, it acts upon others' actions: an action upon an action, on existing actions or those which may arise in the present or the future" (p. 220). A reaction, that is, an action upon another action, expected or unexpected, is also an exercise of power. For example, in *AW,* the Duchess, who is an aristocrat and employer, has power over the Cook. But out of reader's expectation, the Duchess does and says nothing to stop the Cook from throwing plates to her and the baby. The immobility of the Duchess only allows the Cook to be more and more violent. This shows that only action, including the use of language, can create influence on other people.

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[1] *Alice in Wonderland* henceforth abbreviated as *AW.*

Actions produce reactions. When knowledge is used in the service of power, namely, to rationalize the operation of power, the courage to resist becomes a necessity. Therefore Foucault (1983) claims resistance is one of the essential elements in a power relation. He says:

> It would not be possible for power relations to exist without points of insubordination which, by definition, are means of escape. Accordingly, every intensification, every extension of power relations to make the insubordinate submit can only result in the limits of power. . . . which is to say that every strategy of confrontation dreams of becoming a relationship of power and every relationship of power leans toward the idea that, if it follows its own line of development and comes up against direct confrontation, it may become the winning strategy" (p. 225-6).

Once one determines to resist power, the action of resistance itself becomes another form of power. For instance, in the garden, Alice argues with the Queen of Hearts that executing people without reason is ridiculous and the Queen becomes speechless because she knows Alice is right (p. 64). In a sense, Alice uses the power of language to resist the power of the Queen successfully. Resistance is important in power relations because the confrontations among people are regarded as struggles for power. In history, one can notice a rule that when the power of a group develops to a degree, it would always encounter oppositional powers. Foucault (1987) argues that a power relation which could not be reversed should be called dominance instead of power (p. 129).

Power leads to corruption easily if it encounters no resistance. No matter how difficult or dangerous the situation is, a person with free will should not underestimate her influence on other people. Express one's thoughts faithfully in the face of power agents, as Foucault (2001) suggests in the *Fearless Speech*, helps them to improve themselves (p. 20). In this case, language is more powerful than one can imagine. It is not only a tool for communication, but also a means to criticize, protest and overthrown those in power. This is what Wonderland experiences try to reveal to Alice.

Power of Language and Language Games

According to Wittgenstein (1968), the meaning of language lies in its use. People use language to express and organize what they think and feel to others, and most importantly, what they want from others. Language is the most important tool for influencing others. Consequently, humans have developed a much elaborated mannerism in language. Playing these language games is one of the most important tasks one must learn as one grew up.

Before one says anything, one should be aware of the power of the word first. The word can be used to manipulate other people. But it is also an instrument of resisting unjust power. One must know how to express oneself effectively, or one may not only fail to achieve intended effects, but also allowing others to have power on oneself. According to Kemp's (2009) "Rethinking Philosophy: The Power of the Word," language can bring benefits if it is used carefully or destructions if used carelessly without realizing its power (p.30). In Wonderland, Alice must learn the language games those creatures play on her in order to manipulate or intimidate her.

In different contexts, the power and the function of language vary. Both the speaker and the listener should be able to understand each other, or the conversation is self-annihilating. The language comprehension is what Wittgenstein (1968) calls language game in *Philosophical Investigations*, which refers to the rules or the common understanding of a language on grammar, meaning and referent that make a statement sensible. Children learn to talk through language game by connecting the word with the referent into something meaningful. Through the interactions with adults, they learn how to express and to react with words gradually. In language game, one has to guess and connect the words and the referents, and finally figures out their usages as well as implied meanings through continuous reexaminations with others. If both speakers play by the same rules, the game may work well. If not, they have to correct their rules again and again until they have reached common understandings. As Wittgenstein (1968) describes, "If language is to be a means of communication there must be agreement not only in definitions but also (queer as this may sound) in judgments" (p. 88e).

For example, in Wonderland, the Hatter's time frizzes at the moment when the Queen accuses him for "murdering the time" at the concert (*AW*, 1992, p. 58). According to the note of Gardener (2000) in *The Annotated Alice: The Definitive Edition*, "murdering the time" refers to "mangling the song's meter" (p. 76). The misunderstanding between the Queen and the Hatter comes from the gap in language comprehension: the Queen is referring the words to the measure of music; while the Hatter is showing his understanding as the personalized Time. This is an unsuccessful language act because the Queen and the Hatter have different understanding of the referent. The Hatter does not know the language game played by the Queen but takes the surface meaning.

The language game is the base of language. All language in the form of speech, written words, or signs must denote meaning that is public to its users. Yet, the expressing of one's thoughts may not be always straightforward. Even worse, language is often used to deceive one's intention. That is to say, a player may play with different rules, overtones and knowledge in order to take advantage of the other. In that case, language is a means to hide one's true meaning and block understanding. It serves a social function to achieve a social goal, such as to please, flatter or threaten the interlockers.

The first and the most obvious language game in Wonderland is violation of the rules of games in order to gain advantages over adversaries. For example, the Dormouse plays *shiritori* that every word begins with the letter M:

> "They were learning to draw," the Dormouse went on . . . "and they drew all manner of things—everything that begins with an M—"
> "Why with an M?" said Alice.
> "Why not?" said the March Hare.
> Alice was silent.
> The Dormouse . . . went on: "—that begins with an M, such as mouse-traps, and the moon, and memory, and muchness—you know you say things are 'much of a muchness'—did you ever see such a thing as a drawing of a muchness?" (p. 60)

The Dormouse clearly violates the rules set by himself because "muchness" is not a concrete term like mouse-traps and moon. Rather, muchness is a noun describing two

things are very similar or almost the same. In a sense, the Dormouse cheats to complete the game.

The second language game is the knowledge game. In Wonderland, the one with more knowledge and higher social position has more power to speak. For example, the Caterpillar keeps pushing Alice to answer his question about her identity. This Socratic way of asking questions continuously examples knowledge power in language. The Caterpillar might intend to help Alice in searching for her identity and subjectivity. Instead, he makes the poor girl seeking for his advices on being aware of her own ignorance. One is putting himself under the power of the helper when seeking for the help, unless one filters the information carefully, skeptically and logically. This is because the helper can decide whether to give a hand or to kick the person when he provides false information. Skepticism enables people to think deliberately on those seemly common and right conventions which are created by the power institutions as a method of control. Thus people may gain wisdom from resisting and questioning their superiors. This is the essence of the power of knowledge in language.

A third kind of language game is implied meanings. Language has implied unspoken meaning. For example, as Alice approaches the big table, March Hare and Hatter cries out there is no room for her to sit. To Alice, this statement is not true because there is plenty of room at the table. So she sits down in one of the chairs. To counteract Alice's unwelcome behavior, the March Hare tries to intimidate her by offering some wine that doesn't exist on the table, giving a hint that she is not welcomed. He says to Alice:

> "Have some wine," the March Hare said in an encouraging tone.
> Alice looked all round the table but there was nothing on it but tea. "I don't see any wine," she remarked.
> "There isn't any," said the March Hare.
> "Then it wasn't very civil of you to offer it," said Alice angrily.
> "*It wasn't civil; of you to sit down without being invited*," said the March Hare.
> (p. 80; emphasis added)

As a game of implication plays on Alice, apparently it is foolish to offer something which does not exist. However, the Much Hare is trying to give Alice a lesson in a humiliating way that she should not appear in the tea party just like the wine. He technologically points out that Alice's behavior is impolite. His expression at the very beginning of the conversation is difficult and obscure for a young child without full understanding of the power of language. When its intended message failed to achieve the effect, the March Hare is forced to reveal the implied meaning in the end: Alice is not welcomed to the party. The girl then learns from the March Hare that a seemly nonsensical utterance may imply double meanings. Later, she applies this technique on the Duchess, who talks endlessly and dogmatically. Impatient with the Duchess' moral lessons, Alice politely hints: "I think I should understand that better . . . if I had it written down: but I can't quite follow it as you say it" (p. 72). Just like the March Hare who offers some invisible wine as a sign of hostility, Alice also conveys her impatience under the disguise of praising the Duchess as so knowledgeable that she understands not a single word.

In the above example, the Duchess is playing a game of knowledge to show her friendliness to Alice. But the Duchess' authoritative talks only reveal the imbalance of

power between them. On the one hand, the Duchess is smug continuously about her limited knowledge. On the other hand, she is making every endeavor to trap Alice to agree with what she said. So the Duchess' friendly gestures are only a disguise. Her real intention is to have power over Alice, which is symbolized by poking the girl's shoulder with her sharp chin (p. 70). Fortunately, the girl senses the hidden meaning and asks the Duchess to stop bothering her by claiming that she has the right to think independently (p. 72). This is a great improvement to Alice for she has learned to counteract the unwanted power by language.

In conversation, a seemly nonsense utterance might be quite meaningful. Nonsense sounds meaningless because the message receiver fails to understand its intended meaning because it is beyond the logic he knows. Specking nonsense suggests one refuses to follow the rules of conversation. In her article "The Language of Nonsense in Alice," Flesher (1969) regards nonsense has structure, and a talking with orders cannot be nonsense entirely. She describes the rules of the nonsense language game as follows:

> Nonsense bears the stamp of paradox. The two terms of the paradox are order and disorder. Order is generally created by language, disorder by reference…The backbone of nonsense must be a consciously regulated pattern... It is the existent or implicit order which distinguishes nonsense from the absurd. It is the departure from this order which distinguishes nonsense from sense. (p. 128)

Nonsense is not meaningless anymore if what is communicated in the nonsense has its order of structure.

In *AW*, nonsense is often used as a form of implication. For instance, it is logical if the March Hare asks Alice to have some wine and does offer it. In contrast, it is nonsense if the March Hare offers some wine that does not exist on the table. In the first example, the implication of the language ("having some wine") matches well with the referent (offering some wine) that the March Hare is going to provide to Alice. The second example is in disorder and is nonsensical because the referent and the language do not match. How can one offer something that does not exist? No wonder Alice thinks the statement is ridiculous. On the contrary, it is sensible if the March Hare is suggesting Alice to leave the party. Nonsense is a game of the inconsistency played on spoken words. It is created by imposing an inconsistency between referent and language. These functions of nonsense work as using one's knowledge through words with an intention to achieve certain effects. They are parts of the power of words. According to Flesher (1969), nonsense has three functions in conversation: playing puns, undercutting topics and satire (p. 139-41).

Pun is a play of homonym or similar sounds on words that have more than one meaning to satirize or being humorous. For example, "Shakespeare *shakes beer*," is a joke about the name of a great writer. In *AW*, the Gryphon calls the Old Turtle in the sea school as "Tortoise," which is a kind a turtle lives on land rather than in the sea. As the Gryphon explains, the nickname is a play of words for it sounds like "taught us" (p. 75). Bu it also implies that the old torte is not a right teacher for the sea turtles.

To avoid answering something offending or awkward, people would shift the focus of the conversation by changing the topic. When Alice asks those creatures something difficult to answer, they either cut the topic by saying something unrelated or blaming

the girl as rude or ignorant. For example, the March Hare offers tea and the Hatter asks for changing seats with Alice in order to stop Alice from questioning the Dormouse's story of three little sisters drawing treacle in a wall (p. 59). To them, Alice's challenge of their knowledge and authority is unwelcome.

When nonsense is used to satirize, it is a different language game with different rules and objectives. It attacks or criticizes a subject by derogation and ridicule. In the case of satire, the author warns Alice the danger of false education through playing the puns of the school subjects in a humorous way. He expects the girl to figure out the ways to play the word games in order to protect herself from being fooled or bullied by other people. For instance, the Mock Turtle said in the sea school, he has learned *the three Rs*, which refer to Reading, Writing and Arithmetic. Yet, the *three Rs* here refer to Reeling (a pun of Reading), Writhe (Writing) and branches of Arithmetic, including Distraction (Subtraction) and Derision (Division) (p. 76). These puns are not only funny but quite meaningful because these *three Rs* are impossible for turtles to learn. It is ridiculous for turtles to learn Reeling for they have hard shells and cannot wind in a circle like eels. Even worse, in the sea school, they teach Distraction, not listening carefully; and Derision, scorning someone as stupid and useless. Here, some of the reasons for children to hate school are implied: the subjects are not interesting and the stress of school bullying. The false education and unfriendly environment make a real turtle becomes a mock turtle. This dialogue is a satire to the education in the real world that students are not taught in accordance with their aptitudes.

Alice's Learning to Use Language to Resist Power

Language has power. It is human's most important means to influence others. The powers that come from physicality, gender and so on are difficult to revolt. The power of language, instead, is penetrating and does not discriminate against different people. Yet, a seven-year-old girl does not fully appreciate the power of language. Thus, it is necessary for her to learn to appreciate and apply the power of language. The Mouse is the first Wonderland creature who talks to Alice. He is frightened constantly by Alice because she always leads the conversation to how her pet cat, Dinah, and a neighbor's dog are good at hunting mice (p. 18-9). By simply mentioning the name of a mouse's natural enemy, the girl has coercive power over the Mouse and some of the other creatures for these names threaten them effectively. This is because the words of cat and dog are symbols of dangerous animals which may hunt the Wonderland creatures as preys because they are mostly mice and birds.

Alice sadly notices all of the creatures run away out of fear whenever cats and dogs are mentioned. Though this is the first time she has triumphed over those creatures. Alice feels sorry for scaring them again and again. In fact, she does not fully sense the power of words through the whole journey. The closest moment for her to be aware of the power of words happens when she is arguing with the King and Queen on the court. Out of the spirit of just, Alice demands the royal couple to provide logical statements, concrete evidences and following the judicial procedures before making sentences. These behaviors show she has finally grasped some of the rules of language games demonstrated by Wonderland creatures. Alice's leaning of playing the games of language are described as follows:

First, to express oneself is one thing, but to speak clearly and logically is another. A person will not be regarded as knowledgeable if he or she cannot express thoughts

properly. The Cheshire-Cat is one of the friendliest Wonderland creatures who plays the question game with Alice and teaches her the way to ask right questions in order to get the information she wants:

> "Come, it's pleased so far," thought Alice, and she went on. "Would you tell me, please, which way I ought to go from here?"
> "That depends a good deal on where you want to get to," said the Cat.
> "I don't much care where—" said Alice.
> "Then it doesn't matter which way you go," said the Cat.
> "—so long as I get *somewhere*," Alice added as an explanation.
> "Oh, you're sure to do that," said the Cat, "if you only walk long enough."
> Alice felt that this could not be denied, so she tried another question. "What sort of people live about here?" (p. 51; emphasized in origin).

In this conversation, Alice is expecting the Cheshire-Cat to provide information about those who live on the forked roads. Yet, the questions come out from her mouth meant totally different. It sounds like she is requesting the Cheshire-Cat to make a decision for her. Sometimes, people talk without much thinking; therefore, the meaning of an utterance becomes obscure. In this case, the message receiver would not understand or may misinterpret what the speaker means. Many arguments and misunderstandings come from carelessness in language expression. With the help of the Cheshire-Cat, Alice figures out the question she really wants to ask and the way to express it properly. The ability to talk clearly is an important developmental task for a human. It becomes an important tool in Alice's debate with the King and Queen in the later part of her adventure.

The other greatest learning of Alice is logical deduction. The Wonderland creatures make many illogical mistakes in speech though they are fund of flaunting or abusing their knowledge and positional power at the same time. Their illogical arguments give the girl opportunities to retort and question their power and authority by language. Alice has learned a great deal intellectually in the adventure: she becomes skillful and confident in using the power she possesses to influence others. The following passage is the evidence that she not only knows how to exercise power through language but also through logic:

> At this moment the King, who had been for some time busily writing in his note-book, cackled out "Silence!" and read out from his book, "Rule Forty-two. *All persons more than a mile high to leave the court*". . . .
> "Well, I shan't go, at any rate," said Alice: "besides, that's not a regular rule: you invented it just now."
> "It's the oldest rule in the book," said the King.
> "Then it ought to be Number One," said Alice.
> The King turned pale, and shut his note-book hastily. (p. 93-4; emphasized in origin)

Abusing the institutional power, the King attempts to drive Alice away from the court by inventing a limit of height. Of course the smart girl would not be bluffed by it. She immediately points out that the rule is not reasonable and not applicable to her logically. The rule should not be the forty-second one if it is really the oldest rule as the King claims. This argument shocks the King, and he becomes quite nervous since then. This is a great accomplishment of Alice for she has become a person who knows how to use the power of language in protecting herself and to fight for just treatments.

This is probably what the author of *AW* expects young Alice to learn through the adventure. Instead of accepting unjust treatments silently, one should protest by the rules of logic. Communication works only if one's thoughts are expressed clearly and logically. The power-holder has the burden to respond to a logical protest.

Last, through her experience in Wonderland, Alice learns that the resistance of power not only requires courage but also actions. Once a person stands up, his words and actions will arouse a series of chain effects such as mustering more people with the same opinions. The reason of resistance comes from the incongruity between the observed situation and one's reason and subjective feelings. When the doubt of power reaches a point, a feeling of the need to change occurs. Children maybe physically at a disadvantage; however, their knowledge and language are not restricted by it. This idea is clearly exemplified in the following dialogue:

> "No, no!" said the Queen. "Sentence first—verdict afterwards."
> "Stuff and nonsense!" said Alice loudly."The idea of having the sentence first!"
> "Hold your tongue!'" said the Queen, turning purple.
> "'I won't!" said Alice.
> "Off with her head!'" the Queen shouted at the top of her voice. Nobody moved. (p. 96-7)

Through the use of truthful language, Alice attempts to stop the Queen from abusing power by clearly pointing out the Queen's words are nonsense. It is illogical to punish a person first and then examine the evidence. From here, one can observe that the experiences of interacting with Wonderland creatures have great influence on Alice. She gradually learns to resist power by using the power of language and knowledge. Perhaps she may not fully understand what she has accomplished in the court in Wonderland, Alice is expected to stand up and speak for herself ever since.

Conclusion

In order to demonstrate to young Alice the ways power works, the author of *AW* guides her to play language games with the Wonderland creatures. Language has power. Every word says or writes by a person denotes meanings such as intentions or implications. Language is a game because the listener and speaker have to figure out the rules of the game by interpreting, connecting meanings and organizing their thoughts in conversations. In Wonderland and in reality, a person cannot express oneself well is relatively powerless to those with better language skills and higher social positions. One's physicality and social position may be in disadvantage to others, yet the mind of the person is free and here language serves as a tool to express it, either in spoken or written forms. Through these games, Alice is expected to realize that language is a kind of action that may change the state of the world and counteract the imbalance of power. Her courage in debating with the King and Queen of Hearts on the issue of juridical justice proves language is a powerful means to stop those power-holders from abusing institutional power.

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A Slice of Light: A Stroke in Time

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Abstract
Visualized as a practice-based research project in digital art by Kong Ho, "A Slice of Light: A Stroke in Time" is a photographic foray into the natural wonders found in the tropical rainforest of Ulu Temburong National Park in Brunei Darussalam in order to capture images that will later be manipulated and re-imaged. This artistic research is set to explore the digital images that are created through documentation and aesthetic framing of natural objects found in the tropical rainforest reserve in Temburong with substantial discourse in support of the work. From an artistic perspective, the tropical forest region around the Kuala Belalong Field Studies Centre in Temburong is an inspirational place that needs to be highlighted as having visual power and social influence, as well as scientific value. The aim of this practice-based enquiry is meant to allow viewers to transcend the scenic notions of a tropical rainforest and get to know the magnificent primary rainforest through Ho's personal interpretation and expressive images. Specific identities pertaining to the tropical rainforest seem to reverberate the environmental identity of Brunei Darussalam through the utilization of Ho's altered visual language. This paper will also explore how the re-contextualization of visual images can amplify the natural phenomena of tropic rainforest. By analyzing the concepts behind Ho's recent digital artworks, which will be showcased in a forthcoming two-person exhibition in Brunei Darussalam in May 2015, Ho has been able to bring new insights to his notion of the timeless moments presented in his digital art series.

Keywords: Digital art, digital photography, image as art & natural phenomenona

Introduction

A Slice of Light: A Stroke in Time is the poetic title of Prof. Kong Ho's recent practiced-based research project in digital art. The muse for his photographic foray was the natural wonders found in the tropical rainforest of Ulu Temburong National Park in Brunei Darussalam. A quote by Nobel Prize in literature winner, Pablo Neruda (1904-1973), "I grew up in this town, my poetry was born between the hill and the river, it took its voice from the rain, and like the timber, it steeped itself in the forests" (Feinstein, p. 229) illustrates the poetic feeling of the inspirational moments encountered by Ho in the vast tropical rainforest.

Inspired by the flora and fauna found around the University of Brunei Darussalam (UBD) Kuala Belalong Field Studies Centre, in the heart of the Ulu Temburong National Park, Prof. Kong Ho has created a series of digital artworks based on his interpretions and imaging of digital photographs taken during his 4-day field study experience in Temburong. This interpretation led to his swirling fractal designs of colour and texture with no beginning or end. This series of digital art prints will be showcased in a forthcoming two-person exhibition, A Slice of Light: A Stroke in Time – Digital Art & Photography Exhibition by Dr. Martie Geiger-Ho & Prof. Kong Ho, at UBD in Brunei Darussalam in May 2015. Ho has been able to bring new insights to his notion of the timeless moments through his digital art series. His recent body of art holds new identities infused with complex meaning interpreted from his artistic perspective and personal understanding of the scenic notions of a tropical rainforest. Specific identities pertaining to the flora and fauna found in this tropical rainforest seem to reverberate the environmental identity of Brunei. Ho utilizes these patterns in his altered visual images. His artistic research intends to explore how the re-contextualization of visual images found in this tropical rainforest can amplify the natural phenomena of Temburong. Based on the manipulation of digital images of patterns and colours of found flora and fauna that may have been common to scientists or local inhabitants, Ho transcends the unrevealed moments of light into evolving memories of time and space. His swirling images can only be described as having an association with contemporary digital images of fractals.

Location of Ulu Temburong National Park

According to Brunei Directhys.net, Ulu Temburong National Park is located in Temburong district in eastern Brunei with 50,000 hectares of unspoiled rainforest and is the first ever national park in Brunei. A book by Tamara Thiessen (2008) describes Ulu Temburong National Park as the "Green Jewel of Brunei" (p. 145), and it was open to the general public in 1996. The Park Visitation Zone, limited to 100 hectares with basic infrastructures, including elevated walkways, canopy, suspension bridges and wildlife observation tower, was open to the general public in 1996. Fortunately, UBD took over management of the Kuala Belalong Field Studies Center (KBFSC) located a kilometer upriver from the National Park headquarters in 1992 after the joint expedition of the Royal Geographical Society of the United Kingdom. The mission of KBFSC is "to generate, describe and disseminate knowledge in science and education related to the vast diversity of Brunei's tropical rain forests, including all the varied life forms and ecosystem processes" (Kuala Belalong Field Studies Centre, para. 2). As faculty members of UBD, Prof. Ho and Dr. Martie Geiger-Ho, took advantage of the KBFSC by conducting a 4-day artistic research project in digital photography to

record the natural wonders found in Ulu Temburong National Park from 30 November to 4 December 2014.

The last field study journey started from UBD to KBFSC by driving from UBD to the jetty in Bandar Seri Begawan (BSB) and taking the speedboat from BSB to Bangar in Temburong. KBFSC staff picked them up at Bangar and drove them to the next jetty in Batang Duri. From Batang Duri, then they took a long boat to KBFSC. The whole journey from BSB to KBFSC took about two and half hours. KBFSC is located near the junction between the Belalong River and the Temburong River and is very close to the Park entrance and the canopy walk. Both sides of the riverbank are covered by mangroves and diverse river palm trees, which are the natural habitat of aquatic and terrestrial wildlife. Temburong rainforest is recognized as having some of the oldest interconnecting ecosystems on our planet. It has a rich unspoiled natural heritage. Undoubtedly, it offers researchers the opportunity to document the biodiversity of this pristine forest. The intent of Ho's artistic research is to show the differences between Brunei's conservation of tropical rainforest and its ecosystem biodiversity with other Borneo nations' deforestation and species extinction. There is a phrase by Edward O. Wilson, quoted in the *Time* article that, "[Destroying rain forest for economic gain] is like burning a Renaissance painting to cook a meal" (Sheppard, 1990, September 3).

Significance of Ulu Temburong National Park

From an artistic perspective, the tropical forest region around the Kuala Belalong Field Studies Centre in Temburong is an inspirational place that needs to be highlighted as having visual power and social influence, as well as scientific value. The aim of this practice-based enquiry is meant to allow viewers to transcend the scenic notions and biodiversity of a tropical rainforest and get to know the magnificent primary rainforest through Ho's personal interpretation and expressive images.

The resulting fragmented images hold a new identity embossed with a psychological significance that Ho presents as a digital analysis of Ulu Temburong's rainforest. Ho's artistic exposition of illuminating discoveries and evolving memories reframes flora and fauna not as specimens but as colourful art subjects. This paper reveals the contrast between the accurate rendition of photographic lighting – illumination of scenes or objects, and subjective post-photographic interpretation of timeless moments. Specific identities pertaining to the flora and fauna found in Ulu Temburong rainforest and can be seen to represent the environmental identity of Brunei through the utilization of altered visual language. This paper also explores how re-contextualization of visual images and environmental messages can transcend the physical boarder of Ulu Temburong rainforest.

By analyzing the concepts behind Ho's recent digital artworks, this paper will be able to bring new insights to his post-photographic renditions and timeless moments, which are about new sensory experiences in Ulu Temburong rainforest mingled with memories of space and time within the magnificent rainforest. This paper is about sharing the experience of illumination and evolving memories of timeless moments, which is an experience that everyone may be familiar with when one reconnects with the nature.

Exploration of the Natural Wonders in Ulu Temburong National Park

In phase one of his 4-day field study, Ho focused on photographing the natural phenomena, flora and fauna found around KBFSC in Ulu Temburong National Park. He documented a series of digital images based on his feeling and artistic discovery towards certain natural patterns of light, colour, shade, texture, shape, form and spatial relationship found in flora and fauna of the Temburong primary rainforest. As a teaching artist, Ho was sensitive and aware of the rainforest environment around him in his field studies. He discovered unique characteristics or patterns among common plants and wildlife or insects, including tropical leaves, butterflies (Rajah Brooke's Birdwing and Common Bluebottle), skinks, pitcher plants, barking geckos, lizards, caterpillars, and spiders, found in Ulu Temburong rainforest.

In his phase two of his research, Ho explored the visual relationships of the rainforest to include recurring patterns, colour schemes, and other dynamic connections between illumination and timeless moments. Through imaging technology, Ho transcended the natural sceneries, plants and wildlife of the rainforest to form a unique conceptual expression of the environmental identity of Ulu Temburong rainforest based on his artistic preferences and interpretations.

Timeless Moment as Evolving Fragment of Experience

According to Melissa Hogenboom, a science reporter of BBC News, our memories are unreliable. Whenever we recall our memories, we reconstruct parts of images stored in collections of memory forming cells. Dr. Xu Liu of the RIKEN-MIT Center for Neural Circuit Genetics told BBC News, "These differing combination of cells could partly explain why memories are not static like a photograph, but constantly evolving." (Hogenboom, 2013, July 25) As a sensitive visual artist, Ho has tried to capture the timeless moments of his memories through his art. However, it is hard for anyone to have an explicit and complete picture of one's specific memory. It is similar to his memory of Rajah Brooke's Birdwing, a live one and deceased specimen, which are always shifting and uncertain. It is not because we run out of specific terms in describing this tropical butterfly in our vocabulary, but the incapability of recalling the specific moment, colour and action of these two distinguished creatures and objects in our memory cells, gives rise to interpretations.

"Every time we think we remember something, we could also be making changes to that memory – sometimes we realize [this] sometimes we don't," suggested Dr. Liu. It is similar to the art making experience of Ho's deconstructive fractal-look digital art. The process by which his digital artworks are created along with the media used in the works is a very important part of the final statement or content of the work. For example, in his recent digital art piece, *Enduring Rajah Brooke's Birdwing,* shown in Figure 1, which relies on the fractal effect, Ho articulates a remembered state of mind through the process of creating the images of a Rajah Brooke's Birdwing and Common Bluebottle butterflies, commonly found in Borneo. John Briggs (1992) has described fractals as the tracks and marks left by the process of dynamical change:

> Fractals describe the roughness of the world, its energy, its dynamical changes and transformations. Fractals are images of the way things fold and unfold, feeding back into each other and themselves. The study of fractals has confirmed many of the chaologists' insights into chaos, and has uncovered some

unexpected secrets of nature's dynamical movements as well. (p. 23).

Figure 1: Kong Ho. *Enduring Rajah Brooke's Birdwing.* 2015. Digital print, 20"H x 20"W.

Digital imaging can alter layers, colours, textures, dimensions, repetitions, rotations and transformations in a photograph to form differing combinations and changes, which are different from hand-drawn compositions. Ho cannot visualize the final outcome of his digital art images, but the process always reminds him of his free-floating fractured memory with no defined space or time. Also, each magnification of his digital fractal image reveals more details of the chosen pattern, which is difficult to present in a traditional hand-painted image. Moreover, the post-photographic imaging enhances the species most outstanding feature coupled with the recollection of colours, patterns, textures of the particular moment and illuminated space.

The composition of his recent body of work is created to form a transcendental kind of space, which may turn out to include the visual phenomena of spiral, rotational, transforming, dissolving, or overlapping visual effects to reveal the progressive transforming of our memory and resemble a timeless moment of seeing butterflies fluttering around the river bank or an illusory space with no beginning or end. Rabindranath Tagore noted, "The butterfly counts not months but moments, and has time enough" (Krishan, 2004, p. 188).

Six pieces of his recent digital art prints, such as Modified Leaf Glow, shown in Figure 2, were exhibited in the recent group exhibition, International Art Moves (IAM) Exhibition: Brunei Calling, in Bethanien Art Centre in Berlin, German, in February 2015. Through this exhibition, Ho was able to bring new insights to his notion of the timeless moments presented in his digital art series.

Figure 2: Kong Ho. *Modified Leaf Glow*. 2015. Digital print, 20"H x 20"W.

Reconnection to the Nature and Timeless Moments

The creative impetus or intent behind Ho's recent spiral fractal digital art based on Ulu Temburong rainforest is to reconnect to the nature and timeless moments he experienced in the rainforest. Psychologically, the motivation behind his transfigurations of butterflies found in Temburong is to hold on to the essence of the transitional feeling, remembrance, and time of a fleeting moment. It may seem contradictory to try to reconnect to the moment and space that are already gone, but a part of the large historical list behind humankind's reasons for making art seems to favour this endeavour.

"Life is full of contradictions and so is art" (Ho, 2012, p. 6). Artists like Ho try to capture timeless moments in his life through reconnection with the nature. It is not clear that whether the nature affects individuals or individuals are the influence on the nature. Similarly, we cannot be sure whether we can live without nature or our memories. The only certainty is that the natural environment and personal experience are always in a state of flux. The connection to our memories with the nature gives us a reason for preserving the nature and our own identities. It stops us from creating a world where the nature is erased.

When Ho starts out to make an image of a particular fauna or flora found in Ulu Temburong he knows that he is only creating an illusory memory of that particular experience. Through the use of manipulated digital photos taken of a particular plant or animal, he begins to merge that species' most outstanding feature with his unique experience. This coupled with his recollection of having experienced the colours, patterns, and textures of that particular species on a specific day adds to his desire to work his subject into an image that can engage others into seeing the compelling

illusory world around us. The composition of Ho's recent body of work inspires others to experience a transcendental kind of space, which may turn out to include spiral, rotational, transforming, dissolving, or overlapping elements. The picture plane may end up resembling an evolving memory or a timeless moment with no particular beginning or end, or it may be more like the interweaving of space and time. The Evolution of Metamorphosis, one of his digital art pieces generated by Adobe Photoshop, shown in Figure 3, reveals the transfiguration of two common butterflies found in tropical rainforest. A series of photos of Common Bluebottle and Sawtooth butterflies was taken at the riverbank of KBFSC in Temburong. These two butterflies express Ho's passion with the transience of life and the evolving Fibonacci sequence and his delight with seeing these two butterflies fluttering around the riverbank through an illuminated environment.

Figure 3: Kong Ho. *The Evolution of Metamorphosis.* 2015. Digital print, 20"H x 20"W.

Ho transfigured his memories of the two butterflies found in Borneo by blending them with his personal feeling towards the natural environment of the Belalong River. Ho never has a preconceived notion of how his digital images will turn out. Ho repeatedly transfigures memories into digital images. Digital art, like painting, allows Ho to explore colours and to use his intuition to direct his images toward a composition that finally feels "right" and matches his associated memories.

Ho selected two major digital photos of these two butterflies for the transfiguration of his digital art piece, including a photo of Common Bluebottle and Sawtooth butterflies. He applied the actions effect of Adobe Photoshop to transform the cutout images of the Common Bluebottle and Sawtooth based on his formulated imaging effects, such as resizing, rotating, moving, changing colour, adding blurry effect, duplicating, grouping, rearranging and merging layers. Then he organized different

groups of transformed images according to the formalistic visual relationship of individual groups of images and background images. This is how Ho abstracts his "straight" photographs of clearly defined subjects.

In a way, the digital medium allows Ho the luxury of working in a manner that is not only original and bold in its outcome, but digital art coupled with contemporary digital printing technology is also effective for displaying details because the high resolution digital image guarantees the final outlook of digital print. This new method of working has come to affect almost every aspect of his art and life. His latest work with a focus on photographic truth of the nature and personal evolving memory or timeless moment follows the principles put forth in the writings of French art historian Hippolyte Taine in his essay titled "Le Bouddhisme" published in 1865:

> Nature is … an infinite chain of causes from effects and effects from causes, an infinite progeny into the past and the future of decompositions and recompositions with no beginning and no end. Such is the view of the whole to which [Buddhists] are led, on the one hand, by their main theme of nothingness and, on the other, by the spectacle of things incessantly changing. Having suppressed fixed causes, there remains only the series of changing effects. Thereupon, the imagination comes alives. (Taine, 1886 [1865], p. 291)

This is the kind of intuitive feeling that comes from losing oneself in the enormity of experience with the nature. According to Baas (2005), "Buddhism challenges thinking as a path to knowing. And what both the creation and the perception of art share with Buddhist mediation practice is that they allow us to forget ourselves and thus realize ourselves. They are parallel practices" (p. 11). This sort of experience has led Ho to try and capture the over-whelming elements that make up the fragments of our evolving memories unconsciously.

Ho believes that before he can make art, whether it is digital photography or a digital art, that certain elements must be present, including a bittersweet mix of emotions. According to the Taoist/Buddhist perspective, the transient nature of being can be seen in natural phenomena, such as the cyclical nature of any species that goes from life to decease. The beauty of a natural order evokes a melancholic sense of the transience of being and leaves a fragment of memory. Ho's digital photos of flora and fauna found in Ulu Temburong rainforest during his 4-day field study still feel timeless to him, but they take on a slightly intangible almost ethereal quality when he transfigures them. In one of his digital art pieces, Starry Night Geckos, shown in Figure 4, reveals the remembrance of amazing barking sound emitted by that unique gecko in the rainforest under a particular starry night, which is hard to describe in a single photo or other art medium.

Figure 4: Kong Ho. *Starry Night Geckos.* 2015. Digital print, 20"H x 20"W.

Conclusion: Transpersonal Experience

The visual styles of Ho's spiral fractal-inspired digital art series based on spiraling forms, and the timeless moments encountered with the tropical rainforest in Ulu Temburogn have their starting point in the real world, but the same representational starting point that grounds the digital photos in the center of compelling, make-believe illumination also transforms them before the viewers eyes into pure visual patterns, colours and visual relationships. This is something that Ho sees as being akin to Claude Monet's Water Lilies, an Impressionist masterwork depicting his water garden in Giverny, France. Like the water lilies in Monet's paintings, the water lilies are about colours and sense of place, which are not painted in realistic style. However, the poetic and time-shifting feeling of Monet's Water Lilies as it is described by Baas (2005) echoes the qualities that Ho is seeking in his art. According to the description of Baas (2005) about Monet's Water Lilies:

> The painting seems to contain a moment or—better—a totality of moments in deep summer, when the greens go dark and the water reflects a bottomless sky. The sensation of a moment I wasn't even aware of losing is suddenly mine again. Or maybe what the painting embodies is change itself, and the awareness is an awareness of time and the losses that time brings (p. 19).

In his new series of digital art, Ho intends to use his spiral fractal-looking digital art to trace the inspirational forms that frequently materialize in his work. Just as with everything else in life, the image of Ho's digital art piece, Before There Were Fractals, shown in Figure 5, appear to have fluid meaning and even to take on different physical characteristics when one looks carefully at the structure of the work and contemplates the image as a whole. Ho's digital art provides a new imaginative dimension of the tropical rainforest identity of Brunei Darussalam.

Figure 5: Kong Ho. *Before There Were Fractals.* 2015. Digital print, 20"H x 20"W.

After completing his 4-day field study at KBFSC, Ho posted his research findings, digital photos and digital art pieces on his online research blog, A Slice of Light, at http://asliceoflight.blogspot.com, to share his practice-based research with other interested researchers. Twelve pieces of his recent digital art series embedded with natural references and personal memorable experiences of tropical rainforest will be displayed in a forthcoming two-person exhibition, A Slice of Light: A Stroke in Time – Digital Art & Photography Exhibition by Dr. Martie Geiger-Ho & Prof. Kong Ho, at Inspiring Hall, UBD Student Centre, in Brunei Darussalam from 11 to 16 May 2015.

By analyzing the concepts behind Ho's recent digital artworks, Ho has been able to bring new insights to his seemingly contradictory notion of the timeless moments and evolving memory presented in his digital art series. All of these twelve digital art images contain textured natural segments of Ulu Temburong revealing the natural phenomena and identity of rainforest in Brunei and the tendency of reconnection of personal memories with nature. Lastly, John Muir shares similar idea with Ho toward rainforest, which is "The clearest way into the Universe is through a forest wilderness" (Hanna & Wolfe, 1966, p. 313).

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Practicing Ecopsychology in Brunei Darussalam: Creating Clay Vessels in Memory of a Disappearing Landscape

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Abstract

Ceramists are generally thought of as studio artists that craft either functional ware (pottery) or nonfunctional ware (fine art/sculpture). Sometimes, if they are a teaching artist working in an art center or university, they might be obliged to be an expert in both of these artistic categories. Geiger-Ho is a teaching artist (senior lecturer) at the University of Brunei Darussalam (UBD), located in the Sultanate of Brunei Darussalam on the island of Borneo. Geiger-Ho produced her latest body of work, "Vessels that Serve the Earth" out of the need to find solace from the onslaught of development and environmental degradation in Brunei. This paper is an account of how Geiger-Ho used the concepts of ecopsychology to activate her art making activities so that she could recover important links between the gathering of clay from a patchwork of small, shrinking wild sites on and around the campus of UBD and her internal desire to create work that would help to heal the damaged landscape. By taking photographs and using materials from the earth that she could fashion into vessels that reflect the spirit and landscape forms found in the degraded ecosystems at her university, Geiger-Ho was able to comfort her own battered psyche while bringing her art students closer to understanding the importance of their own environmental heritage.

Keywords: Ecopsychology, Brunei Darussalam, terra-cotta pottery

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Introduction

Geiger-Ho's ceramic pieces are entirely formed from ceramic materials found in the now partially excavated hill-site near the back area of the University of Brunei Darussalam (UBD) campus. Geiger-Ho chose this area for gathering clay because the land was being assaulted and turned into a parking lot without any regard for its flora and fauna. Realizing that she could do nothing to stop the construction of the parking lot and the adjacent cement pad that would eventually support a pre-fabricated building, Geiger-Ho decided to take photographs of the remaining unspoiled landscape and create ceramics from clay recovered at the construction site. All of her different clay forms were inspired by the area's geology. Her sculptures and vessels have not been glazed because she wanted to create work that did not rely on purchased ceramic materials or ingredients. Her pieces were electric kiln fired on the UBD campus. Geiger-Ho believes that even if her photographs and ceramic pieces cannot stop the destruction of the last few remaining patches of carved-up land on the UBD campus, that perhaps her works can serve as a kind of memory or archive for these disappearing and unappreciated places.

Geiger-Ho's photographs, like her recent body of ceramic work made from found clay (Figures 1 and 2) were taken of tiny enclaves of green areas that are either being developed or are under threat from human degradation. One of these sites will be discussed in this paper in terms of how this work could help to preserve the essence of other areas and perhaps influence preservation measures for what still remains of these wild and irreplaceable locations on and around the UBD campus.

Figure 1: Martie Geiger-Ho, *Earth Watching Vessel with Iron Clay Skin*, Cone 04 electric kiln fired red earthenware clay from UBD campus. 9.5"H x 14.5"W x 4"D

Figure 2: Martie Geiger-Ho, *Thrown Hill-Draped Vessel*, Cone 04 electric kiln fired red earthenware clay from UBD campus, unglazed with colored with oxides. 9.5"H x 7"W x 7"D

Using photography to both document habitat loss as well as to celebrate and capture its profound spiritual eloquence, Geiger-Ho uses her camera to record details of the immediate natural world around her to simultaneously celebrate the richness of Brunei's varied landscapes while at the same time lamenting their loss, (Figures 3 and 4). By using different approaches for photographing the terrain around her, she hopes that she can stir a sense of longing in the viewer for what has been lost through the development of what most people would consider to be insignificant parcels of land that are prime choices for adding to the infrastructure. Geiger-Ho's work should not, however, be considered a compilation of "before and after" images of damaged eco-systems, because she does not deny the fact that in the end, the changes made to the landscape result in buildings and parking lots that are of social value and not necessary unaesthetic. What Geiger-Ho is trying to do through her aesthetically trained eye is to connect her own senses, and later, that of her viewers, to the rhythm of the natural world that is profoundly different to our time driven human environment. Because these different environments affect our human psyche in various ways, it is of the utmost importance that our responses to these differences are noted so that as human beings we can learn how to balance our needs and desire for wilderness with our need for a controlled and almost sterile "civilized" world. This sentiment is best expressed by the contemporary depth psychologist James Hillman (1995) in his opening essay, "A Psyche the Size of the Earth", where he explains that:

Environmental medicine and environmental psychiatry have begun to look at actual places and things, like carpets and drapes, for their effects on human disorders. When some cancers are hypothesized to begin in people suffering recent loss, what loss? Is it only personal? Or does a personal loss open the gates to that less conscious but overwhelming loss—the slow disappearance of the natural world, a loss endemic to our entire civilization? In that case, the idea that depth psychology merges with ecology translates to mean that to understand the ills of the soul today we turn to the ills of the world, its suffering (p. xxi).

Figure 3: Documentation of flora site at UBD before construction. Photo credit: Martie Geiger-Ho.

Figure 4: Parking lot construction after one week, March 2014. Photo credit: Martie Geiger-Ho.

Linking Pottery Making and Photography with Ecopsychology

In his discussion of how to experience a spiritual and deep connection to the natural world that he says the human race was born into, the Jungian analyst, Lionel Corbett (2007) explains that, "Whatever form it takes, spirituality includes the intuition or insight that there is another level of reality beyond our ordinary perception of the world" (p. 215). Corbett also notes that:

> We realize that our everyday personality is not the deepest part of ourselves, that there is something More to us. We recognize the spiritual importance of relationships and the profound mystery of the other, which is not separate from us or from That Which Is. We treat animals and the environment with respect because we instinctively recognize that they too are manifestations of the Source. We recognize that our creative work happens *through* us and does not originate within our ego. We notice and value beauty, which expands our sense of self to include more than ourselves. We realize the dangers of sectarianism, competitiveness, and exclusivity (p. 215).

Finally, Corbett reminds his reader that people lose sight of these important insights into living a more natural and spiritual life because the fragility of their selves makes them respond to everyday events in ways that are defensive, self-protective, and self-centered.

The sentiments that Corbett lays out as being essential to living an enlightened and spiritual life correspond with many of the ecological ethics of another closely related philosophically driven concept, ecofeminism. Corbett believes that ecofeminism as a philosophy, provides a framework for practicing values and actions for correcting humankinds androcentrism and the environmental destruction that it causes. Although the focus of this paper is on how Geiger-Ho has used the practice and outlook of

ecopsychology to further bolster the content and rationale behind the production of her latest series of interdependent environmental photographs and ceramics. She has also decided to couple this approach to environmental awareness and mindful solutions by selecting a few ecofeminist concepts to bolster her research. Only those ecofeminist philosophies that are pertinent to her research practices and work production will be discussed here. By selecting a few ecofeminists that resonate well with her own psychological ties to environmental issues, Geiger-Ho has been able to strike a balance between making art that expresses her convictions about ecology while at the same time allowing her room to explore images and forms that can speak to others about the mystery and grandeur of the natural world.

Janis Birkeland (1993) notes that ecofeminism is a holistic value system. In outlining this system she lists nine basic precepts to which she claims most ecofeminists subscribe to. For the purposes of this presentation, Birkeland's second ecofeminist precept will be used as a lens or concept for understanding Geiger-Ho's photographic aims since she arrived in Brunei in June 2012. According to Birkland, before ecofeminism can take hold, "Everything in nature has intrinsic value. A reverence for, and empathy with, nature and all life (or 'spirituality') is an essential element of the social transformation required" (p. 20). In listing her criteria for a successful ecofeminist policy, Linda Vance (1993), writes that for her a fourth framework element is: "a process that respects difference and encourages discussion, and that embraces a range of praxis. Diversity of experience and expression, like diversity of life forms, is a necessary goal of ecofeminism" (p. 135). Vance also explains that, "To be an ecofeminist means to be constantly aware of relationships—between humans, between humans and nonhumans—and to be keenly attuned to the patterns of domination that may be at play" (p. 134).

Vocational Expression Through Elemental Forces

In his book chapter, titled "Jungian Psychology and the World Unconscious," Stephen Aizenstat (1995) notes:

> Underpinning the creative process of human intervention are the archetypal patterns of the natural world. As individuals and as professional people, we are called to rediscover the elemental forces that generate and give form to our vocational expression. Once these connections are rediscovered, each of us will know, in a deep and essential way, what part of the restoration of the natural world we have access to and what part we are responsible for preserving (p. 97).

In keeping with the aforementioned values of both ecofeminism and ecopsychology, Geiger-Ho has consistently photographed the natural phenomenon of UBD and a small hill site of eroded orange, iron-rich, clay soil on its campus. Although, she has photographed other areas of Brunei, her interest in UBD arises from its accessibility and the fact that the area is rich in clay and visual scenery.

Figure 5: Martie Geiger-Ho. *UBD Natural Clay Forms I.* 2014. Digital print. 14"H x 11"W.

Geiger-Ho's ceramic pieces are entirely formed from ceramic materials found in the now partially excavated hill site near the back area of the UBD campus. Geiger-Ho chose this area for gathering clay because the land was being assaulted and turned into a parking lot without any regard for its flora and fauna. Realizing that she could nothing to stop the construction of the parking lot and the adjacent cement pad that would eventually support a pre-fabricated building, Geiger-Ho decided to take photographs of the remaining unspoilt landscape and create ceramics from clay uncovered at the site, shown in Figure 5. All of her different clay forms were inspired by the area's geology. Her sculptures and vessels have not been glazed because she wanted to create work that did not rely on purchased ceramic materials or ingredients. Her pieces were electric kiln fired on the UBD campus. Geiger-Ho believes that even if her photographs and ceramic pieces cannot stop the destruction of the last few remaining patches of carved-up land on the UBD campus, that perhaps her works can serve as a kind of memory or archive for these disappearing and unappreciated places.

Conclusion

The ecopsychology movement offers many paths in support of environmental solutions. By carefully choosing and tailoring a personal ecopsychological value system for understanding the social problems that allow cultures to degrade and destroy their environment, photographers and other artists can erect a framework for creating art that echoes positive ecological values. For Geiger-Ho this framework has included shifting her understanding about her inner psychological world to one that embraces and identifies with features of the natural world. By photographing the natural environment in a manner that appeals to the aesthetic sensibilities that most people retain as at least one, if not their last connection to the outside world, Geiger-Ho hopes to participate in an environmental revolution that Lester Brown (1995) describes as a change in values that comes from the growing realization that everyone is dependent upon the [natural] world (p. xvi).

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Redefining Crafts and Crafts Enterprise in the Twenty-first Century: A Theoretical Analysis

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Abstract

When studying crafts as a tangible material culture associated with intangible heritage contexts, it is essential to investigate the terms *objectification*, *material culture* and *artifact*. These three terms are connected with the concepts of 'thing', socialization, production, biography, exchange, art, fetishism, taste, lifestyle, consumption, values, history, place and landscape(Tilley, 2010); therefore, it is very important to clarify these concepts as an introduction to a study of crafts and crafts enterprise. All the above-mentioned concepts establish a platform for the study of issues related to crafts and crafts enterprises in very changeable time. This paper will introduce relevant terminologies and provide definitions to clarify how these terms are being used in the twenty-first century. Therefore, the purpose of this study is to investigate the concepts of objectification, material culture and artifacts in general, which will form a background to exploring the field's main concepts of craft and craft enterprise in particular.

Keywords: Crafts, objectification, material culture and artifact.

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1- Introduction:

To Studying Omani crafts, as a tangible material culture associated with intangible heritage contexts, it is essential to investigate several terms including objectification, material culture and artefact respectively. Because these three terms are connected with the concept of 'things', socialisation, production, biographies, exchange, art, fetishism, taste, lifestyle, consumption, values, history, place and landscapes (Tilley, 2010), it was very important to clarify these concepts in order to study 'craft' definition, and this will form a background to explore the research's main concepts of craft and Craft Enterprise in particular.

2- Objectification/ Material Culture/ Artefacts:

Constructing a theory for material culture demands understanding Hegel's Phenomenology of Spirit (mind) theory in general and the concept of objectification in particular, because many studies, including the works of Marx (1975), Simmel (1978), Lukacs (1971) and Sartre (1969), have been constructed upon Hegel's theory (Miller.D, 1987:19). Miller (1987) believed that Hegel theory's value comes from his concentration on the dualism upon the so called 'subject-object' which had been "a pivotal problem" in Western philosophy since Greek times (p.20). Webb Keane in Handbook of Material Culture, tried to simplify the issue of subject-object, when he asserted that understanding the subject-object dilemma comes from the focusing of four relations which are: production, representation (object represent subject), development (internal development of subjectivities in relation to objects) and extension of subjects through objects (2010, pp.197-202).

Miller (1987) concluded his chapter Hegel and Objectification with three claims. First, he asserted that objectification becomes a foundation for a 'theory of culture'. Second, using the term objectification asserts the necessity for a particular kind of relationship between 'human development and external form'. Third, the term objectification asserts the process of culture because of the connection between the object and the surrounding environment (Miller.D, 1987: 33). Hence, it does not come as a surprise that objectification's values can be considered as a background for craft theory, especially when culture and the physical necessity of certain objects cannot be separated from each other.

Karl Marx argued that Hegel's thoughts and analysis about objectification were not accurate because he had contributed an abstracted metaphysics and that this did not represent the real issues of society (Miller.D, 1987: 35). The difference between Hegel and Marx's interpretation of objectification is that Marx believed in the importance of "[separating] off a notion of objectification from that of alienation" (ibid. 41). In fact, one of the most important additions by Marx to Hegel's theory is creating other terms to clarify objectification's terminologies, which are: alienation, fetishism and reification (Miller. D, 1987: 43). These three definitions are slightly different from each other, but in general all of them assert that objectification means "the act of representing an

abstraction as a physical thing" or "express (something abstract) in a concrete form" (Oxford Dictionary, 2010). An important result of considering these conceptual developments, object (craft) making has been influenced by the society (environment) on one hand and it became very important that the produced object is recognised as tangible or describable visually only.

Shlomo Avineri (1968) explained Karl Marx's perspective when he claimed that labour produced objects so the labour becomes embodied in an object. Labourers in this case will lose themselves because their product becomes an objectification of the labour (p. 102). According to Marx, man (labour) is alienated from nature, himself and humanity, and all these aspects constructed his concept of "alienation" (ibid, 105). So what are the results of this process?

There are some consequences for alienation's phenomena. First, "the worker puts his life into the object", and then he has lost himself because his life becomes to belong to the object (ibid, 103). Second, the worst thing is that "what is embodied in the product of his labour is no longer his own", and that means he has no influence on the products he's made (ibid). Third, he has given the object a life, but that life stands against him as an "alien" and "hostile force" as Marx expressed in his writings (ibid). Finally, the produced object by labour became his master, in other words "the worker became a slave to his object" (Avineri.S, 1968: 105). With regard to crafts as an area influenced by cultural and economic changes, Karl Marx's interpretation of objectification as mentioned above in brief, led to arguing around issues such as: to what extent is Karl Marx's theory applicable to 'craftsman' instead of the normal 'worker'? Will all previously cited consequences happen to 'craftsman' when he produces his crafted object? To what extent does a craftsman become a "slave" to his object by giving his own life to his product?

In studies of crafts, Marx's thoughts about the balance between the object (e.g. craft) and its maker (e.g. craftsman) showed that the object has more recognition than its maker and this could be because machines and mass production were the cornerstone of the second half of the 19th century and beginning of the 20th century. For example, pottery production in Stoke-on Trent (UK) in the time of Wedgwood were even recognised by their makers, but after the industrial revolution the brand and factories' names represent the identity of objects more than their own hand makers.

Objectification is a wide concept, and Christopher Tilley (2010) explained the concept and its relation with many other issues. Between these issues was "objectification and art" which is the most similar subject to crafts (p.66). Tilley used Morphy's (1991) studies of Yolngu aboriginal paintings from Australia to clarify the concept of objectification in art (ibid). According to Tilley, in Morphy's study "Yolngu art is and it objectifies essential features of the structure of Yolngu society and the system of restricted knowledge" (p.66). Also his study confirms that their paintings do not only represent the tribes past, but also these paintings are a 'dimension' of the past and activate the relation to the individual in the past (ibid).

Even the surrounding environment can be considered in defining objectification, but still

materials and tangible objects are the most important elements in considering objectification. Miller suggested that the potential medium of objectification is the concrete material objects, or in other words objectification is human labours' (including craftsmens') production of artefacts (Miller, 1987:85). This introduction aimed to lead to a shift in the debate from discussing the term 'objectification' to argue around the more specific term of 'material culture'.

Prown. J (2001) asserted that "the term material culture seems self contradictory. Material is a word we associate with base and pragmatic things; culture is a word we associate with lofty, intellectual, abstract things" (p.235). Tim Dant agreed with Prown, when he mentioned that material is everything we can touch, smell and see, but not humans or animals, and culture is "the set of common human practices that surround material objects" (Dant. T, 1999: 11). In order to link these two concepts with each other, Jules Prown (2001) in his investigation of material culture, suggested that material objects become instrumental 'primary data' to be used in cultural investigations (Prown. J, 2001: 70). In fact, as Tim Dant (1999) asserted in his book Material Culture in the Social World, human beings are tied to each other and to society by material culture, and that because material culture provides "a means of sharing values, activities and styles of life", he believes that all these things (material culture) are more effective in human life than languages and even direct interactions (Dant. T, 1999:2).

In the 1990s scholars started researching and investigating deeply the body of the material object, so it is not surprising that they found themselves studying 'material culture' issues because material culture and body share the same roots (Graves-Brown. P, 2000: 2). In terms of studying material culture, it is clear that there are some who support the tangible objects significance over culture and social contexts (like the aforementioned Groves-Brown), and those who believe that it is impossible to investigate or analyse objects without considering their surrounding social and cultural context.

But a study that may support partly the argument of Edwards and Hart was conducted by Joanna Sofaer (2007) in her book Material Identities. She gave priority to material objects over human social influence when she claimed that "without material expression, social relations have little substantive reality" (Sofaer. J, 2007: 1). Sofaer has added that the only ways to address the nature of materiality is through the ways artists and craftsmen manage materials to provoke aesthetic responses to the object. But she also considered the relationships between objects and peoples social contexts (Sofaer. J, 2007: 2).

In his book 'Art as Evidence', Jules Prown (2001) defined material culture as "study through artefacts of the beliefs – values, ideas, attitudes, and assumptions – of a particular community or society at a given time" (p.70). His work on material culture and its definition particularly drew attention to the importance of the "material body of artefacts" themselves (Prown. J, 2001: 70). To summarise Prown's definition of material culture, he sets out five aspects around his definition:

➢ Man-made objects are only evidence of human intelligence at the time of production.
➢ Without understanding (of culture) it will be hard to study the subject matter

(materials).

> ➤ It is difficult to investigate material culture issues because of the "self-contradictory" concept where we associate (materials) with "pragmatic things" and (culture) with "lofty/abstract things".
>
> ➤ He asserted that "all tangible works of art are part of material culture, but not all the material of material culture is art" (Prown. J, 2001: 71).
>
> ➤ He divided the material culture of art into two categories: decorative (or aesthetic) and utilitarian objects (crafts).

Prown (2001) also defined material culture as "the manifestations of culture through material productions" (p.220). This definition intends to give privilege to culture over object, where objects exist only to manifest the community culture. So rather than what Marx mentioned about the object (e.g. craft) and its maker (e.g. craftsman), the culture of the society became the cornerstone in this area of production and this represented the trinity of object, maker and the environment (culture).

Henare, Holbraad and Wastell (2007) asked "what would an artefact-oriented anthropology look like if it were not about material culture?". In reality, the claims have driven us to associate material cultures as a general term with "artefact" as a more specific direct term. The term 'artefact' comes from the Latin 'root', and it connects a couple of words: art, ars or artis (means skills), and fact, factum (means act) (Prown. J, 2001: 220). In his book Matter, Materiality and Modern Culture, Graves-Brown pointed out that from the end of the Second World War to the 1960s the study of artefacts has been taken up by different disciplines such as history, anthropology, and art and design (2000,p. 2).

To start with the artefact concept, the body came from the notion that "the first human artefact is the human body itself" (Graves-Brown.P, 2000, p. 2). So, human feelings about their existent bodies have priority, to be observed and studied even without considering their surrounding environment and culture. Central to Prown's argument is the purpose of artefacts to be used mostly in cultural history and cultural anthropology studies (Prown. J, 2001, p.70).

Holbraad and Wastell's perspective about the similarity between terms of material culture and artefacts has some supporters. For instance, Susan Pearce (1992, p.4), when she investigated the term material culture, concluded her debate confirming that "while another term commonly used for material objects is artefact" (Barringer. T & Flynn. T, 1998, p. 6). Also, Prown (2001) believes that "objects made or modified by humans are clumped together under the term artefact". From this claim, it is possible to consider that Prown has made a direct connection between the concept of 'material culture' and the concept of 'artefact'. Also, his claim about skills draws attention to the concept of crafts where many scholars make a strong connection between skills and crafts. To define the term artefact it is very important to believe that the artefact "exists as a physically concrete form independent of any individual's mental image of it" (Miller, 1987, p. 99). But Miller's best interpretation came from his conviction that artefacts are a bridge between mental and physical worlds and between consciousness and the unconsciousness

(ibid, p. 99). In fact, this provided a reason to connect the investigation of Omani craftsmen pottery and other crafts with intellectual, social and cultural aspects in the analysis stage of the research.

Tim Dant (1999) defined artefacts as things made by humans and he distinguished these things from natural forms (stones, mountains etc), but Dant later confirmed that this distinction starts to be break down because some cultures used natural things as objects in their daily life. But in contrast to Dant's categorising, Daniel Miller excluded any natural objects and considers that artefacts are only "the products of human labour" (Miller, 1987, p. 112). But in his series of articles 'Crisis of Art History', Irving Lavin (1996) argued that the terms of 'art' and 'artefact' are very similar and there is no difference between them. Lavin's work drew attention to the assumption that any man-made object is a work of art including the most functional and the lowliest objects (Prown.J, 2001: 221). For instance, Edwards and Hart (2004) pointed out that photographs we collect are made, used, kept and stored, so they are materials and objects representing time and space (p. 2). Their appreciation of photography makes photographs equal with tangible artefacts and crafts themselves. And this could be an example of what Irving Lavin called the "lowliest objects".

Peter Gay (1976) distinguished three factors that influence artefacts. First, crafts made by craftsmen in apprenticeships to reflect traditions. This factor can be explained by presenting Thomas Green's (1997) definition of the word 'tradition' when he mentioned that 'tradition' is a ritual, belief or "object" passed down within a society. This is of importance for this research concerned as it is in studying the challenges facing Omani crafts regarding identity, which can not be pursued without investigating issues such as the land, gender and peoples ethnic groups, all these issues have direct relations with the "anthropological" area of study; an area of study defined by Pascal Boyer (1990) as the "study of tradition in traditional societies" (p.7). To conclude this factor, first, because crafts reflect traditions, and traditions are a central issue in studying the aforementioned anthropological issues, the relations between crafts, anthropology and traditions in this research seemed to be directly connected with each other. Second, culture reflects "attitudes, customs, or beliefs" (Gay. P, 1976); and all people and craftspeople have specific's beliefs and customs. Finally, private practice (individual person) to reflect the person who made the object gave more recognition to the craftspersons status (Gay. P, 1976).

To conclude this part, all previously mentioned arguments around the term 'objectification' contributed in investigating the term 'craft' through its real connection to culture, where the previous arguments around 'objectification' (especially the additions of Miller) asserted that it is hard to separate concrete objects from their surrounding social and cultural contexts. Rather than giving a tangible object priority over its surrounding cultural and social contexts (intangible cultural heritage) as discussions of objectification have previously shown, material culture gave priority to the society and humans in particular over the materiality of object. Previous discussions of material culture showed that it connected humans to each other and to the society, and helped to share values, activities, lifestyle, ideas and attitudes. Also studying material culture as a

concept contributed in thinking around consumerism and collecting traditions, and became evidence of human intelligence. Finally, studying the concepts around the 'artefact' the previous debates established that this formed an introduction to investigating crafts as will be developed later. Also, researching artefacts featured 'human made objects' and that gives this concept a more special position in this research, where as "objectification" and "material culture" were wider in scope than only covering man-made items. Furthermore, studying the concepts of artefacts, as shown previously, confirmed real associations between the concepts and the area of art and crafts, so it was important to establish this framework before moving on to investigate the concept of craft in the next part (Figure 1).
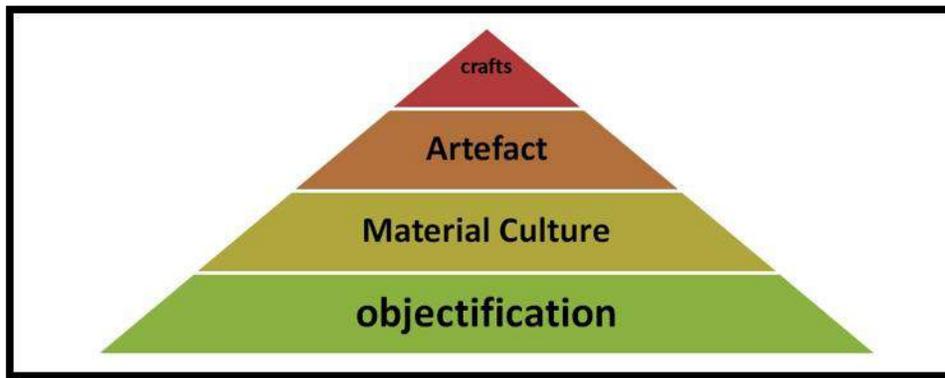
Figure (1): terms' pyramid (study's areas from general to specific)

3 – The Definition of Craft:

Defining craft required investigating its related values, characteristics and perspectives. 'Physiological necessity' is supposed to be the first explanation for the existence of crafts because humans have created crafts basically to fulfil the human body's "physiological needs" (Risatti. H, 2007, p.55). This fact has led us to understand that when people make crafts, their purpose goes beyond culture, so that culture comes in second place (ibid, 56). To complete his argument, Risatti (2007) noted that the process of making crafts seems to be confrontational with nature (e.g. potters make containers to keep liquids where human hands cannot hold water) (ibid, 56). Bruce Metcalf (1997), when investigating comparisons between art and craft, drew attention to six important points:

➢ Crafts have limitations in terms of retaining as "physical objects", but art is more flexible to dissolve its identities (p.69).
➢ Craft's first priority is "materials and object hood", but in art the first priority is addressing ideas (p.71), and that could lead to the craftsman becoming like a machine where imitating objects becomes the only required skill.
➢ Using traditional materials, traditional techniques, traditional tools are all very important in crafts and ignoring that will categorise crafted objects outside of the craft discipline (p.71).
➢ Recently, to be a craftsman has become a "personal decision", but in the past it was inherited (sons followed their fathers), and this notion gives art another

privilege over craft because art was and still is a "personal decision".

The status of comparing craft with art (especially fine art) forms a wider debate among crafts/art/design scholars. Rose Slivka, in her article 'The New Ceramic Presence' in 1961, for example, has argued that the painter-potter stays in the middle between craftsmen and artist, especially when he creates his pots for non-functional purposes (Risatti. H, 2007, p.1). Janet Koplos has pointed out that through criticism, it is possible to recognise the differences between art and crafts, where crafts critics seem to be non-theoretical, and in contrast he believed that the art critic is more theoretical and intellectual than the craft critic (Risatti. H, 2007, p.2).

Furthermore, in terms of discussing the argument of the relation between crafts' physical existence and social conventions, Risatti added another distinction between crafts and art (Risatti, 2007: 78). He claimed that in the case of craft it is very important to separate social context (around craft object) from physical context (ibid, 86). In contrast, it is not possible to activate this separation in the case of the fine art's, where it is very important to connect social and physical contexts together (ibid, 86). Howard Risatti's classification of craft and fine art through his diagrams is shown in figures (2) and (3). In figure (2), Risatti classified man-made things according to their purposes, and that led him to divide things into two groups: applied physical function and visual communicative function. Under the group of applied physical function, Risatti further divided things in two parts: functional means ends (e.g. tools, machines), and functional ends (e.g. containers, covers). And under the group of visual communicative function, he divided things again in two parts: conceptual ends (e.g. painting, sculpture) and practical (e.g. commercial art). Furthermore, between these groups, there is another distinction named adornment and decoration. According to this figure, it seemed that crafts, among man- made things are located in the group of applied physical function in both parts; functional means ends (crafted tools) and functional ends (pottery containers) . But crafts can also be found in the part on adornment and decoration (jewellery). In fact, this diagram's contribution regarding defining crafts status was very wide, where the Risatti figure (3) provided a clearer taxonomy for the concept of craft.
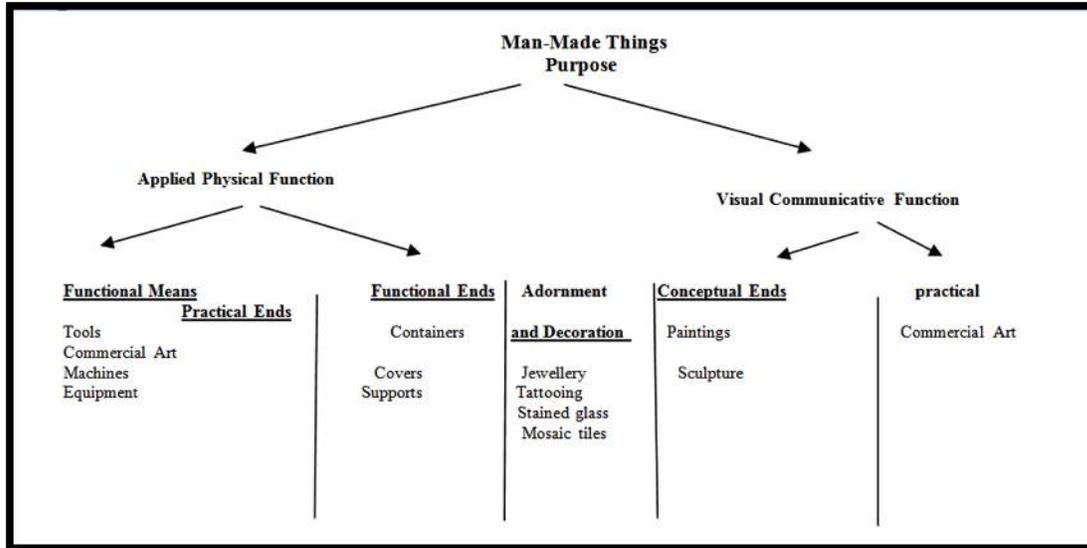
Figure (2): diagram of man-made things according to Howard Risatti #1.

The diagram in figure (3) gave craft two purposes. The first purpose is that crafts is to be considered as utilitarian hand made things. The second purpose is that crafts are considered as fine hand made things. Even though this diagram gave crafts a better place among man-made things, there are some weaknesses regarding this taxonomy. First, this diagram excluded crafts that were made by machines, and he categorised them as utilitarian designed and fine designed things. Second, Risatti, did not provide a clear distinction between design and craft, not only in the diagram, but also in this part of his book.
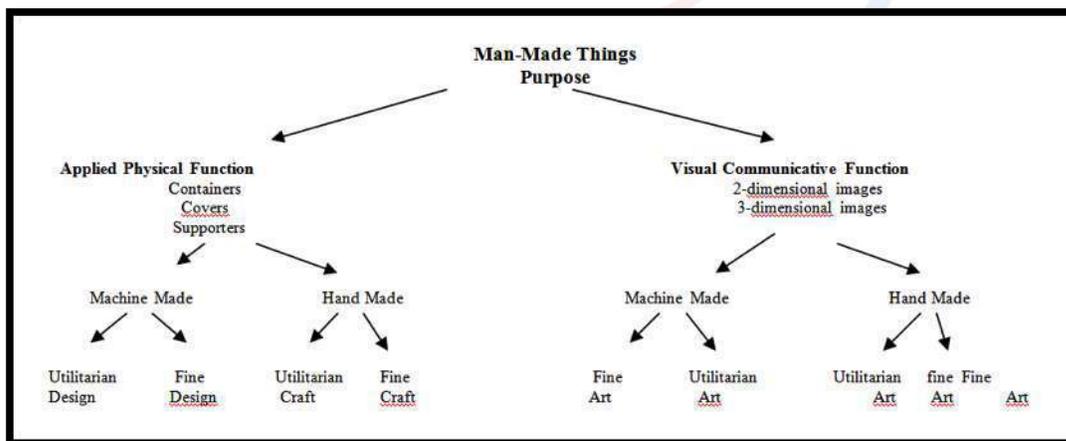
Figure (3): diagram of man-made things according to Howard Risatti #2

Between all the previously mentioned investigations of the term craft, it is possible to recognise two directions regarding craft definition:

3-1 First Definition (Extremely Modern View):

Craft has a wide definition, so it includes different aspects (traditional crafts and abstract modern art). In addition, it does not always aim to produce utilitarian and functional objects. Also, it can go some way to merge fine art and traditional crafts together, so the concept (studio crafts) appears to collapse the complete separation between them. Within this definition, it is not necessary to create full-handmade objects to be considered as craft. Moreover, modern materials, tools and equipment become alternatives for traditional material (plastic, rubber, fibreglass). Likewise, under this definition 'car' and 'aircraft' for example will be considered as crafted objects, so craft production will include everything made skillfully. Crafts produced according to this definition will be less connected with lofty concepts (contexts) such as social, cultural and heritage expressions. Finally, the term 'craftsman' will be less recognisable as a result of merging between terms of 'craftsman', 'artist' and 'designer'. The values of craft within this definition comes from critics who assess craft work according to their contemporary aesthetic theories.

3-2 Second Definition (Extremely Traditional View):

In this case the definition of craft is very 'direct' and 'narrow', so it is only applicable in describing traditional crafts. Also this definition is made to fulfil human functional and utilitarian needs, whereas aesthetic aspects come as a secondary demand. In fact, this definition is made to be isolated partly from fine art and design subjects and only focuses on the traditional handicraft area. Crafts within this definition are supposed to be full-handmade objects or partly made with machine assistance (e.g. potters wheel, silversmiths kiln etc). Moreover, materials and tools used in this category must be traditional and local as much as craftsmen can provide them, but if this is not possible, he can use modern materials and tools but as little as possible. Traditional designs and forms are required within this category and making any development in the craft object designs and features are supposed to appear on the object form/surface without affecting the original design. In addition, analysing objects within this category requires the study of all its surrounding contexts of culture, social and heritage expressions, which can affect the final analysis results; in other words it is hard to ignore cultural and social aspects in the analysis. The use of the word craftsman within this definition will be recognisable easily, so craftsmen will have good self-esteem among artists and other creative groups. Under this definition, values are in the object as long as the material continues to be useful, and also because of using valuable materials in the crafts' making such as gold and silver. In other words, value here is represented by tangible things like a craft's form and function on one hand, and intangible heritage associated expressions on the other.

The table (2) below summarises these two definitions and their distinctive features:

First definition of Craft	In contrast	Second definition of Craft
Wide definition (includes both abstract art and traditional crafts)		Direct and narrow definition (only traditional crafts)
Aesthetic aspects come before utilitarian and functional demands.		Utilitarian and functional demands come before aesthetic aspects.
Merge between art and traditional craft areas of studies (Studio craft, studio potter etc)		Fine art seems to be isolated partly from crafts, so crafts become as an independent discipline.
Crafts within this definition do not need to be full handmade objects		Fully handmade object with some machine assistance.
Use of modern tools and materials happened widely in this category		Only uses traditional materials and tools, and only uses modern materials in necessary cases.
Includes everything made skilfully (cars and airplanes included)		Concentrates on traditional crafts and slightly developed crafts.
Less related to culture, social and heritage		Cannot analyse without considering culture, social and heritage aspects.
The title "craftsmen" is less recognisable within this definition because of merging between this term and the term "artist"		The term "craftsman" continues to be fully recognisable and distinguished from artists and designers groups.
Critics give value to craft work according to their contemporary times aesthetic theories.		Values are in the object as long as the material continues to be useful, and also because of using valuable material (gold, silver) to make the objects.

Table (2): summarizes craft's two definitions and their distinctive features.

4 - Craft Enterprise:

The problem in examining the definition of Craft Enterprise is that equivalents of this term appear in some fundamental studies with different expressions, such as those in the period of the Arts and Crafts Movement, Morris named his enterprise as 'Morris & Co.' and sometimes 'Decorative Arts Firm'. More recently, in Ian Fillis's (1999) study, for example, he used the term Craft Firm, and in Yarri Kamara's (2003) study he used the terms of Creative Enterprise and Cultural Enterprise. But the most recognizable shared ground between all the studies is that all contributors when defining Craft Enterprise distinguish two roles for this type of enterprise: cultural heritage values (craft, creative, cultural etc) and making incomes or profitable values (firm, enterprise, entrepreneur, company etc).

While a variety of definitions of the term Craft Enterprise have been suggested, it is significant to evaluate these definitions as exposed in worldwide literature. According to contributions from many authors (e.g. Bayer et al, 1938; Naylor, 1971;Coopers & Lybrand, 1994; Leeke, 1994; Greenhalgh, 1997; Welch, 1997; Metcalf ,1997; Dormer ,1997; Fillis, 1999; Demircan, 2005 etc), within the last two centuries (mostly from the Art and Craft Movement to date) the concept of Craft Enterprise witnessed many changes and developments. To summarise these contributions, it is recognisable that across the identified period, researchers, stakeholders, and craftspeople defined Craft Enterprise according to two main factors. First, some contributors defined it according to the factor of 'size of firm and its contribution to economy' such as the European Commission when they attempted to define Craft and Micro-Enterprises (2010). No doubt that this vision is important to this research especially in the section on crafts' marketing and consumption, but this alone is not enough because this perspective to define Craft Enterprise ignores the cultural intangible heritage expressions, which are associated with traditional tangible crafts assets. Second, contributors who defined Craft Enterprise according to 'crafts cultural and traditional values and characteristics' and this group usually related to the fields of 'art and design', 'social sciences', 'anthropology', 'cultural enterprises', and 'creative industries' (e.g. Naylor, 1971; Metcalf ,1997; Dormer ,1997; Kamara,2003 etc). This perspective to define Craft Enterprise, in fact, became extremely important to this research's direction in general and to the PACI crafts enterprises structures in particular.

For both aforementioned suggested factors 'size of firm and its contribution to economy' and 'crafts cultural and traditional values and characteristics', the UNESCO (represented in WIPO) defined Craft Enterprise in their published guide 'Marketing Crafts and Visual Arts: The Role of Intellectual Property' through Craft Enterprise's characteristics in 2003. In fact, the WIPO did not provide a specific 'statement' to define craft enterprise, but the organization preferred to define it through a list of characteristics (WIPO, 2003, p.6). In reality, the part of the guide dedicated to 'defining crafts enterprises', UNESCO and WIPO concentrated on the craftspersons qualities more than on 'craft enterprise' characteristics in that part. Kamara (2003) in his work 'Keys to Successful Cultural Enterprise Development in Developing Countries', summarised the UNESCO and WIPO perspectives in defining Crafts Enterprises (part of cultural enterprises) in three quotations:

➢ He identified the importance of individual skills (artistic and technical aspects) in craft enterprise.

➢ He identified the importance of intangible cultural heritage (cultural and identity aspects) in crafts enterprises.

➢ He identified the importance of marketing and making incomes (marketing and consumption aspects) in crafts enterprises.

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Narratives of the Literary Island: European Poetics of the Social System after 1945

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Abstract

In European post-war literature, the topos of the island takes centre stage as the insular space often narrates a micro-scale society and the reconstruction of its social system. Isolation, semantically derived from the term 'island', characterises a European society radically transformed by the traumatic violence of the twentieth century. In this context, Robinson Crusoe - "the rational adult white man" - is recreated and reinvented into a multitude of new meanings, newly significant for understanding a transformed (and in transformation) European society: he is cruel, he is afraid, he is a child, he is a woman, he is alone among others.

The hypothesis of this paper is that the interest and updating of Robinson Crusoe's story transform this narrative into a literary myth, invested via intertextual and palimpsestic approaches with 'a programme of truth'[1] that reveals a continuous interest in an alternative social system, which is in-the-making, historically, socially, psychologically, geopolitically, etc. The literary post-war island narratives considered here, *The Magus* (1965) by John Fowles and *Friday, or, the Other Island* (1967) by Michel Tournier, highlight the process of rewriting and rescaling European history, as well as the essential need for human values in the creation of a society having economics at its core.

Keywords: Robinson Crusoe, myth, power, ideology, capitalism, individualism, palimpsest, postmodernism, postcolonialism

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[1] Paul Veyne. 1983. *Les Grecs ont-ils cru à leurs mythes?,* Paris : Editions du Seuil

Introduction

This paper seeks to relate the myth of *Robinson Crusoe* and that of the desert island to modern European history, in order to apprehend several poetic[2] functions of the post-1945 social system [you have to argue that a social system can have a 'poetics' To my mind, there is no need to argue that a social system has 'poetics', taking into consideration the entire debate regarding history - White, Ricœur, Hartog, etc. that often goes back to Aristotle's writings)], particularly as portrayed in two post-war European novels, namely *The Magus* (1965) by John Fowles and *Friday, or, the Other Island* (1967) by Michel Tournier.

After the experience of the violence of the twentieth century, though Daniel Defoe's island story continues to be an important European narrative of making society (literary, but not exclusively so, as I shall demonstrate); the novel is nevertheless classified in libraries as "children's literature". In fact, after the Second World War the rewritings of Robinson and the desert island present a completely different perspective than the one proposed in *The Life and Strange Surprizing Adventures of Robinson Crusoe* (hereafter *Robinson Crusoe*)[3], as the perceptions of the nation-state, time and space, identity and the place of the individual within society are radically transformed.

In publishing *Robinson Crusoe* in 1719, Daniel Defoe highlighted "some of the most important tendencies of the life of his time"[4], those of the modern age, with its ascendant capitalism, colonialism and individualist ideology. The pervasiveness of the story of Robinson Crusoe in the collective memory is often considered as *mythological*[5] in nature, implying that on the one hand it fulfils the role of cultural mediation and on the other addresses a *community*. However, the disenchantment[6] of modern European society can be linked, among other things, to the detachment from mythological explanations, mostly replaced by strictly rational and secularized ones.

The emergence of a so-called *myth of the economic man*[7] in a literary genre corresponds to what Gilles Deleuze describes as the recovering of mythology into literature. In this context, Deleuze defines literature as "the attempt to interpret in an ingenious way the myths we no longer understand, at the moment we no longer

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[2] Further suggested readings regarding poetics of the historical practice : Paul Ricœur. 1997. *La métaphore vive* [*The Rule of Metaphor*]. Paris: Éditions du Seuil; Hayden White. 1973. *Metahistory the historical imagination in 19th century Europe.* London: Johns Hopkins university press; François Hartog. 2013. *Croire en l'histoire.* Paris: Flammarion

[3] The full original title is: *The Life and Strange Surprizing Adventures of Robinson Crusoe Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoque; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely delivered by Pyrates.*

[4] Ian Watt. 1957. *The Rise of the Novel. Studies in Defoe, Richardson and Fielding.* London: Chatto & Windus, p. 67.

[5] Michel de Certeau. 1990. *L'invention du quotidien 1. Arts de faire.* Paris: Gallimard

[6] Such as understood and presented by Max Weber. 1981. *L'éthique protestante et l'esprit du capitalisme.* Paris: Editions du Plon.

[7] Ulla Grapard, Gillian Hewitson. 2011. *Robinson Crusoe's economic man: a construction and deconstruction.* New York : Routledge

understand them, since we no longer know how to dream them or reproduce them".[8] I further argue that post-war island literature represents an autonomous and dynamic actor, invested as it is with symbolic power in the creation of a discourse of its own.

Within this analytical context, I have identified two major cleavages regarding the notion of power: first, power relations as depicted in the literary text, or in other words the way characters on the island relate to each other; and second, the power of this literary myth in creating or reinforcing post-war discourses, implying a distance or relativism to modern discourses of society.

If we bear in mind that "History [...] is a nightmare from which I am trying to awake",[9] as framed with acuity by the protagonist Stephen Dedalus, a literary alter ego of James Joyce, the post-World War II avatars of Robinson seem to constitute a literary act involving collective awareness and a therapeutic memory exercise regarding that historical 'nightmare'.

Narrative techniques such as irony, playfulness, black humor, pastiche, metafiction or intertextuality are typical in the rewritings of the myth of the desert island. Furthermore, the notion of palimpsest proposed by the literary critic Gerard Genette is particularly enriching. The concept of palimpsest stresses the manifold relationships between a given text and a prior text.[10] In this sense, the postmodern novel *The Magus* presents an apparently enchanted island where the main character, this time no longer called Robinson but Nicolas Urfe, finally discovers his real self after a series of philosophical tests and psychological games. Similarly, the French author Michel Tournier rewrites the story of Robinson Crusoe from a postcolonial perspective, entitling it *Friday, or, the Other Island* in order to establish from the very beginning that the main character of his novel is Friday, the man of colour, and no longer the red-head, English Robinson.

To facilitate my analysis, I first draw on the notion of power as theorised by the French philosopher Michel Foucault. The paper will then provide a brief description of *Robinson Crusoe* by Daniel Defoe and its relevance within modern history, followed by *The Magus* by John Fowles and by *Friday, or, the other island* by Michel Tournier. Finally, I draw conclusions concerning the discursive power of Robinson Crusoe and the desert island in a larger mythological European narrative.

The notion of Power as a "regime of truth"

I would like to start by suggesting that power is an "essentially contested and complex term",[11] a concept which, moreover, can be understood in various ways, as it is equally legitimate to talk about political power, economic power, social power or, as Pierre Bourdieu has argued, symbolic power. Considering this, as well as the palimpsestic literature of avatars of Robinson, Foucault's theory of power seems highly relevant to my analysis. I will thus briefly outline some of the main characteristics of power.

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[8] Gilles Deleuze. 2004. *Deserted Islands and Other Texts*. The University of Michigan: Semiotext(e), p. 12.
[9] James Joyce. 1961. *Ulysses*. New York: Random House, p. 34
[10] Gérard Genette.1982. *Palimpsestes*. Paris: Le Seuil, coll. "Poétique"
[11] Steven Lukes. 1974. *Power: A Radical View*. London: Macmillan. p. 7

To begin with, Foucault does not conceive power independently, but as a system of *relations,* originating from a heterogeneous *social body*. A particularly important part of his theory is the intersection between power and knowledge. As a result, Foucault contests a global or abstract understanding of truth; power cannot be true or false in itself. Instead, he perceives power as a *regime of truth* that pervades society. As a direct consequence, Foucault moves away from the classical focus on political power as associated with the state and expands it to the social. What was long considered to be *political* is now to be considered *social*. Following from this, I propose here a *mythological* dimension of power.

A second particularly interesting point stressed by Foucault is that power is not necessarily repressive; in fact, power can be productive, even creative. Furthermore, he argues that discourses have the ability to *produce* subjects with different social identities and that power can be described as embodied in discourses. To quote Foucault:

> "We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production."[12]

Though Foucault never developed a theory on literature as such, he nonetheless places literature among the complex, multiple, cyclic and significant discourses that exist in society.[13] In this context, the literary myth of Robinson Crusoe is representative of such a lasting and expressive type of discourse.

I shall return to this concept of power at several points later in the essay, but first, I will summarize and contextualize the three works under discussion.

Robinson Crusoe by Daniel Defoe

Published in 1719 by Daniel Defoe (c. 1660–1731), *The Life and Strange Surprizing Adventures of Robinson Crusoe* is today "the subject of more editions and translations than any other book except the Bible",[14] and is often considered to be the first modern novel.[15] Invested with "a truly national spirit",[16] the novel has been described as "a mixed form of narrative, in turn pseudo-autobiography, marvellous traveller's tale, religious diary and do-it-yourself manual, a collage of the various forms of textual discourse"[17]. Its coexistent discourses are various: the novel has been variously perceived as depicting a need of adventure, the rise of individualism, a theory of economics, the arrival of modernity, a religious quest, a brief history of colonialism, the need for isolation from society, and more. To mention just two contrasting perspectives, for Jean-Jacques Rousseau the adventure of Robinson on the island

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[12] Michel Foucault. 1975. *Surveiller et punir*. Paris: Gallimard, p. 227

[13] Michel Foucault. 1971. *L'ordre du discours*. Paris: Gallimard, p. 24

[14] David Gordon Bevan. 1986. *Michel Tournier*. Amsterdam: Rodopi, coll. 'Monographique Rodopi en littérature française contemporaine', p. 27

[15] Ian Watt. 1973. *The Rise of the Novel. Studies in Defoe, Richardson and Fielding,* London: Chatto & Windus

[16] James Joyce. 1973. *Daniel Defoe,* Buffalo: State University in New York, p. 7

[17] Louis James in Lieve Spaas et Brian Stimpson (editors). 1996. *Robinson Crusoe. Myths and Metamorphoses*. London : Macmillan Press Ltd., p. 1

represents the single most important educational reading for any young boy during his formative years, while for Karl Marx it embodies the undesirable capitalist mentality.

The novel was apparently inspired by the real-life shipwreck of the sailor Alexander Selkirk. *Robinson Crusoe* presents the story of an ordinary character with a fondness for wandering and adventure, who leaves his parents' home to embark on a ship that is later wrecked in a storm. As the only survivor and a castaway on a desert island close to South America, Robinson collects the materials and tools from the hulk in order to reconstruct on his island a system based on the English puritan model. The island being occasionally visited by cannibals, Robinson saves one of their captives so as to make him his servant. Naming him after the day of their encounter, Robinson teaches Friday the values and customs of his original society, Christianity, and, naturally enough, the English language. After 28 years of living on the island, Robinson is rescued by a passing ship. He returns to England where he learns that his family believed him dead. He gets married, but already used to an itinerant life, Robinson decides to return once more to his island.

The life of the author sheds an additional interesting light on the context of publication of the novel. Daniel Defoe had a highly complex personality, as reflected by his various occupations as journalist, "linen factor, tile manufacturer, itinerant spy, perfumer, merchant adventurer, ship owner, embezzler, bankrupt, and professional liar."[18] He set about writing the novel at the age of 57, after a second bankruptcy and when his entire life seemed to be a failure.[19] During the XVIII century, the activity of writing "pure fictions" and not "serious" writings, such as the historical, political or religious, could be perceived as a "a sign of social, if not indeed of intellectual, decay".[20] However, contemporary analyses of this island novel consider as a very "serious" reading, in the sense that on the one hand it contributes to the developing individualist ideology, while on the other hand it legitimates the colonial conquest of the world by Occidental Europe[21].

If the literary character of Robinson is interpreted as a subject or an agent, then the desert island can represent his possession or his domain. In this sense, the metaphorical laboratory of the island can be compared to a system in-the-making under the influence of Robinson. From this perspective, I will argue how and why the literary myth of Robinson Crusoe apprehends central elements of the modern European history, but before this it is important to clarify what a literary myth represents.

The literary myth has been defined as "an act of language by which one intervenes in history"[22]. As Richard Slotkin has argued, "a society's mythology is, in effect, its

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[18] Michael Seidel. 1991. *Robinson Crusoe. Island Myths and the Novel.* Boston: Twayne Publishers, p. 4

[19] Louis James in Lieve Spaas et Brian Stimpson. 1996. *Robinson Crusoe. Myths and Metamorphoses.* London: Macmillan Press Ltd., p. 46.

[20] James Sytherland. 1950. *Defoe*. London: Methuen & Co. Ltd., p. 227/228

[21] For further details on these matters, Edward Saïd. 2000. *Culture et Impérialisme*. Librairie Arthéme Fayard, Le Monde Diplomatique

[22] Alban Bensa. 2006. *La fin de l'exotisme. Essais d'anthropologie critique*. Toulouse: Anacharsis Editions, p. 129

memory system",[23] a sort of combination of personal and collective *remembering*, closely connected to the ideology of that particular society. The myth also implies a type of narrative meant to explain or to give sense to everyday life events and experiences.[24] The aim of literary myths is evidently not to present a real story, but rather a narrative relevant for its community of origin, a story that is not real, but that is true. Considering the relation between *myth* and *truth*, the historian Paul Veyne proposes an enriching approach, neither arguing that the myth is true, nor rejecting it as a "false story". Instead he suggests we consider the myth as endowed with "a programme of truth";[25] in other words a truth conveyed by a symbolic narrative. In this sense, Robinson can offer a 'programme of truth' related to the occidental ideology of modernity or individualism.

At this point, it is essential to identify the major elements that have transformed the story of Robinson Crusoe on a desert island into an occidental modern myth, as the island adventure is the only part of Defoe's novel that has made it into history. The remainder and the following sequels, *The Farther Adventures of Robinson Crusoe* (1719) and *Serious Reflections During the Life & Surprising Adventures of Robinson Crusoe, With His Vision of the Angelic World* (1720) have been largely forgotten. As already noted by Ian Watt, this novel stresses "particularly clearly and comprehensively"[26] the connection between essential aspects of individualism and the emergence of the modern novel. For the literary theorist Edward Saïd, the relationship between Robinson and his island is an essential element in the spread of a growing imperialist ideology. Thus Saïd argues that "the prototypical modern realistic novel is *Robinson Crusoe* and certainly not accidentally it is about a European who creates a fiefdom for himself on a distant, non-European island."[27]

The French historian Michel de Certeau argues that the myth of Robinson Crusoe is one of the few invented within modern European society. Considering the island space as a metaphor for a European social system in-the-making, de Certeau argues that the story of Robinson Crusoe is highly representative for occidental modern historiography. According to him, the novel contains the three elements that define the modern practice of writing history, namely the *blank page*, the *text* and the *construction*: "the island that proposes an empty space, the production of a system of objects by a master subject and the transformation of a <natural> World."[28]

Following the Second World War, "when hopes were deceived, when disillusionment took root",[29] it is not surprising that European history and the myth of Robinson Crusoe were both subject to narrative fragmentation and relativism. In post-war

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[23] Richard Slotkin. "Mythogenesis." Blackwell Encyclopedia of Sociology. Ritzer, George (ed). Blackwell Publishing, 2007. Blackwell Reference Online. 15 March 2015 <http://www.sociologyencyclopedia.com/subscriber/tocnode.html?id=g9781405124331_chunk_g978140512433119_ss1-140>

[24] For further details on modern myths, Roland Barthes. 1957. *Mythologies*. Paris: Éditions du Seuil

[25] Paul Veyne. 1983. *Les Grecs ont-ils cru à leurs mythes?,* Paris : Editions du Seuil, p. 56

[26] Ian Watt. 1957. *The Rise of the Novel. Studies in Defoe, Richardson and Fielding*. London: Chatto & Windus, p. 62

[27] Edward Saïd. 2000. *Culture et Impérialisme*. Librairie Arthéme Fayard, Le Monde Diplomatique, p. XIII

[28] Michel de Certeau. 1990. *L'invention du quotidien 1. Arts de faire.* Paris: Gallimard, p. 201

[29] François Dosse. 1987. *L'histoire en miettes. Des 'Annales' à la 'nouvelle histoire'.* Paris: Éditions de la Découverte, p. 189

European society, "history lost its meaning, it was fragmented into multiple segments",[30] as François Dosse comments. In literature too, new Robinsons were to question the great narrative discourses of modernity.

The Magus by John Fowles: narratives of postmodernism

The Magus, the first novel written by John Fowles (1926-2005) and the third one he published, is conceived under a general feeling that "the world was wrong".[31] Following its initial publication in 1965, the writer revised the novel "almost obsessively"[32] in order to republish it in a new version in 1977.[33] The long and laborious process of writing marks both a literary and a personal quest.

At the end of his university studies - without really knowing what to do with his life - John Fowles decided to live for one year on a Greek island. This island experience, often described in terms of loneliness and desertedness, was nonetheless highly influential for the conception of *The Magus*. As he puts it:

> "But I had no coherent idea at all of where I was going, in life as in the book[34]. Like Crusoe, I never knew who I really was, what I lacked (what psycho-analytical theorists of artistic making call the 'creative gap'), until I had wandered in its [the island's] solitudes and emptinesses. Eventually it let me feel it was mine: which is the other great siren charms of the islands – that they will not belong to any legal owner, but offer to become a part of all who tread and love them"[35].

The Magus, a "cross between an intellectual puzzle and a dazzling work of fiction"[36] as described by Roberta Rubenstein, is a novel widely read on both sides of the Atlantic. It is also a story that "reverberates in the mind"[37] because of its multiple meanings and postmodernist formulations of a transformed post-war society.

The main character, the young Oxford graduate and aspiring poet Nicholas Urfe, seems somehow "handsomely equipped to fail"[38], partly because of his cynicism and misunderstanding of the world. At a London party he meets an Australian girl, Alison Kelly. They have an affair that Nicholas prefers to consider superficial. In order to escape boredom, he accepts an English teaching position at the Lord Byron School on the Greek island of Phraxos. Depressed and alone, here he has to admit his failure as a poet - which almost leads him him to commit suicide. His encounter with the eccentric, mysterious and wealthy Maurice Conchis represents the beginning of a

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[30] Ibid

[31] John Fowles quoted in James R Aubrey. 1991. *John Fowles. A Reference Companion.* New York: Greenwood Press, p. 14

[32] The term was used by his biographer Barry N. Olshen. 1978. *John Fowles*. New York: Frederick Ungar Publishing Co., p. 31

[33] Katherine Tarbox. 1988. *The Art of John Fowles.* Athens: University of Georgia Press, p. 12

[34] John Fowles. 2004. *The Journals.* Part 1, London: Vintage, p. 5

[35] John Fowles. 1978. *Islands.* Random House: New York, p. 11

[36] Roberta Rubenstein. *Myth, Mystery, and Irony: John Fowles's "The Magus".* Contemporary Literature, Vol. 16, No. 3 (Summer, 1975), pp. 328-339. Stable URL: http://www.jstor.org/stable/1207406 Accessed: 21-03-2015 11:43 UTC

[37] The New York Times. *Players of the Godgame* http://www.nytimes.com/books/98/05/31/specials/ fowles-magus1.html

[38] John Fowles. 2004. *The Magus.* London: Random House, p. 17

series of psychological games that are to have an important impact on his way of thinking. On the island, Urfe becomes the main actor of a meta-theatre, where various episodes - sometimes recalling the Second World War, sometimes scenarios from Greek mythology - shed a new light on his understanding of existence. At the end of the book, Urfe realises that these hypothetical theatrical episodes relate to himself more than to the mysterious Conchis. Having accepted this, he is now ready to meet Alison once again, this time assuming and revealing his feelings of love for her.

The Magus is written in the form of a *Bildungsroman* that reveals an encounter with the inner self. Its structure is that of a labyrinth, where each hypothesis is tested to find if it is true or false. When reason cannot solve the matter, dreams and mystery intervene. Apparently the island experience leads Nicholas Urfe to reconcile nature and culture, rationality and love, the individual and Occidental post-war society.

The novel can also be read as expressing a desire to re-enchant society through the recovery of mythology, an understanding of psychology, and a recollection of the arts and humanities. The narrative techniques used in the novel, such as fragmentation, paradox, pastiche or irony, are characteristic of postmodern literature, and equally reveal a desired detachment of major discourses of modernity.

Among other things, *The Magus* highlights the aim of literary creation as conceived by John Fowles. In this regard, Fowles argued that his writings aim to present to the reader a new perspective of things, different from politics or media discourses. If literary writing is related to the freedom of expression, reading fiction is linked to the freedom of thinking and to an exercise of boosting creativity.

> "I am very clear that the true function of the novel, beyond the quite proper one of pure entertainment, is heuristic, not didactic; not instruction, but suggestion; not teaching the reader, but helping the reader teach himself."[39]

In short then, part of the symbolic power of *The Magus* involves a combination of reflexivity, imagination, acceptance of a social construction of reality, or an experience of the esthetics, which are equally understood as an exercise in liberty of thought.

Friday, or, the other island by Michel Tournier: a postcolonial narrative

Friday, or, the other island was published in 1967 and won the prestigious prize of the *Académie française* the same year. For Michel Tournier (b. 1924), the decision to rewrite the myth of Robinson Crusoe stemmed from his conviction that the contemporary French collective mentality had to adapt to a multicultural, postcolonial French context. Defining man as a "mythological animal",[40] Tournier argues that narratives are essential in the shaping of human identity. Thus, he states that "man becomes a man, acquires a gender, a heart or a human imagination thanks to the rustle of stories, to the kaleidoscope of images that surround the child from the cradle and accompany him to the tomb".[41]

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[39] Fowles quoted in Olshen, Barry N et Toni A. Olshen. 1980. *John Fowles, a reference guide*. Boston: G.K. Hall&Co, p. viii

[40] Michel Tournier. 1977. *Le vent Paraclet*. Paris: Editions Gallimard, p. 192

[41] "L'homme ne devient homme, n'acquiert un sexe, un cœur et une imagination d'homme que grâce au bruissement d'histoires, au kaléidoscope d'images qui entourent le petit enfant dès le berceau et

In this French palimpsest, the initial values established in *Robinson Crusoe* are reversed and new designs are introduced. While starting from the story written by Daniel Defoe and keeping the same settings and characters, *Friday, or, the other island* presents a gradual metamorphosis: Robinson changes radically, physically and psychologically, under the influence of his existence on the island and the presence of Friday. The island evolves as well: ironically called in the beginning "the administrated island", it becomes at the end of the novel a 'solar island', where Robinson decides to stay. Thus he is no longer a homo economicus but a homo philosophicus.

Like Fowles's novel, Tournier's text suggests the idea of a choice, of a change and of a social deconstruction (this time, of colonialist values and ideology, among others). This is not surprising, as the author states that:

> "a good book is only half of a book, and it is up to the reader to write the other half. Literature is therefore a lesson in freedom, a lesson in creation, and it is dangerous if it calls to disorder and ideas. That is why, whatever they write, writers are always persecuted by tyrants. And the tyrant is right to persecute the writer, because the writer is a professor of freedom."[42]

Arguing that the writer is "socially responsible", Tournier conceives his rewriting of the myth of Robinson as an imaginative exercise of liberty and to some extent a projection of a collective European identity. Implicitly, it is a liberating reflexive act of power. The aim of this hypertext is to raise rather than to respond to questions of a changing, multicultural society.

Some concluding remarks

The myth of Robinson Crusoe - in its initial form as well as in its further rewritings - represents an act of symbolic, discursive power. In fact, the three texts above reveal several dimensions dealing with power: at a textual level, *power over* Friday can be identified in a colonist-colonizer logic, *power to* understand and to change, as in the novel of John Fowles; from the perspective of literary criticism, we can identify the skillful 'power' of the writer to *seduce*[43] the reader; at an institutional level, the notion of power can be understood as a *relation network*, where discourses from various disciplines, such as literature, history, anthropology, mythology, and economy, interact and coexist within the (re)writings of Robinson Crusoe. Moreover, at a macro-sociological level, modernity itself is challenged by new literary discourses of the island genre, by a postmodern perspective in *The Magus* or a postcolonial one in *Friday, or, the other island*.

The rewritings of Robinson and the desert island, I suggest, point to a literary, mythological and social transformation. The narrative of the literary island, apart

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l'accompagnent jusqu'au tombeau". Michel Tournier. 1977. *Le vent Paraclet*. Paris: Editions Gallimard, p. 191

[42] "Un bon livre n'est que la moitié d'un livre, et c'est au lecteur d'écrire l'autre moitié. La littérature est donc une leçon de liberté, une leçon de création, et elle est dangereuse si elle appelle au désordre et aux idées. C'est la raison pour laquelle, quoiqu'ils écrivent, les écrivains sont toujours persécutés par les tyrans. Et le tyran a raison de persécuter l'écrivain, car l'écrivain est un professeur de liberté". Michel Tournier quoted in Bruno de Cessole. 1996. *Michel Tournier. Entretien avec Bruno de Cessole*. Paris: Bibliotheque publique d'information Centre Georges Pompidou, p. 44

[43] Term borrowed from Roland Barthes.

being a poetic act, also implies a historical or a social dimension. This is why the island space is often understood as a human laboratory where a dominating-dominated human experiment takes place. If in Defoe's *Robinson Crusoe* the reader can identify an act of legitimating or reinforcing of political power of modern discourses, the post-war rewritings of Robinson distance themselves from an individualist ideology and tend to deconstruct its narratives. This is the reason why 'post' literary technics such as postmodernism or postcolonialism are adopted by writers.

To put it in another way, in European post-war society notions such as collective memory, fiction and history became essential in understanding the emergence and evolution of this literary myth. The analysis of the myth of Robinson Crusoe, as I have shown, highlights several interdisciplinary tensions. One of the consequences is the narrative *hybridization* of codes from several disciplines, including literature, anthropology, philosophy, history, and sociology. Michel Foucault associated power with the social body; Gilles Deleuze considered islands as the embodiment of a shared imaginary. Can we then suggest that the image of the island and the character of Robinson are relevant elements in shaping a collective imaginary of colonial, and even postcolonial, Europe?

To return to Paul Veyne's analysis discussed earlier, the position of myth towards truth from Veyne's perspective might correlate with the relation between power and truth as described by Michel Foucault, in that the 'programme of truth' theorised by Veyne is comparable to Foucault's 'regime of truth'. Though mythology and power are radically different concepts, they have nevertheless common mechanisms of functioning. In this sense, if power relates to knowledge, myth relates to common acceptance or validation, which the story of Robinson Crusoe confirms, given its striking popularity.

The present paper has shown how the rewritings of Robinson and the island were invested with analytical, reflexive functions for both John Fowles and Michel Tournier. I have also revealed the correlation implied between these literary palimpsests and the discipline of history, as rewritings of this literary myth often constitute an act of 'remembering' a colonial past, or a revision of individualist narratives. I would like to conclude with a third function of the island post-war literature, which concerns the process of soothing collective painful memories, as in this case the violence of the twentieth century. As Kenzaburô Oé commented in his 1994 Nobel Prize speech, "I wish my task as a novelist to enable both those who express themselves with words and their readers to recover from their own sufferings and the sufferings of their time, and to cure their souls of the wounds."[44] Or, the post-war poetics of the literary island and of its solitary hero respond to this triple literary function, that of reflexivity and apprehension, of remembering and assuming the past, and of soothing the present of the burden of history.

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[44] Kenzaburô Oé. The Nobel Prize in Literature 1994. *Japan, The Ambiguous, and Myself.* Accessed on the 15th of March 2015. http://www.nobelprize.org/nobel_prizes/literature/laureates/1994/oe-lecture.html

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Thainess in Contemporary Performances on Thailand's Got Talent

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Abstract

The talent competition on the television programme, *Thailand's Got Talent*, illustrates that certain groups of competitors seek to build their performances' identities by making use of "Thainess". Although "Thainess" in the context of globalized society is based on cultural diversity, these performances merely select some prominent national features or well-recognized "Thai identity", for example, the three main institutions of the nation, ways of life, dance, architecture, games, and habit so as to attract and impress their audiences by creating collective mood rooted in a sense of nationhood or being partisan to common culture—which will affect the audience's votes. In terms of producing for creative economy, "Thainess" is part of creative activity in making contemporary performing arts interesting, and it also becomes a "selling point" on international stage.

Keywords: Thainess, contemporary performances, Thailand's Got Talent

Introduction

During the past ten years, there have been several programmes regarding talent show competition on Thai television. One of the well-known programmes is *Thailand's Got Talent*, broadcast on Channel 3 since 2011, whose copyright was licensed by *Britain's Got Talent* in UK. The programme is about the talent competition of individuals or groups of any ages with any sorts of talent. Each episode is annually broadcast around 3 months; it is divided into 4 rounds, i.e. pre-casting, audition, semi-final, and grand final. The result of semi-final and grand final rounds is principally based on the vote from audiences around the country.

Among those who were able to get through semi-final and grand final rounds in Episode 1-3 (2011 – 2013), there were certain teams making use of Thai cultural elements in their performances. For example, the Kit Buak Sip (lit. positively-thinking or creative art) group used classical and contemporary Thai dance in association with shadow performance. The BS Crew group combined dancing with Thai boxing. The Tee Sin (lit. manner of art) group told the folk tales through using contemporary Thai dance and mats. The Thai Gym group presented traditional lifestyles and children's games through rhythmic sportive gymnastic. These performances clearly reflected the use of Thainess to build their works' identities. This paper therefore aims to illustrate how Thainess was built in Thai social context. It also studies how and for what purpose Thainess is employed in the performances. Only those in the semi-final and grand final rounds of the 2011 – 2013 episodes will be focused in this study.

Constructing Thainess in Thai Social Context

What is Thainess is quite difficult to explain due to the fact that it is rather vague to specify. For example, Massaman Curry, which has become one of favorite Thai dishes for westerners, was originated from the Muslims of the Malay Peninsula. When looking back into Thai history, the Thais realized the difference between themselves and their neighborhoods like Mon, Burmese, Malay, Laotian, Khmer, Vietnamese on the basis of language, lifestyles, culture, politic, and religion (Sulak, 1991). According to Benedict Anderson (1996), nation is an imagined political community in that its members will never know nor meet most of their fellow-members, even those in the smallest nation. Nonetheless the image of their communion exists in the mind of each member. In this regard, the nationhood is invented by creating nationality and language.

In her study of the Thai intellectuals' works during 1892 – 1992 in order to show how Thainess was constructed in the society, Saichol Sattayanurak (n.d.) says that when Siamese or Thai ruling class had to face the threat from Western imperialism during the reign of King Chulalongkorn (1868 – 1910), they then chose to accept Western knowledge and material progress to maintain the essence parts of Thai culture. Some royal traditions, for example, were redefined to avoid the accusation of being barbaric. At the same time, the elites sought to ensure that Thainess could justify political structure whose power was centralized by the monarchical institution, and that it could justify social structure by dividing people into different classes according to their birth background. Later in the reign of King Vajiravudh (1910 – 1925), some journalists, civil servants, and Thai-born Chinese tried to construct the notion that Thai nation was belong to the people. As a result, the king redefined "Thai nation"

and "Thainess" by focusing on building a political unity which the monarch was the heart of the nation as well as hold and wielded supreme power. He also redefined Thai nation as a nation comprising people whose livelihood was intricately linked with Thai culture and who were loyal to the heart of Thainess, i.e. the royal institution and Buddhism. King Vajiravudh's construction of a king-centered ideology of Thai nation resulted in the awareness of the nation's totality among Thais all over the country. Following King Vajiravudh, Prince Patriarch Wachirayan Warorot helped promote and delineate the king's ideology of Thainess by transforming the ideas into Buddhist-based concepts which were disseminated through sermons and monastic education to the extent that the image of "nation, religion and monarch" became more discernible. In constructing Thainess, moreover, nation, religion and monarch were inseperable.

After the 1932 revolution changing the political regime from absolute monarchy to constitutional monarchy, the political structure remained centralized in the hands of the political ruler. The state ideology of the absolute monarchy regime, however, was not radically changed by the new rulers; they merely chose certain ideas that met the ruler's needs, made them clearer, and modified their justifications in response to changing political situations. For example, the monarch was defined as the center of the nation for the purpose of the unity and solidarity so as not to make any hindrances against the supreme power of rulers in the new regime. Nationalist ideas were promoted particularly when Field Marshal Phibunsongkhram took office during 1938-44 and again in 1948-57. Phibun established new cultural conditions by campaigning for the policy of nation building in which he associated the development and civilization of the nation with culture to obtain cultural hegemony through the propagation of nationalism and national culture. The pivotal figure who helped support Phibun's task successful was Luang Wichit Wathakan, who controlled the national arts as the Director-General of the Fine Arts Department. Luang Wichit effectively and successfully made use of history and myths to arouse a sense of nationalism and patriotism through a large number of his writings including dramatic works.

From the 1950s onwards, the most distinguished intellectual who played an important role in powerfully constructing Thainess was Momratchawong Kukrit Pramoj. He successfully managed to bring back the ideology of Thainess based on the absolute monarchy regime in such a way that it could dominate Thai people's way of thinking profoundly. His well-known novel, Si Phaendin (lit., Four Reigns), helped revive the value of Thainess in terms of the loyalty to the monarchical institution, the relationships between social classes, and various aspects of Thai arts and culture relating to kingship and Buddhism. It can be said that this literary work helped promote the ideology of royalism successfully in that it clearly and effectively portrayed the significance of monarchical institution for social order, peace, security, stabilization, and progress.

Thai social and cultural structure has dramatically and rapidly changed since the late 1960s as a result of the policy for country's development. The middle class has expanded and the nouveau riche has emerged; while the grassroots has become poorer. The economic inequality has increased so much that the existing order in the social relation could not handle. This caused Thai people were confused with the old value of Thainess, which led to the crisis of Thai identity. Particularly from the late 1980s onwards, the economic growth became a national agenda, which resulted in the

expansion of commerce and investment. New capital groups were then founded. These capital groups tried to step into power and political influence either through supporting political parties or entering the political arena themselves (Anuthee, 2012). This was a starting point that new ruling class had an opportunity to join in determining Thainess in the present day. Such current Thainess is more open to cultural diversity as seen from the people's consumption of foreign commodities without thinking of Thai identity prescribed by the nationalistic ideology earlier. Kasian (2001), a scholar in political science, described this phenomenon as "liberating the consumption from the national identity of the consumers". Thus, the ideology of Thainess, which was defined by the ruling class since the absolute monarchy regime, has been shared by other cultures introduced into the society due to the globalization and the capitalism.

In the midst of cultural diversity in the society, however, Thai identities such as language, traditional arts, food, manners, ways of life, and so on, are usually selected to be a representative of Thainess. For example, when presenting the picture of Bangkok to foreigners, the glory of the Grand Palace is shown instead of the pictures of traffic jam and slum. It is certain that this is a matter of tourism promotion; on the other hand, this reflects some desires and imagination yearned for, i.e. the glory of the past which cannot see it today. Such nostalgic phenomenon is clearly discernible in the globalized society where the people seek for their own identities under the consumerist culture which makes people consume what less or hardly differs. Traditional wisdoms regarding arts and culture are therefore demonstrated whenever talking about Thainess.

Thai Identities in Contemporary Performing Arts

Thai performing arts have long developed side-by-side with the growth of society. Archaeological evidence shows that Thai singing and dancing have originated from those of indigenous people since the prehistoric period before the settlement of the Thais (Sujit 1989). After the society interacted with outside cultures, certain forms and elements of those cultures' performances were borrowed to blend with the indigenous ones, which became their own characteristics. Later, Thai performances has evolved in accordance with the social change and then it has passed down from generation to generation. The postures of Thai classical dance found today, for example, can be traced back to the early Bangkok period (Orawan 1987: 53-55).

The development of Thai dance clearly seen today is creating contemporary Thai dance which is based on a combination of Western and Thai dances. That is to say, Thai dance postures are mixed and choreographed by Western-style movement and concepts. Such contemporary dance pieces noticeably result from curriculums in Thai dance taught in universities including Bunditpatanasilpa Institute, developed from the Dance and Drama School initiated by Luang Wichit. Under these curriculums, the students need to conduct their final projects on both traditional and creative dance pieces. This leads to an attempt to innovate and experiment on their works so as to clearly and properly reflect cultural identities.

Another channel giving a chance for these dance practitioners to contribute innovative works in the Thai performing art circle is a television programme, *Thailand's Got Talent*, of which four seasons have been broadcast so far. Interestingly, a number of

teams that passed through the semi-final and final rounds particularly in Season 1 – 3 made use of Thai cultural identities in their shows. In Season 3, for example, The Phet Jarat Saeng (lit., Glittering Diamond) group, whose members derived from the Bunditpatanasilpa Institute, showed the performance of various kinds of traditional drums accompanied by other instruments and contemporary dance. The Thai Gym team, mostly national-level gymnasts, presented traditional ways of life and children's games through the acrobatics, flexibility and grace of rhythmic sportive gymnastic. Also, the Sorn Sin (lit., Art Bow) group narrated the stories based on classical literary works by using traditional martial arts, Thai boxing in particular.

Among these remarkable works, those of the Kit Buak Sip group and the I-Siam group, both of them being dance students and graduates from the Bunditpatanasilpa Institute, are able to communicate mainstream Thainess successfully. The Kit Buak Sip team combined traditional and contemporary dance styles with shadow technique similar to shadow puppetry or les ombres chinoise; while the I-Siam used the mixture of traditional and contemporary dance styles with 3D projection mapping technique. In terms of the form, their performances were very impressive, as Pornchita Na Songkhla, one of the judges, commented on the I-Siam performance: "you can amazingly mix and match Thainess and modernity" (Workpoint Entertainment and Sony Music (Thailand), 2013, July 28). In addition to using contemporary dance movement which created Eastern and Western ambience, the I-Siam in the final round competition also applied sign language in the performance to communicate the story to every group of audiences, particularly the deaf.

Not only were their artistic forms very attractive to audiences, but their contents were also impressive. Basically, their stories were taken from well-known literary works like *Ramakian*, a Thai version of Indian epic *Ramayana*, however, the stories were reinterpreted to communicate with contemporary audiences. Although the issues in their contents seemed to be conservatively and nationalistically addressed, they fitted into the current situation of Thai society where political schism, chaos, andinsurgency were the main crisis. It can be said that these contents really moved the audience as seen from their reaction while seeing the performances. In the final round of Season 2, for example, The Kit Buak Sip team illustrated the country as a home with conflict; however, this home could become peaceful because of having a "father" who managed to instill a sense of goodness into their children. It is well known that the "father" here refers to the king.

Furthermore, the performance also reflected his great love towards every member in his home, his teaching on perseverance based on his royal composition, *Mahajanaka*, his assuaging the people's sufferings. The shadows of religious places including those of Buddhism, Christianity and Islam were demonstrated on screen. The final scene portrayed the shadow of Rama on the background of Siriraj Hospital where the king has been convalescing. At this scene, the audiences in the studio joined the blessing to the king in unison, which marked a great success of this performance. It can be said that the performance reproduces the ideology of Thai identities consisting of the three main institutes, namely, nation, religion, and monarch. Nevertheless, due to the diversified culture in the society, Thainess in this performance needed to comply with such social change. It is noticeable that religion here in the three main institute could not merely refer to Buddhism as it had been understood earlier, other religions like Christianity and Islam were added to cover all people's faith.

Likewise, the I-Siam in the final competition at Season 3 presented the issue of beautiful Thainess in which the discourse regarding Thai arts, culture, and people's generosity was raised in the opening scene. Following this, the Democracy Monument, a symbol of political change to democracy regime, political clash, material and technology's growth, and disasters were narrated to represent the social change. Then, the final scene showed asking for God's bless for the people's happiness and concord and ended with the portrayal of the three main institutes by demonstrating a Buddhist sanctuary and a drawing of the king in the middle of Thailand's map.

Conclusion

Considering such phenomena in Thai performing arts in terms of marketing psychology, Thainess is raised to communicate and impress Thai audiences in the hope of making partisanship. It is plausible that Thainess here is used for gaining the votes; on the other hand, it becomes a tool for developing Thai contemporary performing arts suitably. Thainess is currently part of creative activity in making contemporary performing arts interesting, and it also becomes a "selling point" on international stage. These performances exemplified the artistic and innovative idea of these performers which should be tangibly supported in earnest for the purpose of artistic development of the country as well as all humanity.
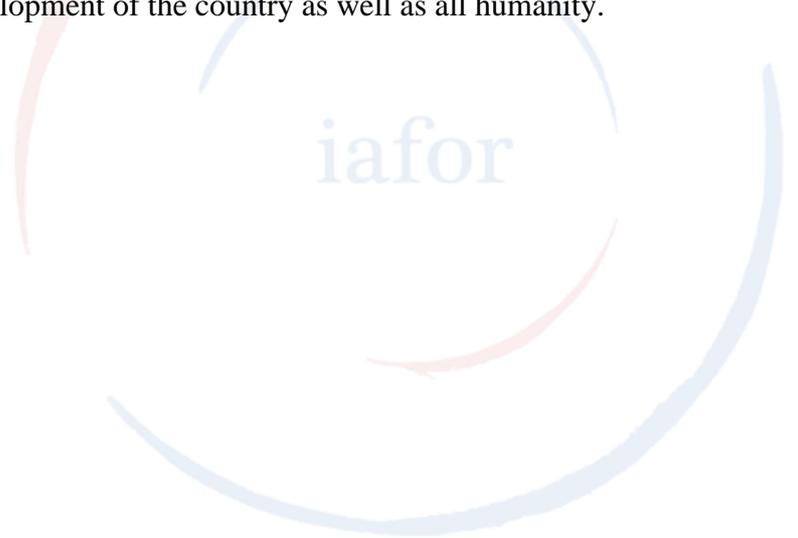
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The News Literacy in Views of Thai News Consumers in Media Convergence Era

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Abstract
The objectives of this research were 1) to study the meaning of news literacy in views of Thai news consumers in media convergence era; 2) to study the characteristics of news literate Thai consumers in media convergence era; 3) to study the factors that affect the news literacy of Thai news consumers in media convergence era; and 4) to build a model of news literacy of Thai news consumers in media convergence era. The research was done using qualitative research methods. The results showed that 1) news literacy had 2 major significations. The first meaning focused on immunity to being overly influenced by the media and the second meaning had to do with the ways in which news was presented. 2) The characteristics of news literate Thai consumers consisted of news reading/listening/watching skills, ability to access news and select news, curiosity, ability to access news from diverse channels, ability to analyze the credibility of news, ability to analyze the ideals behind and impacts of news events, evaluation, fact- checking and news production skills, and civic conscience. 3) The factors that affected the news literacy of Thai news consumers were education, occupation, personal interest, concern for public interest, previous exposure to the news, positive attitude towards news, and opportunities to access news. 4) The model of the news literacy of Thai news consumers consisted of personal factors, types of news consumers factors, and news exposure behavior factors.

Keywords: News Literacy, Thai News Consumers, Media Convergence Era

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I. Introduction

At present society is more complex than in the past. Events happen quickly and situations change very quickly in the political, economic and social spheres. The rapid changes in technology have created a flood of news and information, which increases in volume every day. All the many channels of both traditional media and new media are filled with a wealth of new information every day. News has undeniably become an important factor that influences people's way of life. Anyone who has information or who receives valuable, up-to-date information, who can stay abreast of current events and can put that information to good use will be powerful. For this reason, all the people in society are thirsty for information, especially news, which is an important kind of information (Ruggenberg, 2007). Likewise, Malik, Cortesi and Gasser (2013) wrote that news is information that aims to inform people about events and empowers people to participate in civic society and the democratic process.

News is information that can empower people in their daily lives, their careers, and all their social interactions and exchanges. Rainie (2010) wrote that news is social experience that is shared, and that people can use news as a medium of social exchange and cultural exchange within the social network of news consumers. News has become a participatory activity because people can report on events or their own experiences and can post messages about their opinions or reactions to various events. In the same vein, Burns (2013) wrote that news is information that people use to make decisions about things that are happening in the world around them. News can help people in society manage their daily lives by checking information such as weather forecasts, traffic reports, transportation problems and warnings about possible disasters or dangerous situations. Especially in the era of media convergence, when different forms of media are being integrated and mixed, news consumers can access or consume news very easily from a wide variety of different channels including print media, radio, television, computers, mobile phones and social media.

When you consider the context of social changes due to globalization, you cannot deny that Thai society has been inevitably affected by globalization. News consumers can now access news from a broad range of different media, and they tend to accept and believe all the news that is presented as true, accurate, and appropriate without being dubious or questioning it. There is a huge amount of news and information flowing in from diverse channels. People can immediately make use of the news they receive, but it is far from certain that all the news that consumers are receiving is accurate, true and unbiased (Powers, 2010). News is all around today's consumers and it is difficult for them to avoid being exposed to it. In their position as news consumers, the citizens of today need to be able to understand, search for, differentiate, and evaluate news critically. That is the meaning of news literacy.

News literacy is a branch of media literacy. It is an important life skill for all news consumers to be able to weigh the value of the news content they read, watch or listen to (Powers, 2010) so that they can choose to consume credible news. The major point is to enable consumers to evaluate the credibility of the news to which they are exposed (Adams, 2014). News literacy can be a valuable tool, giving people the capacity to use and critically evaluate information from different news sources (Vraga et al, 2012), so it increases consumer acumen.

Malik, Cortesi & Gasser (2013) stated that news literacy is composed of 1) understanding of the role of the news that is presented to society; 2) motivation to search for news and to seek to understand the process of good news reporting; 3) ability to search/filter/perceive news based on the user's individual needs and context; 4) ability to critically evaluate news with understanding of the context, the motivations and the interests behind the production of that news and how the news relates to other ideas; and 5) ability to create news through the best methods, which are to study the complexities, the subtleties of perspective, the evidence and the presentation, in order to ultimately create news that we consume as direct participants in the news.

News literacy is a process of description, interpretation and evaluation of news that stimulates news consumers to change from taking an inactive role to taking an active role, or, in other words, news literacy can create informed citizens (Panagiotou & Theodosiadou, n.d.). News literacy is essential for every news consumer in media convergence era, to enable them to appropriately and efficiently utilize what they learn from the news in their everyday lives.

This situation led the researcher to become interested in studying news literacy in media convergence era, to discover what news literacy means in views of Thai news consumers, the exact characteristics of news literate Thai consumers, and which factors affect the level of news literacy among Thai news consumers in media convergence era, with the aim of developing a model that summarizes the key components of news literacy in Thailand. The knowledge gained from this research can be applied to develop better news literacy among today's news consumers. It also helps build the body of knowledge about communication arts, journalism, and mass media for the benefit of continued teaching, learning and research in the area of news literacy.

II. Research objectives
1. To study the meaning of news literacy in views of Thai news consumers in media convergence era.
2. To study the characteristics of news literate Thai consumers in media convergence era.
3. To study the factors that affect the news literacy of Thai news consumers in media convergence era
4. To build a model of news literacy of Thai news consumers in media convergence era.

III. Research methods

This was a qualitative research based on in-depth interviews.
1. Study approach
In this study, In-depth interviews were held with key informants to gain information on their opinions about news literacy.
2. Key informants and sample selection
There were 3 groups of key informants, chosen through purposive sampling. Group 1 (academics) consisted of 3 journalism and mass communication instructors. Group 2 (people or general public) consisted of 3 regular news consumers who had experience reading/watching/listening to news through various channels, including conventional

media and social media, and who were able to discriminate and critically evaluate news. Group 3 (civil society) consisted of 3 people with media-related work experience.

3. Research tools An interview form was used, consisting of open-ended questions on the topics of the meaning of news literacy in views of Thai news consumers in media convergence era, the characteristics of news literate Thai consumers in media convergence era and the factors that affect the news literacy of Thai consumers in media convergence era.

4. Data analysis Data from the interviews was analyzed using the technique of qualitative content analysis.

IV. Results and Discussion

1. The meaning of news literacy in views of Thai news consumers in media convergence era

Two major significances of news literacy were identified. The first meaning focuses on immunity to being overly influenced by the media. "Immunity" in this case means "knowledge" or "education," meaning 1) the ability to distinguish, discriminate, ask questions, and investigate or check facts from different sources, as well as the ability to compare and evaluate; and 2) understanding of the nature of news and the work process of journalists and the media. The second major meaning of news literacy focuses on the methods through which news is presented, that is, news literate consumers are able to distinguish which news content has to do with actual facts and which content or part of the presentation comes from the presenters' personal opinions, biases or organizational agendas. This indicates that news literacy is an essential skill for every citizen, so that as a news consumer they can choose to consume news correctly and thoroughly. Just as Powers (2010) stated that news literacy is an important life skill for every news consumer so that he or she can weigh the value of the news he or she reads, watches or listens to. Similarly, Vraga et al (2012) wrote that news literacy can become an important tool in its status as the ability of an individual to evaluate news and information from different sources critically and to judge the credibility of news.

2. Characteristics of news literate Thai consumers in media convergence era

Data from the interviews revealed that news literate Thai consumers have the following characteristics: 1) News reading/listening/watching skills- this is something that today's news consumers should pay attention to because it will enable them to get the main points of news stories and then be able to ask questions about the credibility of the news they received. People who lack good reading/listening/watching skills will not be able to ask critical questions about the news that is presented. 2) Ability to access news and select news – savvy news consumers should know where to get news about the subjects they want and where to get the most reliable news. 3) Curiosity- savvy news consumers should not easily believe everything or reach conclusions too quickly about news that is presented when they have received it from only one source. They should be eager to find out more information and access additional sources to verify the accuracy of what they have heard. 4) Ability to access news from diverse channels- news consumers should read/listen to/watch news from a wide variety of channels, including those that they normally don't like, so that they can get more

diverse perspectives on what is happening. 5) Ability to analyze the credibility of news- discriminating consumers should not automatically believe all the news they receive from their preferred news channels but should use their discrimination to compare news from different channels and be able to analyze and critique the accuracy and credibility of different news content. 6) Ability to analyze the ideals and impacts of news- news literate consumers should be able to analyze the ideals, special interests or motives behind news stories produced by different media and should be able to envision the possible impacts of news items, as well as knowing sources and methods for investigating facts. 7) Evaluation, fact-checking and news production skills- news literate consumers should be able to evaluate and check the accuracy of news that is broadcast and should be able to produce and share their own user generated content. 8) Civic conscience- because news is public information, the media have influence on society at large and news savvy consumers, as stakeholders in society, should be aware of their duty to participate in social issues for the public good and their role in questioning the news presented by the media.

These characteristics are important because not all the news that is presented these days is an accurate reflection of real events. This situation may be due to the limitations caused by both internal and external factors that affect the journalists and the organizations they work for. Some of the factors are beyond the control of journalists but inevitably affect the news that they present. This makes it imperative for news consumers to develop skills and gain knowledge that will help make them more news literate. This idea coincides with the work of Potter (2011), who reported that to be media literate, a person must rely on a knowledge structure and have advanced skills to better view the actual content of news.

Based on this analysis of the characteristics of news literate Thai consumers in media convergence era, the researcher drew up a summary table of the major characteristics of 3 types of Thai news consumers, as shown in Table 1.

Table 1: News literacy characteristics of 3 types of Thai news consumers in media convergence era

News Literacy Characteristics	Types of Thai News Consumers		
	Passive Audiences	Active Audiences	Active Users
1. Have access to the news	✓	✓	✓
2. Choose to receive favorite news	✓	✓	✓
3. Eager to seek additional information		✓	✓
4. Choose to receive news from diverse channels		✓	✓
5. Able to find reliable news		✓	✓
6. Question what the media present		✓	✓
7. Able to analyze news content		✓	✓
8. Able to compare news from different sources		✓	✓
9. Verify the sources of the news		✓	✓
10. Evaluate the accuracy of news reports		✓	✓
11. Able to critique news content		✓	✓
12. Able to post, debate and exchange news			✓
13. Able to share, create and disseminate news			✓
14. Enables others to understand and make use of news			✓

3. Factors that affect the news literacy of Thai news consumers in media convergence era

Data from the interviews showed that the following factors affect the news literacy of Thai news consumers in media convergence era: 1) Education- consumers with higher levels of education generally have more opportunities to be exposed to news from diverse channels, are more likely to be questioning, and have more possibilities for checking the accuracy of facts than consumers with lower levels of education. Consumers with little education are more likely to believe most news and take it at face value without questioning. 2) Occupation- people in some career fields such as business, marketing or accounting often rely on up-to-date news for their work, especially as a basis for decision-making, planning, investing and other business transactions. People in certain occupations have experience in frequent news consumption and are more likely to be discerning news consumers. 3) Personal interest- some people have intense interest in the news, so they access the news using different sources, analyze and critique news and are eager to post, debate and exchange news. These people tend to have high news literacy. 4) Concern for public interest- people who care about social welfare and people's well-being will catch up with the news and are critical of the information they receive. These people have high news literacy. 5) Previous exposure to the news- consumers who received the news, for example a few weeks ago or a month ago and then there is an update of the same news, these people will become eager to catch up with the news, evaluate, share, debate and exchange the news. Their news literacy will become higher. 6) Positive attitude towards news- consumers who have a positive attitude about receiving news tend to consider it important and are more likely to seek additional information and be

discerning news consumers. By contrast, people who have a negative attitude about news in general tend to shut out news, avoid receiving it, and thus are not news literate. 7) Opportunities to access news- consumers who have better opportunities to access news from many channels such as newspapers, television, radio, online media and social media are exposed to more information from more perspectives and can build greater immunity and avoid falling victim to misleading news. This may be because each individual news consumer has different demographic characteristics, different experience with media, different background knowledge of media content and different needs or desires for news. This naturally leads to a variation in the level of news literacy among different consumers. Potter (2011) also concluded that news literacy depends on personal locus, knowledge structures and skills.

4. A model of the news literacy of Thai news consumers in media convergence era

All the identified characteristics of the 3 types of news literate consumers in Thailand and the factors that contribute to news literacy were synthesized into a model of news literacy of Thai news consumers in media convergence era (Figure 1). The model consists of 3 components. The first component is personal factors, consisting of education, occupation, personal interest, concern for public interest, and positive attitude towards news. The second component is types of news consumers factors, consisting of passive audiences, active audiences and active users. The third component is news exposure behavior factors, consisting of previous exposure to the news and opportunities to access news. All three components relate to methods of consuming news that can help promote news literacy among Thai news consumers in media convergence era, giving a deeper and broader picture of this topic. The three components certainly play a role in the news literacy of Thai consumers in media convergence era.
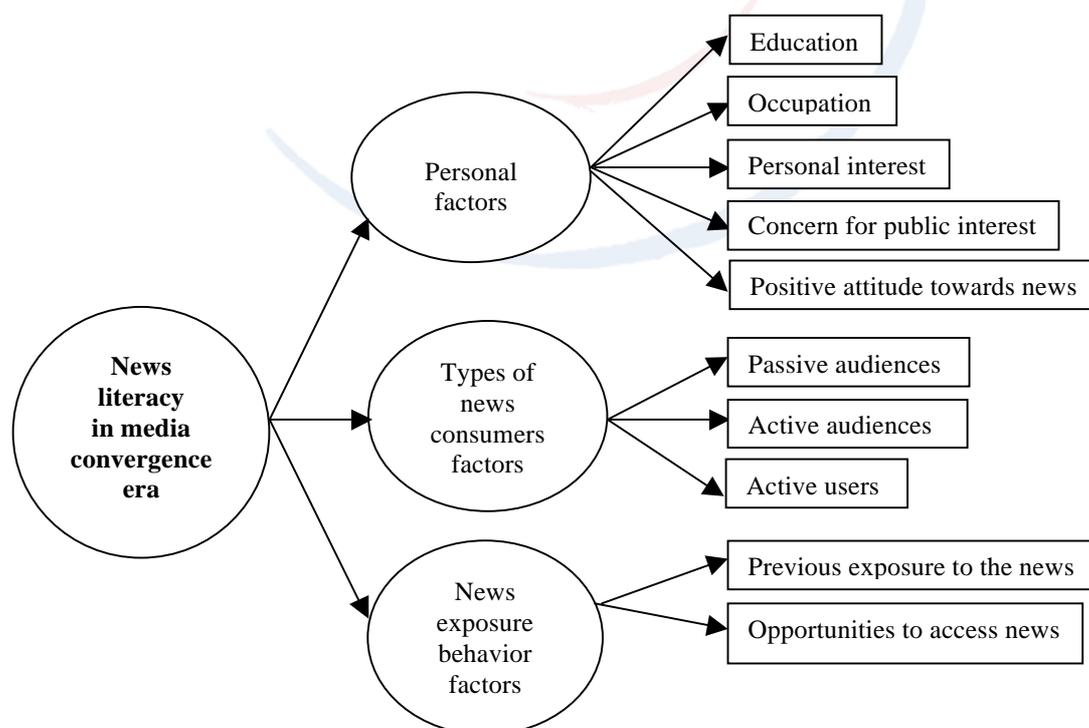
Figure 1: Model of the news literacy of Thai news consumers
in media convergence era

V. Recommendations

Policy recommendations

1. Government agencies involved with education, such as the Ministry of Education and the Higher Education Commission, should have a standardized systematic policy for teaching news literacy to children and youth, for instance by offering news literacy courses in the curriculum.

2. Non-governmental organizations or civil society groups that are involved with children and youth or with the media should institute a policy of supporting and promoting news literacy among youth, for instance by organizing workships about analytical thinking and news consumption.

3. Educational institutions should include in their curricula courses related to news literacy, from the primary school level up to the higher education level. The courses should focus on letting students practice critical thinking and discretion in receiving news and information in media convergence era.

Recommendations for applying the findings

The research also showed that in media convergence era, some news consumers are also news producers who produce their own news. The related agencies, such as professional media organizations, educational institutions, the institution of the family, and non-governmental organizations should join forces and make coordinated efforts to promote learning about the right way to produce news for all the independent news producers of the future.

Recommendations for further research

1. This research on the news literacy of Thai news consumers in media convergence era was carried out using the qualitative research methods of in-depth interviews and content analysis. Additional research should be done using quantitative methods such as a cross-sectional survey in order to gain a broader perspective on the level of news literacy of Thai news consumers in media convergence era.

2. A model of the news literacy of Thai consumers in media convergence era was synthesized in this research. In future research the model should be tested with concrete data so that news litearcy can be developed more efficiently in Thailand.

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Creating Meanings on Ice by Photos and Textiles

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Abstract
Northern residents experience ice as an element that shapes their everyday surroundings. This experience is physical, multisensory and mundane. It discreetly defines the aesthetic experience of everyday environment and the landscape of the soul. The aesthetic understanding of environment has both individual elements and culturally shared meanings. Different interpretations can be compared with children's accordion drawings, the art of *exquisite corpse*. In *exquisite corpse* the drawer or designer sees only a narrow slice of the whole image. Next designer is invited to the play and to continue the work based on his or her associations and interpretations. Thus different images and materials soon overlap each other in a continuous design process.

This article examines how a photographer's ice themed photographs and videos are created and how the initial works change when photographs are captured on jacquard woven fabric in a textile design process. This process resembles an *exquisite corpse* drawing and this paper provides information on how two different artists, the photographer and the textile artists, developed a working method for their common work. The study proposes a working method for multidisciplinary working, especially for multi-artistic workgroups.

The findings of this article are based on a series of free themed discussions between the photographer Eija Timonen and the textile artists Heidi Pietarinen. The aim of these discussions was to understand each other's perceptions and representations of ice. The concept of exquicite corpse (Exquisite corpse 2015) served as a metaphor for the construction of the discussions. It enabled on one hand ecstatic and eager discussions on the concrete doing of representations of ice, and on the other hand analytical reflections on the role of the ice in making art. Timonen and Pietarinen did not even try to control the direction of the discussion. When a certain theme began to reoccur, it was decided that the conversation had reached a saturation point (Hirsjärvi & Remes & Sajavaara 2004, 181 - 182). Recurring themes consisted of cultural understanding, spatiality, multisensory, colour, structures and materiality. With these themes the artists were able to understand each other and share interpretations. They also understood that the themes were like the connection points in the exquicite corpse illustration. Next, the article opens the debate on the underlying works, and the common themes that structured the discussion.

Keywords: ice, *exquisite corpse,* texture, material, multisensory,

The Debate on the Underlying Works

Eija Timonen has photographed the abstract structures and forms of the ice for several years, mostly in the eastern lake district of Finland. The different forms, structures and phases of the ice or icy waters play a major role in Eija Timonen's works. In photos one can see the phase changes of water from the ice into melting water, from the standstill to movement. Pictures are taken mainly by a macro lens. At the studio images are treated lightly, but the colours seen in photos may be confirmed. The images reflect on the ice interpreted experiences. Timonen has built the images in videos and large scale photo collages or cut-outs consisting of hundreds of printed photos, each one scissored very detailed. The front view of the cut-outs looks like a multicoloured, vibrant tapestry. The rear view on the contrary reminds of a peaceful yet enormous lace structure. The third appearance of the cut-outs are the shadows casted on the wall (see Figure 8). While the imagery itself is entirely abstract, its shapes and patterns refer to and are based on natural and familiar phenomena, and are because of this associative (see www.lightoficenet). The scale of the phenomena is difficult to define: What is small and what is big? It is up to the viewer to decide, whether it is question about visions of outer space or micro cosmos in a tiny piece of the ice. Soundscapes for Timonen's videos have been composed by Vesa Tuisku.

At the very first sight Pietarinen was inspired by tactile qualities of Timonen's photographs. The colours of the bottom of the lake are neutral and deep dark but they work very well as a background for the colours of the ice which are nothing but one-colour, flat surfaces or strictly limited. Pietarinen find it interesting to conceive both tacit knowledge (like textures, weights and materiality) and three-dimensional woven structures in her design thinking while watching two-dimensional photographs. The photographs of the ice emphasis on texture rather than pattern and are like entrances to the narrative character of the ice. Pietarinen considers Timonen's ice themed photos through the weaver's eye and weaves colourfull jacquard fabrics. (see Figure 10)

Pietarinen is also curious about the historical creative potential contained in the jacquard technique invented in the 19th century by Joseph-Marie Jacquard (Ziek & Schlein 2006.). The technique inspires, because yarns are woven into unlimited designs, multicolour effects so that it brings a great versatility to the weaving process. The jacquard weaving challenge the opportunities in writing, weaving and mediating stories ‐ design can tell a story.

Next, we present themes that structured our discussion. These themes represent us metaphorically the drawing points in accordion drawing, in exquicite corpse.

The Ice as a Cultural Understanding

Many northern inhabitants have the experience of the ice as a natural element that shape the habitat and living conditions. The ice covers every year marshes, lakes and rivers. Experiences have cultural and communal significance in human interaction, in art and in children's play activities. In Finnish language there are many names for the ice, such as the pack ice, clear ice, stick ice, hair ice, snow ice. The ice is connected to many parables and riddles, too. They are cultivated in everyday speech and in poetry as well as in literature. (Timonen 2014, 187.)

The ice is often associated with death. This appears to be, among other things, in the Finnish visual arts (Juho Rissanen's *Father's death* (1902) (see Hautala-Hirvioja 2003, 12;), lyric poetry (Lasse Nummi's *Demon Calm (Hiidentyven)* (19984), drama (Timo Mukka's *The Earth is a Sinful Song* (1964), Ulla-Lena Lundberg's *Ice* (2012), as well as in industrial arts (Tapio Wirkkala's *Ultima Thule* -serie). A link between the ice and death has a wider meaning at least in Western culture. Dante described Hell's lowest level as icy prison. Science fiction and explorers' travel literature has a number of such descriptions where the ice and the death are combined, like in Harry Martinson's *Aniara* (1956), Stanislav Lem's Solaris (1973), Arthur C. Clarck's *Space Adventure 2001* (1968). Arctic Circle researchers Richard E. Byrd (1888-1957) and Fridtjof Nansen (1861-1930) linked the polar ice areas to death, solitude and timelessness. (Yi-Fu Tuan 1993, 148-154). In this sense the ice has been the core material to the visions of cosmological dystopia.

The ice and cold are inextricably linked. When a person dies, the body will grow cold and heat escapes. The deceased is also often kept frozen during the period of the death and funeral (Raittila 2014, 111, Siikala 2013). Aristotle in his *Metorologica* book claimed that the cold is not an independent feature, but the lack of heat (Raittila 2014, 111). Perhaps we accompany this analogy on icy lakes, too. The sun shines in the pale slightly above the horizon. A moment ago the free surging water has lost its heat and closed the flow of water under the icy sheet. The union of free and in bondage, hot and cold creates a white veil on the surface of the lake, while providing new ways of perception of the environment.

Elsa Montell is a famous Finnish textile designer. In her raanu designs (the word denotes a woollen bed cover) a viewer may find the spell of Lapland, raanu´s colourful world and the winter landscape opens as an icy and arctic horizon. Montell was fascinated by the severity of the landscape: there is nothing superfluous. *In the Night on the fell* (1963) -textile the freezing water appears as a narrow line in the northern landscape. She had emphasis on texture rather than pattern. The ice-cold colours and materiality of soft wool warm up and create a slowly woven moment such as Montell´s story about carpet washing with her sister during the winter time. She loved age-long tradition of washing her carpets on the shore in an icy water. (Tenkama 1998)

The changes of various surfaces can be suddenly seen in our everyday environment. For example, the frozen textiles designed and made by interior and textile design students at the Faculty of Art and Design at the University of Lapland. Students created public art in public spaces during the Arctic Design Week in Rovaniemi. The modified surfaces were frozen with water and frost so that colours of textiles became brighter and voluptuous. The frozen textiles outlook changed also according with seasons and weather conditions. The weather of the installation day was 30 degree below zero with the polar light. Later that changed into the warmth of the late winter sun. The icy surface of frozen textiles are seen and sensed cold, but the haptic surface is downright palpable (see Figure 2). Touch sense allows experienced natural ice as cold, dry and crack split sharp. The spring ice remain cold, too, but is soft and its firmness compared in the winter ice is weak. The spring ice is watery and puddy just before melting.

Culturally learned aesthetic and metaphorical collection of pictures of the ice is written in our experience and in soul. On the ice we accompany these icy pictures and stories, whose roots can extend far into history. Our childhood and adult experiences of playing on the ice winter scene (Ice Palace, skating rinks, cross-country skiing on the ice) guide ice observation and its interpretation too. The ice lives in our body and cultural experiences regardless of whether we live in a city or country (Timonen 2014, 189).

Spatiality

In our dicussions spatiality rose as a regular basis. It had many different forms, including two- and three-dimensional rotation that was the most important. Walking on the icy surface of the lake is being like in three-dimensional mode. Icy lake opens freely to the horizon and the gaze slides without any impediment in the landscape. The feeling of spatiality is strong. The ice appears in three dimensions: depth, width and length. But the captured images seen on a computer or printed copy are two-dimensional. Textile artist, in turn, has the challenge how to imagine these two-dimensional images into three-dimensional textiles.

Pietarinen started by developing a colour, construction and texture palettes by using Photoshop to compose images and TC-1 loom for weaving. Her goal was to translate Timonen's two dimensional *If Kiss... (2014)* -photograph (see Picture 6) into three dimensional woven fabric. The final weaving is going to be intricately tied to original photograph, because she use a photograph as a direct reference point to weave from, taking note of colour, balance and proportions, then recreate these in woven fabric. Pietarinen may work with colours, layers, filters, and all sorts of enhancements along the way to bring photograph to fruition, but the last step is the flattening and conversion of the design file to a single two dimensional layer of only black and white pixels. Woven textures are drawn together from different two- and three-dimensional sources, with a central *If Kiss...* -photograph as a starting point. (See Schlein & Ziek 2006, 25, 47; Shelby 2011, 11-23.)

A Finnish designer Eero Aarnio has a vision of how to approach or look at a space and its forms (Sykkö, 2008, 7, 55). Looking at the ice photos and woven structures, materials, colours and lights can be compared with looking through one room to another. The white ice and woven surfaces are closest while the dark groundwater surfaces are more far from the viewer. At its best the woven surface become delicately translucent when mixing the different coloured yarns and materials. This gives a water colour effect and a feeling of moving from one space to other. Image of the ice is like a multilayered woven fabric. Textures and surfaces are not only seen, but interaction between text, image, sound, smell, taste and function. The process can be described as a multi-sensory design process (Figure 1).

Figure 1. Examples of the three dimensional textile surfaces based on the two dimensional photograph. (Pietarinen 2014)

Also, the cut-outs based on two-dimensional photographs are three-dimensional. They organize in the place according their mode of the front and rear and their shadows. This is the way how two- and three-dimensional spatiality alternated every moment in observation the ice and in the interpretations based on that. (Figure 2)
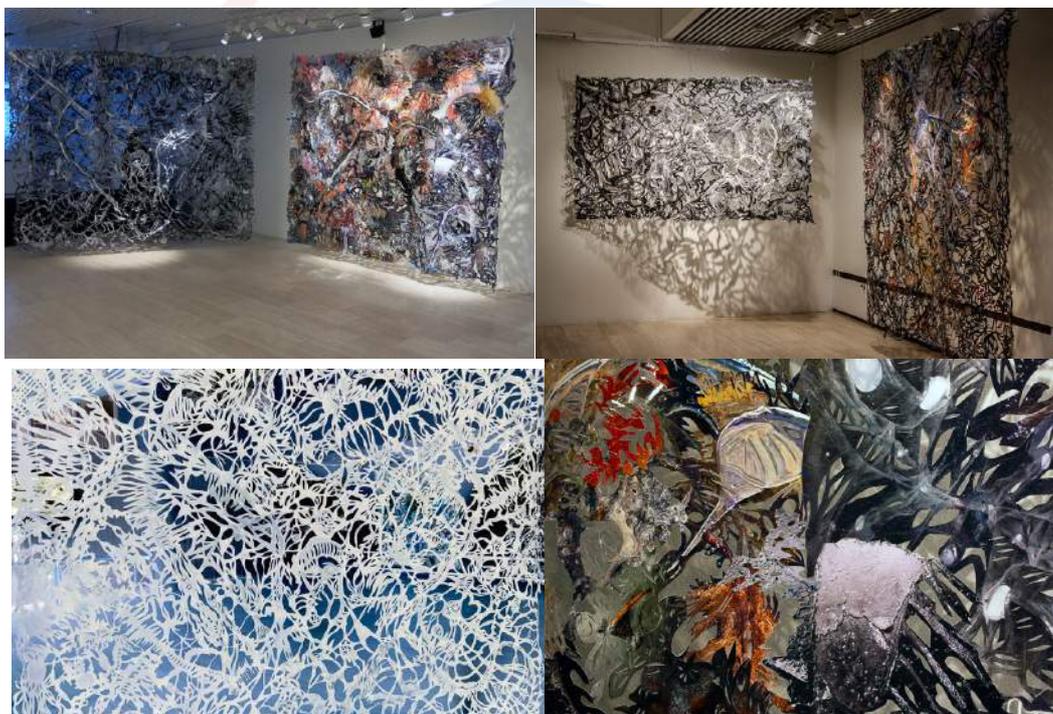
Figure 2 Examples of a three dimensional cut-outs: the fronts, rear, shadows and detail, too (Eija Timonen *Light of the ice*, Espoo 2013; see. www.lightofice.net).

The changes of spatiality had a number of other manifestations, too, like indoor and outdoor space rotation, time scale changes. When a photographer use a macro lence suddenly close appearance objects lose touch and tiny, microscopic cracks on the ice grow highways. At the same time, the observation of the place turns into the obsevation of the ice as material and light reflections in it. (see. Timonen 2014, 191-194).

The Finnish photographer Pertti Kekarainen (2007, 37-38) see with reference to the concept artist Robert Morris (1968) that the place of observation is a fragmentary, haphazard and multi-stage. Perception of the space is not only based on the status of properties, such as width, length, height, material and light, but also on the smell, the atmosphere and their own past experiences with.

Movement of Multisensory

As well as the experience of spatiality is diverse, also the sensation is interlaced, overlapping and changing all the time. For example, by using the sense of touch the the ice is perceived cold, hard and sharp crack split. The spring ice remains to be cold, too, but soft and it's firmness compared to the winter ice is weak. The spring ice is watery and puddy just before melting.

The viewer does not necessarily see textiles as three-dimensional surfaces, but rather two-dimensional. But the opportunity to touch textile, sense its thickness, temperature, hardness or softness change the experience into three-dimensional experience. In the same time the viewer may return to the memories, stories and sensations of being the ice. Thus the textile can in its three-dimensional materiality represent the cultural, ice-related imagery. This experience is strengthened if the textile is connected to the ice, by title or some other choice attached in the ice.

The conversation of multisensory revealed that the sensation of the ice is intelaced and changing all the time. Even the sense of touch is variating from the cold ice in nature to the soft, warm paper or dyed yarns. The unsmelling cold winter turns into the smell of chemicals of yarns and paper. At the end these sensations may carry memories far from our history and cause our memories, which combine these sensations into unexpected feelings and experiences of synthetic.

The Colours of Ice and Flavor of the Lingonberry

The colours were the fourth theme that raised regularly in our discussions. The ice in the refrigerator's freezer is white or transparent, depending on the degree of the crystallinity of the ice. Also the ice in wild nature is associated with white because the icy lake is mostly covered with snow or the mid-winter's crystallized ice is condensed to a white monolithic block. White colour brightens in its own presence the other colours, but in the woven fabric white warp can get weft colours to turn off more or less opaque pastel-coloured glow (see Rihlama 1997, 110). In sunlight the surface of the ice reflects the entire colour spectrum, and a moment ago a grayish or the whitish ice reveals its colour spectrum. The eye may not be able to distinguish the colour of this colour spectrum but only in those moments when the light is cut off from the ice crack in a multi-colour plume or when the ice crystals are glittering like a dewdrop in the wintry sun. High-quality camera lens captures the colour spectrum often in a way that is astonishment even to the photographer. The ice is like a mirror. On the other hand, it reflects the sun's colour spectrum and on the other hand, it reveals the below world of the ice, the diverse colour scheme of beach stones and plants. Thus the ice covers, reveals and change what it has reflected.

The textile artist selected for her examination Timonen's photo *If kiss...* (2014) because in it the viewer can see the translucence of the icy surface which again opens

a wide range of possibilities of the colours, structures and textures for weaving. The three-dimensional spatiality of colours is impressive. However, colours can be seen as a two-dimensional surface of a rug, which is enhanced by the warm red colour in different shades. In this case, instead of woven structure, attention is drawn to colours and materials, such as in the collection of rugs of Dutch designer Hella Jongerius *Danskina* -collection (2014). Jongerius described her collection as follows: "A rug is a two-dimensional product…There is no construction needed, just an expression of yarn and colour. A *Danskina* rug has clear colour concepts, the colour and texture on the floor is very important in giving a space a certain atmosphere. (Jongerius 2014.)"

Thus the experience of the ice in the photo *If kiss...* differs from the experience gained in the ice in the wild nature. The ice offers multisensory and deeply aesthetic experiences. Aesthetic of the ice includes among others the multisensory appearance of smells, sounds, feel and taste. Thus the red shades in the image of *If kiss...* are in the hands of textile artist like the different shades of red colours in *Tencel*-yarns. *Tencel* is soft, silky, shiny material, it does not wrinkle easily and feels soft against the skin. The words barely reach the feel of *Tencel* yarns because the visual, tactic, kinetic and emotional experiences are difficult to translate into words. Multisensory experiences often follow the dream like logic. The sensations are intertwined smoothly and form a kind of low of feelings. If one attempts to remove some feature from the flow, it has already changed into something else and continued its way. Even a description of the feeling of *Tencel* is not the the feeling of *Tencel*. Even the wide colour tone we see with our eyes are a lot more detailed than we can tell. (Tencel 2015; Naukkarinen 2011, 154, 158 - 159.)

Could the slow movement from fuchsia red into tangy red express the smell of the red lingonberry or the taste of its bitterness? As we know synaesthetic experience of the senses convey to each other irritations. So, the sound may appear as colours or as flavors (Haverkamp 2013.). This was the question that the textile artist tought when searching the ways how to transfer the warms colours scale and the translucency of the *If kiss...* photo. She got another example of modification of colour scales from Dutch graphic designer, Irma Boom. Based on the research of synesthesia and on Boom's research the textile artist planned the following colour scale for the Timonen's image of *If kiss...* In image there are much more colours than that can be woven. The textile artist searched the main colours of image and reduced them into the following scale of colours keeping into mind the Boom's method of colour's dna. (Irma Boom 2015; Haverkamp 2011; Bacci & Melcher 2011) Figures 3 and 4 show how Pietarinen Heidi has been looking colours for Eija Timonen's photograph *If kiss...*

Figure 3 Eija Timonen *If kiss*…(2014). (Timonen 2013)

Figure 4 The experiments with colours from the photograph *If kiss*…
(Pietarinen 2014)

The conversation of colours revealed that at least the transparency, translucency, opaque, impenetrable, the colour spectrum and reflections were elementary parts for understanding the life of colours combined into the ice.

Interwined Structures

Mid winter´s solid, thick and bright ice will turn as spring progresses to brittle, gauzy and matt ice. The water passes through the melting ice and bubbles begin to replace the mid-winter's harsh, sharp-edged, and cracky ice. The structure of the ice is changing all the time randomly and uncontrolled way. The beauty of the structures are in its hazard, huge scale movement.

A Finnish textile artist Eva Anttila´s the *White City* -tapestry (1932 - 1933) comes into mind while watching the ice themed photos. In that tapestry different wire materials, structures and combinations of colours dominate the surface. Tapestry is dominated by the white buildings with its geometrical shape, which again appears to be extremely simple against the dark, almost black background. The tapestry is formed by the material and texture. (Salo-Mattila, 1997, 73-74; Salo-Mattila, 1994, 10-11) Also the images of the ice can be understood in the same way. The ice in nature is changing at every moment by freezing and cracking. It gets new elements on its surfaces. Also the surface of tapestry is same like according the levels of textures, structures and the light on it.

The conversation of structures revealed that at least there were five different types of structures that were involved into the ice and each of these were perceived (Goldstein 1999) differently.

Materiality

In our discussions materiality were an ambivalent concept. It dissolved into many other concepts, at the very end it was organized as a separate theme. Materiality can be described as a concrete material, as well as all those tools we work the ice out (see Siukonen 2012; Barrett & Bolt 2012). Such tools are cameras, shovels, brushes, loom, yarns, whiteboard, image processing programs, and countless of other elements that actually guide the observation of the ice and the working out our images and concepts of the ice.

The materiality is associated into the material thinking which is non-verbal, in our case often visual. Things emerge as images, sensations of ice and yarns, by which the ice-related cultural meanings are visualized. (see theme 1 The ice as a cultural understanding). Material thinking also allows those images, which do not have direct contact with the ice, such as cold, death or love to be worked out. The material thinking allows to present in visual form the emotions and experiences that are difficult to verbalize. (Mäkiranta & Timonen 2015; Barrett & Bolt 2013). For example, the textile artist connected into Timonen's photo *If kiss...* the red lips and the sweet-and-sour taste of lingonberry. The process crystallizes into the question, what kind of materials and colours the intertwined cord of the ice, passion, sour and bitter can be described.

Conclusions

At first our discussion were metaphorically based on accordion drawing, *exquisite corpse*. The themes of our conversations, such as the texture and colour, were like hidden areas in accordion drawing. At the same time the joint debate revealed our different viewpoints and created circumstances for understanding each other.

We argued that the accordion drawing, *exquicite corpse*, can be used as an associative working method. It allows people from different fields to generate a common shared understanding of the selected theme. In this case, *exquicite corpse* expands concrete drawing as an abstract thinking tool. A bridge or a unifying factor is shared thinking and conversations. *Exquicite corpse* can be more than just individual's own associative sketching or children's accordion drawings. This method provides to find themes as the basis for a common understanding. Some of the themes may be guiding themes, such as in this case colour, material and structure. Some of the themes may be defining themes, like the ice as a part of the cultural understanding. These defining themes responded drawing skill in *exquicite corpse* drawings. Not the *exquicite corpse* -drawing or discussion method criticize each other's drawing skills. Opened *exquicite corpse* image revealed the entire network of concepts, which allowed us to work together, creating meanings on the ice by photos and textiles. This revealed also our tacit knowledge concerning the arctic aesthetic.

By its nature, *exquisite corpse* always contains a secret or surprise. The surrealists have been chasing for this. For us, this kind of a surprise was the theme of death, which was invisible, but stubbornly part of our discussions. The face of death were multiple. It was on the other physico-psychic equivalent of the fear of death while working on fragile the ice. On the other hand, it was associated with a variety of images and tales of death, rooted deep in the national and international art and mythology. Moreover, death revealed its face of Janus. In addition of the dark side of the face it revealed the cycle of life and love of colours. The double faces of Janus gave birth to a great variety of ideas for new artefacts and research projects. This was the way how the *exquicite corpse* returned to the joy and surprise of accordion drawing. We recommend *exquicite corpse* as a discussion and working method for all those who are interested in surprises, searching new ideas for common understanding.

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The Power of Quantity in Ai Weiwei's Sunflower Seeds

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Abstract

Can quantity be a type of power？Perhaps, this question will be answered by the work titled *Sunflower Seeds* produced by Chinese contemporary artist Ai Weiwei. In 2010, London Tate Modern invited Chinese artist Ai Weiwei to exhibit his installation *Sunflower Seeds* at Turbine Hall. It consisted of 100 million hand-made porcelain sunflower seeds, and all of which were scattered on the ground in a large scale. Obviously, this installation embodied Ai Weiwei's artistic strategy of using the notion of quantity. Ai is interested in large number, because, rhetorically, it allows him to explore China's status as superpower with a large population. In this work, every seed was slightly different, but its individuality disappeared when they were accumulated in such a large number. It visually symbolized the status of Chinese people - although they are individually different, when they gather together they are totally generic. The reason historically relates to the value system of Confucian doctrine and Communist ideology, because both of them praise the value of collectivism and suppress that of the individualism. Therefore, *Sunflower Seeds* revealed a paradox between the collective and the individual that is historically rooted in the ideological impact on Chinese people. By exploring how Ai Weiwei used the porcelain sunflower seeds as a metaphor for the Chinese people, this essay will argue that quantity is a type of power to examine the issue of the collective and the individual in the ideological context.

Keywords: the individual, the collective, totalitarianism, Confucian doctrine, Communist ideology

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Introduction

Can quantity be a type of power？Perhaps, this question will be answered by the work titled *Sunflower Seeds* produced by Chinese contemporary artist Ai Weiwei. In recent years, Ai Weiwei has become the most famous artist to represent Chinese contemporary art in the world. His art, as well as his personal experiences is becoming the latest news across various Western media. His arrest at Beijing Capital International Airport in 2011, and his 81 days' detention thereafter not only demonstrated his perceived danger to the Chinese government, but also helped to build his world-wide reputation for his pursuit of democracy in China. Nowadays, his name is usually associated with a dissident, or even a political provocateur, due to his publicly expressed political views as well as his avant-garde art practices. His hybrid life experiences – his exile life in GeBi desert in the Northwest of China with his family during the Cultural Revolution period and his 12 years stay and study in New York - have shaped Ai's personality as well as the traits of his artistic practices, which are formally simple, expressively direct, politically provocative and conceptually sophisticated.

Ai's recent oeuvres are all characterized by their emphasis on quantity. These works include: the socially engaged work *Fairytale* which includes 1,001 Chinese people and 1,001 wooden chairs copied from the style in Qing Dynasty, in *Kassel Documenta 12* in 2007; *Remembering*, 9,000 children's backpacks installed on the façade Haus der Kunst of Munich at his 2009 solo exhibition *So sorry*, in Germany; the 100 million porcelain sunflower seeds, titled *Sunflower Seeds*, exhibited in the Turbine Hall at Tate Modern in 2010; *He Xie*, 3,200 porcelain crabs and *Stools*, 6,000 wooden stools which are both displayed in his 2014 solo exhibition *Evidence*, in Berlin (fig. 1.2 and 1.3). These works demonstrate Ai's interests in using large numbers as his artistic strategies. Ai is interested in the utilization of quantity, because, rhetorically, it allows him to explore China's status as superpower with a large population. To this extent, quantity is profoundly associated with a type of power shaping his artistic strategies and political discourse.

In 2010, London Tate Modern invited Ai Weiwei to exhibit his installation *Sunflower Seeds* at Turbine Hall. This work consisted of 100 million hand-made porcelain sunflower seeds, and all of which were scattered on the ground on a large scale. Obviously, this installation embodied Ai Weiwei's artistic strategy of using the notion of quantity. In this work, every seed was slightly different, but its individuality disappeared when they were accumulated in such a large number.

It visually symbolized the status of Chinese people - although they were individually different, when they gather together they are totally generic. The reason historically relates to the value system of Confucian doctrine and Communist ideology, because both of them praise the value of collectivism and suppress that of individualism. Therefore, *Sunflower Seeds* revealed a paradox between the collective and the individual that is historically rooted in the ideological impact on Chinese people. In this respect, how does he emphasize quantity to explore the mutual relationship between the collective and the individual among Chinese people? How does this artist use quantity to criticize the collectivism that roots in both Confucianism and Communist ideology? By exploring how Ai Weiwei used the porcelain sunflower seeds as a metaphor for the Chinese people, this essay will argue that quantity is a

type of critical power to examine the issue of the collective and the individual in both Confucian doctrine and Communist ideology.

A Hundred Million Porcelain Sunflower Seeds in Tate Modern

From October 2010 to May 2011, Tate Modern invited Ai Weiwei to exhibit his large-scale installation *Sunflower Seeds* at the Turbine Hall. Consisting of 100 million porcelain sunflower seeds with a combined weight of 150 tons, this work covered an area in the Turbine Hall measuring approximately 1,000 square meters and had a depth of ten centimeters [fig. 1]. At the first sight, the installation presented the spectators with an undifferentiated field of grey, but on closer inspection, this revealed itself to be composed of individually hand-painted porcelain seeds. Ai collaborated with 1,600 craftsmen in Jingdezhen County, the ancient Chinese royal ceramic factory, to make this ambitious project. Each seed was made of clay, individually painted by hand and fired in order to make it hard like an authentic seed [fig.2].[1] In this work, Ai Weiwei's artistic strategy of using quantity lies in two aspects. First, he used a large number of porcelain sunflower seeds; second, these seeds were displayed in a repetitive format even if none of them were not completely identical.

Figure 1. *A panoramic of Sunflower Seeds, 2010.*
Ai Weiwei: Sunflower Seeds,London: Tate Press, 2010, 128-129.

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[1] Birnbaum, D. and Buergel, R.(2013). *Ai Weiwei: Fairytale: A Reader*, New York, Jrp Ringier, 22-24.

Figure 2. A man is painting a seed. *Ai Weiwei: Sunflower Seeds,* 111.

As a matter of fact, this strategy is not only used by Ai Weiwei. In the modern and contemporary art context, Infinite incremental repetition in art is a direct result of the industrial revolution. The serial image is probably one of the modernity's most important developments in art, its acceptance resulting in the loss of the mystical view of the original object. In a long history of art-making with – from Andy Warhol's Disaster series to Jasper Johns's Flags to Wolfgang Laib's floor-bound rectangular, from Richard Long's stones or Antony Gormley's fields of thousands of little humanoids to Felix Gonzalez-Torres's pile of cellophane-wrapped sweets, the repetition in quantity has moved into our artistic vocabulary as a prime concept and as a standard means of distribution. In this sense, repetition in a large numbers demonstrates the tremendous influence that manufacturing has had on viewers' perceptions of art.[2] In *Sunflower Seeds*, Ai Weiwei took a lesson of Warholian multiples and turned them into a lesson of Chinese history.[3]

Exhibiting these seeds in the Turbine Hall, the artist invited spectators to walk across, sit down, roll in and even play with them. Although, this installation has been regarded as a type of a Minimalist form, for example, the repetition of each seed embodies what Donald Judd called "one thing after another" and encouraging viewers to get involved at the site, it represents Michael Fried's "theatricality", its significance differs from a Minimalist installation.[4] In fact, Ai aims at not only challenging the

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[2] Yong, L. J.(1996). Spiritual minimalism. *Performancing Arts Journal*, 18. 44-52.

[3] Searle, A. (2010).Tate Modern's sunflower seeds: the World in the palm of your hand. *Gardain*.

[4] Judd, D. (2002).Specific Object. & Fried, M.(2002).Art and Objecthood. In Charles H. and Paul

space through the number of composite objects, but also by offering a more psychological and social meaning to viewers.[5] Through inviting viewers to walk and to feel this work with their bodies, the 100 million porcelain seeds allowed spectators to imagine China's status from a historical perspective.

Historically, sunflower seeds were associated with every Chinese person's experiences, especially in the Mao period. During the Cultural Revolution, Chinese people were called sunflowers because Chairman Mao was referred to as the sun, and sunflowers always face the sun.[6] Additionally, sunflower seeds are common snacks of Chinese people.[7] However, Ai Weiwei did not manufacture any sunflowers; instead, he made the seeds, as seeds represented the pure potentiality of what people might become when it was imagined as a collective of individuals and what individuals might become when they are collectively empowered as the people.[8] In this sense, these porcelain seeds symbolized Chinese people and revealed a number of issues related to their past. As common snacks of Chinese people, sunflower seeds became a part of Chinese people's memory of the starving period.

They were associated with the collective memory of Chinese people. In this work, Ai aimed to explore the interrelationship between the collective and the individual through juxtaposition between viewers' body perceptions and their contemplation. Christian Sorace highlights that these seeds represented the potentiality of what individuals might become when they were collectively empowered as the people. In this sense, Ai discussed this potentiality by visualizing the large quantity of the Chinese population with the sunflower seeds. According to the Chinese art critic, Hang Chunxiao, the installation represented the individual existence of the Chinese people. They are unconsciously figured, arranged and generalized by the collectivist consciousness.[9] Indeed, Ai discussed and simultaneously questioned the collectivist consciousness which is historically rooted in both the Confucian doctrine and Communist ideology in China.

The Collective and the Individual in Both Confucian and Communist ideology

Unlike the emphasis on the power of individuals in Western culture, Chinese culture tends to encourage the collective spirit through emphasizing 'self-devotion'.[10] As Max Weber's analysis suggests, China's traditionalism has deep historical roots.

W.(Eds). *Art in theory, 1900-2000 : an anthology of changing ideas.* Oxford : Blackwell.

[5] Bingham, J. & Daniel, M. (2010). *Ai Weiwei Sunflower Seeds*, Juliet B.(Eds), London: Tate Press. 54-56.

[6] Cultural Revolution was a social-political movement that took place in the People's Republic of China from 1966 until 1976. Bingham, *Ai Weiwei: Sunflower Seeds,* 84.

[7] Ibid., 85

[8] Sorace, C. (2014). China's last Communist: Ai Weiwei, *Critical Inquiry*, 40, 411.

[9] Huang, C. X. (2011). Wo de "Jinzonglv+Jinsuanmei. *Ti Ming ji Fa Yan*, 2, 12-14.

[10] Self-devotion is translated from the Chinese word 'zi wo fengxian' which was used the Cultural Revolution period. See Zhang, T. and Schwartz, B. (2007). Confucius and the Cultural Revolution: A Study in Collective Memory. *International Journal of Politics, Culture, and Society*, 11,193.

Because the ancient Chinese lacked a transcendental ideal that distanced them from the world, their morality was "completely secularized", devoid of "prophetic zeal and moral dynamism".[11] In this sense, the result was not an idealistic transforming of the world, but an adjustment to it which Weber defined as "relentless canonization of tradition". That means an acceptance of the order of the father and of duly constituted authorities.[12] In part, it is reflected in Chinese people's faith in the Confucian doctrine.[13] Adopted by a feudal ruler Han Wudi（140-87 B.C.）, emperor of the West Han Dynasty, Confucianism was advocated by all feudal rulers as a secular religion in ancient China. Even in the twentieth century, Confucianism's influence on Chinese culture and social life remains powerful.[14] As Tu Wei-Ming observes, "The Confucius tradition remains the defining characteristic of the Chinese mentality."[15]

The core of the Confucian doctrine consists of the concepts – *Ren* (仁) and *Li* （礼）.Confucius declared: "*Ren* means to restrain oneself and observe *Li*; and *Li* requires people to behave according to their status and rank."[16] Zhu Xi, a Confucian during the Song Dynasty (960-1279), defined 'self-restrain' as "restraining individual desire and thinking".[17] That means that *Li* is not only status or rank, but also a uniform national ideology which was used by feudal rulers to exclude heretical speeches of intellectuals in ancient China. In this respect, Kam Louie points out that those radical intellectuals have always criticized Confucius because his doctrine - *Ren* and *Li* – is considered as self-restraint and conformity, in opposition to ideologies of change.[18] In other words, the self-restraint and conformity aim at a collective ideology.

It is interesting to note that Ai's early works focus on how to reconfigure the traditional icons in order to challenge the conventional Confucian ideology. In his work, *Dropping a Han Dynasty Urn*, he photographed himself in front of a brick wall. The three images makes up a sequence: in the first photograph, he is gently holding the eponymous urn at chest height; in the second, he has opened his hands and let go of the pot; in the third, broken shards litter the ground. His facial expression remains cool throughout [fig.3]. The three sequenced images represent the artist's utilization of the traditional icon – Han urn – to negate and rebel against the traditional value and

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[11] Zhou, X. (1993). Unorganized interests and collective action in Communist China. *American Sociological Review*, 58, 54-73.

[12] Ibid., 191.

[13] Confucius or K'ung Fu-Tzu (c.550-476 B.C) was a statesman, philosopher, and educator who lived at the end of "the Spring and Autumn period" (770-475 B.C.). Confucian doctrine is shaped by Confucius and his students. See Zhang and Schwartz, "Confucius and the Cultural Revolution", 193.

[14] Ibid.

[15] Tu, W. M. (1990). The Confucian Tradition in Chinese History. In ed. S. P. Ropp (Eds.), *Heritage of China: Contemporary Perspectives on Chinese Civilization* (pp.112-137). Berkeley: University of California Press.

[16] Maines, D. R., Sugrue, N.M. and Katovich, M.A. (1983). The Sociological Import of Theory of the Past. *American Sociological Review*, 48, 163,164,169.

[17] Ibid.

[18] Louie, Kam.(1980). *Critique of Confucius in Contemporary China*, New York: St Martin's Press.

Confucian doctrine.[19] Similar to *Dropping a Han Dynasty Urn, Sunflower Seeds* implicitly criticized the oppression of self-consciousness implemented by feudal rulers under the influence of the Confucian doctrine.

Figure 3. Ai Weiwei, *Dropping a Han Dynasty Urn,* 1995.
Ai Weiwei: Works:Beijing 1993-2003, Berlin: Kunsthalle, 2004, 66-67.

Although Confucian authority was attacked during the Cultural Revolution - for example, two Communist official newspapers, Guang Ming RiBao (Guangming Daily) and Ren Ming RiBao（People's Daily）denounced Confucius's philosophy of ruling class hegemony and attacked Confucius's educational philosophy –, it cannot be denied that Confucianism and Marxism shared some ideas in common.[20] Liu Xiaobo, a contemporary Chinese philosopher and public intellectual, has observed that the totalitarian Confucian value system still persists in a Marxist-Leninist guise.[21] Liu's argument is not a hypothesis. Theoretically, there is ideological similarity between Confucianism and Communism, since both of them result in a political totalitarianism. In order to understand this ideological similarity, we need to examine the two in its own historical context.

Although the pursuit of self-interest in Capitalist economy enabled people to realize the importance of the value of self, the over pursuit of self-interest brought about the expansion of Imperialism all over the world, which resulted in the dismissing of national states and the booming of totalitarian regimes in the twentieth centaury. Hannah Ahrendt suggested that the rise of totalitarianism is premised on the disintegration of national states which implies the decline of the individuality. That means the individual presents to be homogenized. This homogeneity forms collective actions among different individuals.[22] Both Fascism and Stalinism claim these collective actions. People who live in totalitarian society become the ones who are exposed under the George Orwell's "telescreen".[23] Totalitarian ideology shapes a subordinate society contrast to a civil society. In this subordinate society every single

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[19] Daniel, M.(2010).Geopolitical Supplement. *Ai Weiwei: Sunflower Seeds*. 54-56.

[20] Zhang and Schwartz, "Confucius and the Cultural Revolution", 199.

[21] Chong, W. L. (1993).The Tragic Duality of Man: Liu Xiaobo on Western Philosophy. In Kurt. W. & Saich .T. (Eds). *China's Modernization: Westernization and Acculturation*, Stuttgart: Franz Steiner Verlag, 111-162.

[22] Ahrendt, H. (1973). The Origin of Totalitarianism, Harcourt.

[23] Orwell, G. (1961).*1984*, New York: Penguin Group (USA).

person should subordinate to the state, the individual should subordinate to the collective. This subordinate institutional structure embodied a sense of slavery.

Forming at the end of the "Spring and Autumn period"(770-475B.C.) of Chinese history, a transitional period during which China developed from an ancient slave society to a feudal society, Confucianism was often utilized as a tool for the Emperor or slave owner to rule his people and slaves as a secular religion. Therefore, it cannot be denied that the thought of slavery played an essential role in Confucian doctrine, especially in its statement such as three cardinal guides – "ruler guides subject, father guides son, husband guides wife."[24] This slavery thought had constant impact on Chinese people's behaviors and thoughts for thousands of years. Today, the thought of slavery presents to be a type of patriarchal tyranny in terms of bureaucratically governmental administration. Although there is little affirmation on the thought of slavery in Communist ideology, totalitarian discourse remains to allude to this slavery action. The caption on the posters – BIG BROTHER IS WHATCHING YOU - in George Orwell's *1984* implies how the thought of slavery dismantles people's independent thought and enables people to be obedient. [25]In order to rule others, the state must emphasize the significance of the collective which can make benefits on the centralization of the power. Therefore, the subordinate institutional structure initiates the collective actions.

According to Xueguang Zhou, the nature of collective action is defined by the particular institutional structure.[26] The Communist state claims a monopoly of public goods and denies the legitimacy of interests at individual level. Here, the so-called "particular institutional structure" is the subordinate institutional structure, which he defines as state-society structure. The state-society structure, as Zhou observes, cut across the boundaries of private and public, by producing "large numbers" of individuals with similar behavioral patterns and demands. Similar behaviors which shape the collective forms are not based on common interests, but on their similar targets – be loyal to the state. The consequences of state-society structure lie in two aspects. First, it links each citizen with state and thus reduces all social groups to similar structural position subordinating to the state and its bureaucratic organization. Second, it enables the state policies to penetrate the boundaries between public and private.[27] This penetration results in the absence of public sphere in a totalitarian state. As Stark and Nee pointed out that the penetration of the state into all realms of life negates a public sphere rather than extends it.[28]

A public sphere relies on two social imaginaries: that the people are sovereign and that the public sphere is self-organized.[29] In this sense, in public spheres, people are encouraged to pursue the value of "self" – the valve of their subjectivity. However, in a totalitarian society, the emphasis on the collective brings about the loss of "self".

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[24] Tu, W. M. (1990).

[25] Orwell, G. (1961).
[26] Zhou, X. (1993). 54-73.
[27] Ibid.,54.
[28] Ibid.
[29] Zheng B. (2012).*The Pursuit of Publicness: A Study of Four Chinese Contemporary Art Projects*. PhD diss., University of Rochester, 14.

Influenced by both Confucianism and Communism, the Chinese Communist Party spiritually rules the Chinese people by propagandizing the value of selflessness. That means individuals should be self-restrained and in so doing devote themselves to the collective selflessly. In 1939, Mao Zedong wrote a memorial to the recently deceased Canadian doctor Norman Bethune, a medical volunteer in the Chinese Communist *Eight Route Army*.[30] The memorial contained a vital phrase, praising 'the spirit of selflessness' of Doctor Bethune, which would come to play a crucial role in the contention between the individualism and collectivism in China after the Communist takeover of 1949.[31] The emphasis on the spirit of selflessness was further explored by Liu Shaoqi in his immensely influential lectures "How to be a good Communist".[32] Liu linked the spirit of selflessness to a 'self-cultivation' mode, in order to mentally rule every Chinese Communist. The goal of 'self-cultivation' was for a person to keep his or her virtue within proper bounds of interpersonal relation.[33] Here, we can see that similar to Confucianism, Communism places all the burden on the individual.

However, the suppression of the individual by Communism resulted in a number of social and political problems. In the Chinese context, collectivism constrains individual's choice and opportunities and thus narrows the directions and types of claims that generates in society. Thus, the social groups in China not only live in a similar political and economic environment but also tend to share similar life-experiences, which have produced similar behavior patterns among individuals, as an action in the pursuit of collectivism.[34] In China, especially a country with such a large population, the pursuit of collectivism implicitly encompasses the 'large number' phenomenon. Several Chinese scholars, such as Dong Shouan and Zhang Jianxi, used the 'swarms of bees' metaphor to describe this phenomenon.[35] This implied that every individual was like a bee who behaves so similar to the other that individual behavior, thought and emotion are usually neglected in the collectives.

The Power of Quantity, The Power of Social Criticality

As Sorces suggests, it is not necessary for Ai to provide any political blueprint or manifesto for how to combine singularity and communalization in practice because his purpose as an artist is to make their possibility become visible. Indeed, as a visual artist, Ai Weiwei did not aim at a direct social engagement into politics, but visualized his political views to critically intervene into society. For Ai Weiwei, his visual strategy is using quantity. In other words, through visualizing the power of quantity, Ai Weiwei created critical discourse in order to interact with society. In this sense, a combination of quantity, his artistic methodology, the property of his artistic creation identifies the power of Ai's artistic expression and its social criticality.

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[30]*Eight Route Army* (八路军) isthe title for Communist Army in the Anti-Japanese War period.

[31] Lynteris, C. (2013). *The spirit of selflessness in Maoist China: Socialist Medicineandthe New Man*, New York: Palgrave Macmillan.

[32] Liu, S.Q. (2004). How to Be a Good Communist. In Higham, K.&Mike, B. (Trans). *Selected Works of Liu Shaoqi, Volume I,* Liu Shaoqi Reference Archive.

[33] Ibid.

[34] Zhou, X. (1993). 58-59.

[35] Dong, S.& Zhang, J. (1987).Dangqian de qiye xingwei jiqi daoxiang (The Present Firm Behavior and Future Tendencies), *JingjiGuanli*(Economic Management), 3, 4-9.

In the West，the locus of social-cultural criticism can be understood to have grown out of a post-Enlightment belief. Artistic productions and reception should be part of open critical debate within the public sphere as well as a potential contributor to civil society. Criticality is one of the essential properties that penetrate into modernist and postmodernist art in the West. This criticality can be divided into two types of locus. The first is a focus for a potentially autonomous/transcendental criticality. Formal criticism from Roger Fry, Clive Bell to Clement Greenberg belongs to this type. The second locus is usually contextualized in historical avant-garde and post-war avant-garde. It can be dated back to Dada, Surrealism, Russian Constructivism in the 1930s, and Situationsit International artistic practices, Happening Art and Fluxus in the 1960s. Compared to the former, the second type of criticality not merely focused on a self-reflexive criticism in aesthetics, but also aimed to challenge the authorities of institutions or question the socio-political status quo.[36]

Within China, the two itinerary of criticality seem to be integrated. On the one hand, the pursuit of aesthetic autonomy is regarded a sign of avant-garde by Chinese contemporary artists. That means adopting a perspective of aesthetic autonomy, Chinese artists criticize Chinese traditional and social realist art formats. As Paul Gladston points out that the criticality in contemporary Chinese art can be understood to go against the grain of western avant-gardist intentions by reinstating aspects of autonomous cultural practice as part of their opposition to established social, political and cultural forms.[37] This tendency embodied in the landscape paintings of "Wu Ming Hua Hui" in the 1980s, abstract paintings in the 1990s, and so on. [38]

On the other hand, hybridizing international postmodernism and Chinese cultural outlooks, artists focus on the critical deconstruction of supposedly authoritative meanings. These artistic productions can be interpreted as a critique of continuing social disparity of People's Republic of China and political totalitarianism of China's Communist Regime. For example, Political Pop and Cynical Realism – the former combining popular international capitalist and Chinese communist party imagery, and the latter depicting cartoon-like figures – were presented as coded attack on the authoritarianism of the Chinese Communist Party set against the Tiananmen massacre in June Fourth, 1989.[39] In recent years, contemporary Chinese art as a focus for political dissidence as well as upholding cultural hybridity has been reinforced by the international reception of artists. Ai Weiwei is one of them.

In order to research the criticality in Ai's works, we should not only concentrate on the general ecology of Chinese contemporary art, but should also refer to his personal experiences. According to Soarce, Ai's political interventions are a specific interpretation of a Maoist training in public criticism and a commitment to

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[36] Gladston, P. and Hill, K. (2012). Contempoary Chinese Art and Criticality: From the General to the Particular. *Journal of Visual Art*, 11, 101.

[37] Ibid., p. 102.

[38] "Wu Ming HuaHui": Chinese Barbizon School. Artists kept themselves a certain distance from political themes through landscape sketch. They argued that art should be art itself. These Beijing based artists usually gathered at BeiHai Park in the central Beijing to paint landscapes.

[39] Gladston, P. & Hill, K. (2012). 204.

egalitarianism in opposition to hierarchical authority. [40] His own writings, videos, and installations suggest a set of political ideas and contradictions firmly rooted in the tradition of Chinese Marxism and critical perspective shaped by his experiences during the Cultural Revolution. Ai Weiwei has pointed out: "I was born in a society that emphasized critique, bestowing us to carry out criticism and self-criticism, so we always looked at our surroundings and object with a critical world-view.

What is the relationship between quantity and criticality in Ai's works? Using quantity as his artistic strategy, how does Ai Weiwei criticize Chinese tradition and social reality? In the work of *Sunflower Seeds*, Ai utilized quantity in three dimensions. First, he accumulated the large numbers, because, visually, the seeds accumulating in a large scale seem to be identical to each other because their individuality disappeared when they were accumulated in such a large number. These seeds appear totally generic, like every Chinese person in a totalitarian society. As Ai remarked, "People in China have come from a history in which there was no individualism; everybody was just a piece that identified with another, more like a military type of unified society."[41]

He names this collectivism, 'mental corruption', and suggests, "Only by encouraging individual freedom, or the individual power of mind and trusting our own feelings, can collective acts be meaningful."[42] Second, Ai Weiwei pursued the repetition of every single element in this work. This repetition generated a sense of ritual which became a type of power, like the grey sea of sunflower seeds. Third, installed in the exhibition hall, the large numbers established a sense of theatricality which invited viewers' participation. In their participation, viewers could contemplate its metaphorical meanings. Indeed, *Sunflower Seeds* is an installation that allows us to explore the mutually constitutive relationship between individuals and collectives, and singularity and communality. These issues are profoundly associated with the hybridized collectivist ideologies of both Confucianism and Communism.

To a Communist state, any behaviors outside state control are seen as a challenge to the state. When the behaviors appear in large numbers, they constitute collective defiance against the state. As Ai Weiwei suggests, being an political artist should insist his powerful individuality.[43] As a political dissident, Ai Weiwei used quantity as a type of power to examine the issue of the collective and the individual in both Confucian doctrine and Communist ideology. Meanwhile, he criticized the consciousness of collectivism that roots in Chinese people's minds. It perhaps represents the anxious of totalitarian states - the constitute collective defiance against the state. Ai Weiwei has been deemed to be politically dangerous. His confiscation of passport and his detention has demonstrated how citizens are suppressed in a totalitarian country. But it cannot be denied that Ai Weiwei's works are not as controversial as his political stance. After all, art is individualist. To this extent, Ai Weiwei's political and artistic stances show that great minds think alike.

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[40] Sorace, C. (2014).

[41] Bingham, J.& Daniel, M. (2010). 87.

[42] Ibid.,96.

[43] Lu, P. (2010). *A History of Art in 20th-Century China*, Milan: Charta.

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Introduction to the study of the Non-Image

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Abstract
Based on contemporary cultural studies, the purpose of this investigation is to develop the concept of the non-image which corresponds to the new iconography derived from the modern spaces known as non-places, an image that only exists to be read in a predetermined way and refers to an ideal activity; a multiple but "meaningless" image. Within this context the semiotic interaction of the observer, the "sight" of the user/traveler is not the same that the one in another anthropological settlement. For the moment restlessness is to say the non-image does not represent "I am", it represents "I will be"; no more "I'm here" but not an "I'm not", the non-image says "I would be there". The perfect picture of what will never be. This research seeks to show paradoxical concepts and the spaces that characterize them; on one side, there are the semiotics and aesthetics of the image, including the perceptual and cognitive sense of vision. The other side contains the referent to mobility, urban planning and architecture. It is intended to see urban and graphic design as a direct reflection of social psychology and how globalized images affect the human mind through these great architectural achievements, our cities.

Keywords: Graphic Design, Urban Semiotics, Perception, Non-places.

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Introduction

Wondering where we are going because right now we don´t even know where we are, What do we do now? Sometimes this question arises with particular urgency, especially in those cases where the response seems to indicate not only the immediate act to follow but also the way which we build the future. The concept presented here makes direct reference to this problem, not only because it was made under a similar question but also because it refers both to physical places as well as images, where this challenge is embodied and externalized.

Consequently, the research aims to study the symbiosis between two simultaneous areas (places and images), therefore making up a space-time situation (the traveling event). The consolidation of places and images and their very existence depends on the connections built and what each brings to the other, but it is the combination of these two states, i.e. their interaction, the real purpose of defining the Non-image.

Non-places not only have a common anthropological definition, but also can be identified by their visual content. The non-image creates a new meaning of the image as a category of study within the non-place. It is not intended to define the scope of non-image as a whole, but to do a particular approach within the generality of the concept, defining the different states and also appropriating the particular elements of this special kind of image, elaborated and designed with the purpose of communication which has a peculiar perception by the public within the non-place.
The main objective here is to demonstrate the importance of the non-places in the everyday life, but mostly as a direct beacon on social imaginary, in order to develop the Non-image concept, its perception, possible applications, structure, and relation with the traveler. The development of established concepts into new scenarios generates new lectures to be reassessed for new interpretations. It is needed to build links between anthropological studies, cultural studies, urbanism and art in order to reinforce the theory of Visual Communication.

1. The Non-place

Currently the concept of place has been transgressed, and its components abolished or supplemented; to apprehend it, it is necessary to use contemporary elements which regenerate the place providing it with new features. This continuous movement is reflected in a number of routes, crossroads and meeting points, departures and arrivals. The unstoppable movement spins the world, anthropologically speaking, our world, our culture and society. To move from one place to another, satisfy needs and complete any particular task assigned to our lives, roads, transportation, stations, markets; places that are the quantification of an area, volume and distance are all necessary.

"If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place" (Augé, 2008, p.63). Augé studied the subway system in Paris as a key example of his research, not only as a center of constant movement but also for the several appendices inside each station, waiting rooms, small businesses, overwhelming advertising and the variety of people from different origins gathered in a single/multiple space. Shopping centers, airports, chain hotels, transport stations,

supermarkets, etc.; spaces and moments being part of roads, paths and crossroads whose degree of relationship to the individual is ephemeral and paradoxically substantial.

The three conditions of a non-place are not set in stone and behave more as definition guidelines; The individual stories that may occur, and the daily routine of the usual workers who have the non-place as their workplace is a fact of personal and group identity. The casual encounters that users may experience inside transportation systems or waiting rooms are indeed moments of relationship. The terrorist attack with life loss unfortunately plays a role in time, pointing a place and date within history.

And still, even if no physical boundaries exist, either walls or ceilings, the non-place maintains a certain structure and continuous communication with the user. Traffic signals are all the way through the road, they complement it and define it; an elaborated system code of signs combined with tourist landmarks, commercial ads, banners, billboards, et cetera. This visual company becomes almost impossible in travel (commercial flights), sea (cruises) or railways (underground or on level), but in this case it is the same transport vehicle, ie. plane, boat or car that is the one responsible for providing the behavioral limits, fulfilling needs and providing the necessary imaginary for the traveler.

1.1. A Non-place Identity?

The non-places have special conceptual features, making them material entities of contemporary existence; these places share similarities which serve as identification elements. Non-places develop a symbolism with a very specific reading, not only about the architectural space, but also about consumerism dictating what, how and when to do what is supposed to be done. This symbolism reports the details of transactions, prices, and trends to follow while at the same time resolving traveler´s most frequent questions. This representation builds the travel experience; the event itself makes the human perception different from any other normally used in personal contexts. The observation of familiar images allows enjoyment of the experience, banishing any kind of apprehension against the new. Trust is critical inside a non-place, evasion of any sort of mishap or discomfort is necessary for the traveler who strolls around the halls.

The social imaginary is condensed inside the non-place, safeguarding it and playing it through a cyclical reference, the airlines recommend chain hotels, at the lobby endorsements of shopping malls, large retail outlets, recreation parks and leisure centers which are linked to transport hubs, supermarkets and then, a steady amount of information on highways, announcements, flyers, and so on. Uninterrupted travel chronicles describing situations in non-places, photos, videos and stories happening one after another in the same scenarios all over the world. Countless amounts of images are staged through the travel experience throughout the journey; Images and information on continuous fluctuation where the message´s content is repeated ad infinitum.

2. Utopian Perception

Every age of the image corresponds to a qualitative structure of the lived world. Tell me what you see, and I would tell what you live for and how do you think (Debray, 1994, p.182). Under this approach, to reach a study of the image an analysis of the time and place where this image belongs is required. "Where" is now defined by the non-place concept and "When" is the interaction produced between traveler and place, thereby shaping the experience of travel. The event requires a special point of view, taking care of the unknown or the potential dangers, searching options of choice or fate. This sight is defined by the experience perception, which builds its relationship with the environment and what is experienced. The set of images, part of this experience within the non-place, are produced and staged to complement, promote and define the journey.

Thus the elements used to fully understand the event and the gaze made during the experience come from the analysis of the perceptual process of the individual within the non-place; following this logic the symbols produced by and for the non-place and the individual are the objects of study. The individual who accesses a non-place enters into a code generator, different from any other anthropological site. The traveler is an archetype, experiencing within a place different codes and signs indicating which path to choose; instinct is replaced by a schedule, a paper or poster helping to decide how to move, ergo the possibility of a destination, a predetermined future, a prospective goal and a rewarding experience.

2.1. Perceptive Process

Today, traveling occurs within a tangle of roads, using transportation and sites that provide comfort and services which fulfill the traveler´s needs. Lodging, recreation, transportation and consumption, activities and places, regardless the geographical point of destination. The experience of these non-places (tending toward the massive and collective) is juxtaposed with the particular and individual, so the reality of the trip is staked by other contexts which are not usually found in a more "familiar place", traveling inside a non-place creates a decontextualized environment for those who experience it.

A great part of our daily lives occurs in non-places. If we consider them as sites of movement or ephemeral access with a permanent "timeless", and a global presence; we can eventually notice how all these phenomena modify or even define the social construction of traveling. According to this analysis, the traveling experience is defined by five factors of simultaneous interaction in which the traveler is submerged. First, the fact of traveling presupposes mobility, a change of place or displacement also linked to a speed change preferably towards acceleration. The speed and sense of movement not only interfere with the vision process, but also with the physical state of the traveler. It is obligatory to move in the journey, in transport is more than obvious this assertion but even in a static non-place like a shopping mall or a hotel, the fact of moving is necessary, both to observe and to not interfere. Even at relaxing or waiting moments, movement is perceived as latent force. The initial architectural design and space planning assumed the potential force; the constant flow of people is possible only if they pass thought the designed course.

Rarely is this movement made in absolute solitude; on the contrary, traveling is a mass experience where a person is only a single entity within a vast group of individuals becoming part of an agglomeration, the anonymity of the crowd. The traveler's perspective this time is conditioned by the absence of known individuals, while paradoxically is surrounded in the same place for hundreds or thousands of people in the same situation. Loneliness takes shape within a large group of solitude, when exploring unknown areas, is inevitably to meet heterogeneous characters who feed the notion of the Other. The traveler loses its boundaries and the absence of meaningful contexts may drive the journey experience into a culture shock.

The third factor that modifies the journey is the programmed experience, the study of the routes, movements and their speed, the containment of a large number of people in previously marked areas, as a great staging which becomes an illusion. Management experience and minimalistic interior design have made the journey a retail product, so calculated that often what is received, is an ideal of the visited place. This stage is referred in other similar areas as hyperreality or simulacrum, being these definitions approximations to a state where everything is calculated, designed, programmed and synchronized; the standardization of the experience.

Non-places have a global presence, internal transit promotes the deterritorialization of the experience, even if the place is architecturally still, this apparent immobility does not prevent images and actions from corresponding to the hazards of globalization. More and more, every resort, chain hotel and amusement park resemble each other, without distinction of geographical location in which they are located, indeed, the ideal of these places is to have an internal network of accommodation, rest, pleasure and entertainment unifying the different facilities and offering "all inclusive" and "unlimited access". What happens when after traveling a great distance, the destination point is a similar place-almost identical to the place left behind? Or otherwise, isn't possible to visit "exotic locations" within local buildings, resembling just the façade of the original ones?

A classic example of globalization is the worldwide omnipresence of Coca Cola and on this, Friedman comments, "the notion that the universal consumption of Coca-Cola unites a picturesquely but only superficially diverse world in brotherhood" (Friedman, 1992, p.658). This element prevents perceiving the difference between the identity of a place and another which is thousands of miles away, an absence of characteristic features that make any place unique; when the identity collapses the differences may only be the cost and ease of the entrance tickets.

Finally, the act of traveling in general happens almost entirely under strict surveillance, pervasive security to prevent accidents, extreme control towards suspects, and an intense concern regarding vandalism and now days, terrorism. As we watch, we are observed, this principle of social control is used while every single aspect of any journey. We look for safety and someone else looks at us closely and even suspicion. The security controls that were originally performed only at customs with international arrivals are now one element of any casual activity such as having a meal in any convenience store. The words of Foucault referring to the western penal system are still valid, but in this new scenario it is possible to expand his meaning to a wider coverage: "Our society is not one of spectacle, but of surveillance" (Foucault, 1976, p. 217). Surveillance is on our everyday life has a common and normal fact and

the idea of a non-place without control, is the same as a tourist without a camera and/or a ticket.

Mobility, anonymity, illusion, deterritorialization and surveillance, all of which conditioning the perception process and bring signs and symbols to be decoded by the individual. It is impossible to take each piece separately dismissing the simultaneity of the event, which obviously would not exist without a passenger.

3. Civilization of the Image?

It is pretended to do an analysis of the image from the moment it is confined as an object of multiple reproduction, that means from modernity. Usually referred as a civilization of the image, our time could be wrongly enounced, yet this approach without underestimating the hegemony of vision[1] in the western world, serves as a starting point for analyzing the role of the image today.

"We are bombarded today by such a quantity of images that we can no longer distinguish direct experience from what we have seen for a few seconds on television. The memory is littered with bits and pieces of images, like a rubbish dump, and it is more and more unlikely that any one from among so many will succeed in standing out" (Calvino, 1988, p. 92). As Calvino points, unlimited reproduction and ubiquitous presence of modern image brings an element which could be counterproductive to defining the current state of the image: multiplicity.

Therefore, promptly placing the image as a communication resource within a consumer society, it would be an advertisement responsible for dictating the properties of the image, inflating hyperboles and superlatives, and always appealing to the exaggeration of cultural imaginary. When referring to advertisement, it is usually associated with the values of supply and demand, but also with mass propaganda. According to Pratkanis & Aronson (1992), propaganda is the delivery of a point of view with the ultimate aim for the receiver to accept "voluntarily" this message and believe it as if it were their own. These messages submitted continuously and tirelessly in every sphere from daily life found in the non-place a daily scenario for this action. But the abundance of commercial images in brochures, posters, stickers, flyers, transport advertising, billboards, TV spots, etc., is more and more seen with a feeling of rejection from artists, cultural movements and even vandalism. The symbols of corporate power are subverted and ridiculed because of the resentment that has led to the disappearance of spaces without ads and the absence of meaningful choices. "People resent the destruction of culture and its replacement with these mass-produced corporate logos and slogans. It represents a kind of cultural fascism" says the American labor rights activist Trim Bissell, interviewed in the book No Logo (Klein, p.119), when referring to cultural jamming.

However, in his complete study made about the image, Jacques Aumont (1992) concludes that effectively we still continue inside a civilization of language, even when the interference and multiplicity of image grow progressively. To Aumont, this

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[1] The hegemony of vision from the 20th century does not only respond to a change in the hierarchy of senses due to the predominance of an electronic culture based on the visual media, but also in the content of what is perceived as new epistemic laws ordering levels of power, systems of desire and knowledge management (Lowe, 1983).

is a side effect within a larger phenomenon - the status change from the spiritual image to the visual image. Precisely the current images appeal to the visual and ignore the spiritual, leaving only mere reproductions without any ideological, intellectual or social role. The transcendental force of the image lessened by the very proliferation and indiscriminate capture of images; Yet, the argument goes further, in Life and Death of Image, Regis Debray (1994) suggests that more than a civilization of the image, ours is a civilization of the screen, as the mass media regime is not about the image itself but the idealization from the visual. What was once a written poster progressed into a fixed image and now tends to become a screen.

To discard language as communication mechanism would limit the flow of thought and identity to a kind of illiterate image, but perhaps it is the pejorative description of the image that really ignores the positive elements of cultural reinvention and creativity. The debate on the role of the image in our civilization is enough to argue continuously without a defined path, that is why it's undeniable that if someday a definition arises, it would be at least as a part of a concept, within an objective field and without generalities. There isn't a single message inside a single image for a single viewer, what is proposed here is an analysis inside a time event, for a series of images viewed by a multiplicity of people.

4. The Non-Image

Following the interaction principle (interpretation and image overlay), within a contemporary anthropological space, it is considered necessary to create a concept, which is the hypothesis of this investigation. The non-image would be the intended result from the analysis of the symbolism and identity of contemporary places.

Perception and experience consolidate the traveling event into our reality, i.e. the symbolic language of the experience that comes from the interaction between traveler and non-place is a junction bridge with the imaginary, and therefore the architectural genre allows the individual to interact within a situation and an environment, thus defining the individual behavior. Role play is necessary for the adequate inclusion of individuals within a space. For Cudicio: A representation is a kind of map in terms of which behavior is organized. This trend plays a role in the construction of representations, especially related to personal dimensions: success, happiness, life goals (Cudicio, 1992, p. 57); the individual needs social skills, personal background or community experiences to enter any kind of space, but also rules defined by the place. The non-place serves as a context for all messages transmitted, allowing an intuitive knowledge and thus letting the user to handle events such as waiting times, tours, shopping, resting areas, and others.

According to the values within the travel experience (mobility, anonymity, illusion, deterritorialization and control), traveling is heavily loaded with semantics emptied and refilled; constant change encourages the existence of a non-place and this is how the traveler perceives it. As discussed above, the interaction of these values promotes a permanent change of contexts, allowing the experience to be constantly emptied and refilled by these messages and images in which the traveler is immersed when entering a non-place.

Perception is then a game of images and these images replace the usual context of the traveler, changing it for one with mass use. If the individual's social status is regulated in these phenomena it is understood that the perceived images are also loaded by this experience, emptied of their initial content and then a new one is formed. Paradoxically this is not detrimental for the message because the message is not inherent to that particular image; it can be to any other; significance conditioning between what an image represents and the communicated message does not exist.

Therefore, the non-image concept does not refer to a virtual image. It is very real, and the application of the word virtual could only be possible in the analysis of non-image's message, image recognition does not mean non-message; what the non-image represents is a predetermined conception of reality - an assumption that "does not exist", (although what is being seen tells the viewer otherwise). It is the image of utopia, that something is allegedly attainable, yet unreasonable. Thus, it is the multiplicity of the image which fosters this inconsistency. Under the non-place is the pure multiple, the presentation of the presentation where there is not uniqueness and the image consists of multiplicities: if the message of the image is multiplied to infinity through its continuous symbolic references, the inconsistency of this multiplicity dilutes the initial image. Following this path, what is presented as multiple stops being the initial one and still contains it.

In consequence, an image that shows off its multiplicity, that lacks unity (relative to the message), representing idealized behavior patterns, mixed with the promise of possible embodiment, and which advocates a spatial directionality and/or attitudinal behavior, would be what is intended to call as non-image.

It is necessary not to confuse the non-image concept with a trendy term for ads, although the development of the concepts that are part of the non-image, are also within the consumerism critiques, is this imaginary (advertisement images) its more visible component. Brand names apparatus is only one part of the media labyrinth of the non-place and sometimes is probably the most clearly presented, especially if it has strong influence on the cultural imaginary, not specific and local but global and dispersed. Through the apparent emptiness assumption it is possible that such silence is not caused by the lack of a statement but by the multiplicity of the message. Every image that shows its message at the same time creates visual noise, thus in this case, designed noise, although not white noise, but colorful, with a well-being promise of future. Eco sees this phenomenon in the case of amusement parks: Thus, in the entertainment industry, when there is a sign it seems like there weren't, and when there isn't any, we think we perceive something (Eco, 1994, p. 76). The emptiness is confused with the multiplicity and vice versa - a true monument for a time where the hyper-icon materializes the wishes of a society, not by representation, but by desire.

The non-image is part of a symbolic code, a system where each non-image struggles to be observed. Pathways, data, messages, posters, sounds and alarms, signs, ads, precaution warnings, schedules, prices, screens… These indicators are created exclusively for the transmission of messages. Among the systems produced by and for a non-place, it's interesting to remark the role of printed material for internal use (product catalogs, maps, newspapers, airline magazines, etc.), publications aimed to entertain, inform and persuade (which does not differ from normal commercial print), but these publications have a type of internal structure that keeps promising on each

page fulfillment of wishes, possible destinations, better quality of life, freedom and so on. It is notable how regardless the airline's origin country, on board magazines bring the same source of pictures, articles and imaginary, dismissing the identity of provenance or using prejudice as a recycled mechanism of identity, nationalist clichés featuring what it's supposed to be found: the hot blood of the Caribbean, the exotic East, the hospitality of the small towns, along with others; thereby the characteristics of a region are reduced to no more than five adjectives.

5. Conclusions

The concretization concept by Roman Ingarden would be the best way to define the semiotic interaction between the traveler and the non-image, as concretization is an idea that links the perception of the image with subjective operations and the experience derived from visual contact. The viewer then accesses into personal/multiple experience within the non-place and the social environment; this involves the reconstruction of the non-image according to new values attributed by the viewer (always in relation to the semantic connections that evokes).

By employing the hyper-icon as degree of figuration, the non-image tends to make an unlimited semiosis in which, started even before entering the non-place, the experience was previously idealized, or at least suspected. Considering that the non-images are "poor" in content, they are also essentially rich in personalizing their messages. The predominance of topics like beauty, happiness, future, and youth creates a continuous reference to that utopian ideal society is eager to fulfill. High quality photoshopped pictures framed by words like stay, travel, sea, sun, space, fun, beach, future etc. are a continuous signification of personal happiness, from the private life to become part of the public realm (style, success, sex, along with others).

Debray writes: Meanwhile, the more beautiful, the more suspicious. As the image is a deficit of the being and therefore of the truth, the more seductive it is, the more evil; charms and visual spells are public hazards (1994, p.149). The non-image does not escape to the pejorative adjectives over the image, with the difference that these terms are what give it its particular form; emptying and refilling; absorb and reform, the non-image persuades while faith in the future allows it, and if not, it would find a way to make it profitable. Approaching a rhetoric analysis, the elements of the non-image are divided and formalized by an ethos (source) in this case multiple, a logos (message) ephemeral, and a pathos (emotion from the viewer) defined by the experience and the place; remembering once again the words of Debray: "The rhetoric of the image", for now, is no more than a rhetorical figure (literary). It is always said that it "remains to be done." And not without reason: impossible tasks are endless (ibid, p.53).

This project arises as a creative reinterpretation (sensible and rational) for the current state of the image, from the discovery of a specific application of design where a phenomenon begs to be investigated. But is there transformation, invention, creation or just meta-sense, more noise over the speech?

To suitably define this approach, new design theory is needed, especially in areas such as urban semiotics and visual communication; Articulated, structured, differentiated, the image acquires a richness and semantic density. The non-image is

an image that intends to communicate, but lacks of meaning and particular content, an illiterate image, although it serves as a critical point of view, it should not be taken as an opposition concept. It is not an antonym, nor a denial, much less a ban, it is a definition with particular qualities. The studied image is not just any random image, it is an image that someone designed, with something to say and a place to be. The journey, as a text, is illustrated by a complementary non-image that enhances the experience; again, denial is not a derogatory qualifier, it is an appendix, a state of the image.

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Communicative Planning: Reflections on Foucault's Conception of Power

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Abstract

The notion of communicative planning as the democratic rhetoric of consensus bases decision-making has gained a new paradigm of planning practice in this 21st century. The paper asserts that there is emerging trends that concerned with how communicative planning has shifted profoundly towards neo-liberalized market economy by significantly systematizing the decision-making process. There is indeed, mirroring broader affects that the democratic ethos are in a state of crisis. Therefore, drawing upon Foucault's conception of power, the paper argues, can perhaps measure the effects in practice by determining how power being position towards the desired outcomes. In this sense, the dynamics of power relations in planning practice might deploys ways of thinking [or use of government tools] to shape and legitimate the decision-making process. Attention is directed to the application of power in the governance practice that can only occur if one can resist. Otherwise, it is oppressive. One important dimension of the process is to discover how the state articulates the actions and strategies through the logic of communicative planning that structured around the uncontested neo-liberal frame. Crucial to this, the paper will conclude by providing new insight on the capabilities and the autonomy of planners to explore the forces of neo-liberalism calling for a paradigm shift for the planning profession itself.

Keywords: Communicative, planning, Foucault, power, neo-liberalism

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1.   Introduction

The idea of communicative planning has deeply integrated in the academic literature from the 1980s and has recently increased attention in both planning theory and practice (see, for example: Cheng, 2013; Fainstein & Fainstein, 2013; Hytonen, 2014; Matthews, 2012; Purcell, 2009; Sager, 2013). This paper is an attempt to engage in the recent discussion on the consequences of power in everyday planning practices through communicative turn in planning. To do so, the paper draw its inspiration from the theory of communicative planning that emphasized on how this discourse plays important roles in shaping planning practice. In particular, it explores the struggles in the public realm whether the approaches has led to a new forms of governance in planning. Perhaps, the exploration may provide understanding to what extent is communicative planning directing (or not) development towards balancing economic, social and environment well-being in the neo-liberal age. This adds to the deeper understandings of participation, to look more fundamentally at how participants act, communicate and challenge to power relations, which owes much to Foucault's conception of power analysis. Given this context, the decision-making that is shaped and turned to contradictory outcomes may reveal conflict and tension that emerges between the rhetoric and reality of the participatory process. This infers a need to recognize how communicative planning through power dynamic can ultimately articulated and justified the 'dark-side' of planning in neo-liberal globalization era (Flyvbjerg, 1998; 2002; Flyvbjerg & Richardson, 2002).

2.   Communicative planning in practice

Planning decisions and their implementation within the public sphere are inevitably political and complex (Bruton, 2007; Flyvbjerg, 1998; Healey, 2012a). In meeting this challenge, planning systems need to be engaged with the narratives of communicative action among the actors around participatory planning (Brownill, 2009). Originally, the idea of communicative planning leans more on Arendt (1958), who offers a discourse about speech and action. Arendt's thinking offers a perspective drawn on by Habermas' (1984, 1987) theory of communicative action, which deals with social action in the domain of collective action, or governance with engagement and empowerment in managing development (Forester, 1989; Healey, 2006; Hillier, 2003; Howitt & Lunkapis, 2010; Innes & Booher, 2010; Sager, 2013; Sanyal et al. 2012). Initially, John Forester (1989; 1999; 2012) developed the work of Habermas into the context of planning as practical communicative action, the relationship of power in the decision-making process and the study of planners' actions in organizational settings. Patsy Healey then translated the concept of communicative action into a communicative or collaborative planning theory, which is regarded as the most influential approach in the planning field (Forester, 1999; Ploger, 2001; Healey, 2006; 2012; Sager, 2013; Wezemael, 2012).

Despite different strands of communicative planning among scholars, evidently, the common understanding of the approach is the concern with dialogical interactions in the planning process. As such, communicative planning potentially can strengthen and enhance understanding of interrelations between governance and public (Bond, 2011; Brand & Gaffikin, 2007; Holgersen, 2015). Thus, it is believed that 'modes of communication play a key role in shaping planning practice, public dialogues, policymaking, and processes of collaboration' (Ploger, 2001: 219) because '[i]n

planning practice, talk and argument matter' (Forester, 1989: 5). Therefore, the paper placed a strong emphasis on the need for giving attention to the publics' voice. In such a way, the paper engaged with the ideas of communicative planning, which is arguably 'occupy extremely hegemonic position in planning' (Purcell, 2009: 146) and 'the best measures for guiding well-intended use of planning theory' (Sager, 2013: 248), as to what this may mean in the neo-liberal context.

In this regard, communicative planning has had a heavy bearing as part of the decision-making process in the twentieth century. What is equally important in understanding planning theory and practice in this new paradigm is, how the rhetoric of communicative planning can shape and structure the economic fabric of the city. The term 'communicative planning' in this paper involve participatory and deliberative democracy (Healey, 2006; Sager, 2009; 2011) that reflects 'how people behave communicatively and come to agreement, including with their built environment' (Matthews, 2012: 140). Thus, following Healey (2006), the communication in this paper is interpreted as a discourse, which refers to the relationship between planning organization and other forces that acknowledges dialectics and actions in the decision-making process (see also Holgersen, 2015). The idea is that dialectics emphasizes on how social order and planning 'through the state apparatus constitute each other' (Holgersen, 2015: 8). And more precisely, the approach is on dialogue, in which participant 'come to know what is in their own best interest' in planning decision-making process (Sager, 2013: 27). As such, communicative or collaborative planning is important in planning because it affects autonomy and empowers the local public through an extensive deliberation of inclusive dialogue that supports deliberative democracy to improve the public's quality of life (Campbell & Marshall, 2012; Cheng, 2013; Healey, 2012; Sager, 2013). It is also what Forester (1989: 157; 1993) argues long ago when he emphasize on the planning practice itself as a communicative action, in which he suggest by understanding it might:

> '…given a conceptual (and researchable) bridge from analysis to implementation (via the shaping of attention), from information to organization (via the shaping and reproduction of political identity), from cognition to action (via the claims-making structure of communicative action), and thus from the analysis of abstract meaning to a pragmatic assessment of practical professional activity.'

In fact, the multiple ideas that are brought together in the literature have predicated 'communicative planning as a desirable ideal of democratically determined local planning and community empowerment' (Gunder, 2010: 302). Here lies, the capacity of society – the marginal – to participate in the planning process because they want their voice to be heard on particular issues. As such, a further use of the theory of communicative planning has acquired a central position to create a mutual understanding and justifiable collective decisions. Hence, what is needed is an arena that is open to discussion and values difference opinions in the decision-making process (Healey, 2006) that 'has led to the creation of participatory processes and space to allow a public sphere to flourish' (Matthews, 2012: 142). This is encourages by shared spaces among the societies (local governance, planners, politicians, public) in a more collaborative ways 'which asserts that all those with a stake in a place should have a right to give voice and be heard in the development of policies about

what should happen there' (Healey, 2006: 316; 2012a). In this respect, the success of market regulation is to integrate and solve problems of society and conflict over local environments by means of communicative planning (Allmendinger & Haughton, 2013; Gunder, 2010; Healey, 2006; 2010).

The aforementioned analysis illustrate that the new forms of governance, arguably, have become increasingly involved and associated with neo-liberalism. In this regard, the significant efforts of the theory of communicative or collaborative planning to advocate public empowerment has been questioned and criticized (Fainstein & Fainstein, 2013; Gunder, 2010; Hillier, 2003; Irazabal, 2008; Purcell, 2009). As Matthews (2012: 142) simply puts it: '[t]he emotionality, mess and tension of the real world mean that communicative practices are far from the ideal of rational communicative action' (see also, Barnes, 2008; Huxley, 2014). At worst, communicative approach may be used as 'a tool of manipulation' (Harper & Stein, 2006: 158). Further, the relational perspective that considers the need for proper communicative planning arena, Swyngedouw (2009: 608) argue, has transfigured its traditional disciplinary society 'into a society of control through disembodied networks of governance.' In this sense, the state may increasingly occupy the society through collaborative platforms. The wish to democratize participatory process through democratic deliberation is seemed lead to conflicting reasons. In fact, Gunder and Purcell, among others, contend that there are neo-liberal challenges faced by communicative planning which 'has largely been captured, or has simply been intentionally deployed, to obscure and facilitate the dominant ideology of contemporary market forces' (Gunder, 2010: 302; see also Purcell, 2009). This further makes the decision-making 'do not end in harmonious consensus' (Hillier, 2002: 37), as many have proved (for example, Farkas, 2013; Flyvbjerg, 1998; Gunder & Mouat, 2002; Matthews, 2012). At their worst, these renewed interests in participatory process indicate that the idea of communicative planning is fundamentally problematic (Fainstein & Fainstein, 2013; Huxley, 2013; Purcell, 2009).

Consequently, many scholars argue that the understanding of communicative planning in practice may clarify the manner of governance that arguably tends to facilitate or confront the critique of neo-liberalism. Further, there is a wide debate among the scholars on how to resist neo-liberalism, amongst other, by using critical pragmatism (Forester, 1989; 2012), new applications of critical theory (Matthews, 2012), insurgent planning (Miraftab, 2009), counter-hegemonic movement (Purcell, 2009), and new co-production ideas (Watson, 2014; see also Albrecht, 2013). The aim here is not to bring up the debate concerning different conceptions of these ideas. However, the question to ponder is how the creation of this arena in planning practice has been uses to create a communicative rationality that reflect the public concerns and accountable economically to the public. The argument is vital by manifestation that drawn dichotomy between social, environmental and the economy sphere under neo-liberal condition that often 'turns the planning profession schizophrenic' (Baeten, 2012: 210). In this way, Baeten's argument is well set to foster a possibility that planning is merely limit and control the decision-making, which need to be given careful attention. Also, this is what Gunder (2014: 2-3) refer as 'fantasy' that act 'to structure social reality' through 'collective desires of a polity, or society, and these also visions that may initially and subsequently guide and shape the agency of the organization itself.' In short, if public is included in the decision-making process, it

will make people feel empowered even the outcome is dominated by propertied interests.

Such a dynamic perhaps, adds to the notion of communicative action as power. In this regard, the important aspects of any effort to influence people for certain action can be analyzed through communication by capturing 'the relations between those holding power in governance arrangements and those remaining outside of them but being affected by the resultant decisions' (Benz & Papadopoulus, 2006: 274). This paper, therefore, offers a reappraisal of Foucauldian's perspective of power to illustrate how participation through communication may involve the process of exclusion (Mouffe, 2005; Purcell, 2009). Hence, the section that follows is intended to make a contribution to such areas.

3.   Reflections on Foucault's conception of power

Many scholars argues that by studying practice of governance, it does imply the political discourse and action in orientating toward the practices of power (Blakeley, 2010; Dean, 2010; Flyvbjerg & Richardson, 2002; Healey, 2010; Hillier, 2002; Swartz, 2013). Thus, the exploration of Foucault's concept of power is significance to reflect 'how to be governed, by whom, to what extent, to what ends, and by what methods' (Foucault, 2007: 89) in which planning directly engaged with. There is more than one definition of what is defined by the word 'power'. As Dean (2013: 2) observes, normally 'the concept of power is located in a dense field of distinctions and relations with many other terms [such as] authority, domination, legitimacy, jurisdiction, violence, government, coercion, control, capability, capacity, ability, force, and so on.'

Rather than viewing power as something that can be possessed, is sovereign and can be controlled, the ideas of Foucault take this forward, by seeing power as something not owned but 'exist[ing] only when it is put into action' (Foucault, 1982: 219), in which power can only happen 'when those acted upon are free to exert power back – resist' (Gunder & Mouat, 2002: 129). Hence, this suggests that the governance practice has important implications in the field of planning 'to resist the potentially disruptive effects' within the societal domain (Healey, 2012: 22). In this perspective, Duineveld et al. (2013: 23) highlights, '[r]esistance also shapes the object and can even increase the chances of implementation by making it more real, for more people, within more and different networks.' On the other hand, when the public are incapable to act freely, the situation is known as domination rather than power (Dean, 2013; Gunder & Mouat, 2002; Shirato et al. 2013; Torfing, 2009). What is particularly relevant is that how the exercise of power by governance 'can produce as much acceptance as may be wished for' (Foucault, 1982: 789) and deploys ways of thinking [or use of government tools] to shape and legitimate the decision-making process within power relationships.

Further, as many argue, by using Foucault's conception of power, it is 'better place' to denote 'different forms and practices of government and the techniques, tactics and strategies used to govern' that helps to deepen the analysis of planning practice (Blakeley, 2010: 132; see also Dean, 2010; Van Assche et al. 2012a). In fact, Van Assche et al. (2014b: 3) offers a line of reasoning on how planning can benefit from using this kind of power relations, as they succinctly put it,

> '[w]e argue that planning theory can benefit from the understanding of power as essential to the daily functioning of a planning system, the continuous evolution of a planning system and the dynamic relations with its environment. [u]nderstanding these different manifestations of power can shed a new light on the way planning comprehends itself and its environment, and on the ways it tries to organize itself and its environment.'

Indeed, the relationship of power is a necessary condition to analyze the art of governing in planning decision-making process (Flyvbjerg, 1998; Gunder & Hillier, 2009; Hillier, 2002; Irazabal, 2009; Ploger, 2008; Van Assche et al. 2014b). In fact, the need for empirical analysis on how power is mobilized in governance networks not a new observation. In fact, the empirical analysis of the Aalborg case entails how power penetrates everyday practice, which has been elegantly done long ago by Flyvbjerg (1998). Recently, Fox-Rogers and Murphy (2013: 20) in their study demonstrate how the power imbalances manifested in the planning decision-making that further 'raise serious concerns about the democratic nature of the planning process given that powerful interests dominate by operating through informal channels in ways that disguise the operation of power in planning.' More specifically, Fox-Rogers et al. (2011) observes in the Republic of Ireland on how the legislative changes have been designed specifically to reduce participatory democracy in the planning process. On a critical tone, Fox-Rogers et al. (2011: 641) note that the 'relations of power are altered whereby the general public's political power is reduced in the planning process through legislative reform that favours the consolidation of private power to a much greater extent' (p.641). This establishes modes of action through mechanism that constitute power relations, in which Foucault refer as 'strategy' (Foucault, 1982: 793; see also Flyvbjerg, 2000), which 'involve threats, manipulation, and withholding information' (Sager, 2013: 35). This power relation plays a significance role in shaping and control 'people's option for action' (Hillier, 2002: 57; see also Flyvbjerg, 2002; 2012).

In this context, the articulation of power and social order constitutes a significant dimension in the analysis of actors in the decision-making process. From this perspective, can perhaps measure the effects in practice by determining how power being position and use to influence the decision-making process. Indeed, 'planning is, after all, the main mechanism through which the state seeks to manage (development) changes' (Allmendinger & Haughton, 2012: 94). Arguably, it shows the delineation of how planners should represent the people (or, themselves), by fully grasp and understand this forms of power relations for more appropriate and effective planning practice.

4.   Communicative planning as power

Although the discourse of communicative planning has been spreading in many parts of the world (Healey, 2006; 2012; Kaza, 2013) but, the idea gain as the new paradigm of planning theory and practice in this 21st century (Gunder, 2010; Leino & Laine, 2012; Matthews, 2012; Purcell, 2009). This can be seen in the current attempts to promote the idea of consensual engagement through collaboration methods in the decision-making process (Allmendinger & Haughton, 2012; Bond, 2011; McClymont,

2011; Swyngedouw, 2009; 2011). According to Gutmann and Thompson (2004: 34), public 'need forums within which they can propose and debate issues concerning the basic economic structure of society, over which corporations exert a kind of control that is properly considered political, not only economic.' This reflects ways of deliberation and foster dialogue through arenas of planning system which long have been recognised to encourage public to participate in the planning process (Brownill & Carpenter, 2007; Forester, 2012; Healey, 2012a).

As already noted, this arena also demonstrated the issues concerning power relations through deliberation and participation (Fox-Rogers & Murphy, 2013; Healey, 2003; 2006). In this regard, the paper accords with Aitken's (2010: 253) notes, 'meaningful participation requires empowerment of participants and thus any evaluation of participatory activities consider where power is found and how this is deployed.' The argument further draws on a criticism that; despite the importance of power in communicative planning, the theory fails to capture the relations in planning (Finlayson, 2013; Flyvbjerg & Richardson, 2002; Purcell, 2009). This is particularly true, as the participatory process do not necessarily reflect and incorporate the views of the public, which often (mis)use of the term 'communicative planning' (Aitken, 2010; Fox-Rogers & Murphy, 2013; Gunder, 2010; Healey, 2006; 2012). That is to say, public opinion has to some extent not been able to influence the dynamics of institutional change and institutional settings where the market-led development has always been argued as dominant over the social branch. Here perhaps, indeed, there are significant questions about the role of communicative planning to promote participatory democracy in this contemporary world (Brownill & Carpenter, 2007).

For this reason, it is necessary to explore the exercise of power and how it arises, through which participatory process is managed and articulated to particular outcomes that may limit the power of participants. Accordingly, this illustrates that the participatory process are fraught with potentially conflicting arguments because 'considerable power rests with the decision-maker and his/her subjective judgment' (Aitken, 2010: 252). In this regard, communicative planning is actually 'serve as a legitimizing strategy for powerful interests given that it essentially disguises the manner in which power operates, privileges the already powerful' (Fox-Rogers & Murphy, 2013: 249). This significantly led state to have absolute power to 'rubber stamping' the neo-liberal agenda in the name of neo-liberal solution. Further, this state's anticipation signaled neo-liberalism to exclude some affected group that hardly struggle for their right to be heard (Hashim, 2005; Howitt & Lunkapis, 2010; Porter, 2014). In fact, this existing social fragmentation arose partly as a result of globalization, privatization and liberalization policies that further 'led to the abuse of power' in order to serve the economic interest (Bruton, 2007: 11). One significant result of this legitimation process through democratic communicative practice (Forester, 2012; Healey, 2012b; Inch, 2014) explicit manifestations of 'consistently marginalized or eroded by those with far more influential rights' in the decision-making process (Porter, 2014: 389). Of course, it is certainly true that '[b]ecoming democratic is therefore a process by which people reclaim their own power' (Purcell, 2013: 92), however, it thus seems that the communicative planning efforts is inherently linked as a means of limiting the exercise of power in planning decision-making process (Allmendinger & Haughton, 2012; Fox-Roger & Murphy, 2013). Consequently, the underlying premise of communicative planning poses a far more critical challenge as this mechanism so often perpetrating social inequality. As such,

by understanding Foucauldian concept of power in communicative planning has more to contribute to these questions, and inherently useful to study how governance practice and their implications for planning.

5.   Re-emphasizing the role of planners

For all of its flaws and problem, the insight of governance lies in its emphasize on the role of planners. Indeed, a rich literature indicate that it is the responsibility of planners to deal with uncertainty (Gunder & Hillier, 2009; De Roo, 2010; Nilsson, 2010) and be able to adapt to the consequences of neo-liberalism (Clifford & Tewdwr-Jones, 2013; Low, 1991; Sager, 2013). In line with this, it is fundamentally reflected the practical and wise judgement of governance in the planning process, in which planners are well-placed to engage and transform for a more democratic form of planning (Campbell, 2012; Clifford & Tewdwr-Jones, 2013; Fainstein & Campbell, 2012; Gunder, 2014; Gunder & Hillier, 2009; Sager, 2013).

However, planners often operate within the constraints of democracy and bureaucratic procedure, 'where the planners provide recommendations but political leaders make the decisions' (Tironi, 2013: 3). As Harper and Stein (2006: 263) argues that planning supposed to be a democratic process, hence, it may turn out 'to have undercurrents that serve certain [elite] interests other than those it purports to serve.' Through these, planning operates in the strand of conflict and contested forms. Such practices of planning, 'involves delicate day-to-day choices about whether to follow the rules, or whether to change them, to transform the structure' (Healey, 2006: 47; 2010; 2012a; Huxley, 2010). Here perhaps, planning still need an account of what the practice of planner is all about in this contemporary governance because planning has evolved (Van Assche et al. 2014a). In fact, Clifford and Tewdwr-Jones (2013: xii) claim,

> 'what has been missing to date, is the planner's own responses to and perceptions of this maelstrom of change. [i]n fact, the voice of the planner has been curiously absent from both conceptualisations and analyses of planning reform over the last 20 years.'

Therefore, planning must adapt to a rapidly changing world in order to survive especially because planning obviously play a crucial part to arrange 'the order of power through procedures and hierarchies and therefore they are tools of governing and structuring the possible field of action' (Ploger, 2001: 227). This is important because planners can recognize, anticipate, and work to counteract these influences that can help them to manage conflict and other resources 'by the interplay of power and interests rather than just the result of economic or political factors' (Clifford & Tewdwr-Jones, 2013: 236).

6.   Conclusion

The ideas of communicative planning resonates in this paper is defined as an important basis to undertake planning practice and as an integral part of participatory democracy in the 21st century challenges. Despite criticism that communicative planning only serve the neo-liberal ideology (Purcell, 2008; Bengs, 2005), hence, it need urgent attention to interrogate of the effects of communicative planning as this discourse might affect individual's ability to influence and bring a voice to decision-

making. It is vital because 'the planning decisions imposed by governments must be justified to those burdened by the plans, and justification must appeal to evidence and arguments acceptable to the citizens' (Sager, 2013: 19). However, in reality this practice is often fail to fulfil promises (Gunder, 2014).

As such, the exploration of Foucault's concept of power is significance to look at a wide variety of planning practices in this contemporary neo-liberal world. This paper contends that it is significant in determining how relations of power and forms of resistance and domination are linked, how such regimes are contested, and thus how it might be possible to act differently in planning practice. This is true, as Innes and Booher (2014: 13) succinctly puts,

> '…to bridge the multiple perspectives planning theorists should focus more research on the role of communication in planning and incorporate into their thinking work already published that can shed light on how communication has power.'

Here perhaps, indeed, planning and the planning profession itself need to engage and transform for a more democratic form of planning in response to the conflict underpinned by neo-liberal globalization.

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Actor - Costume Relationship: Costumes as Live Scenery on Stage?

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Abstract

What is costume? Is it just a cover of the actor's body that reflects already known artistic functions of the costume on stage? Is it possible to add another function to the costume to the extent that it becomes indispensable? Material (fabric), body of the actor, design, gestures, silhouette, and movements can all be part of designing scenery on stage. Although costumes play a great role on stage, we sometimes consider them to be a complimentary element in the scene. But what if we used performers with their costumes to create the environments in which the events of the play take place and as part of the scene structure? The performer and his costume is the scene itself. 2D and 3D solid elements are now transformed into vivid, moving and live scenery / objects. Performer and his costume build the scene. How does the audience perceive this relationship / dialogue between performers and their costumes that form the stage design?

Keywords: Costume, live scenery, performing object, dematerialization, movement.

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Introduction

The curtain opens. What we see are the sets. There is no actor/ performer yet. That means the play has not yet begun. But what if the sets we see are performers in costumes who create the setting and the environment? Will the audience perceive it the same?

Costumes are important scene elements that transmit certain values and messages to the audience. "All clothing used on stage is considered costume...they reveal the nature of each character embodying the psychological, social, and emotional condition of the character even before the actor utters a line." (Benedetto, 2012, p.99). In this paper, costumes are introduced from another perspective. They are clothing, masks, and other added parts worn by the actor, but are used as 'humanized' scenery and some set elements. They transform depending on their relation to the actor's body and are an important element on stage. They complement the events and build a dialog with the audiences and the actor.

According to Benedetto (2012), "contemporary costumes are considered successful if audiences do not notice them at all; however they must be intimately connected to the character" (p.100). In this study, costumes must be noticed without making a distraction and are intimately connected to the set. They are conceptual and functional objects. We notice this in Julie Taymor's design of the woods in the musical 'The Lion King', as dancers create the elements of the forest with their carefully designed costumes. In Momix's performance, Botanica, as well, the performers are transformed into glowing shapes of birds and flowers. This paper discusses the importance of the costumed human body and his instruments as a communication system which emphasizes several aspects in the performance, and introduces my designs to make the matter more clear .

Craig (2011, p.167) wanted to diminish the presence of the actor on stage by hiding him with objects. He also suggested that "Actors should be replaced by large puppets (Uebermarionetten) because they, unlike actors, could not impose their own personalities on a production..." (Brockett & Ball, 2011, p.167) He also covered the actor's face with a mask. On the other hand, Apia stated that "The actor is the bearer of the action. Without him, there is no action, and consequently no drama..." (Collins & Nisbet, 2010, p.85) This paper discusses the value of the hidden actor inside a costume or mask. Being hidden doesn't mean that he is not there.

Could Sets be Indispensable?

The actor plays a great role in the performance. He is the one who transmits life and actions on stage. This confirms Jones, "A stage setting has no independent life of its own… in the absence of the actor it does not exist. The actor adds the one element that releases the hidden energy of the whole…"(Jones, 2004, p.21) Sets are dispensable. Actor is not. But when could sets considered to be indispensable? Sets are essential in the scene when they add a new and important value in the performance. We can achieve this when the performer and the costume are unified, when he and the scenery become one unit. I suggest that we call it 'scenery-costume'. Adding the human factor to the scenery construction transforms it from solid parts

into live components in the scene, into a performing object, thus confirming the importance of the performer on stage and his essential role to the perceiver.

> Schechner (2013) indicates that a mask is more than a way to cloak the identity of the maker. A puppet is more than dead wood or flat leather animated by human actors. Masks and puppets actually constitute second beings who interact with human actors. These performing objects are suffused with a life force capable of transforming those who play with and through them. (Brady, p. 203)

Throughout the performance, we notice the relationship between the actor and his shaped costume and the energy shining through both.

Actor-Costume Relationship

Relationship can be defined as "the way in which two or more people or things are connected, or the state of being connected." (Relationship. Oxford dictionaries, 2015) This is the condition of our actor and his costume. Both are very close and intimate, and are closely connected to the extent that the actor is comfortable in his costume which is closely related to his body shape, parts (limbs, torso...) and movements. He can move freely without any obstacles. The costume design plays a great role in reshaping his body thus introducing new forms when he moves. It governs the final shape of the scenery elements.

> This confirms Schlemmer (2010): The transformation of the human body, its metamorphosis, is made possible by the costume, the disguise. Costume and mask emphasize the body's identity or they change it, they express its nature or they are purposely misleading about it; they stress its conformity to organic or mechanical laws or they invalidate this conformity. (Collins & Nisbet, p. 270)

Thus the costume and its lines and mechanism confirm the look of the actor hence creating the scenery piece which is a lifeless object until the actor wears it like ordinary costume. He does not carry it. If there is no actor inside, then the scene part will not fulfill the idea because the set must be alive, and this is what the actor creates with his relation between himself and the scenery costume, which is reciprocal. He transmits his input into the costume (object) which then shines and the audiences perceive it as a vivid piece of set. This relation can be seen between performing objects and performers. "The perceived investment of the inanimate with anima or spirit is affected through the convincing transference of a performer's energy to one or more of these figures and forms, endowing them with motion (normally), voice (if necessary) and presence (always)" (Francis, 2012, p. 5). Through the actor's/performer's gestures, movements or even facial expressions the costume/scene element is complimented. This means that these elements are now part of the 'scenery- costume' design, thus part of the scenography. The shape of the actor's body plays a great role in the design, too. Extending his upper limbs, the actor can add to the shape of the scenery part. Joining his lower limbs together results another shape or outline. This can be achieved with the design of the costume itself and its mechanism, if existing.

The environment and its elements on stage, rigid and solid scenery (2D and 3d elements) are transformed into live performers/objects. These can be arches, columns, fountains, couches, cushions, rivers, etc. . (Figure 1,2)

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Figure 1: Arches and columns showing details of historical style. (Rida, 2014)
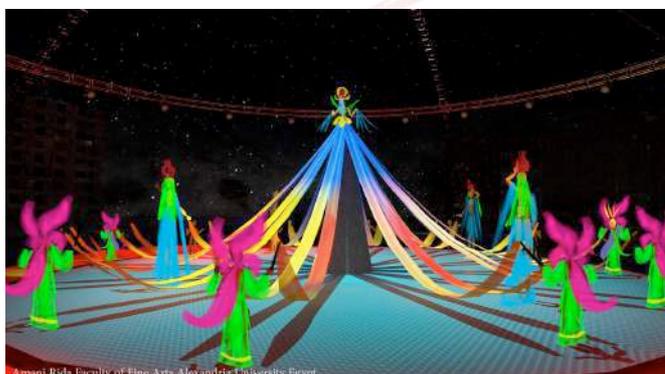
Figure 2: Costume of 'Nile Maid' creating the Nile, lotus flowers holding and swinging ends of skirt to depict water meanwhile as if floating on it. (Rida, 2013)

Those are now performing along with other actors on stage. Through my suggested designs, we notice that the actor is sometimes completely hidden and other times visible. Some parts of his body could be revealed, such as his face or arms, or even his shape through the known human silhouette. (Figure 3)

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Figure 3: Human silhouette showing imaginative architectural details. (Rida, 2014)

This means, the performer or any evidence of his existence under that disguise must be traced perhaps even by walking. If he is completely hidden, he is still there shining through with his energy and presence. Not being seen doesn't mean that he is not there. Just to see the scenery moving or entering onto the stage, the audience connects with it and the perception is altered. There are actors inside the scenery or let us say, there are actors acting as if they are scenery. The shaped costume depicts architectural details of the place or even some elements in the scene. Actors enter the stage, they line up to build the scene. At the moment when they raise their arms or perform a gesture and move in a certain way, according to the choreography, they and their costumes are at the spot identified as arches or any other architectural elements.
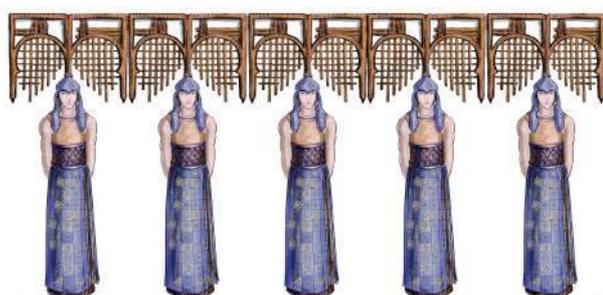
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Figure 4: Performer and costume as a partition. Fabric showing tile details and other added parts worn on head. (Rida, 2014)

Other costume designs are only revealed and realized after a certain movement which transforms the costume into other scene elements such as a large cushion or a fountain. The actress (character) steps onto the stage wearing a dress, performs in front of the audience and in the moment she wants to lay down on a large cushion, she just lies with her dress on the floor. The relation between the actress and the dress is now altered. It is not a dress any more, but the lower part is transformed into a cushion on which the actress is laying. (Figure 5) The illusion here depends on the design of the dress, and the padded lower part, the posture of the actress and of course the imagination of the audiences.

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Figure 5: Lower slightly padded part of the costume transforms into a cushion when actress lays on the floor. (Rida, 2014)

The fountain reveals another design concept. The veiled performer enters the stage spinning in circles resulting the special sewn skirt to spin and be stretched so that when she sits in a special posture it is modified into a basin of a fountain. The veil is now conceived as if the water flushing out of the source into the basin. (Figure 6)
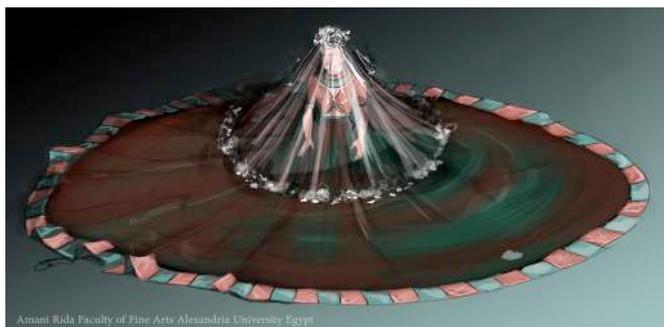
Figure 6: The costume of the actress transforms into a basin of a fountain and the veil is conceived as the flushing water. (Rida, 2014)

Designing Movement: Live Scenery-Interactive Scenery

> Dramatic space is psycho-plastic space, which means that it is elastic in its scope and alterable in its quality. It is space only when it needs to be space. It is a cheerful space if it needs to be cheerful. It certainly cannot be expressed by stiff flats that stand behind the action and have no contact with it. (Benedetto, 2012, p. 44)

Live scenery, that is the actor and his shaped costume, moving around the stage. Audiences see a moving arch or a moving column. Walking scenery. But not only that. Besides lighting and sound effects gestures and movements blow life and soul, and express the mood of the scene, hence are part of the scene design. Above that, they send messages to the spectator and other information about this place or even fulfill a trick like morphing the elements or transforming them from one shape to another with the help of the performer, the material, fabric, movements and the design and system of the costume. Like modern digital interactive scenery, live scenery can also interact with the actor confirming or complimenting his mood and dramatic actions. It also interacts with the audience. Live scenery reflects the mood of the scene. They also interact with the events.

This leads us to the importance of the movement and its design. When there is movement there is life. Through movement, rhythm is created, too. The costume is surely complimented with those elements, too. Movement can be a substitute to wind. The actress with her wide sleeves window shaped costume moving her arms back and forth indicates a windy night. A wavering window indicates the weather or perhaps the state of mind of the scared character. The walking walls narrowing and moving towards the character expresses his fear or hopelessness. The choreography and the movement and gestures of the performer are essential in to transmitting the message to the audience.

Functional and Conceptual Costumes

A functional costume is designed to fulfill a certain function and to operate like a particular item. It can be an arch which is high enough to let the actor enter through, a window through which he looks, or a cushion on which he sits. The same is found in Momix's performance, Baseball, where the performer is dressed as a giant baseball.

According to the Dictionary of Contemporary English for Advanced Learners, conceptual means "Dealing with ideas, or based on them". Consequently the same dictionary defines conceptual art as "Technical art in which the main aim of the artist is to show an idea, rather than to represent actual things or people". Scenery costumes are conceptual, too. They interpret aspects in the events such as, 'libration' (Figure 7) and 'the state of being in a vicious circle' (Figure 8).

Figure 7: Wings shaped arches of the kings foyer from Tawfeek Elhakeem's "Sheherezad". Sheherayar is imprisoned in the place and wants to liberate himself. (Rida, 2014)

Figure 8: Closed arches of the kings foyer from Tawfeek Elhakeem's "Sheherezad". Sheherayar is imprisoned in a vicious circle. (Rida, 2014)

Materials

The 'scenery costume' is a costume which is designed and treated so that its relation to the actor is like normal costumes. The actor wears it like other known costumes but with added parts and elements to transform it to a convincing scenery part. The material used, ranges from normal fabric to any material applied in ordinary stage crafts provided that it is a suitable light material. Wearable technology could of course add to the design and its implementation is essential to fulfill the wow effect and any other special effects.

Conclusion

Why live scenery? Performers connect to their masks, puppeteers connect to their puppets. They blow their energy through them thus transforming them to live animated objects. So does the actor with his shaped costume which is made out of materials, and subsequently is considered as an object which is designed with the shape of scenery parts (objects). The actor along with the live scenery creates a communication system between the performance and the audiences. It improves the experience of the spectator and enhances the conception process. The actor's movements, gestures and costume design add information to the scene and create the mood. They also reflect what the character thinks as if we watch the performance through her eyes. The actor's facial expressions could be a design element in the scene. When there is movement there is time. Time is also another scene element which is added. It adds rhythm to the performance.

Using live, moving scenery, we don't have to care about shifting scenery process anymore. To build the set, all we have to do is let the performers enter the stage. When the action is over, the performers leave the stage and the set disappears.

When the scene is consisted of only actors wearing costumes depicting the scene elements, then we can see it from all angles. There is no set pieces which hides the actor, because the actor is the set piece itself. Thus the scenery costume can be used in designing the scene in the arena stage. (Figure 1)

Live scenery is not the same every time we build it for the performance. Unlike the solid scenery which is built every night, the live scenery costume is every night different than the night before, because it depends on the human body.

Finally, using costumed actors to build the set dematerializes it. It sends a message: The world shouldn't be so materialistic. The actor being trapped in the scenery could also mean that we are still trapped in the material world.

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The Image as Instrument of Power in the Middle East

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Abstract

The destruction of monumental Buddha sculptures in Bamiyan by the Taliban is commonly understood as an instance of long established Islamic iconoclasm. Painting modest clothing over images of nudes in Western textbooks at a women's university library in Arabia can be considered an act of censorship. Erasing or not including facial features in images of women in advertising and illustration in the Gulf region is variously seen as a nod to cultural norms or an exercise in gender oppression. This paper will explore these seemingly distinct phenomena with an intent to unravel the multiple veils of religion, culture and power that shroud understanding and use of the figurative image in Arabia and nearby regions. Contrary to common understanding, the region has historically been the home of a substantial body of figurative work, some preceding the advent of Islam, some created during the Islamic era, and a large volume imported or created during the recent wave of globalization. Creation and control of the meaningful image has been a constant in the power politics of religions, cultures, and nations. Likewise the defacement, destruction, or re-purposing of images meaningful to the "other" has been a common strategy in competitions for power and influence. Controversial images exist everywhere, but nowhere is the controversy more immediate than in the middle east today. Episodes involving use, distortion, and occasional destruction of images revolve around issues of power, persuasion, and the control of meaning.

Keywords: Education, iconography, Arabia, iconoclasm, religion, cartoons

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Introduction

People should be able to form an adequate relationship with the godhead without the aid of a mediating object…But unfortunately they cannot.
--David Freeberg, *The Power of Images*
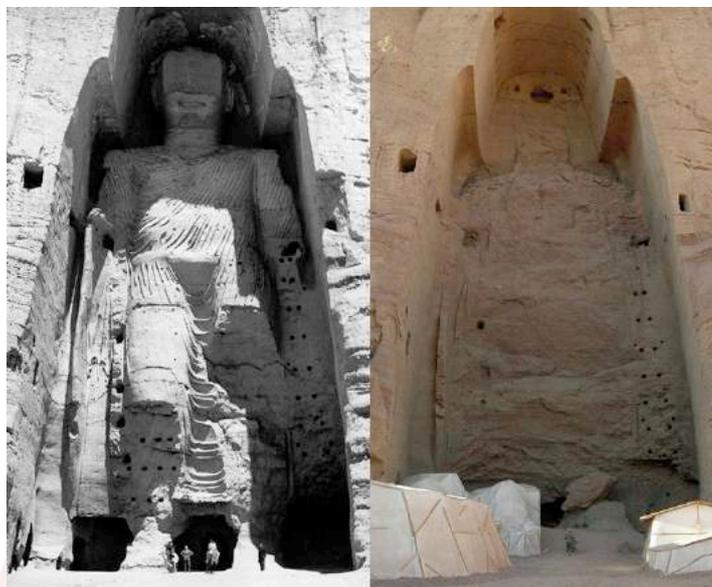
Figure 1. Large Buddha. Bamiyan, Afghanistan, before and after destruction.
Left: UNESCO/A Lezine; Right: Carl Montgomery

The murders at *Charlie Hebdo* once again bring to the forefront the constellation of issues revolving around images, image making and religion. The massacre is a recent example of a long history of destructive events revolving around figurative images both inside and outside the Islamic world. In the popular narrative, destruction of representational images is a fundamental Islamic principle, but the reality is more complex.

Controversy over images exist everywhere and in many historical periods. While other religions of the book have reached some accommodation with figuration and the icon, nowhere is the controversy more immediate than in the middle east today. Episodes involving use, distortion, and occasional destruction of images revolve around issues of power, persuasion, and the control of meaning.

The Islamic attitude toward the figurative image is often referred to as iconoclasm, a call for the destruction of icons, but it is more precise to say that the Islamic attitude is one of aniconism, an attitude against the making of icons. Brubaker and others prefer the term referred iconomachy—the image struggle (Brubaker, 2009, p.40). The physical breaking of images was not common in traditional Islamic societies although there are instances to the contrary.

The destruction of the Bamiyan Buddhas by the Taliban and the current wave of destruction of archeological artifacts by the Islamic State (ISIS) are exceptional events that do not fit the definition of iconoclasm. Before their destruction, Taliban leader Mullah Muhammad Omar was quoted as saying the Buddhas of Bamiyan may

be "a potential major source of income for Afghanistan from international visitors." The reason for their destruction is likely due to what a writer in *The Economist* described as a "fit of pique after the West offered money to preserve the statues, but no other aid" (*The Economist*, March 7-13th 2015, p. 34).

The Islamic State's destruction of sculptures in the Mosul Museum and the simultaneous destruction of rare books in the Mosul Library can best be described as a publicity event intended to demonstrate the firm control the new "caliphate" holds over its territory. To feed into ISIS's narrative of legitimacy derived from Koranic scripture, the events in Mosul echo the story in which Mohammad and his disciples destroy idols found around and inside the Kasbah in Mecca.

But the idols Mohammad encountered were still actively worshiped by residents of the area and so were still in a sense "alive," invested with supernatural qualities at least in the perceptions of their worshipers. By contrast, the sculptures in Mosul, many of which were reproductions, evolved out of ancient Assyrian belief systems that modern Iraqis not longer believe in. Similarly, by the time of the destruction of the Bamiyan Buddhas, there were no devout Buddhists remaining in Afghanistan. Since the Islamic State has partly funded itself by looting archeological artifacts and selling them on the open market the most likely explanation for their destruction of the Mosul statues is that the few authentic sculptures were simply too large and cumbersome to be worth carting off to market.

In Christianity, The Book of Exodus contains a clear prohibition against image-making for purposes of idolatry. But the Koran contains no similar injunction (Criswell, 1946, p. 159). In the Arabian peninsula there is little history of figurative art; what images do exist from pre-Islamic times consist mainly of somewhat stylized images that appear in textiles, metal objects and pottery. According to Ali:

> Even before Islam, the Semitic peoples of the Middle East had no widespread naturalistic figurative tradition. The pre-Islamic Arabs in the Arabian Peninsula, whose verbal reality eclipsed the reality of the visual image, imported most of their idols from abroad; to them, the image was never a natural means of expression. For an Arab who could condense a whole doctrine into a crystal clear, short and concise verbal formula such as the *shahada* (a profession of faith), a printed or carved image seemed like a disquieting congealment of the spirit" (Ali, 1999, p. 9).

It is reported that the Prophet was familiar with figurative painting in the region. In one story, when Muhammad first entered the Ka'bah in Mecca (629–630 A.D.) he ordered the existing paintings within the structure to be destroyed, except for one; a painting of Mary and Jesus (Criswell, p. 160). Otherwise it is unclear whether existing visual likenesses were particularly important to the Prophet during his lifetime.

Figure 2. Muhammad and Ali Cleanse the Kaaba of Idols, Safavid Persia, ca. A.D. 1590, from the Rawd'at al-s'afa (Garden of Purity) by Mir Khavand.
Staatliche Museen zu Berlin

That an inanimate work of art can not only represent a living spirit, but can, once created, become that spirit in physicality, is not a new idea and is not one confined to so-called primitive cultures. It is a testament to the perceived magical power of figurative images that destruction of an icon often consists of defacement, either by obliterating the entire face, by scratching out or piercing the eyes, or by graphically slitting the throat. Flood (2002) quotes this passage from the ninth-century *Book of Idols*, offering a more vivid account of Mohammad's destruction of the icons within the Ka'bah:

> When on the day he conquered Mecca, the Apostle of God appeared before the Ka'bah, he found the idols arrayed around it. Thereupon he started to pierce their eyes with the point of his arrow, saying, "Truth is come and false-hood is vanished. Verily, falsehood is a thing that vanish-eth [Qur'an 17:81]." He then ordered that they be knocked down, after which they were taken out and burned (Flood, p. 644).

Flood also recounts the report of Taliban officials slapping in the face a sculpture of a bodhisattva when he toured the Kabul Museum.

If icons are representations that have meaning to an idolater, but not to one's self, why "pierce their eyes" rather than simply smash the icon? In the Islamic State's videos inside the Mosul Museum great attention is paid to smashing heads and faces of the statues, as if they are living things whose power will not be extinguished until the face is gone and the eyes are no more. In *The Power of Images*, David Freeberg explores the potency of the image, whether consciously understood or not:

> It is not, for the most part, that the painter is a magician, or even acts like a real magician; it is just that when images are set among us, the dead are kept among the living and inert matter becomes lively-- to

such an extent that we may even be afraid of it. The role of artistic skill
in this process is undeniable (Freeberg, p. 45).

Freeberg recounts a wide range of rituals involved in creating icons used in many contemporary religions, all intended to breathe life into an inanimate object. In many instances the final act in bringing to life involves painting or carving in the eyes of the creation. For early believers in Islam, engaged as they were in a battle against the entrenched paganism of the Arabian peninsula, the animating force contained within figurative images must have been clearly understood. As Freeberg relates, "Aisha, the ten-year-old wife of the Prophet, was only allowed to play with dolls on condition that they did not resemble people" (Freeberg, p. 344). But the majority of modern Muslims see figurative art as human creations devoid of supernatural powers.

In addition to the imported or alien nature of icons encountered in the Arabian peninsula, Islam developed to the east of a long established and highly articulated visual culture, that of the Byzantine Empire. In such an environment, to quote Oleg Grabar (1987), followers of the new faith "[saw] images as one of the most dangerous weapons the Christians possessed… To a Muslim of the early eight century images were one of the most characteristic and in part hateful aspects of Christianity." (Grabar, p. 86) Grabar continued:

> It is indeed very likely that the sophisticated Christian milieu of Jerusalem had tried to win to its faith the rather uncouth invaders. And it is a well-known fact that eastern Christianity had always liked to use the emotional impact of music and the visual arts to convert "barbarians." That such attempts may have been effective with the Arabs is shown in the very interesting, although little studied, group of accounts dealing with the more or less legendary trips of Arabs to the Byzantine court in early Islamic times, or sometimes even before Islam. In most cases the "highlight" of the "guided tours" to which they submitted was a visit either to a church where a definite impact was made by the religious representations or to a court reception with similar results. In the pious accounts of later times the Muslim always leaves impressed but unpersuaded by the pageantry displayed. One may wonder, however, whether such was always the case and whether the later stories should be considered, at least in part, as moral stories intended to ward off defection. That the danger of defections existed is clearly implied. (Grabar, 1987, p. 61)

For reasons outlined above, in the first two centuries of Islam a complex set of rules and prohibitions developed around figuration. Figurative art continued to decorate the private homes of the aristocracy but disappeared from public places, replaced by decorative pattern-making based on floral or geometric themes. There developed a complex regulatory structure for the use of images. According to Grabar, although images were "permissible in hallways, floors, or baths, they were forbidden elsewhere; in some legal texts headless figures were allowed." (Grabar, 1987, p. 83)

In the two centuries following the death of Mohammad, the formative religion was further codified by the Hadith, or body of Traditions derived from the Prophet's close followers and from local stories assembled from conquered regions west and east of

Arabia. It is in the Hadith that the first clear pronouncements regarding figuration appear. This quote from the Hadith dates from the second half of the eight century A.D.:

> Those who will be most severely punished on the Day of Judgment are the murderer of a Prophet, one who has been put to death by a Prophet, one who leads men astray without knowledge, and a maker of images or pictures. (Grabar, 1987, p. 82)

Despite the prohibitions against the making of figurative images by Muslims, there is evidence that images important to other religions were allowed and were often admired. As King writes:

> The silence of the Christian and Islamic sources suggests that no long-sustained and total repression of Christian images ever took place in the early Islamic period to match in effectiveness the suppression of pagan idols in Arabia carried out by the Prophet. Where objections were expressed to Christian practices regarding images, they related to matters of doctrine raised by specific pictures, most frequently concerning the role of Jesus in Christianity.

> In its religious and political guises, the crucifix was more objectionable to the Muslims than any picture, and its suppression is encountered in the Umayyad period more often than the destruction of pictures. (King, 1985, p. 268)

In Western thought the approach to images and image-making has taken several forms. Freeburg addresses "Plato's suspicion and denigration of materiality" as a sometimes dangerous distraction from contemplation of the true and the divine. On the other hand, Plato considered that visual art can result in a closer approximation of the divine than that afforded by ordinary experience. Freeberg addresses the ongoing tension in Western thinking about images in relation to the divine:

> One argument against images, already found in the Pre-Socratics, recurs in every period of Christian history, and particularly in the context of iconoclasm. This is the argument that the divine, being unmaterial and uncircumscribable, cannot be represented in material and circumscribable form… Associated with the denigration of the senses that lies behind such arguments is an ethical and moral equation, between purity and virtue on the one hand and the absence of images (and not merely images of the gods) on the other. (Freeberg, p 61)

In some periods of Christian history the iconoclast impulse was dominant. Early Christian churches rarely contained direct representations or icons, although the cross was a common symbol. Figurative images in both two- and three-dimensional form gradually became more common in religious settings through the first millennium of Christianity.

In the two centuries after the founding of Islam the Byzantine Church experienced episodes of violent iconoclasm. During the reign of Leo III (Leo the Isaurian) icons within churches were prohibited during the "First Iconoclasm" between 726 and 787 A.D. During this period images, particularly those that were objects of veneration in their own right, were removed from churches and usually destroyed, sometimes to be replaced with the more symbolic cross. It is not clear whether the impetus for this first round of iconoclasm was initiated by the emperor acting without consultation with church officials, or whether it was the result of a growing sense of unease regarding the empire itself. Brubaker describes the low state of morale within the Byzantine Empire at the time:

> The seventh century was not a happy period for the east Roman empire. Its first quarter was occupied with Persian and Avar invasions, culminating in the siege of Constantinople of 626, when a relic-icon of Christ was famously credited with saving the city.[9]… With the battle of the Yarmuk in 636, the Arab conquests began seriously to affect the empire; within the next decade, Byzantium lost its richest province, Egypt. By 650, Byzantium was halved in size, had lost its major agricultural base and, with few financial or military resources in reserve and its infrastructure severely shaken, was presumably low in morale. (Brubaker, 2009, p. 39)

It was in this context that the First Byzantine Iconoclasm took place. The Second Council of Nicaea which included delegates from both the Roman and Byzantine churches, resolved the matter in 787 A.D, with a declaration of faith condoning the use of images in churches. The use of icons was restored at least for a century.

The events surrounding this bout of Byzantine iconoclasm illustrate the range of influences that surround similar instances of iconoclasm across religions. Such instances have historically involved a mix of geopolitics, economics, and cultural factors, in addition to issues of theology.

Dazzling though they were, the highly developed visual arts of the Byzantine Church were proving no match for the forces of Islam, who had by this time removed the figurative arts from their public places. By the end of the ninth century the visual branding of Islam was nearly complete; figuration had been removed from coinage, from places of worship, and from religious and official buildings, replaced with geometric and botanical patterns that were by now recognizable as Islamic art.

Figurative art was still practiced but was created for the aristocracy and kept away from public view. Some of these private works included images of the Prophet Mohammad and pictures events from the Koran. Grabar notes references to images of Mohammad, Jesus and other Old Testament prophets dating to the Prophet's lifetime. (Grabar, 2003, p. 19)
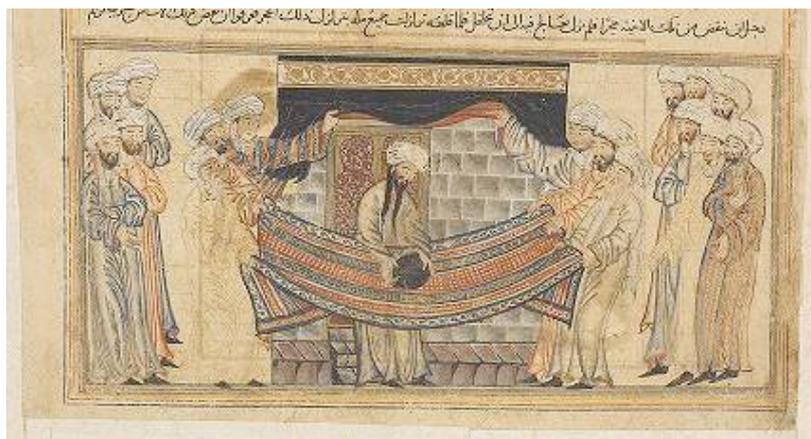
Figure 3. Mohammad re-dedicating the Black Stone at the Ka'bah from Jami' al-Tawarikh (Compendium of Histories) dated A.D. 1307. Edinburgh University Library

According to Ali (1999, p. 2), The earliest still extant images of Mohammad appear in Persia during the Ilkhanid dynasty founded by descendants of Genghis Khan (d. 1227 A.D.) The Ilkhanids took an eclectic approach to religions in the early years and brought with them the arts of painting and manuscript illustration from central Asia.

Ilkhanid leader Manmud Ghazan Khan in Tabriz commissioned Rashid Al-Din to produce the *Jami' al-Tawarikh* (A Compendium of Chronicles), a history of the Mongol tribes and their exploits. An Arabic version of Jami' al-Tawarikh dated 1307 in the University of Edinburgh Library contains a painting of Mohammad replacing the black stone in the Ka'bah. Other versions of the book include other likenesses, including The Prophet exhorting his family before the battle of Badr, The Prophet leading Hamza and the Muslims into battle, and The Prophet receiving the submission of the Banu 'l-Nadir.

In these paintings Mohammad is stylistically distinguished from other figures by braids of hair that fall across both shoulders and by his location in the compositions. It appears that the images were not meant to be icons but rather straightforward illustrations of recorded events. The distinction is an important one and is one that has been made at several periods in the West as well. While the illustration of historical events might serve to enhance the understanding of the untutored and the illiterate believer, when the image becomes an object of veneration in and of itself it becomes a distraction from pure faith.

Figure 4. Muhammad's Call to Prophecy and the First Revelation; Timurid, Leaf from a copy of the Majmac al-tawarikh (Compendium of Histories) ca. A.D. 1425. The Metropolitan Museum of Art, New York.

Later images of Mohammad from the Timurid era (1370-1506 A.D.) include stylistic elements that further distinguish the Prophet from others, by positioning him in a more completely separate space in the composition, and by adding an aura or halo. Over the next centuries pictures containing images of Mohammad became less realistic and more stylized, and the gilt halo was gradually replaced by completely covering the Prophet's facial features with veil.

Figure 5. Newly-born Mohammed in his mother's arms, shown to his grandfather and a group of Meccans, A.D. 1368. Topkapi Museum, Istanbul.

According to Ali, Mohammad was never again depicted with an open face after the 16th century (Ali, 1999, p. 7). A number of visual devices were used to veil or hide the face of Mohammad including simply depicting the Prophet's halo as a symbol for the figure itself as in figure XX, painted in 1821 A.D. during the Mughal empire.

In these later years it was not uncommon for Muslim rulers to commission art which contained images of the Prophet for their private collections and for public display. (Leaman, 2014, p. 191) Where such images still exist today, it is no longer common for them to be put on public display, for fear of offending sensibilities. In Ottoman paintings of Mohammad the face is veiled but the figure is stylistically similar to other figures in the images.

Figure 6. Siyer-i Nebi (the life of the Prophet), Mohammed at the Ka'bah, Turkish, A.D. 1595. Topkapi Museum, Istanbul.

Images of Mohammad are rare after the sixteenth century although copies of earlier works continued to be produced through the nineteenth century
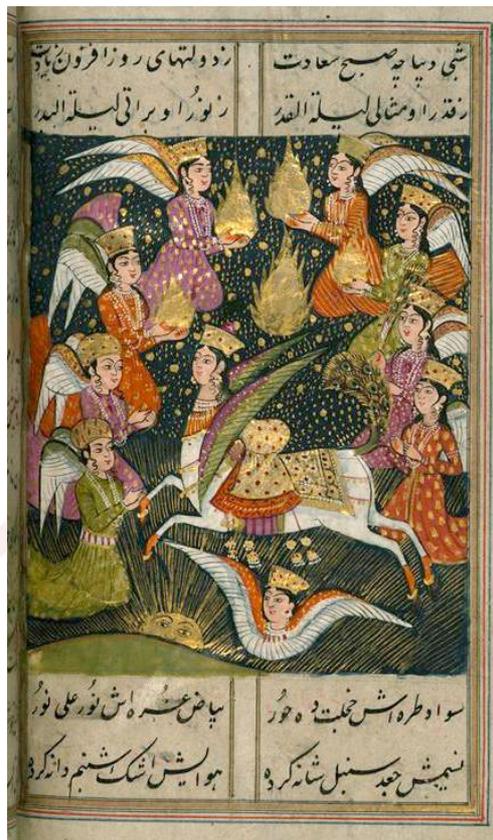
Figure 7. Ascension of the Prophet Muhammad into Heaven, Leaf from Yusuf and Zulaykha, Mughal Dynasty, A.D. 18th century. The Walters Art Museum, Baltimore.

Images of Mohammad appear in the West from the middle ages into the twentieth century. In many cases such images were made for propagandist purposes, most often to depict the superiority of Christianity over Islam.
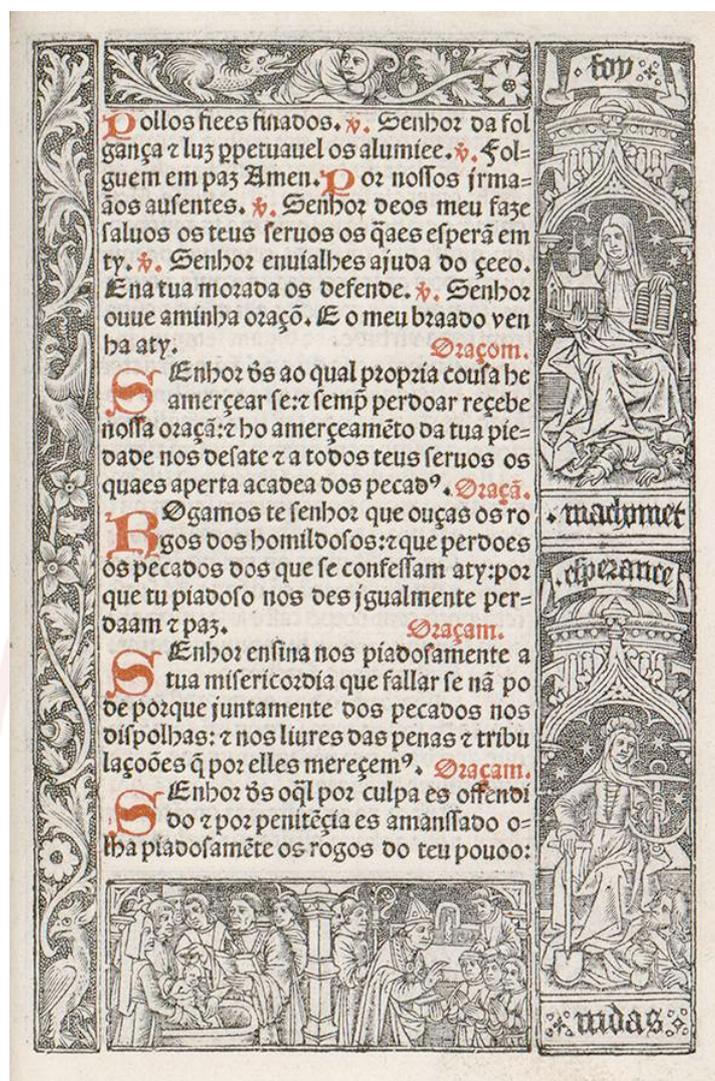
Figure 8. Portuguese Book of hours, Horas de Nossa S[e]nora segundo costume Roma[n]o, co[n] as horas do Spirito Sa[n]cto. Paris, A.D. 1500. Library of Congress.

One such image appears in a Portuguese Book of Hours printed in 1500, showing Mohammad held down beneath the foot of Mary. The same page contains an image of a Jew similarly downtrodden, thus visually establishing the dominion of Christianity over the two competing religions of the book. This visual motif has been repeated through the centuries, and is recreated in three dimensional form in a late 17th century pulpit sculpted by Mattheus van Beveren for the Church of Our Lady of Dendermonde in Flanders.

Such images form the artistic antecedents for more directly bombastic and purposely offensive images of Islam and Judaism that came later, including recent cartoons coming from Europe and the Middle East.

A wave of iconoclasm swept across northern Europe during the Protestant Reformation during the sixteenth century. Sometimes referred to as the Beeldenstorm (Dutch) or Bildersturm (German), the impetus was provided by a renewed emphasis on the prohibition against idolatry in the Old Testament, combined with anti-Catholic sentiment in northern Europe. John Calvin and Huldrych Zwingli were among the leading advocates of the movement. In many instances the controversy had a class-based character, with craftsmen and trade workers agitating for destruction, while town council members, more likely to be members of the wealthier and more effected congregations, often mounted a rear guard action to mitigate the effects of the movement.

Christensen (1977) quotes a list of grievances presented to the Magistrates of Strasbourg in 1525, which includes the following:

> It also troubles us, since no scriptures say it is right, that there is that evil idol in the choir of the cathedral, which is not only a blasphemous offence to many of our people in the city, but to all people in the whole region. For every day one sees people kneeling before it, and praying to it, while these same people obstinately refuse to pay attention to God's Word as it is preached to them. And the silver idol behind the altar in the choir is also evil, and the idols in the entrance to the cathedral, which were recently made into rubble, and now, more than ever, people light candles in front of them during the day, which is a travesty against God and pious customs. In sum we see all images as evil, for they appeal not to the perfected Christians but to the weak and those whom the Word has not yet possessed. All idols are against the Word of God, and no good fruit can come from them (p. 113).

Figure 9. Anonymous engraving, De beeldenstorm door de Geuzen (Beeldenstorm by the Beggars), 1566 A.D. Rijksmuseum, Amsterdam

The iconoclast movement in Protestant Europe often led to uncontrolled riots and loss of life. In Catholic churches especially, religious objects were taken out and destroyed indiscriminately. Christensen describes the scene in Basel after the iconoclast riots of February 9, 1529:

> The next morning Basel looked out upon a scene that, according to one chronicler, resembled a battlefield after a war. The images lay everywhere in and about the churches, some with heads missing, others with hands, arms, or legs lopped off. There remained little that the authorities could do beyond attempting to legitimize and regularize what had already transpired. City workmen were dispatched to the cathedral and other churches, where they systematically removed and demolished all the remaining cult objects overlooked by the iconoclastic mob, and whitewashed the walls. Erasmus, at this point still resident in Basel, later complained to a correspondent that neither costliness nor artistic worth had availed to save anything at all. At first an attempt was made to provide the poor with fire wood from the debris of the destroyed art works. When this led to tumultuous and unseemly strife over the spoils, it was decided that the flammable portion of the rubble might better be heaped up and immediately incinerated in an orderly manner by the city work crews. Large numbers of these piles, perhaps as many as a dozen at the Munster alone, were ignited and burned in the courtyards of the various churches on this February 10th, which by strange coincidence was Ash Wednesday. According to contemporary observers, the pyres burned for two days and nights (Christensen, 1977, p. 128).

Figure 10. Jan Luyken, Beeldenstorm, 1566 A.D., engraving. Rijksmuseum, Amsterdam.

Conflicts between Christian sects continued well into the twentieth century. The history of American illustration contains many examples of sectarian imagery including this Thomas Nast cartoon from 1871.
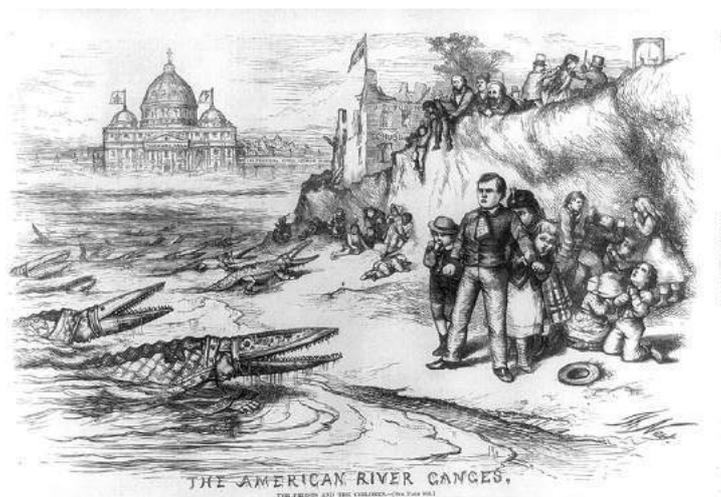
Figure 11. Thomas Nast, The American River Ganges, Harpers Weekly, Sept 30 1871.

The cartoon is clearly anti-Catholic. In addition, Nast's cartoon reflects contemporary anxieties about immigration, especially from Ireland, and the contemporary movement to establish publicly funded parochial schools, an initiative supported by William "Boss" Tweed who appears at the top of the cartoon, overseeing the sacrifice of Protestant children to the Catholics.

Similar images are common in the Arab press and contain a similar mix of religious, social and political messages. This series of cartoons that appeared in the Egyptian newspaper *Al-Anba'a Al-Duwaliya* illustrate the range of religious and political issues commonly targeted in the modern Arab press. The series takes aim at America and the American Secretary of State at the time (an added bonus is that she is a woman), Pope Benedict, the state of Israel and, by extension, Jews and Christians. Such images continue to be part of the ongoing toxic mix of religious, social and political image-making that continues to be part the conversation between east and west today.

Figure 11. Al-Anba'a Al-Duwaliya (Egypt), March 4, 2008

Conclusion

Since I began teaching drawing and illustration in Arabia I have witnessed students struggle with making images, especially images of the human figure and face. Often students who excel at drawing inanimate objects and architecture appear to be visually "struck dumb" when it comes to drawing the human figure. It appears that students hesitate to draw subject matter that has over the centuries come to be understood as haram (forbidden), at least in the cultural imagination. This remains the situation even with students who are exposed to countless images of people through photographs, cinema, and social media.

The photo-based art of Saudi artist Jawhara bin Saud directly addresses the forbidden nature of representing the human face, although her art does not clearly answer the question of why this is so.
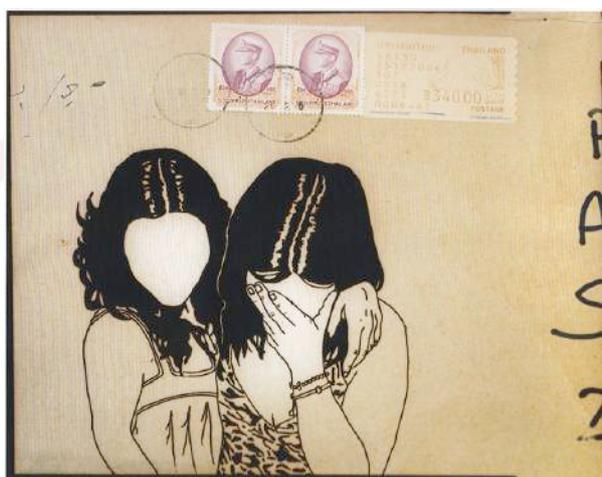
Figure 12. Jowhara Al Saud (Saudi), *Halos*, 2008, ink drawing from photo

It is clear that the *Charlie Hebdo* killings were about much more than image making and representations of the Prophet. Images such as those from *Charlie Hebdo* and *Al-Anba'a Al-Duwaliya* continue to stir reaction because images continue to elicit powerful responses in those who see them, for a wide range of reasons; political, economic, cultural, and religious. In order to understand the impulse to create and break images it is useful to keep in mind the larger contexts in which images are created and destroyed.

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A Journey to the Contemporary Past: Edward Bond's the Fool, Artist Responsibility in Light of Power of Capitalist Marketing and Neoliberalism

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iafor

Fictionalized History:

Politicized Literature (A Cultural Materialist View)

The stories through which we make sense of the intricacies of the world around us are everywhere. There are stories telling us who we are as individuals, who other individuals are and how we relate to them. Cultural Materialism dismantles the processes through which this relational system functions. The idea of telling stories, or what is called "cultural production" by Allen Sinfield, "produces concepts, systems and apparently natural understandings to explain who we are individually and collectively, who the others are, how the world works"(Sinfield 2004, 29). Story of The Fool is the story of an artist who is taken up by the "polite society", or, in Michel Foucault's words, becomes "a function arranged by the culture"(Ibid 31).

From a cultural Materialist point of view, texts always have a material function within contemporary power structures and since society (re)constructs a text or any narrative fit to its own interest and taste, history becomes subject to subjection. Cultural Materialists' main concern is to bring to light relations of power and processes of ideological/cultural construction and as a consequence to trace the established subjection due to the fact that art, according to Greenblatt, is "made up along with other products, practices, discourses of a given culture"(Bennet 1999, 112). In this way literary texts are put within the unstable social and economic circumstances in which they are produced, and writers' tendency to reconstruct historical past into a modernized story can be considered as the secondary elaboration or indication of the historicized contemporary world. According to Spencer, writers turn to history because "historical subject has involved the recovery and validation of marginalized figures or incidents from the past; in others, well-known events and famous people get presented unheroically, from the critical prospective of their victims" (Spencer 1992, 42).

Edward Bond as one of the Britain's most innovative playwright has constantly turned to crucial periods in the history to highlight the contemporaneity of historical events and to examine the social and political roots of the present situations. Bond's return to history is to stress that stories are lived and we make sense of them because we have been and are in them. Bond wrote many outstanding dramatic works among which The Fool, Bingo, and Narrow Road are considered as pinnacles of his plays in throwing new light on history. Bond's The Fool explores alternative understanding of the past and highlights the political changes in the present from a socialist viewpoint. John Clare is a well-known historical character who is given a new lease of life to click repetition of past in contemporary, to give emphasis to the modernized victims of Industrialism and Neoliberalism in the age of Thatcherism, and to underline how art is related to politics and artists should take responsibility to remove the destruction resulting from repression made by power. The play explores the tendency in Bond's theatre to locate texts in a historical and political frame for the interest of its own time. For a Cultural Materialist critic, there is no division between text and context, or between literature and politics. In short, they "politicize" literature through dissident prospective on contemporary cultural politics and dissidence has a considerable importance for cultural materialism. The Fool can be studied in the light of cultural Materialism since Bond is concerned with interpreting the significance of the past for

the present or in Brannigan's words "past political events in the spectrum of contemporary"(Brannigan 1998, 7).

Edward Bond took some of his major characters out of history to go through a brief analysis of these issues. His major plays discuss contemporary problems while history serves as a background and this act of fictionalizing history serves the target of manipulation of politics behind it.

"Rational Theatre":

A Reaction to Irrationality

Bond's didactic theatre is an objective analysis of society. He tries to define the right relationship between writing and politics and emphasizes the necessity for an artist to be politically committed. Bond as a playwright living in a neoliberal community is equally concerned with the relationship of dramatic form to social conditions and historical evolution, and class struggle and economic hardship suffuse his work.

To Bond artist has a sort of responsibility to activate and change society through his personal involvement. In The Fool, Bond examines a poet who refuses to compromise but his moral commitment is not enough because an artist should have ideological solutions to change political institutions. Bond's art insists upon action and rejects acceptance. In doing so, Bond starts by labeling his works 'rational theater'. Rationally speaking, Bond believes that since there is a meaning to history and an interpretation for the adversity of human, and therefore a pattern to alleviate human miseries, artist should intervene in the reality through effective and immediate action. His 'Rational Theater' is an instrument to change irrational society and that is a responsible answer to the injustice of society. His plays exhibit the violence and injustice hidden in texture of political power.

The violence is nothing more than irrationality in society. The problem for Bond is complicity of justice in art and unjust society in real life. The "primary objective" in art, as stated by Hay, is "the expression of the need for interpretation and meaning to gain a justice that is not fulfilled in the existing social order"(Hay 1980, 64). To Bond, injustice, oppression, repression and violence account for art's justification. In his interview with Karl-Heinz Stoll, Bond convincingly argues that the "way of reaching a rational society is by irrational means, that is the use of political violence in order to achieve a rational, freer society"(Stoll 2007, 417). Innes also discusses that for Bond confinements, violent actions, and asylums indicate social injustices that inflict pain on lower classes. In fact repression in this society leads to aggression and violence (Brown 1984, 130). Social repression works on mental level and turns into a sort of emotional crippling. To Bond, modern society is so irrational that justice is denied by a society controlled by violence and repression, and exploited by capitalism. Innes explains that Bond's plays "are objective records of subjective illusions"(Ibid, 131). The illusions are, as explained by Bond himself, "because people do live in fantasy worlds that are part of social reality"(Ibid, 132), and as a result literary works are objectively recorded illusions. Bond elaborates "All our culture, education, industrial and legal organization is directed to the task of killing [people psychologically and emotionally]… Education is nothing less than corruption, because it's based on institutionalizing the pupil, making him a decent citizen." (Ibid, 130).Thus, his plays are intended to be a realistic demonstration of the psychology

that perpetuates and justifies politics; a psychology which is institutionalized by political power. The Fool can be discussed as an assessment of the situations in the two different periods: a post-war era and a journey into recorded history. While discussing the political and economic changes that have occurred over the decades of Thatcherism, the play will examine the issue of art and artist's political responsibility in confrontation with Capitalism and the impact that it has on working class culture through the power imposed by economic policies.

Cultural Shock, Social Entropy, Nostalgia for the Past

Bond's desire for a stable present manifests itself through nostalgia for a certain sort of history. These nostalgic representations have the audience visualize the past in the present, see its resemblance to our own world and nourish our psychic desires for the past. To Bond, it is the function of art and "creative imagination" to help creation of culture: "Art helps to monitor the creation of culture and reflects the past and future in the present"(Bond 1987, 75). Bond's contemporary neoliberal society is coincided with capitalistic society of Clare. In his "historicity of representations", Bond dialectically examines current affairs of his own era within a known model in order to confirm/reject the validity of that model. Bond himself explains that "I am writing about the pressures of the past that are misforming our present time"(Brown 1984, 131). Therefore, retelling the story of John Clare is to voice Bond's own current stories of the rise of Neoliberal communities which were the absolute followers of free trade, and the reduced opportunities for a political writer like Bond. Bond, in his interview with Stoll, states that society has a sort of "sectional interests" and in order to protect itself has two powers: "One is force, and the other is the manufacture of myths", which, he continues, "are necessary to maintain an irrational society" (Stoll 2007, 417). Bond's metaphoric play is an easy target for the relationship between power and subversion (dissidence or aggression out of brutality of war-stricken community). In Clare's society, Capitalism, a deharmonizing force to human nature, has brought about a sort of social chaos.

Mummer's play:

Peasant Culture VS Polite Society

The notion of nostalgia and the existence of the old values are emphasized from the opening scene, in which laborers perform a murmur's play for Lord Milton, a master who the laborers have to work on his lands. In the middle of 19th century, Mummer's play was widespread throughout Britain and Bond set the scene with this kind of play with its famously elemental theme of death and resurrection which points to death or passing of the old and establishment of the new. The simple action of the plot in mummer's play corresponds to the rustic life of peasant world and existence of a fool in this type of play correspondingly indicates the seemingly damn fool of things the agrarian characters from a peasant culture do in the so-called "polite" world of Industrialization which are probably depicted through masked actors in Mummer's Play. As Bond explains to an American director " They should be very competent dancers and singers: it is their culture, and they can still express themselves in it" (Hay 1980, 201). In this way Bond ensures the process of tradition between the old system and the new one but what he emphasizes is to truly depict "their culture". From the beginning the peasant society is portrayed as a cultured one. It is depiction of a world as being in a peasant culture and as a result an oral, materialist and

rationalist world. The collapse of the social system is manifested in the migration to town and this corresponds to an accelerating development of Capitalism. Distinguishing such an agricultural world from the "polite world" of Industrialization is to highlight a threat to the old culture. Bond describes that" the play shows destruction. The social and economic system then existing was destroyed ...life is turned into a wound as the old culture is destroyed." (Hay 1980, 199). Here, culture functions as an instrument of reactionary ideologies. In words of Sinfield "culture contains contradictions, ambiguities and tensions which allow dissident or subversive perspectives to be articulated" (Sinfield 2004, 109). Bond depicts his dissident prospective through different individual reactions to the capitalistic "polite society".

Clare's Passive Non-conformity and Fantasy Reality

Bond divides the play into two different parts and everything from the structure of the play to the ideology goes very well with this division. In the first part, John Clare, the artist, is depicted like the other members of his class. The only difference is in his reaction to the new exhausting conditions. Clare is not taken part in the rumpus by villagers and is not centralized by Bond for the purpose of proving his non-conformity who is too shocked to confront the transition. From the very first scene, he is distinguished from the others due to his overflowing feelings and sympathy towards others. Through the second scene, Clare hears the natural resources and forest trees are being destroyed to make more farmlands to be more beneficial for landowners. In this scene the pressure on him is more tangible because nature - forest, river, and swamp – as sources of inspiration for artists are used for personal advantage leading to less income for working class. He attempts to sympathize but there is no one to understand him. Having idealistic goals without fundamental means of attaining them in a neoliberal community makes life tough for people, especially an artist.

His short and passive presence in scene three, with the central image of the stripping of the Parson by the rioters, best proves his standpoint. Clare comes up brilliantly but he does not participate in rebels. While villagers are at the center and facing the reality of their lives, Clare, wandering in his imagination, has a fleeting appearance and all that is in search of Mary who is epitome of exhilaration and liberty to him. Malcolm Hay states that Mary's "astuteness and aptitude for surviving is contrasted with Clare's romantic vision of her-he is offstage chasing an illusion" (Hay 1980, 202). But the contrast is fit to this character. Clare is one member of the rural community facing the break-up of their traditional way of life in the wake of nineteenth-century industrialization and enclosure. Bond himself stresses in the Introduction of the play that if a person can't relate himself to society, 'his passions and emotions turn inward, in a way I've described, and relate only to himself. He invents a fantasy reality."(Bond 1987, 74-75)

Bond, by portraying a deluded poet confronted with the reality, has exerted all his influence to intensify the psychological pressure resulting from this change. Clare's delayed reaction to the change makes him more like expressionistic characters. Living in hallucination makes a foolish person of Clare.

In that chaotic situation, Clare prefers to be in search of Mary who is a merciful release from all the uprising for him at the moment. Bond, metaphorically, leaves Clare free for the purpose of showing that it is tremendously necessary for an artist to

be in pursuit of his dreams in order to be involved in his literary career. As an artist he should be different from the others. Therefore, the only place to shelter in from the suppression of state power is the imaginary space. Ghaderi, considering the destruction of Clare's heroism says that "Clare is not messiah; he is the little poet in everyman-as the creator of his/her self" (Ghaderi 2002, 94). Bond himself in the Introduction of the play states that "Creative imagination is a necessary element in culture, and without it we are denatured animals without even the security of belonging to nature"(Bond 1987, 76). But, Clare's "creative imagination" should serve society to cause a change rather than serving the interests of the society. Because, to Bond, "imagination" as a desire to make an artist "create", "isn't random fantasy. The artist's imagination connects him to his audience's world as much as his knowledge does"(Bond 1975, xi). From this point of view, he is depicted not as a non-conformist, but as an apparently passive character. Madness is a good reward for a non-conformist artist who lives in a dream and does not like to face reality. By drawing a parallel between the rural culture and the urban lifestyle alongside his history versus contemporary and locating the text in a political setting of dissent, Bond displays the cultural shock threatening the artist's community. In this sense, John Clare's collapse of mind is similar to Bond's own trauma resulting from the crucial limitations imposed on the artists by the state power. The kind of responsibility a working-class artist like Bond should claim is clearly glimpsed in David Hirst's assertion on Bond:

> Ought not the responsible socialist artist to be involved with the working class and the traditions and theatrical venues appropriate to a Marxist culture? Is it not the duty of the writer conscientiously furthering a social revolution to devote himself whole-heartedly to this end by living with the class he wishes to promote and by employing his talents to inspire and educate them? (Hirst 1985, 2)

In such a situation, Bond wants Clare to be a legislator for his pressurized rural community but he is not able to encounter because on the one hand, his people are fragmented, and on the other hand, art, in this society, has become a prey to the commercial racket.

The Fool pictures how Clare is marginalized after change. He should conform to predefined literary norms in order to gain acceptance and if he doesn't accept the environmental modes, he will be excluded. Therefore it is the process of inclusion and exclusion of an artist which makes a considerable play of Bond's The Fool. In the second half of the play, Clare is not depicted as a passive character (artist) and comes to speak for and on behalf of his community and Bond focuses his attention on the character of Clare to juxtapose him with his society. Also, the definition and conception of truth and the way the different characters view it explicates the lack of understanding between an artist and his community and the value of art in that society.

Truth after Ugly:

The Portrait of an Artist as a Battered Boxer
Clare's illusion of the first half of the play is more vividly illuminated through Charles lamb's behavior in scene Five. Charles likes Clare's poems because he believes "Clare

tells the truth" but truth to him" shelters in the gutter" and "when it is scarce its price goes down"(Scene V, 121).It represents his worthless conception of "beauty and life" which, he agrees, are not the same as truth. He says: "Keats went to Rome to find truth-and beauty and life. He died there. Truth is after ugly" (Ibid). Charles Lamb believes that "truth is not governed by the law of supply and demand"(Ibid). And it is clear that in a society that is governed by these laws the artist is sufficiently fortunate not to write at all. His statement on truth is more representative of the world Clare desires to contact.

The truth of their life is more elaborated through the precise nature of the relationship between patron and artist in Scene Five. The interchange of dialogue between the main characters is interspersed with the practical fight of the boxers and it is done absolutely on purpose. It lasts the whole scene and while the main characters are discussing life and a stench of inhumanity is emanating from their dialogue, simultaneously, the boxers are developing a vicious fight. While Mrs. Emmerson and Lamb are patronizing John Clare, the backers are supporting their fighters. Bond himself believes that "at the end the two halves of the scene-the fight and the debate-should become one"(Hay 1980, 210). The scene ends as John Clare and the knocked fighter, both, are left alone by their backers. The point as explained by Hay is that "the boxer has been knocked about without even being paid for his pains; meanwhile, Clare is still expecting to be paid for his verses"(Ibid, 210).

In words of Spencer, the scene is "the objective reactions between labor and capital (fight), the contradiction of which are reproduced in the relation between artist and patron, and the human consequence of which are presented in physical and mental suffering (the boxer's beaten body and Mary's deranged mind)" (Spencer 1992, 70). In this scene, while the fighters' backers refuse to back them in case of defeat, Admiral, Clare's benefactor, rejects any support for the poetry criticizing the landowners or "polite society": "Those remarks…which criticizes the landowning classes-smack of radicalism"(Scene V, 124). These are bitter realities of a neoliberal community. In this part, Bond wants to stabilize Clare's position as an artist through his oppositional poems which result from the grievance Clare has been nursing against the Capitalism.

Thus, in an era that the business has shifted from production to selling, it is not so strange for Bond to show that books may be conceived not by authors, but by publishers who authorize the production of art. The scene is the peak of realizing the cruelties of neoliberal communities toward pure art.

Another noticeable issue that Bond, here puts forward is to highlights cultural changes through what Garner, Jr. calls "biological materialism". Looking at the body of his characters to discover the material ground of culture is another technique in Bond's theatre. Garner, Jr. explains that "biological materialism", which underlies Bond's theatre, "grounds the political and the economic in human corporeality" (Garner 2007, 158), and this is metaphorically shown through the bodies battered in the boxing ring. Bond uses the body as a sign to prove the existence of power in order to claim violence within the structure of society. By confronting us with the beaten body of the defeated boxer, Bond reminds us of the stripping scene when the rioters were comparing the softness of the stripped Parson's skin with the hardness of their lives. The Parson's body exposes the audience to view his privilege over the others:

"Where you took that flesh boy? You took that flesh off her baby. My ma. They on't got proper flesh on em now" (Scene III, 106). Bond, in this part, engraves power on human corporeal being to verify the biological as site of political contest. Through juxtaposition of The Parson's white flesh with rustic starvation, Bond exposes the peasant to ecological changes.

Similarly, Radstock's support must be purchased by Clare's mental suffering exactly like Boxer's physical suffering; and it is not strange for a society which has excluded the ecstasy of rural life and included the spoiled nature and factories or, in better words, dowry of Industrialization into love poems on rural life and rustic existence. Spencer declares that Bond likes to acknowledge that "the poet's creative vision is grounded in experience"(Spencer 1992, 71). John Clare lives in a society that "bills are never paid and promises never kept" (Scene V, 122) and there is no sign of simplicity of rusticity. He says "on't see no nymphs in our fields but I seen a workhouse"(Scene V, 126).Edward Bond poses this question: How can we expect from a wise poet-as an apostle-who always "tells the truth", distances himself from "free thought".

John Clare, as an artist living in a modern and capitalistic community, is afraid of losing his poetry's quality. Also, quality is something forgotten in market-dominated community. Clare's own poetic future appears in the figure of the beaten boxer and Mary Lamb's madness. Transformation of labor into commodities can best be matched with Mary's complaint of the produce she has purchased: "They are going off before you can get them home….The tomatoes were quite blue"(Scene V, 127). She is afraid of starving in a houseful of food. The abundantly existing food can't satisfy her hunger as it can't Clare's. It proves that in such a society the commodity no longer provides nourishment and in fact satisfaction. Bond has cleared up that the overabundance of food has brought fear to them. This is another proof to the "accursed wealth" and the unhealthiness which has completely filled Clare (Bond)'s mind. In the introduction to Bingo, Bond frankly elaborates the nature of such community: "A consumer society depends on its members being avaricious, ostentatious, gluttonous, envious, wasteful, selfish and inhuman"(Bond 1975, xiii).

Bond is portraying a society that concerns basic "human needs", in Raymond Williams words "as something more than consumption…which from the dominance of capitalist marketing and advertising tries to reduce all human need and desire to consumption" (Ghaderi 2002, 82). In fact, literature since the 1960s has looked increasingly like a commodity. Fredric Jamson argues that "capitalism has for a long time been absorbing all cultural production and making art into one more market activity"(Sinfield 2004, 331), and this is called by Sinfield, "commercialization of mass culture", what is there to empower the authoritative authenticity (Ibid, 331). In Bond's society, the executives believe that art should create the right atmosphere in which business can operate and, therefore, any attempt to produce "cultural production" cannot be independent of the wicked world of the commercial culture. This form of capitalism or what Sinfield calls "commodity capitalism", in the society of John Clare, corresponds to the "welfare-capitalism" of Edward Bond's own era when state support was decisive in recognizing the status and ideological role of literature and the arts.

In the second part of the play, Bond portrays Clare as a falling character due to his

insistence on staying a real artist and standing against social norms. Clare finally returns to asylum, not because he is mentally ill but because he is an asylum seeker to be protected from political problems. An artist's persistence to be an "artist", under neoliberal principles, pushes him forward to become an outcast. He would rather be a poet and admits the consequences- "I've eat my portion of the universe an' I shall die of it"(Scene vi, 139).

John Clare is depicted as a fool in this play and in order to historicise the problem of the contemporary writer, we can interpret the artistic function of John Clare in comparison with a Shakespearean Fool. They, both, are dependent on their patrons: both should be patronized; their role is to remind the truths which are ignored; however the society is immune to the sting of sarcasm found in their voice and none of them threaten society, because whatever they say is considered as foolish statement.

Oppositional Intervention:

A Conclusion
Bond sees that it is necessary to understand the history of Britain's social and political institutions in order to alter them in the future. Retelling the story of John Clare is to voice Bond's own current stories. The play proves that exchanging the acceptance of plausibility of current stories for an artist's preposterously ideal world leads to his marginalization. Therefore it is the social reality that affects artist's perception of his surroundings. In this way artist becomes a victim of what Colin Summer calls "circle of social reality": "Understanding produces its own social reality at the same time as social reality produces its own understanding"(Sinfield 2004, 28) and, considering his social reality, an artist should create a story to prove that "the standards of plausibility aren't universal but culturally specific"(Ibid). Bond's method of study of past and present is a form of dissidence, a view that all forms of representation are engaged in political struggle. Bond considers the connections of political power and violence in a society that reduces human beings to commodities. Bond's "rational theatre" is a kind political persuasion or as Innes explains, his "objectivity is not impartiality but a particular political bias"(Brown 1968, 139). That is why Bond has altered Clare's biographical accuracy. The history is becoming. According to Sinfield, we should produce "a version of reality which is promulgated as meaningful and persuasive at a certain historical conjuncture" and this should be "reproduced in terms of other practices and other historical conditions" (Sinfield 2004, 113). By giving an account of history from a different prospective and crafting a dialogue with that historical figure, Bond shows convincingly that many of the contemporary issues in politics and culture have their antecedents in the historical past.

Thus, return to history and renewing it through rewriting enables us to regard, in Dollimore's words "the society that demonized than about the demonized themselves" (Dollimore 1996, 15). As a matter of fact, the society demonizes through the culture. Through Clare, Bond shows that the cultural production cannot be immunized from "the prevailing stories" of social reality in the "there-is-no-alternative" era of Margaret Thatcher.

Bond wants to clarify that there should be a snob value in a real writer's work and this is shown within this ironically parallel situations that there is still a glimmer of

hope. According to Hay, Bond wants to communicate a double-image of Clare at the end: a kind of physical decay and intellectual energy. He quotes from Bond that Clare "begins as a healthy, punky young man and ends as a white-faced, red-cheeked, grey-haired clown with a nodding head. An image of decay and ruin yet with some manic life in it…."(Hay 1980, 214). Bond wants us to see the imaginary energy still shining inside Clare and this is" creative imagination" that everyone has inside himself and "is related to rationality and through this to human values"(Bond, 75). Therefore the duty of an artist is to create a meaning for irrationalities of the world.

Self-identification of Bond with the miserable position of John Clare is to illustrate the dark side of destructive effects of Capitalism and Neoliberalism on art and culture in the communities dominated by free marketing rules and commercialization. In a modern neoliberal community art is valuable when it is for market's sake, or "money's sake", and not for art's sake.

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An Analysis on the Differences in Visitor Behaviors between Traditional and Digital Exhibitions – Taking Kaohsiung Museum of Shadow Puppet for Example

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Abstract

In recent years, the evolution of new technologies has affected the relationship between visitors and exhibitions. Therefore, this study attempts to investigate the differences in visitor behaviors and experience behaviors under different exhibition patterns in Kaohsiung Museum of Shadow Puppet. Firstly, this study investigated and analyzed the existing exhibition planning and patterns, further used non-participant observation to perform observations, recorded visitors' visitor behaviors and experience behaviors, and compared the differences in visitor behaviors between traditional and digital exhibitions. The results showed that: (1) in terms of exhibition pattern, traditional exhibitions (48%) were outnumbered by digital exhibitions (52%). According to the proportion, digitalization and interactivity have been widely applied to Cultural Hall of Shadow Puppetry Museum; (2) the attracting power and holding power of digital exhibitions were higher.

In terms of experience behavior, appearance, touch operation, photo taking, discussion, and level of participation of digital exhibitions were higher than those of traditional exhibitions. Therefore, the level of participation of experience behavior for exhibitions with higher attracting power and holding power is higher. Finally, according to the research results, this study proposed suggestions on visitor-oriented exhibition design for Kaohsiung Museum of Shadow Puppet, in order to make a contribution to the promotion of traditional arts and sustainable heritage.

Keywords: Shadow Puppetry Museum, Traditional Exhibition, Digital Exhibition, Visitor Behavior, Experience Behaviors

Introduction

The "local culture museum projects" proposed by the Ministry of Culture aims to assist each region to conserve, rejuvenate, and reuse their local cultures, reinforce emotional bonds between community members, and make each local culture museum the fountain of local vigor and energy. In addition to being the incarnation of congregated local cultures and energies, this concept of rejuvenation and sustainability also prompts the renaissance of local cultures and history (Ministry of Culture, 2012). In recent years, local culture museums have further become each region's culture bases, which local cultural life revolves around. In this way, local culture museums are shouldering the task of encouraging the public's cultural participation, strengthening local residents' identity, continuing and perpetuating cultures, and sharing cultural resources. As such, local culture museums are evidently important for connecting with locals and spreading local vitalities (Lu and Hsu, 2013). However, along with the continuous development of technology, exhibitions at museums are presented in an innovative way in the direction of diversification and involving the experience of visitors' five senses.

Geng (2006) pointed out that "newness" refers to new concepts and new approaches such as using a large amount of digital images, multimedia applications, and computers. On the contrary, "oldness" refers to traditional object-centric exhibitions and an emphasis on the genuineness of objects. At present, similar approaches are still observable at many museums. In addition, audiences' research on the operation of a museum has received mounting attention in recent years. To enhance museum visitors' interest and intellectual learning, exhibition patterns and techniques have diversified to incorporate elements of traditional exhibitions and digital exhibitions. However, how much time do museum visitors spend on a single display at an exhibition? What are the characteristics of exhibitions that are appealing for museum visitors? Different exhibition patterns may affect behaviors of museum visitors and the effectiveness of an exhibition.

The Kaohsiung Museum of Shadow Puppet, which is located in Gangshan District, Kaohsiung City, had a large-scale repair and revamp in 2012 after a water damage caused by Typhoon Fanapi. After renovation, static exhibitions and an emphasis on the passing down of knowledge at the old museum was replaced with a fusion of traditional and digital exhibition techniques (as shown in Figure 1 and Figure 2). As such, facing the ever-changing exhibition patterns, this study attempts to explore visitors' different behaviors when visiting a traditional exhibition and a digital exhibition as well as the interplay between the two exhibition patterns and visitors' participatory behaviors. This study's central research purposes include: (1) to investigate and classify the Kaohsiung Museum of Shadow Puppet's current planning of exhibition areas and exhibition patterns; (2) to compare visitors' different behaviors in visiting a traditional exhibition and a digital exhibition (attracting power, holding power, and visitors' participatory behaviors).

Figure 1: Traditional Exhibition.

Figure 2: Digital Exhibition.

Related work

With the aim of examining different behaviors that visitors show when they visit traditional exhibitions and digital exhibitions at the Kaohsiung Museum of Shadow Puppet, this study proposes to review literature in the following areas: (1) the Kaohsiung Museum of Shadow Puppet's history and current status; (2) exhibition patterns and techniques adopted by the museum ;(3) behaviors of exhibition visitors.

One- The Kaohsiung Museum of Shadow Puppet's history and current status

In respect of the development of shadow puppetry and the museum, shadow puppetry, puppetry, and glove puppetry are acclaimed as the main three types of puppetry and are all traditional and all-inclusive folk art in Taiwan. Following the infiltration of movies and singing and dancing performances into temple fairs in the end of 1971, the number of shadow puppetry audience and troupes shrank drastically and eventually there were only five remaining troupes in Kaohsiung County. In the beginning of 1981 after the completion of the Ten Major Infrastructure Projects, the government became devoted to conserving cultural assets, disseminating ethnic arts, and put a lot of effort into promoting traditional techniques and craftsmanship with ethnic and local elements (Lin, 2003).

Kaohsiung County (which became Kaohsiung City after the merging of Kaohsiung City and Kaohsiung County in 2010) is the place of origin and an important town for the development of shadow puppetry in Taiwan. The Kaohsiung Museum of Shadow Puppet, which was established in 1986 under the endorsement of the government and commenced operations in 1993, is Taiwan's second museum of traditional theaters other than the Taiwan Theatre Museum in Yilan. The one-of-a-kind Kaohsiung Museum of Shadow Puppet, which is located in Gangshan District, Kaohsiung City, is a multifunctional theatre museum. In addition to the preservation of traditional cultures, the museum also emphasizes on educating and allowing visitors to participate in shadow puppetry along with possible innovations in the future (The Bureau of Cultural Heritage, Ministry of Culture, 2010).

Later, the first big-scale revamp in the past 19 years after its establishment was carried out in 2011- 2012 due to a damage by Typhoon Fanapi. When the overhauled museum reopened to the public in March 2013, displays at the museum were also restructured to include six theme-based areas: teaching classrooms, display sections, archive rooms, theaters, digital shadow puppetry theatres, and areas for visitors' participation in experience-centered designs with the aim of conserving traditional elements and incorporating modern technologies.

Figure 3: Kaohsiung Shadow Puppet Museum.

Two- Exhibition patterns and techniques at the museum

In the era of digitalization, media products are digitalized by the media industry so as to go with the trend of digitalization and to cater to the audience's demand for information. This is the background for the creation of digital exhibitions. In the era of digitalization, exhibitions have the two-way interaction feature. Visitors who only received one-way messages in the past have become active participants who interact with exhibitions. Some features of digital exhibitions include: (1) being more humanized and taking a human perspective; (2) turning passive visitors to active participants; (3) a synthesis of technologies, culture, and art.

However, the term "interactive" is a broad concept which refers to as significant as interactions between the audience and the media and as small as interactions among the audience (Li, 2009). In addition, according to various scholars' propositions, the interplay between how a digital exhibition is presented and sensations felt by visitors, interactions between a digital exhibition and visitors, and visitors' participation in a digital exhibition fall into the three categories as shown in Table 1.

Table 1
Digital Exhibition Patterns

Digital exhibition	Definition & Description
Viewing Exhibition	To increase the multimedia way to communicate with the audience, and by the ways of sound or videos to understand the various items (Lin, 2011).
Interactive Exhibition	No preset programs. The exhibits due to individual operations have different responses by visitors , and have correlation between the two feedback (Hung, 2007).
Multi-touch Display	Display facilities by the audience's body to start , such as the physical blocking infrared, or press the button to start your fingers, etc (Tu, 2001).

Traditional exhibitions refer to object-centric exhibitions which stress on the realness of displayed objects, which means that an exhibition without objects for display would not qualify as an exhibition. At a traditional exhibition, objects or the real look of objects are presented to visitors. The exhibition patterns include display design, model display, zoological specimen display, and explanatory board as shown in Table 2.

Table 2
Traditional Exhibition Patterns

Traditional exhibition	Definition & Description
Display Design	The main display objects arranged in a shop window. Through the window exhibits to watch, usually belong to the historical heritage of conservation value and to avoid touching the audience exhibits (Lin, 2009).
Modeling Exhibition	By the way of model to explain the contents and can reproduce the exhibit. The Model Exhibit is also divided into two kinds of narrow and large type (Lin, 2009).
Specimen Exhibition	Presented by the true type and the real items. Through description of the real Specimen, Can be visitors to realize more about the actual presentation of the exhibits (Lin, 2009).
Scenario Exhibition	A space scenarios combine exhibits with information. In addition to view the individual exhibit, more space atmosphere of the exhibition will be experienced (Shu, 2013).
Panel Display	Explanation for the contents of the exhibits , along with interpretation of the text and pictures. Visitor to understand the contents of this information through the exhibit to realize (Chen and Chang, 2009).
Participatory Exhibition	Visitors operation on exhibits, leading to changes in the exhibits, but no correlation between the two feedback (Chang, 2009).

Chang (2009) proposed that exhibition techniques refer to techniques which aim to convert structuralized and organized resources and content to lucid and unambiguous narration to interact with visitors. Systematized, organized, and tiered display media not only create displays in a tangible space and environment but also exercise an effective control of exhibition atmosphere, the physical environment, provide means and techniques that preserve zoological specimen, provide proper sensory stimulation and a quality exhibition with depth.

As such, according to the interaction between humans and displayed objects, exhibition techniques may be classified into six categories including zoological specimen display, ecosystem display, dynamic machinery display, and visitors' participation as shown in Table 3.

Table 3
Expression Patterns

expression patterns	Type	Description
specimen Exhibit	Category exhibition	The exhibits displayed in accordance with the categories, through the traditional way.
	Subtopic exhibition	This is a small subject of an idea, with an obvious topic to attract an audience interested.
Ecological Exhibit	Original Ecological Style	Conception an original environment, by three-dimensional graphic manner. Ecological display methods can be said the way of natural history display.
	Narrow Ecological	

	Style	
	Enlarge Ecological Styled	
dynamic mechanical	Prototype Analog	Based on real prototypes to achieve realistic results show.
	Concept Analog	The purpose is not a description of the action of the specimen, but illustrates a principle.
Spectators Participation	Active Participation	The development of exhibition by science. By the audience to understand the content, and combination of games and learning ways to reach.
	Passive Participation	
projection Exhibit	Slideshow cinema	Utilizing the principle of film to projected stories and pictures. The screen display as the main tool, emphasizing the effect of the new film projection technology.
High-tech Exhibition	Computer Show	use high-tech to present different results of the exhibition.

(Han Baode,2000).

Three- Behaviors of museum visitors

The broad definition of museum visitors' behaviors refers to visitors' outward behaviors as well as individual visitors' inner thoughts and emotions (Tyler, 1949). According to the proposition of Wagar (1976), an exhibition must create attracting power and holding power in order to produce a desired result of elucidation. Other scholars also pointed out the importance of an exhibition's attracting power and holding power for visitors and the interaction between visitors and displays at an exhibition (Loomis, 1993; Bitgood, 1994; Hsu and Lin, 2005). Therefore, it can be learned that attracting power and holding power are both fundamental elements for the success of an exhibition.

Holding power refers to the average time that all visitors who gaze at a particular display for over three seconds spend on gazing at the display, i.e. the time that visitors spend in front of the display (Bitgood, 1988; Chen, 2001). With respect to attracting power, Hsieh pointed out that attracting power is an indicator for a display's popularity. All visitors who spend more than three seconds looking at a display are considered valid samples of visitors, and the percentage of valid samples of visitors among all samples of visitors is the index of a display's attracting power. According to a study of visitors' preference and characteristics of behaviors by Hsu and Lin (2005), there is generally a positive correlation between attracting power and holding power despite the inconsistent rank of attracting power and holding power in different themes.

Bitgood (1988) pointed out three elements that affect behaviors of visitors. The first element is design, which is the presentation of displayed content and quality and is conducive to the showing of visitors' behaviors. The second element is visitors, who choose which display to visit based on their personal interests, knowledge, and prior experiences. The third element is the setting.

When a museum is seen as an integral setting, exhibition visitors' behaviors as a result of responding to environmental stimulus are predicable behaviors. In summary, both attracting power and holding power are fundamental elements for the success of an exhibition and visitors' various behaviors are the focus of all studies and observations.

Research Method

This study mainly used field survey and non-participant observation to conduct a 2-stage field investigation. Stage 1: This study used field survey to analyze and summarize the existing exhibition patterns and expression patterns. Stage 2: This study used non-participant observation to perform observations, recorded visitors' visitor behaviors and experience behaviors, and compared the differences in visitor behaviors between traditional and digital exhibitions.

At last, to propose conclusions and suggestions; with the execution description listed as follows:
Stage One- Field Survey and Recordkeeping
The analysis of exhibition patterns predominantly involves conducting onsite investigation to classify and analyze displayed objects. The period of investigation is from June 1, 2014 to June 30, 2014.
Stage Two- Non-Participant Observation of Exhibition Visitors' Behaviors
The non-participant observation method was adopted to observe visitors' behaviors as well as to compare and analyze different behaviors of visitors who visit a traditional exhibition and a digital exhibition (displayed objects' attracting power and holding power and visitors' behaviors of participation). The one-month investigation is from July 1, 2014 to July 31, 2014. Visitors who visit the museum at a time between the peak hours 10 a.m. and 5 p.m. on a weekend are randomly selected for non-participant observation, a method which is the least likely to cause interference to visitors and more likely to collect visitors' natural behaviors objectively (Bitgood, 1988; Wager, 1976).

Analysis and Discussion

One- Exhibition planned and existed
According to the survey and analysis of this study, the Shadow Play Museum of Kaohsiung City has six sections: Performance Area, Exhibition Area, Digital Shadow Play Theater, Experience Area, Reference Room, and Promotion & Research Center. They were designed with both traditional preservation and modern technological integration in mind; with the description as follows (Table 4). Permanent exhibition are mainly located 1F Exhibition Area and 4F Digital Shadow Play Theater & Experience Area two districts, but also the 2-field of this study were to Analysis on the Differences in Visitor Behaviors.

Table 4
Exhibition Area

Teaching Classroom	Exhibition Area	Reference Room
Performance Area	Digital Shadow Play Theater	Experience Area

There are 17 themes at the six exhibition areas. In particular, the seven exhibition patterns of the 17 displays include panel display, display design, scenario exhibition, and participatory exhibition in the category of traditional exhibition as well as viewing exhibition, interactive exhibition, and multi-touch display in the category of digital exhibition.

They four ways to present the exhibitions include inviting the participation of visitors, specimens, projected images from a video projector, and displays aided by high-tech gadgets. With regard to themes of the exhibitions, there are six themes at the traditional exhibitions (T1-1~T4-2) as shown in Table 5 and nine themes at the digital exhibitions (D1-1~D3-5) as shown in Table 6.

Table 5
Traditional Exhibition Topic (T)

exhibition patterns	expression patterns	Topic & Content	
Panel Display （T1）	Spectators Participation （Passive Participation）	T1-1. Origin Of Shadowgraph	
Display Design （T2）	specimen Exhibit （ Category exhibition）	T2-1. Script Introduce	T2-2. Musical Instruments

	T2-3. Permanent Figures	T2-4. Troupe Figures
Scenario Exhibition （T3）	specimen Exhibit （ Subtopic exhibition）	T3-1. Screen Background
Participatory Exhibition （T4）	Spectators Participation （ Active Participation ）	T4-1. Musical Instruments Experience	T4-2. Paper Figures Operation Experience

Table 6
Digital Exhibition Topic (D)

exhibition patterns	expression patterns	Topic & Content	
Viewing Exhibition （D1）	projection Exhibit （ Slideshow cinema）	D1-1. Screen Foreground	D1-2. Digital Shadow Play Theater
Interactive Exhibition （D2）	High-tech Exhibition （ Computer Show）	D2-1. Digital Figures Experience	D2-2.Figures Experience Operation

Multi-touch Display （D3）	**High-tech Exhibition （ Computer Show）**	D3-1. Operation Introduce	D3-2. Troupe Introduce
		D3-3. Background display situation	D3-4. Character Introduction
		D3-5. Musical Instruments Operating demonstration	

In terms of the composition of exhibition patterns, there are more digital exhibitions than traditional exhibitions. Meanwhile, the "display design" exhibition pattern makes up the highest percentage (24%) of all traditional exhibitions while the "multi-touch display" exhibition pattern makes up the highest percentage (28%) of all digital exhibitions as shown in Figure 4.
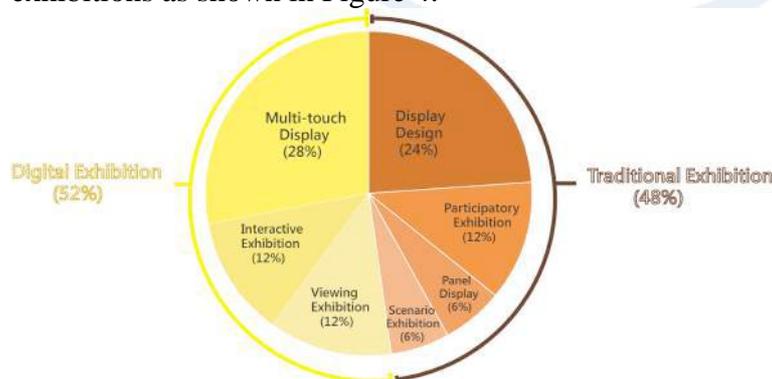
Figure 4: Exhibition patterns proportion

Two- The comparison and analysis of museum visitor's behaviors Conclusion

Both attracting power and holding power are fundamental elements of the success of an exhibition and visitors' various participatory behaviors are also an indicator of a

successful exhibition. For that reason, we investigated exhibitions' attracting power and holding power for visitors by staying at the museum to observe visitors' behaviors.

In doing so, we attempted to know visitors' respective behaviors when visiting a traditional exhibition and a digital exhibition and to compare the interplay between the two exhibition patterns and visitors' behaviors of participation.

Museum visitors' behaviors ─ an analysis of traditional and digital exhibitions' attracting power and holding power for visitors

A comprehensive observation of exhibitions at the museum reveals that "digital exhibitions" are better than "traditional exhibitions" as shown in Table 7. In terms of attracting power, exhibition patterns such as interactive exhibition, scenario exhibition, viewing exhibition, and participatory exhibition have stronger attracting power.

On the contrary, exhibition patterns such as display design, multi-touch display, and panel display have weaker attracting power. Exhibition visitors showed a lack of interest in static images and text descriptions whereas interactive exhibitions encouraged parent-child interactions and were more popular among visitors. However, attracting power alone is unable to make an absolute holding power forecast. Viewing exhibitions, interactive exhibitions, panel displays, and participatory exhibitions have a descending order of holding power whereas scenario exhibitions, multi-touch displays, and display designs have poorer holding power.

In this study, we multiply attracting power (times) by holding power (seconds) to come up with the top five themes at the exhibitions: revisit the bamboo theatre (13014 seconds), visitors' experience of manipulating a shadow puppet (9641 seconds), visitors' digital puppetry experience (6600 seconds), visitors' experience of playing real musical instruments (3266 seconds), and visitors' experience of manipulating a paper bag puppet (3175 seconds). The bottom three themes are the demonstration of how to control backstage music (204 seconds), the introduction of puppets in the troupe (189 seconds), and the introduction of the troupe (108 seconds). Therefore, it can be inferred that "interactive exhibition", "viewing exhibition", and "participatory exhibition" are the three exhibition patterns with the strongest attracting power and holding power.

On the contrary, all indexes of "display design" in the traditional exhibition category and "multi-touch exhibition" in the digital exhibition category are unsatisfactory. As revealed by the 4-1 investigation and investigations of the current status of the museum, "display designs" and "multi-touch displays" take up the largest area in the museum's yet both have unsatisfactory attracting power and holding power, indicating that further modifications and adjustments are required for the content of displays and ways of presentation.

Figure 9: Multi-touch Display

Figure 10: Display Design

Table 7

Compared the differences in visitor attracting & holding power between traditional and digital exhibitions

exhibition sorts	expression patterns	Topic & Content	attracting power （Number/ Total number） order		holding power （ Sec/ Total number ） order		Attracting power×holding power order	
Traditional exhibition	Panel Display	Origin Of Shadowgraph	12'p （29%）		161's	4	1932	
	Display Design	Script Introduce	8'p （19%）		51's		408	
		Musical Instruments	11'p （26%）		28's		308	
		Permanent Figures	14'p （33%）		21's		294	
		Troupe Figures	7'p （17%）		27's		189	＊
	Scenario Exhibition	Screen Background	30'p （71%）	2	59's		1770	
	Participatory Exhibition	Musical Instruments Experience	23'p （55%）	5	142's	5	3266	**4**
		Paper Figures Operation Experience	25'p （60%）	4	127's		3175	**5**
Digital exhibition	Viewing Exhibition	Screen Foreground	27'p （57%）	3	482's	1	13014	**1**
		Digital Shadow Play Theater	12'p （29%）		65's		780	
	Interactive Exhibition	1F Digital Figures Experience	30'p （71%）	2	220's	3	6600	**3**
		4F Figures Experience	31'p （73%）	1	311'	2	9641	**2**

	Operation	）	s		
Multi-touch Display	Operation Introduce	3'p （7%）	102's	306	
	Troupe Introduce	4'p （9%）	27's	108	＊
	Background display situation	4'p （9%）	68's	272	
	Character Introduction	14'p （33%）	48's	672	
	Musical Instruments Operating demonstration	6'p （14%）	34's	204	＊

An analysis of behaviors of visitors at a traditional exhibition and a digital exhibition

The analysis mainly involves observing and recording visitors' behaviors and reactions in the five categories: looking (looking at displays or reading accompanying text descriptions), touching (touching displays or touching touchscreens), taking photos (taking photos), writing (taking notes), and discussing (discussing matters in relation to the content of displays and giving instructions to senior visitors), as well as using the above five indicators to evaluate visitors' involvement in exhibitions. As visitors' involvement in exhibitions is proportional to the amount of visitors' behaviors and reactions, visitors whose amount of behaviors are over the mean amount of behaviors (≥ 3) are defined as visitors with a high level of involvement in order to understand the involvement of visitors.

In terms of the observation and recordkeeping of visitors' behaviors at this stage, every 30 seconds is defined as a time unit to record visitors' behaviors such as observing, operating, and reading (as shown in Table 8). Some key points for the observation of visitors is that "looking" refers to visitors lingering in front of a display and gazing at the display or text descriptions next to the display, "touching" refers to visitors touching a display or a touchscreen, "taking photos" refers to visitors taking a photo of themselves standing next to a display or a display by itself, "discussing" refers to verbal exchanges between visitors and the content of discussions must be related to displays.

As the non-participatory observation method prevents the researcher from having close contact with visitors, visitors' behaviors such as "inquiring" and "giving instructions" are also included as visitors' behaviors for discussions. "Writing" refers to taking notes about displays.

Table 8

Compared the differences in visitor behaviors between traditional and digital exhibitions

Behavior patterns sorts		Content	See		Touch		take a picture		Write		Discussed		Level of participation	
			N	%	N	%	N	%	N	%	N	%	N	%
Traditional exhibition	Display	Script Introduce	8	19%	-	-	1	2%	-	-	3	7%	-	-
		Musical Instruments	12	29%	-	-	1	2%	-	-	5	12%	-	-
		Permanent Figures	14	33%	-	-	3	7%	-	-	6	14%	1	2%
		Troupe Figures	7	17%	-	-	1	2%	-	-	2	5%	-	-
	Scenari	Screen Background	30	**71%**	-	-	2	5%	1	2%	17	40%	2	5%
	Panel	Origin of Shadowgraph	8	19%	-	-	4	10%	1	2%	6	14%	2	5%
	Participatory	Musical Instruments Experience	23	**55%**	22	**52%**	3	7%	-	-	19	45%	19	45%
		Paper Figures Operation Experience	25	**60%**	24	**57%**	3	7%	-	-	18	43%	17	40%
Digital exhibition	Viewing	Screen Foreground	27	**64%**	1	2%	2	5%	-	-	22	**52%**	2	5%
		Digital Shadow Play Theater	12	29%	-	-	-	-	-	-	4	10%	-	-
	Interactive	1F-Digital Figures Experience	30	**71%**	26	**62%**	5	12%	1	2%	24	**57%**	23	**55%**
		4F-Figures Experience Operation Figures Experience Operation	31	**74%**	29	**69%**	7	17%	-	-	23	**55%**	22	**52%**
		Operation Introduce	6	14%	3	7%	2	5%	-	-	1	2%	3	7%

Troupe Introduce	5	12%	5	12%	-	-	-	-	-	-	-	-
Background display situation	4	10%	3	7%	-	-	-	-	-	-	1	2%
Character Introduction	15	36%	9	21%	2	5%	-	-	4	10%	4	10%
Musical Instruments Operating demonstration	6	14%	4	10%	-	-	-	-	4	10%	3	7%

Overall speaking, the number of museum visitors' participatory behaviors (including visitors' behaviors of interacting with displayed objects and other people) is proportional to the level of visitors' involvement in exhibitions. It is revealed that visitors show the highest level of involvement in "interactive exhibitions" in the digital exhibition category and the second highest level of involvement in "participatory exhibitions" in the traditional exhibition category.

On the contrary, visitors show a lower level of involvement in "multi-touch displays" and "viewing exhibitions" in the digital exhibition category as well as "display designs", "scenario exhibitions", and "panel displays" in the traditional exhibition category.

Further, we explore visitors' participatory behaviors one by one.
(1) "Looking": the exhibition area for experiencing the manipulation of shadow puppets at the fourth floor has the highest visitor participation rate (74%). This exhibition area mainly features interactive and "game-based" multimedia displays which incorporate webcam and infrared technologies to allow for choices of virtual characters and setting the scenes. Its interactive and entertaining feature not only boosts visitors' interest in visiting the exhibition but also successfully grabs and sustains visitors' attention.
(2) "Touching": referring to visitors' behaviors of touching or operating, which are particularly noticeable at interactive exhibitions and participatory exhibitions. Visitors demonstrate a large amount of participatory behaviors at participatory exhibitions. As shown in Table 8, there are only 5% of visitors who watch on the side and have no participatory behaviors. However, visitors show a high visitor participation rate overall. In comparison, only 5-10% of visitors watch on the side and have participatory behaviors at interactive exhibitions. Therefore, both interactive exhibitions and participatory exhibitions are conducive to parent-child interactions and creating the joy of adults and children having fun together. Interactive exhibitions are more likely to bring about visitors' sympathetic responses and encourage parent-child interactions.
(3) "Photo-taking": the reason for visitors' infrequent photo-taking behaviors is that a duskier setting with inadequate lighting is favorable for a shadow puppetry show yet discouraging visitors from taking photos.

(4) "Note taking": visitors' infrequent note-taking reflects visitors' learning style, which is informal and casual in a relaxing and happy mood, and therefore the note-taking behavior is relatively rare. Another possibility is that visitors come to the Kaohsiung Museum of Shadow Puppet for recreational purposes.

(5) "Discussing" refers to behaviors of interactions between visitors such as asking questions, explaining to companions and giving guidance about museum exhibitions. In particular, discussions among visitors at "interactive exhibitions" are the most noticeable when the participation of visitors of various backgrounds (students, couples, parents and children, friends) bring about the result people having fun and a good laugh together. The result is especially visible among parents and children.

Figure 11:Participatory Exhibition   Figure 12:Interactive Exhibition

Conclusions and Recommendations

(1) Among visitors of Kaohsiung Museum of Shadow Puppet, parent-child visitors make up the highest percentage of all visitors and most visits are dominated by children. Therefore, the design of exhibition patterns and exhibition techniques in the future has to consider the ease of use for children to boost young visitors' confidence and willingness to operate devices at exhibitions.

(2) In terms of displayed objects' attracting power and holding power for visitors, despite making up a considerable part of all exhibition patterns, both display designs and multi-touch displays have poor attracting power and holding power, which is due to the boring and tedious content of displays and poorer responses from visitors. Therefore, further adjustments and modifications are needed for both display designs and multi-touch displays.

(3) In terms of visitors' behaviors of participation, digital exhibitions are more popular among visitors judging from visitors' behaviors such as looking, touching, operating, taking photos, discussing, and the degree of participation. Moreover, interactive digital exhibitions are especially good.

(4) The biggest feature of interactive exhibitions is the interplay between exhibition visitors and displayed objects. Without any preset programs, an interactive interface responds differently according to individual users' inputs. The two-way feedback between a user and an interactive exhibition involves the visual sense, the touch sensation, and sounds. Therefore, it can be realized that multi-sensory stimulation and two-way communication enable the simultaneous work of visitors' five sense organs, increase visitors' participatory behaviors, and bring closer the distance between displayed objects and visitors.

(5) According to the empirical observation of this study, exhibition patterns with stronger attracting power and holding power lead to a higher visitor participation rate and are supposedly more likely to meet the desired communication goal of an exhibition.

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On the Power of the 'Non-Complete': Through Architectural Descriptions in Literature

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Abstract
Power, in architecture, is established by the preference for completion, stability, and unified objects and concepts. Reality, rather paradoxically, suggests partiality and discontinuity of space, experience, and conciseness. Unity, harmony, and finality compose the values according to which architecture is, traditionally, exercising its power. Fragmentary, ambiguity, ruin-ness, and infinity are referred to as *Non-complete* architecture. An architecture that sustains itself permanently in a *Non-Complete* state, neither a finished product, nor a complete disintegration, this condition is evaluated according to the power opportunities it can extract. In the paper we review descriptions of architecture in seminal examples of literature and evaluate them according to their *Non-Complete* attributes.

The paper opens with a discussion of the term *Non-Complete*, primarily in architecture; then proceeds to pointing out some relationship between architecture and literature. Following, the paper inspects works of literature by Franz Kafka for descriptions of space and architecture. The paper concludes with exploring the unique *Non-Complete* characteristics of descriptions of architecture in literature, and their power to both reconcile and resist. Reconcile realities paradoxical conflicts and tensions, and on the other hand the power to resist human nature to complete and accomplish. The paper evaluates the descriptions according to their power to sustain architecture in a state of constant becoming, a *Non-Complete* condition that neither rejects nor realize, exploring this as a special power to experiment, educate, and enhance creativity.

Keywords: Architecture, Kafka, *Non-Complete*

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Introduction

Power, in architecture, is established by the preference for completion, stability, and unified objects and concepts. Reality, rather paradoxically, suggests partiality and discontinuity of space, experience, and conciseness. Unity, harmony, and finality compose the values according to which architecture, traditionally, exercising its power. Fragmentary, ambiguity, ruin-ness, and infinity are referred to as *Non-Complete* architecture. This is architecture that sustains itself permanently in a dualistic state, neither a finished product, nor a complete disintegration. In the paper we review descriptions of architecture in seminal examples of literature by Frantz Kafka and evaluate them according to their *Non-Complete* attributes.

Writers are enchanted by architecture, and architects are excited by literature. Writers that imagine and write of spaces and houses, feel the absence of the physical presence which they attempt to capture in the poetics of their writings. Architects imagine and build spaces and houses, feel the absence of a poetics which they attempt to capture within the physicality of the building. Architectural methodology focuses on building, but it draws upon other disciplines for inspiration and knowledge. In literature there are endless descriptions of the home, dwellings, the experience of living, architectural space, meaning of home, and the home as a metaphor. In literature there is importance for the description of the home as representing power, describing the architecture as stable, strong, protective, and complete. As such a home which is falling apart, detreating, a ruin, is coinciding with these traits in the individual, the family, or society. The Israeli researcher Nurit Guvrin Describes the structure and types of architectural distraction in literature, starting from the home sold, as representation of detachment from history and the past, up to the detreating house as a representation of moral and mental collapse of the person (Guvrin).

The paper opens with a discussion of the term *Non-Complete*, primarily in architecture; then proceeds to pointing out some relationship between architecture and literature. Following, the paper inspects works of literature by Franz Kafka for descriptions of space and architecture. The paper continues with exploring the unique *Non-Complete* characteristics of descriptions of architecture in literature, and their power to both reconcile and resist. Reconcile reality's paradoxical conflicts and tensions, and on the other hand the power to resist human nature to complete and accomplish. The paper evaluates the descriptions according to their power to sustain architecture in a state of constant becoming, a *Non-Complete* condition that neither rejects nor realizes. Exploring this as a special power to experiment, educate, and enhance creativity.

Non-Complete **Architecture**

As the main aim of this paper revolves around the architectural descriptions in the writings of Kafka which are *Non-Complete* in nature, it is essential to begin with a brief explanation of the concept *Non-Complete* Architecture; in order to present the *Non-Complete*, a word about its counter force, the *Complete*, is called for. Architecture adopts a preference for completion, stability, and unified objects and concepts. Unity, harmony, and finality compose the values according to which architecture is measured. The tendency and the urge to create according to this value system, is referred to as the *Complete* (Bar-Eli, 2011). The idea of *Complete* is

fundamental in Western thought, it is so deeply inherent that it is directly assumed rather than proved. The fundamental notion that the whole has correspondence to the parts, and to the parts amongst themselves, and again to the whole can be traced back to early theoretical writings about architecture, such as those of Vitruvius, Palladio, and others (Wittkower, 1989, 1949). In Western thought, the tendency and preference for the *Complete* has remained central to this day in philosophy, science, and the arts.

However, architecture can suggest an opposing value system. Fragmentary, ruin-ness, and infinite – in this paper this value system is referred to as *Non-Complete*. The *Non-Complete* is not merely un-finished, but rather an effort in establishing itself in a permanent state of incompletion. The core values of the *Non-Complete* are incompatible with the values of the *Complete*, such as centrality, unity, legitimacy of the centers of power and authority, and stability (Evans, 1995). The *Non-Complete* does not try to imitate nature or create a new firmness, but encourages a state of constant change, which opposes the possibility of achieving fulfillment or completion. The *Non-Complete* preserves its independence, without offering an end or a beginning, just constant change (Tschumi, 1996). The *Non-Complete* is partial, inconsistent, undone, variable, open-ended, unfinished, puzzling, and may be interpreted in a number of ways that differ from, and even contradict each other. The *Non-Complete* accepts the coincidental, the unfinished, the automatic, the unplanned, the random and the uncontrollable - as significant attributes. The *Non-Complete* accepts the unproven and the unknown as acceptable in the process of creation and thought. These attributes are celebrated, for example, in this poetic quote from the Portuguese writer Fernando Pessoa:

> I've always felt that virtue lay in obtaining what was out of one's reach, in living where one is not, in being more alive after death than during life, in achieving something impossible, something absurd; in overcoming - like an obstacle - the world's very reality. (Pessoa, 2006)

Literature, by its nature, is free from the consequences of the built, yet it can portray the architectural object in a finite state, just as if it is built, all the while keeping it in a state of *Non-Completeness*, it has the ability to fix the object in a state of becoming; a forever pregnant moment. It opens-up an alternative way of evaluating, criticizing, and exploring architecture. The term *Complete* architecture hints toward the tendency of architectural endeavor to inject the built house with power, both in the sense of its physical stability and in the strength of its conceptual attributes. Reading through episodic literary examples, analyzed in the paper, it is noted that architecture is rather far away from this proposition. The descriptions of architecture propose it as a *Non-Complete* artifact that extracts its power not on positive terms but rather weak and minor traits. While these properties seem negative, they nevertheless propose a powerful influence by means of reconciliation, resistance, and educational experimentation in architecture. All contribute forcefully to architects ability to deeper understand the object of their profession and tune into the process of design with greater humility and respect.

Kafka – *Non-Complete* approach

So much was written about Kafka that there is always a sense that everything was already written or said, yet it is almost a duty to re-ask the questions again and join the discourse with your own reinterpretation. Reading through Kafka always conjures up a surrealistic feel, a strange atmosphere that been described as not-connected. Yet the descriptions are almost always realistic and familiar in an awkward way (Kwinter, 2011). Kafka's attitude toward life, as implied from his biography and his writings, is described as 'distancing', 'distancing' from power in all its manifestations: authority, commitment, religion, and most obviously father figure. The architecture researcher Sanford Kwinter writes:

> Kafka most certainly did not turn away from life, even though he did turn away from God (the law, the father, significance)… this 'turning' is the powerful central motor of his work, and can be understood either in its positivity or not at all. (Kwinter, 2011, p.211)

Kafka's ambivalent relationship with power, authority, the family, the erotic, his submission, and an overall *Non-Complete* attitude, are central in his writings. These are manifested in his inability to come to terms with his mother, his body, and especially with his father; which is the main representation of power and authority. In Kafka's writings a main theme is movement without effect, this is mixed with a feeling of staying in the same place as if no advancement ever takes place. This useless movement can be both physical and mental (Kwinter, 2011). Closed doors, corridors of no apparent destination, closed off by blocks that are not only architectural but also mental and erotic. This sort of progression is constantly on the verge of fulfillment. Yet always end up in disappointment, dissatisfaction, and unfulfilled objectives (Mairowitz & Crumb, 2007).

In 1924, at the age of 41, Kafka died of Tuberculosis. He left behind him a rather large amount of writings in an unfinished state. It would be simplistic to understand this as a result of his inability to finish the work, but rather as a result of an internal will, which prevented him finishing the work (Deleuze & Guattari, 2005). This minor or weak attitude should not be understood as surrender but rather as a way to accept reality, to reconcile with its conflicting conditions. This weak form of force is expressed in leaving things in a state of *Non-Completion*, as stated by Mairowitz in a reference to Kafka's unfinished novel, "The Castle":

> Once having started out on this labyrinthine path, the Writer in him, as well as the Dying Man, most likely never intended finishing it, or if he did, simply couldn't get there. What does it matter? Any "ending" would probably have spoiled this, one of the great literary "journeys" of our time. (Mairowitz, 2007, p.125)

In their research about Kafka, Deleuze and Guattari, define his writings as 'minor'. The research explores Kafka's life and writings, claiming their inseparability, and demonstrating that it is a superficial to understand Kafka as writing out of weakness. Rather, they claim, he writes of different levels of weakness. He does this in a humoristic fashion and in a force that claims to reconcile with reality and reveal forcefully its inner workings of political, social, and mental mechanisms (Deleuze and

Guattari, 2005). Kafka does not find refuge in writing but rather a funny\sad path to endure an impossible conflicting world. Kafka's novels are not merely unfinished, they are *Non-Complete*. In the sense that he strives to reach a point that they cannot, or resist completion. This lack of success is a measure of their success. Deleuze words strengthen this:

> [we] can suggest a kind of law (law which is not always valid, only in certain cases) … 4) a novel becomes a novel also when it is not finished, also and in particular if it cannot be finished, (Deleuze and Guattari, 2005, p.79)

Kafka's writings meander in endless circles, trapped within their own ever conflicting logic. Israeli literature researcher Simon Sandbank refers to Kafka's writing as "The Way of Wavering". He analyzes the back and forth, ambiguous, conflicting, and paradoxical manner of his writing (Sandbank, 1974). A condition of incompleteness is sustained, rather surprisingly, stable and constant without ever reaching an ending, or resolve. This complex writing mechanism is a hallmark of Kafka and a representation of his dark humor:

> ""you've come at a bad time." "Wasn't I summoned?" asked Block, more to himself than the lawyer. He held his hands in front of himself as protection and would have been ready to run away any moment. "You were summoned," said the lawyer, "but you have still come at a bad time." Then, after a pause he added, "You always come at a bad time."" (Kafka, The trail, p.227)

Kafka's *Non-Complete* architectural descriptions

> Given these complications and calculations, the act of building the burrow becomes an intellectual exercise rather than simply a domestic act. (Meljac, 2008, p.70)

The architectural descriptions in the writings of Kafka should be understood as having an intellectual construction that is as important as their spatial logic. This architecture has two unique organizational characteristics. First the architecture sequences are constructed in lumps, separate pieces that are constructed on a linear sequence that establish distance between each of them. In between those lumps voids remain that cannot be or are not filled (Deleuze & Guattari, 2005). This feature creates an unmeasurable distance between the lumps:

> …the essential text in this respect is the short aphorism in which Kafka says that the neighboring village is in the same time so far that it needs more than the time of a single lifetime to reach it. (Deleuze & Guattari, 2005, p. 135)

The other feature works in the opposite direction, each of the lumps has a back door which connects directly and instantly to another lump, which by other, conflicting descriptions, should have been far away, unreachable: "two points, located in opposite ends, are found in an odd manner to be touching each other." (Deluze & Guattari, 2005, p. 130)

Kafka uses architecture descriptions in order to question the human condition in the world. He places his protagonist in a conflicting, ambiguous, and contradictory spatial conditions. These conditions oppose the usual dualistic approach of good and evil, of prize and punishment, of purpose that can and should be achieved. Kafka's architectural descriptions reject values of the *Complete*, such as harmony, unity, finite conditions, and constant improvement. He suggests conditions that are infinite, reject closure, and have no stable state; conditions that perpetually reshape, that cannot be completed or reach an outcome. These descriptions take apart each and every aspect of our perception of reality (Karl, 1977). The world Kafka portrays is not harmonious or stable, it cannot be put into order by our will, and it is not coherent. This statement by British mathematician David Steinsaltz emphasizes this:

> (…) obsessive and circular, these works play variations on the impasses they begin with, and never come to a climax or conclusion, for all their discursive plentitude, they grind to a halt in quite literal incompleteness. A story once begun could never be organically whole and complete. (Steinsaltz, 1992, p.344)

The architecture in Kafka's writings is constructed in such a way that you cannot reach your destination, see your path, finish your task, arrive on time, or feel safe. If comfort or safety is achieved it is: temporary, not intended for you, or misunderstood in one way or the other. These architectural conditions are not ruins, in which case this can be understood, they are dysfunctional architectural spaces: the office provides an improper place for work, the bedroom is crowded, messy, and noisy, the opening is closed, the road leads the wrong way, the path is full of obstacles, the room is dark, the ceiling is ridiculously low, and the home provides no safety, comfort, or privacy.

Architectural characteristics in the writings of Kafka have all attributes of *Non-Complete*. If you think of architecture's purpose as offering: visibility, comfort, and ease of movement, this is not to be found in the architectural descriptions by Kafka. Visibility and light, which are a hallmark of good architecture, are always impaired. Darkness, fog, dust, hidden doors, openings are uncertain, too high or too low, objects constantly impair visibility, and proper experience in the space is obscured. Movement is never easy or inviting, it is confusing, unpredictable, and passages are blocked, hidden, illogical, and hindered by endless accumulating obstacles. Comfort is never attained. Spaces are cramped, places of work are not inviting, and work is done in bedrooms, which more often than not are messy and dirty. Rooms are overcrowded, too small for their purpose, stuffy, dark, and confusing.

Visibility

The *Complete* architecture aims at providing clear visibility, which allows safety, and flawless understanding of the spatial conditions. The writings of Kafka present a *Non-Complete* condition which is opposite to this. The vagueness created by impaired visibility is announced immediately in the opening lines of Kafka's novel "The Castle":

> It was late evening when K. arrived. The village lay under deep snow. There was no sign of the Castle hill, fog and darkness surrounded it, not even the faintest gleam of light suggested the large Castle. K. stood a

> long time on the wooden bridge that leads from the main road to the
> village, gazing upward into the seeming emptiness. (Kafka, 1998, p.15)

In the following quote a rather simple, realistic, everyday situation portrays the confusion created by compromised visibility, sound, and physical settings in space. All the daily conditions described seem to gather toward creating a sense of uncertainty and vagueness, a *Non-Complete* condition:

> A large dimly lit room. At first, the new arrival from outdoors could not
> see a thing. K. stumbled against a washtub, a woman's hand held him
> back. From one corner came the sound of children crying. From
> another, smoke billowed, turning the dim light to darkness, K. remained
> standing there as if in the clouds. (Kafka, 1998, p.21)

Comfort – Hominess

This hominess feeling is discussed thoroughly by Kafka in both psychological (internal) and philosophical (external) terms. In other words, Kafka discusses the question of can we "be" at home psychologically? Can we truly feel complete and have a sense of accomplishment? Or does what reality has to offer us is constant fragmentary, unstable, illusionary, incompleteness? And in the philosophical terms the question posed is: what is our purpose in life? Do we have one? Is there prize and punishment? Is there a system of cause and effect? Right and wrong? True and false? Or is everything purely accidental and with no higher goal? (Levy, 2012).

The concepts of *Complete\Non-Complete*, as defined here, are very close to the concept of home in psychology. In psychological terms, home or hominess can be traced to the mother's womb, a place we both aspire to return to and the place we constantly journey away from. A place we are eager to locate ourselves in, and a place of darkness and primordial fear. A place we can never reach but also we can never completely leave (Levy, 2012). This issue of 'sense of belonging' runs as a thread all over the writings of Kafka. In a way if one is "somewhere" the question arises does he\she belongs there? Is it his place? Is it right to be there/here? What does it imply of the direction you advance or should advance from here? And back to what are you doing here in the first place? A clear vision of this condition is found in this quote from a short fragment by Kafka:

> Not even casually could I indicate any claims that I might rightly
> advance in any direction. I have not even any defense to offer for
> standing on this platform, holding on to this strap, letting myself be
> carried along by this tram … (Kafka, 1995, p.35)

The comfort which the feeling of hominess represents at its best is charged from every angle. It is basically not fitting in size:

> Close under its ceiling it was surrounded by a gallery which was also
> fully occupied and where the people could only stand bent down with
> their heads and their backs touching the ceiling. … Many of them had
> brought pillows that they had put between their heads and the ceiling so

that they would not hurt themselves pressed against it. (Kafka, "The trial", p.45,47)

Privacy, the fortress of the sense of hominess is charged and penetrated mercilessly, as is described in this quote:

> At the inn he went straight to his room and lay down on the bed, Frieda arranged a place to sleep for herself on the floor beside it, the assistants had pushed their way into the room and were driven out, but they came back in through the window. K. was too tired to drive them out again. … And in any case there wasn't much peace to be had in that little room, the maids in their men's boots often came clattering in, bringing things or removing them. Whenever they needed something from the bed, which was crammed with various objects, they inconsiderately pulled it out from under K. (Kafka, 1998, p.43)

If the sense of Home implying comfort, safety, warmth, and privacy, is somehow achieved, it means you either can't enjoy it, don't need it at this particular moment, or it belongs to someone else. As is described in this scene from "The Castle":

> He slipped in. How extraordinarily warm it was in the sleigh, and it didn't cool off, even though the door, which K. did not dare close, was wide open. And there wasn't even any way of knowing if one was sitting on a bench, there were so many blankets, cushions, and furs; on each side one could turn and stretch in every direction and always sink down soft and warm. With his arms extended, his head supported by the abundant supply of cushions, (…) The thought that he would rather not be seen by Klamm occurred to him only vaguely (…). (Kafka, 1998, p.82)

The main objective of the home is to provide sense of safety within a spatial closure. In *Non-Complete* terms this can is simultaneously a trap and an illusion. Its existence has dual meaning, both home and prison, shelter and trap, solidity and uncertainty. In the short story "The Burrow", also unfinished, this is described in depth, for example:

> But the most beautiful thing about my burrow is the stillness. Of course, that is deceptive. At any moment it may be shattered and then all will be over." (Kafka, "The Burrow", p. 356, complete stories)

Movement – Journey

The journey needs a clear aim, in a coherent and manageable way, assisted by some guidance, and obstacles are manageable. Kafka's descriptions of a movement are minor in character and revolve around simple, daily aims, such as reaching an appointment or delivering a message. Yet those seemingly simple tasks turn into infinite, incomplete-able measures that: have no clear path, distance and time are fluctuating and undetermined, the obstacles are infinite, assistance or guidance is never available, and above all the aim, in conceptual ideological terms, is never clear (Steinsaltz, 1992). This is demonstrated in this quote from a short story by Kafka:

> The messenger set off at once; a strong, an indefatigable man; thrusting out now one arm, now the other, he forces his way through the crowd; where he finds obstacles he points to the sign of the sun on his breast; he gets through easily, too, as no one else could. Yet the throng is so numerous; there is no end to their dwelling places. If he only had a free field before him, how he would run, and soon enough you would hear the glorious tattoo of his fists on your door. But instead of that, how vain are his efforts; he is still forcing his way through the chambers of the innermost palace; he will never get to the end of them; and even if he did, he would be no better off; he would still have to get through the courtyards; and after the courtyards, the second outer palace inclosing the first; and more stairways and more courtyards; and still another palace; and so on for thousands of years; and did he finally dash through the outermost gate-but never, never can that happen-he would still have the capital city before him, the center of the world, overflowing with the dregs of humanity. No one can force a way through that, least of all with a message from a dead man. (Kafka, 1995, p.159)

The journey is a metaphor for the philosophical\psychological question of: what is my purpose in life? Or in other words: what am I destined to do and accomplish in this life? These themes, the home and the journey, are widely discussed in psychoanalysis literature from Freud onwards, and are understood as basic philosophical questions every human is entangled with during a conscious and self-aware lifetime (Steinsaltz, 1992). Steinsaltz affirms the state of the journey in Kafka's writings: "There are too many obstacles. The completion of the journey is a logical impossibility, not merely a practical difficulty." (Steinsaltz, 1992, p.338). It is of value to think about the relation between architecture and psychology. As the architectural journey takes place in time and in memory. It deals with issues and dualities such as inside\outside, public\private, contained\containing, enclosure, finality, sense of belonging and acquaintance, all are both pure architectural conditions and psychological conditions that can be, and are, dealt in both disciplines.

Finally as in some cases the circular, intertwining, continuous condition stops and a solution is offered, when this is the case it is always because it has become needless to do so. The protagonist is asleep and can't use the information, the task is no longer necessary, or as in this masterful example the purpose itself exists no more:

> Everyone strives to reach the Law," says the man, "so how does it happen that for all these many years no one but myself has ever begged for admittance?" The doorkeeper recognizes that the man has reached his end, and, to let his failing senses catch the words, roars in his ear: "No one else could ever be admitted here, since this gate was made only for you. I am now going to shut it. (Kafka, "Before the Law", p. 23, complete stories)

Conclusion – Discussion

Hope is used constantly to counter the disheartened conditions presented in the writings by Kafka. It never reaches a conclusion that home is not possible, or that the goal is unattainable, or that you have failed and have no possible means to accomplish or achieve your goal. You wake up refreshed and full of energy, the messenger pushes his way forward through the ever repeating obstacles, the man waits patiently by the door knowing it will eventually open. Every obstacle or hindrance is considered temporary or can be bypassed, one way or the other. Hope then maintains the plot, or the condition in a perpetual state of incompleteness, always 'pregnant' ever becoming, never being able to finish or reach a conclusion, always *Non-Complete*. It is easy to view Kafka's writing as conveying a pessimistic point of view. But this is a narrow critic of his writings. Quoting Deleuze on this matter:

> "…it is so irritating, so absurd, to separate between Kafka's life and his writings, to assume that he finds refuge in literature for lack, weakness and powerless against life…escape path – yes, but in no way a shelter."
> (Deleuze & Guattari, 2005, P.82-83).

Kafka questions the human condition in a complex and unstable reality. He attempts to reposition the human in the world not by offering a solution, an answer, or a conclusion, but rather via a constant state of questioning and search. In that sense it is honest, brave, and very optimistic. We have to remember that although "Home" is never obtained, and the "Journey" never ends, for that matter it is questionable if it ever began, yet it also fails to fail. It does not conclude in failure, only constant *Non-Completeness*. This reconciliation does not point toward any form of false tranquility but rather a way to keep in check both strength and confidence and on the other hand fear and weakness. Both powerful, the opposing forces remain active, yet neither takes over completely. The power of this indecision is in its weakness.

This point of view offers architecture a fresh and new possibility, not one that measures itself through achievement, success, and performance. But one that aims at reconciliation with reality's constant conflicting conditions. A possibility that aims at advancing by constant resistance to agreed positions, through known answers to known problems. Kafka presents us not a dim reality in which achievement is unattainable but rather a way to deal with reality which is always conflicting, fragmentary, ambiguous, and unclear. He does not suggest a triumph of the will neither a surrender of hope, but an honest, conscious, realistic approach to live in a reality that offers constant failure and triumph in an endless cycle.

We can use Kafka's writings as bases for architectural inspiration, reference, or enhance theoretical understanding of the built environment. This can be utilized consciously in architectural design process, and in design education. We can educate students to be humble, self-aware, honest, and prepare them for hardship and endurance. Most of all it teaches us to constantly resist and reconcile while never losing hope, understanding that both achievement and failure are both an illusion. Through Kafka, a deeper understanding of meaning of architecture can be achieved. A state of constant need for reconciliation and resistance can be gained, a condition that is *Non-Complete*.

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The Cultural Politics of Power in the Yorùbá Dùndún Drumming Tradition

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Abstract

In every society, social values are constructed and monitored by those who have power and influence - kings, queens, politicians, media barons, etc. However, Michel Foucault, a social theorist, does not only see power as something that some people possess and some do not possess, but also as an effect of a particular social discourse. The discourse about the *dùndún* drum (talking drum), among the Yorùbá group in Nigeria, is represented through the myth that sees Àyàn Àganlú as the god of drumming. While the myth reinforces the power of the practitioners, it also undermines the power of women. Foucault also believes that power somehow inheres in institutions and not in the individuals that make those institutions function. As a result of the place of the gods within the Yorùbá belief system, both the practitioners and the *dùndún* drumming tradition are powerful. However, for the practitioners to exercise their power, they draw upon the discourse that allows their action to be considered acceptable. What part does religion play in the myth about the *dùndún*? How does power play out within the tradition? These and many more questions will be examined in this paper.

Keywords: power, religion, myth, culture, tradition and relationship.

The Concepts of Power

In a social term, power simply means the rule by the minority over the majority, sometimes through a political process. Power and politics are closely intertwined and, to some extent, interdependent. The use of power can be political be it governmental, economical, and interpersonal. The theory of power, within many academic disciplines (law, sociology, cultural anthropology, social sciences, etc.), has been widely debated by many scholars and practitioners (see Barnhizer, 2005; Foucault, 1972, 1977, 1980, 1982; Giddens, 1985; Lukes, 1974; Russell, 1938; Weber, 1953; Wolf, 1999). There is no universal definition of power nonetheless due to the fact that power has many concepts.

For Eric Wolf, a renowned anthropologist, power "is best understood neither as an anthropomorphic force nor as a giant machine but as an aspect of all relations among people" (Wolf, 1999: 4). Wolf sees power not as a substance or force that can be grasped or lost, but rather as an aspect of human relations. He believes that power and culture are interconnected:

> for some time I have thought that much good work in the human sciences
> falls short of its mark because it is unwilling or unable to come to grips
> with how social relations and cultural configurations intertwine with
> considerations of power (Wolf, 1999: ix).

Although Wolf promotes power as a fundamental concept in anthropology, he believes that culture plays a crucial role in the use of power. He expresses his concern about anthropologists who view culture without power, likening them to social scientists who view ideology without culture, ideas advanced by elites or ruling classes in defense of their dominance, but which pays no attention to the specificities of cultural configurations. Wolf's idea can be found within the *dùndún* drumming tradition.

Anthony Giddens, another influential thinker, believes that power has the ability to make a difference because of its transformative capacity. He believes every social action goes with intention, and the outcome of that is the difference it makes. Giddens also believes that we all have power as we all carry out social actions in one way or the other, but the level of power is directly related to what he calls 'resources'. There are two types of resources; allocated resources – the physical control of objects and, authoritative resources – the control of subjects. Those with allocated resources can include people who own big firms or companies, and those with authoritative can be people within an organisation, including civil service, but who have attained a higher status. The nation-state has both allocative and authoritative resources, making Giddens describes the nation-state as 'power container' (1985: 17).

Foucault does not like the notion of ideology. He sees this as secondary to structure (structural power). He believes that structure is fundamental in the use of power, and that ideology is a false dichotomy. He believes that power is instantiated in rules, language and institutions. Foucault argues that power is prevalent throughout our social system through a theory called 'social constructionism', and discourse, knowledge and power are central to this. They form the basis for the structure of society and they are interrelated. Foucault defines discourses as "practices which form

the objects of which they speak" (Foucault, 1972: 49). Discourses are particular ways in which events, objects or people are represented. They are a set of meanings that form part of a particular object or event. However, "meaning, unlike biological material, is fluid, volatile and always open to change through this medium of social interaction" (Burr, 2003: 44). A single object or an incident can have many meanings with each one claiming to be the true representation of the object.

Knowledge is the social construction that has received the stamp of truth from the people in power. Thus, truth is a system of ordered procedures for the production, regulation, distribution, circulation and operation of statements. Social construction comes with social practices and dictates the way that people have to live their lives, how to behave in a particular way rather than another, which ultimately marginalises alternative ways of behaving. What right an individual has in a society, who is in control, who can control, and who is to be controlled – all these are grounded in the version of knowledge as constructed by that particular society. All the constructions of knowledge are part of the social control. Hence, the knowledge that becomes the prevailing value system in a society is bounded with power as we shall see within the Yorùbá *dùndún* drumming tradition.

Kamau's view is that "the Yoruba of southwestern Nigeria are among the most extensively studied group of people in Africa" (1976: 333). Eluyefa suggests why; "their rich yet complex culture is one of the reasons why they have attracted such scholarly interests" (2013: 214). Music is fundamental to learning about their culture and, "the drum is the foundation of Yorùbá instrumental music" (Adegbite, 1988: 15). The Yorùbá drums can be grouped into two categories. The ritual drums such as *Àgbá*, *Ìgbìn*, *Òshùgbó*, *Ìpèsè*, *Gbẹ̀du*, *Àgbá-Ọbalùfọ̀n* and *Ejùgbọ̀nà* belong to the first category of drums. They are usually unimembranophonic, single-headed drums with a fixed membrane head on one end of the carved wood. They are made from special materials, and bound up with ritual values. They function exclusively in the religious context, forming part of the worship of *Òrìsà* (deities or gods) and providing the medium through which the gap between the gods and the devotees is bridged. They are restricted to the shrines of the *Òrìsà*, and Yorùbá priests and devotees are bound by the religion's code of ethics regarding them.

Ethics "is the science which deals with morals, moral rules or principles of behavior that govern people or society" (Dopamu & Alana, 2006: 155). It governs the morality of human acts and, morality is a set of social standards for good or bad behaviour in a society. In many African cultures (and other cultures), ethics and morality are firmly grounded in religious practices:

> The Study of morality or ethics…involves the study of religion…
> Consequently, understanding the morality of the African people…
> requires us to examine the world-view and ethos contained in their
> religious symbols (Magesa, 1997: 3).

Ethics and morality are sometimes used interchangeably, and they are both present in religious practices. Their relationship is best argued by Rigali; morality is "a normal ordering…of the lives of persons with regard to the ways in which they can choose to relate themselves to reality" and ethics is "the scientific study of such normative order" (1990: 74-75). It is important to include moral values and religion in any

discourse about ethical rules or systems of any group. Therefore, speaking about the Yorùbá, Idowu says; "morality is certainly the fruit of religion" and "they do not make any attempt to separate the two" and "what have been named taboo took their origin from the fact that people discerned that there were certain things which were morally approved or disapproved by the Deity" (1962: 46). The ethical practice of morality prescribed within Yorùbá religious practices is grounded in myths to make it normative order. Grey defines a myth:

> A myth is a narrative, a foundational symbolic story or set of stories
> through which a nation or cultural group within it understands and remembers
> its origins and envisions its "end times" in order to live life meaningfully in
> the present (1996: 242).

Every society has its own social myths and, they have social functions. A myth can help keep the deeds of the great heroes in the memories of the people. It can also help in the continuity of certain traditions within a society. Furthermore, because people believe in myths, they can act as a cohesive force, becoming social glue that holds societies together. On the other hand, "myths or beliefs may also serve to obstruct both thought and action by encouraging people to accept as fact that which may really be fiction" (Shanas, 1979: 3). Myths are sometimes created in order to establish and uphold social structures. Myth is a social dominant theory. The Yorùbá religion and their belief system play a vital role in myths creation.

Ritual drums are religious symbols, and they must be kept as sacred. Hence, cleanliness is part of the religious ethics for the priests and devotees who play them. There is a common saying that 'cleanliness is next to godliness' – being clean is a sign of spiritual purity or goodness. To this effect, devotees must abstain from any unclean activities certain days prior to performing their religious/spiritual duties. However, failure to observe this can cause them to lose their spiritual power, leading to adverse consequences not just on them but also on the whole community. This happened to *Elesin Oba* (King's Horseman) in Wole Soyinka's play, *Death and the King's Horseman* when he got romantically entangled with a virgin girl and eventually took her virginity. The outcome of this is that *Elesin Oba* was not able to perform his spiritual duty despite the calls from the *Ogboni*[1] through the ritual drums.

Furthermore, within the Yorùbá indigenous religious practices, women are considered to be unclean during their monthly period. They are therefore forbidden from touching the ritual drums or any traditional medicine or entering the shrines of the gods during that time. The belief is that they will defile the sacredness of the ritual drums, and also render traditional medicine impotent. To make this normative order, a myth that women's monthly period will be affected if they touch the ritual drums, leading to barrenness, was created. The Yorùbá traditional religion does not believe in the idea that men can be infertile. Barrenness is sometimes thought to be a sign of anger towards women either by gods or witches. It is also often seen as a result of the woman's wrong choices earlier in her life. This makes Yorùbá women distance themselves from the drumming profession. The only time they could play these drums

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[1] This is a fraternal institution among the Yorùbá in Nigeria and some other countries such as Benin Republic and Togo. The institution usually operates as a secret cult, and its members are generally considered to be powerful. They perform a range of political and religious functions, exercising a profound influence on all matters.

is when they have stopped having their monthly period, however, by then they must have lost their appetite for drumming. Although this myth is concerned with the ritual drums only, it plays out vividly within the *dùndún* drumming tradition.

The *dùndún* belongs to the second category of drums, secular. It is a set of a double-headed hourglass drums commonly called the 'talking drum', and its family consists of *ìyáàlù* (mother of the drum) *kẹríkẹrì* (father drum), *ìsáájú*, *ìkehìn*, *kànnàngó*, *gángan, àdàmò*, and *gúdúgúdú*, the only single-headed with a kettle drum shape in the ensemble. Another instrument in the ensemble is *shẹkẹrẹ* (shaker), a dried gourd with beads and/or cowries woven into a net around it. The *dùndún* drumming tradition has a specific function – to talk and communicate with the clients – but this role is primarily performed by the *ìyáàlù* (sometimes called the *dùndún* on its own). Àyàn Àganlú (simply called Àyàn), a native of *Saworo* in Ìbàrìbáland (also known as Nupeland) in Nigeria, was the person believed to have created the *dùndún* drum. It must be emphasised here that Àyàn Àganlú was not a Yorùbá man, and the drum was not created in Yorùbáland. However, "Àyàn taught some Yorùbá people the art of drumming and he was so loved that they deified him after his death" (Laoye 1, 1959: 10).

Figure 1: A complete *dùndún* ensemble

Firstly, the statement 'Àyàn taught some Yorùbá people' shows that Àyàn himself was not a Yorùbá man, buttressing the claim made earlier. However, the Yorùbá people he taught the art of drumming "form part of their identity around Àyàn Àganlú by carrying the prefix "Àyàn" in their names to denote their profession, thus Àyàntoye, Àyànkunle, Àyànyemi, Àyànbunmi, etc." (Eluyefa, 2011: 46). Secondly, the deification of Àyàn was done by the practitioners he taught the art of drumming:

Àyàn Àganlú was not deified by Yorùbá people because he did not play

> any part in the creation of Yorùbá as a nation. He is not one of the *Òrìsà*; he is not worshipped like other *Òrìsà*. There is no shrine erected in his name and no festival is dedicated to his worship (Eluyefa, 2013: 216).

Nonetheless, "Àyàn is believed by all Yorùbá to be the father of the art of drumming" (Olaniyan, 1993: 54). It must be noted here again that the Yorùbá see Àyàn as 'the father of the art of drumming' and not the god of drumming. This accolade is due to the contribution of the *dùndún* music to the Yorùbá musical culture.

The *dùndún* music is not restricted to any specific occasion – virtually any occasion on which music is allowed is potential for the *dùndún*, providing regular and stable income for the practitioners. And because the Yorùbá musical culture revolves around it, the *dùndún* and the practitioners are dominant, and they will do anything to ensure that they remain powerful. One of the systems they put in place is that they represent Àyàn as a god, building on the discourse about the Yorùbá ritual drums, and the myth about women's monthly period. This representation, which cements and reinforces the position of men and practitioners within the *dùndún* drumming tradition as well as Yorùbá musical culture, is part of social control, and a strategy for the acquisition of power. Hence, every myth is a way of claiming and retaining power either through the direct use of forces or ideology:

> By power is meant the ability of individuals or groups to make their own concerns or interests count, even where others resist. Power sometimes involves the direct use of force, but is almost always also accompanied by the development of ideas (ideology) which justify the actions of the powerful (Giddens, 1989: 52).

Force here should not be seen as an aggressive paradigm; someone's action can force people to do something against their own interest. In this vein, we can rightly say that the practitioners' power involves both the use of force as well as ideology in the sense that the mythological frameworks upon which their power is grounded force others to take certain actions. These frameworks put practitioners in a position that makes them carry out their will:

> Power is the probability that one actor within a social relationship will be in a position to carry out his will despite resistance, regardless of the basis on which this probability rests (Weber, 1968: 53).

Power represents the ability to get what you want, when you want it. Russell, a social critic, says; "power is the production of intended effects" (1939: 35). Power precludes intention and it is "the capacity of some persons to produce intended and foreseen effects on others" (Wrong, 1995: 2). The *dùndún* practitioners knew that people would buy into their ideology even before they represent Àyàn as a god. This is also done in order to change their social status within the society.

It must be noted that the *dùndún* practitioners are often referred to as beggars because they perform for money. Performing arts are integral and fundamental part of the Yorùbá culture. In some cities, there may be as many as twenty community festivals in a year's cycle of ceremonies and at such occasions, singing, drumming, dancing, magic and acrobatic displays, acting, dance-dramas, proverbial songs and oral poetry

can be consumed free of charge. Therefore, performing for people in exchange for money in a culture where arts feature prominently is seen as begging.

Furthermore, the Yorùbá regard performing arts as talent-based jobs because the practice is usually family oriented, and the skills and knowledge are passed from one generation to another. Therefore, indigenous performing artists do not need western education, but the Yorùbá do not have appreciation for non-qualification jobs. Hence, "the *dùndún* drummer hardly enjoys the kind of adulation showered on musical celebrities in places like Europe and America" (Euba, 1990: 95). The presence of the drums in the course of performance changes this:

> A drummer in the act of drumming is considered a sacred person and is immune from assaults and annoyances-nor must he be interrupted; they are not as a rule regarded as sacred persons, but while engaged in the actual act of drumming, they are protected by the privileges of sacred persons (Danquah, 1928: 2).

It is the *dùndún* that acts as a spiritual insignia on every occasion where the practitioners are present. The *dùndún* is a symbol of authority. By representing Àyàn as a god, this changes the social status of the practitioners from beggars to celebrities. The practitioners have a freedom of speech, which is considerably wider in the context of a performance than they would normally enjoy when using the natural medium of speech outside the performance context. They can speak their minds through the drum without any prosecution. They can employ the drums to abuse, to console, to advise, to cause a problem, and even to instigate a war. And because the Yorùbá celebrate the supremacy of gods over men, whatever a *dùndún* drummer does while performing, it is conceived of as the god doing it.

Yorùbá women are also at the receiving end of the representation of Àyàn as a god. The art of drumming, within the *dùndún* tradition, is meant only for the male children from the families of Àyàn. A male child automatically becomes a young Àyàn, unless he shows no interest. He inherits his father's skills and the duties of a drummer are passed onto him. Generally, the Yorùbá is a patriarchal society, consisting of a male-dominated power structure, which affects the relationship between men and women. Yorùbá men hold the positions of power within society, predominating in roles of political leadership, moral authority and social privilege. Furthermore, in the domain of the family, they hold authority over women and children. The Yorùbá is also patrilineal; property and traditional title (except those meant for women) are inherited by male lineage.

With the *dùndún* drumming tradition structured around power coupled with the Yorùbá patriarchal structure, women *dùndún* drummers will be unthinkable. They would have enjoyed the absolute power embedded in the *dùndún* drumming tradition. This would have undermined the power of the practitioners as well as men in general. By virtue of their social status during the performance, women practitioners could begin to push back the tradition and renegotiate their place within the society. Furthermore, they would have had economic power in the family. It is therefore right to suggest that the fear of losing the patriarchal power to women was the basis for the myth about the women's monthly period.

Authority and power are sometimes used interchangeably, and one may have a direct bearing on the other. The use of power can be political through social systems. Politics involves the use of control, constraint and coercion in society at different levels. This social relationship can be political because of the tendency of one party to control the other. Weber explains; "authority is the probability that a command with a given specific content will be obeyed by a given group of persons (1968: 53). Authority can be legally enforced based on the level of position in an institution. The use of power within that remit is generally acceptable.

Max Weber discussed three types of legitimate rule – charismatic authority, traditional authority and rational legal authority. Charismatic authority is "resting on devotion to the exceptional sanctity, heroism or exemplary character of an individual person and of the normative pattern or order revealed or ordained by him" (Weber, 1978: 215). It is concerned with how a political leader maintains an order through his personality. Such leaders may be seen as having a supernatural power as a result of his qualities and oratorical skills. The *dùndún* practitioners fit this description perfectly. They are charismatic, versatile and oratorical in the course of performance.

Traditional authority is; "resting on an established belief in the sanctity of immemorial traditions and the legitimacy of those exercising authority under rule" (Weber, 1978: 215). It is concerned with how a political order is enforced through a constant reference to customs, traditions and conventions within a culture. The person who exercises the authority derives his power from his knowledge of the traditions and custom of the people. This form of authority may be based on religious morality. The Yorùbá priests and the *dùndún* practitioners enjoy this form of authority, turning themselves to guardians of the tradition.

Rational legal authority is "resting on a belief in the legality of enacted rules and the right of that elevated to authority under such rules to issue commands" (Weber, 1978: 215). This type of authority is concerned with how the general public perceive a political order as legal. This is based on the legitimacy of a legal code which forms the structure upon which decisions are made by the people in authority. We can say that this form of authority, unlike the traditional authority, is not entirely based on religious morality but on natural law. Weber's argument is that every interaction involves expectations, forming a normative order, and causing people to behave in a particular way. Although this concept is based on legal code (natural law), the same concept can be found within the *dùndún* drumming tradition in the sense that the myth about the position of women regarding drumming has already form part of the normative order within the Yorùbá musical culture, which becomes a legal rule. The social constructs about drums and drumming, from a particular view point, provide a platform for authority. However, Foucault speaks about how we might challenge social constructs by a process of deconstruction:

> We must make allowance for the complex and unstable process whereby discourse can be both an instrument and an effect of power…Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it…there can exist different and even contradictory discourses within the same strategy… (Foucault, 1990: 101).

How does a discourse undermine and expose power? This can happen in the form of strategies of resistance, which can be part of the mechanism for deconstructing social practices. As a discourse produces a counter-discourse/s, so also a counter-discourse produces new knowledge and a way of thinking. This means truth is not an absolute phenomenon. The question of how to deal with and determine truth is at the base of political and social strife. However, when new knowledge is produced, the power that establishes the old knowledge as truth becomes vulnerable. Thus; "the power implicit in one discourse is only apparent from the resistance implicit in another" (Burr, 2003: 69). Hence, power always faces resistance, and there can never be power without resistance, and the suggested proposition is that 'where there is power there is resistance' (Foucault, 1990). To deconstruct any normative order socially constructed by the powerful people is to create a strategy of resistance.

Western education as a strategy of resistance

There have been a number of strategies of resistance by those who experience subjugation. Religion, particularly the evangelical tradition, is one of the strategies employed by Korean women to improve and renegotiate gender relations within a society hugely dominated by men (Chong, 2006). This is in sharp contrast among the Yorùbá in Nigeria where indigenous religious practices are subversive influences in enforcing domestic and social strains on women. Rather, education has been productive in dealing with these strains.

Western education plays a vital role in deconstructing the myths about the position of women within the Yorùbá *dùndún* drumming tradition. New observes that "Public school education was introduced to Nigeria by missionaries in the nineteenth century and remains in their hands until 1950 (1980: 40). However, the responsibility fell on the federal government to provide "equal educational opportunities for all citizens of the nation at the primary, secondary and tertiary levels both inside and outside the formal school system" (Federal Republic of Nigeria, 1981: 7) shortly after the independence from Britain in 1960. The government created Local Authority schools at primary and secondary school levels, and primary education became available to all Nigerians. The national curriculum was also created for all subjects at all levels and in theory; "music education [became] part of the educational enterprise" (Okafor, 1981: 60).

Music in education is understood and defined in a context different from the traditional context of the *dùndún* or any musical culture of any ethnic groups in Nigeria. It is structured and overseen by the state with prescribed values, which cut across every culture, and it is not meant to gratify any traditions. This becomes the prevailing value system in all government schools at all levels. The exercise of the values of the prevailing government within the school system allows indigenous musical traditions to be modified to fit a different value system. It sometimes eliminates indigenous traditions and myths altogether, paving the way for the *dùndún* to be played in many schools by the pupils irrespective of their gender, religious belief and ethnic group, and whether they come from Àyàn families or not.

In this context the public school operates organisational power rather than structural power. The power that gave public school their organisational power – i.e. the state – was remote from any cultural institution – the *dùndún* drumming tradition. Therefore,

it is not easy to mount a threat to the organisational power of state. Because the power relations within the public school were not under any threat from any cultural group, pupils – boys and girls – are able to exercise their full freedom throughout the duration of their education. This is usually helped by the attitude of the headteachers and principals who see the need for the pupils to gain some of their own power within the context of the public school by making various drums (except ritual drums) available, including the *dùndún*.

In the face of culturally justified disempowerment, western education is a strategy of resistance for women who were being used to keep the *dùndún* drumming tradition. This strategy seems to be working as there have been female talking drummers now in Nigeria, notably are Aralola Olamuyiwa, aka Àrà and Tosin Olakanye aka Àyánbìnrin, who started drumming when they were at school. However, some people might argue that they are still not free due to the fact that western education itself was a colonial tool. This is irrelevant because the essence of any education is to be enlightened. The western education provided the platform for this, and both Àrà and Àyánbìnrin became enlightened, gaining insight into their being (women) and taking necessary efforts to their becoming (talking drummers).

Their practices draw widespread criticism, notably from the *dùndún* practitioners, who fail to acknowledge them as *dùndún* practitioners. This is because gender plays an important role in the notion of authenticity within the *dùndún* drumming tradition, and talent is important only within a gender paradigm. The community events and festivals paradigm – the performance context – is also vital in the notion of authenticity within the *dùndún* drumming tradition. However, the musical practices of Àrà and Àyánbìnrin have their own distinguished characteristics; they fuse singing and dancing with acrobatic display. They operate within a particular musical tradition, *jùjú* music "the popular dance band genre of the Yorùbá" (Waterman, 1986: 220) that fuses western musical instruments with the *dùndún* drums. It is for this reason that many *dùndún* practitioners do not acknowledge Àrà and Àyánbìnrin as *dùndún* practitioners, but rather as 'talking drummers', the title that the western education gave them. For the practitioner, there are more into the *dùndún* drumming tradition than just talking with the drums.

Conclusion

Power is a key interest in this paper, not just economic power (Marx) or status (Weber). Power is instantiated in rules, language and institutions – religion for example. In this vein, practitioners' power is 'authorised' by the belief system which Yorùbá people, including women, subscribe to either directly or indirectly. And because the meaning ascribed to a tradition (drumming) is in tune with the value systems of the dominant group (priests and practitioners), it is then accepted as truth. Truth is linked in a circular relation with systems of power (a regime of truth), and the specifics of this regime of truth rest, partly, on economic motives. Social control, within the *dùndún* drumming tradition, is exercised as power through myths which are built into social systems, forcing women to accept a decision which is not in their own true interests. The role of the intellectual is to demonstrate the potential for a new politics of truth. This is done through western education, which becomes a strategy of resistance to the *dùndún* drumming tradition. The two female talking drummers, Àrà and Àyánbìnrin, who turned practitioners through western education, are leading this development, and it is a matter of time that other women will follow, including those who have never had western education.
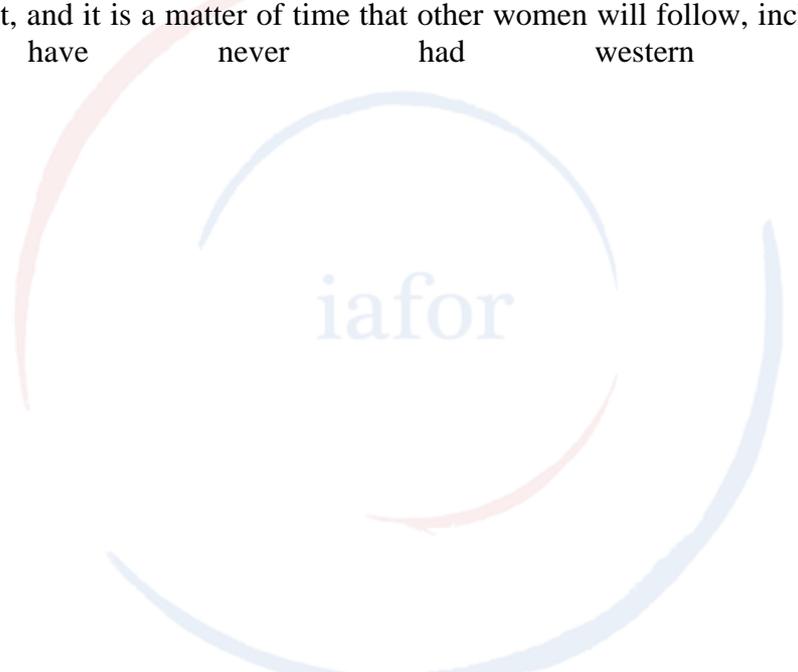
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A Study of Cross-Cultural Values on the Policy Implementation of Foreign English Teachers in Primary Schools

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Abstract
The objective of this paper is to investigate the cultural differences between Chinese English teachers and foreign English teachers by employing Hofstede's Dimensions of National Cultures and then propose current policy implementation of foreign English teachers in Taiwan primary schools. In this study, Lu's Nation Culture Values is used as the survey tool. Depth interviews with a principal, Chinese English teachers and foreign English teachers are conducted. The results of study found that South African teachers have masculinity and high uncertainty avoidance compared with Chinese English teachers. South African teachers have long-term orientation compared with American and Canadian teachers. Policy implementation suggestions are made accordingly. Improving foreign teachers' teaching skill in teaching English as a foreign language to meet masculinity. Chinese English teachers teach textbook lessons whereas foreign English teachers teach theme-based lessons to meet individualism and masculinity. Perform consistent policy requirements to both Chinese and Foreign teachers to satisfy high uncertainty avoidance. School administrators enforce management power to foreign English teachers in order to improve short power distance. Contract fulfillment bonus is added for long term orientation. The research findings are further discussed in the following text.

Keywords: Foreign English teachers, Dimensions of National Cultures, Cross Culture

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Introduction

As a universal language being spoken internationally in the 21st Century, English ability is a basic skill required by the individuals involved in international affairs, business management and trading, politics and diplomacy, and new technology. The global influence of English language is increasing as a major language used in the fields of publishing, newspapers, airports, aviation industry, international trade, academic conferences, sciences, technology, sports, international competitions, pop music and advertising (Graddol, 1996; Holborow, 1999). It has become the international language that functions as an official language in many countries. It is also the foreign language that is learnt by the largest number of people in the world. According to the information provided by British Council, there is approximate one third of the world population in total of 2.236 billion people speaking English as a foreign language. The number is expected to reach half of the world population which is around 3 billion people communicating with each other in English by 2020. English language has also been applied to communication and interchange by international political and trading organizations such as United Nations, World Bank and WHO. The importance of English language proficiency cannot be neglected if a country seeks to enhance its competitiveness and be internationalized.

A data revealed by Taiwan in 2009 showed that the English language proficiency that Taiwanese people had was worse than average among Asian countries while their English communication skills were also poor. Taiwanese students are incapable of speaking English fluently even after years of learning. In Singapore and Hong Kong, on the contrary, the economic developments of both markets are thriving due to the better English skills their people possess. Therefore it would be crucial for every country to equip their people with a good command of English under the competition between globalized markets.

There has been 12 years since Hsinchu City government started to carry out the policy of English language education in 2002. This policy is embraced by many parents of local families and has brought cultural stimuli to both students and teachers after a decade of implementation. However, the cost in the employment of foreign English teachers is extremely high while the actual effect of implementation remains unknown. The majority of relevant academic research was focused on exploring the teaching aspects of foreign English teachers instead of the executive outcomes of the policy. In light of this, the English language education scheme conducted by Hsinchu Elementary School was taken as an example to explore the social, cultural background and characteristics of foreign English teachers from multicultural perspective to provide references for the improvement of existing policies and systems of English language education.

Research Design

The differences between English language teachers from different countries in the dimensions of Nation Culture Values were studied and the policies for English language teacher in Taiwan were further discussed according to the results of study in which the following hypotheses were examined:

H1: There is a significant difference between English language teachers from different countries in the dimension of "Power Distance" of Nation Culture Values.

H2: There is a significant difference between English language teachers from different countries in the dimension of "Individualism" of Nation Culture Values.

H3: There is a significant difference between English language teachers from different countries in the dimension of "Masculinity" of Nation Culture Values.

H4: There is a significant difference between English language teachers from different countries in the dimension of "Uncertainty Avoidance" of Nation Culture Values.

H5: There is a significant difference between English language teachers from different countries in the dimension of "Long-term Orientation" of Nation Culture Values.

The questionnaire design of this study was based on the questionnaire of Nation Culture Values modified by Lu (1999). Partial content of the questionnaire has been revised and rephrased to be used in the field of education. 51 foreign English teachers and 106 Taiwanese English teachers teaching at elementary schools under the English Language Education Scheme in the academic year of 102 in Hsinchu City were given questionnaires. In total, 157 questionnaires were sent to both Taiwanese and foreign English teachers and 134 of them were collected. After eliminating 5 invalid questionnaires that contained incomplete answers, there was a total of 129 valid samples collected, with a valid response rate of 82%.

Data Analysis

For analyzing the statistic data, 80 Taiwanese English teachers were categorized as the first group (Taiwan) while 30 South African English teachers as the second group (South Africa); 14 American and 3 Canadian teachers who are from North America with similar cultural background were combined as the third group (the US and Canada).

One Way ANOVA was applied to analyze the differences between dimensions of Nation Culture Values possessed by English language teachers in Hsinchu City in order to explore the differences between English language teachers from different countries in dimensions of Power Distance, Individualism, Masculinity, Uncertainty Avoidance and Long-term Orientation.

The differences between English language teachers from different counties in the five dimensions of Nation Culture Values were demonstrated in the Table 1. Hypothesis 1 and 2 were rejected due to the fact that the differences in two dimensions of Power Distance and Individualism were found insignificant. The results for other dimensions were provided below after examination:

Table 1: The differences between dimensions of Nation Culture Values

Dimension	Country	N	Mean	*F* Value	Scheffe	Hypothesis
Power Distance	1. Taiwan	80	2.808	0.552		Reject
	2. South Africa	30	2.713			
	3. the US and Canada	17	2.694			
Individualism	1. Taiwan	80	3.593	1.988		Reject
	2. South Africa	30	3.519			
	3. the US and Canada	17	3.399			
Masculinity	1. Taiwan	80	3.399	3.160*	Taiwan < South Africa	Support
	2. South Africa	30	3.695			
	3. the US and Canada	17	3.618			
Uncertainty Avoidance	1. Taiwan	80	3.965	3.910*	Taiwan < South Africa	Support
	2. South Africa	30	4.260			
	3. the US and Canada	17	3.918			
Long-term Orientation	1. Taiwan	80	3.995	3.187*	South Africa > the US and Canada	Support
	2. South Africa	30	4.181			
	3. the US and Canada	17	3.840			

Note: * $p < .05$

The mean of this dimension for the group of South African English teachers (3.695) is higher than the group of Taiwanese English teachers (3.399). The hypothesis of the study H3 is thus supported, meaning that there is a significant difference between English language teachers from different countries in the dimension of "Masculinity" of Nation Culture Values. The difference might be resulted from the fact that 98% respondents in the group of Taiwanese English teachers are female with less masculinity. There are also significant differences between Taiwanese teachers and South African teachers in the questions of "It is important for me to have a job that provides an opportunity for advancement" and "It is important for me to have a job, which has an opportunity for high earnings". Both questions have reflected that Taiwanese English teachers take interpersonal relationships more seriously and would look for spiritual satisfaction whereas South African English teachers would rather appreciate competition, work achievements and the successful.

The mean of this dimension for the group of South African English teachers (4.260) is higher than the group of Taiwanese English teachers (3.965). The hypothesis of the study H4 is thus supported, meaning that there is a significant difference between English language teachers from different countries in the dimension of "Uncertainty Avoidance" of Nation Culture Values. The difference might be resulted from the fact that South African English teachers are teaching in an unfamiliar environment as in Taiwan and thus require precise norms and rules to avoid risks. They had been experiencing political and social unrest during the emancipation for racial segregation policies in South Africa so that working in a steady environment is more valuable for them. A higher orientation towards Uncertainty Avoidance is found in this group who prefer explicit and detailed terms and rules of work. Therefore, South African English

teachers show more approval on the questions of "I like to work in a well-defined job where the requirements are clear"; "Clear and detailed rules/regulations are needed so workers know what is expected of them" and "In a situation in which other people evaluate me, I feel that clear and explicit guidelines should be used" than Taiwanese English teachers.

The mean of this dimension for the group of South African English teachers (4.181) is higher than the group of American and Canadian English teachers (3.840). The hypothesis of the study H5 is thus supported, meaning that there is a significant difference between English language teachers from different countries in the dimension of "Long-term Orientation" of Nation Culture Values. South African English teachers show more approval on the questions of "I feel guilty if I behave improperly" and "I have a strong sense of shame" than American and Canadian English teachers. This result also indicates that South African English teachers care about their future so that they can make sacrifices for their goals and dreams while paying attention to and respecting moral requests.

Conclusion

The orientations for the five dimensions of Nation Culture Values possessed by foreign English language teachers were analyzed by the study while the suggestions regarding the implementation of English teacher policies being obtained from the in-depth interviews with the Principals, Taiwanese and foreign English teachers of schools. During the interviews, it was found that foreign English teachers received less supervision from administrative staff due to language and cultural differences. Although Principals and Directors of schools were playing the management roles, they failed to understand foreign English teachers' demands due to language barriers, and thus authorized Taiwanese English teachers to be in charge instead. However, those Taiwanese English teachers did not want to manage foreign teachers as their colleagues.

Moreover, there were gaps between Taiwanese English teachers and foreign English teachers in teaching perceptions even if they worked together. Apart from the different ideas resulted from cultural differences, the communication between both groups was also insufficient. For seeking a harmonious work relationships in the long run, most Taiwanese and foreign English teachers would rather respect each other's opinions and choose to make a concession to avoid conflicts when they had different ideas. Both school Principals and Taiwanese English teachers would suggest that foreign English teachers should improve their English teaching capacity and efficiency as well as learn basic Chinese language to facilitate school administration. It is advised by school Principals that a reward mechanism should be arranged for encouraging those foreign English teachers who work hard and fulfill their contracts. The mass employment of teachers from one specific country should also be avoided to spare schools the administrative problems.

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Optimistic Dogmatism and Pessimistic Empiricism

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Abstract

This paper examines a wide range of intellectual materials that include Platonic philosophy, Islam, Descartes, Locke, Skinner, and artificial intelligence (AI). Furthermore, the paper discusses the various positions that different utopian traditions have taken with respect to the notion of a metaphysical realm beyond the world as we empirically know it. The results of the study ultimately point to the contrasting positions that science and religion take with respect to history, progress and hope.

Keywords: Science, Natural philosophy, Dogma, Utopia, Religion, Otherworldliness, Empiricism, Pragmatism
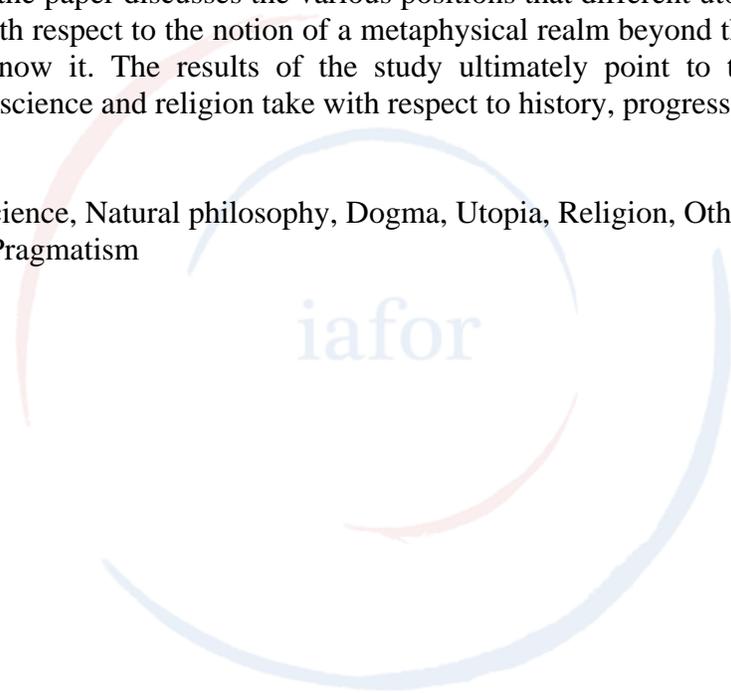
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In his book *The Masterless: Self and Society in Modern America*, Wilfred McClay (1994) quite poignantly observed, "A utopia is not only an imaginative projection of a radiant social ideal; it is also a way that, indirectly, a society confesses how and why it is unhappy with itself" (p. 75). There is always a tension between the status quo and the ideal. As a way of changing the disparities of the status quo, both religion and science offer the promise of a kind of otherworldliness, a utopian vision. Edward Bellamy, a 19th-century American utopian socialist, held that this utopian vision can be achieved through both faith and science, humans' cultivation of their gardens:

> The Golden Age lies before us and not behind us and is not far away. Our children will surely see it, and we, too, who are already men and women, if we deserve it by our faith and by our works. (Bellamy, 1888, p.222)

If a utopian vision implies that societies are living happily in harmonious rhythm, then this is the earthly achievement of the religious paradise for which people strive. Humans should aspire towards that goal, and, through their collective cooperative work, they evolve towards that end. For both science and religion, the final goal for evolution is the golden future, "a paradise of order, equity, and felicity" (Bellamy, 1888, p.166). Therefore, although science and religion occupy two different paradigms and follow two different methods, they share the same goal: improving the human condition by realizing the perfect society. Religion's hope culminates in an Edenic vision of paradise, an actual point in the linear progression of time that marks the end of time and history. Science's paradise or ideal society is always in the making, a never-ending process.

Science (previously known as natural philosophy) began as subservient to religion. For example, as was the case with many other scientists, Robert Boyle, one of the fathers of modern chemistry, could not imagine how an intricate system such as humans could come into being without an intelligent designer. Principe (2000) noted in *The Aspiring Adept* that Boyle attempted to prove the existence of spiritual entities such as angels, demons, and ghosts; he thus collected witchcraft testimonies trying to find spiritual activities in the world. Boyle was interested in these studies because these mystical entities, if they could be verified, could demonstrate spiritual forces. He realized that he needed to find only one or a few credible accounts to argue his case that there is a *soul*. He also attempted to find the Philosopher's Stone, which was thought to have the power to transform base metal into gold. Beyond merely creating gold, Boyle also claimed that the Philosopher's Stone might be able to attract angelic apparitions and to make it possible to communicate with them. Boyle wanted to use these communications as proof of the existence of spiritual entities and of God's activities in the world.

However, the argument concerning the existence of spirits and the soul as an immaterial substance is problematic because, as Principe (2000) noted, it appeals to ignorance, specifically to the ignorance of the hidden causations in the nature of things. It appeals to our emotions, our feelings of awe and wonder, rather than to our reason. What such an argument creates, Principe explained, is a god of the gaps, which refers to an image of the deity that is unintentionally created by arguments that invoke God's direct intervention "to explain otherwise inexplicable phenomena or situations." In other words, as we do not currently have a way to explain what we see, we resort to God as an explanation. Such gaps tend to be manifestations of the

incompleteness of our knowledge at any given time. Thus, they tend to close with the advance of scientific knowledge, which puts religion in a state of continual withdrawal. In this case, the problem with the nature of the universe is solved by the scientific method. As such, if we invest in a god of the gaps, then that god risks being progressively squeezed out of the picture, with science's progressive garnering of more empirical evidence and valid possible alternative explanations for various phenomena.

Plato uses the term *psyche*, the soul[1], to mean reason, the function of the mind or consciousness. He proposed that there is a true being that is beneath, behind, within, or above the appearances of the world and that the true journey of man is the quest for that true being. He proposed two dichotomies in his metaphysics. The first is the world of appearances, of shadows, and of the many. The second is the world of forms, of the essence, and of the one. He gives the example of virtue. There are many manifestations of virtues, of virtuous acts, but there is only one form or essence of virtue. In contrast, the world of the many is in flux, always changing, and the world of forms is unchanging, and eternal (Grube & Melling).

Plato calls the form the idea, with the true forms being ideas. For him, ideas do not exist in the physical world; therefore, they are not seen with the physical eye. They are located above us and can be seen only by the mind's eye. The mind is the only means by which we catch a glimpse of the realm of forms and connect to the eternal truth. For the Platonists, the things one sees with the physical eyes are not as real as the forms; they are transient, not eternal. They are mere shadows and imitations of the real things. Thus, one should train oneself to look deeper than what one sees on the surface. Plato uses the allegory of the cave to explain his metaphysics. He says that people in a dark cave are tied up so that their heads cannot turn, and they look straight at the wall ahead of them. There is a fire, the sun, behind them, and the shadows of things behind them are cast by the light on the wall in front of them, but they are only looking at the shadows of the real things. They look at the shadows long enough to think that the shadows are the real things.

However, in order to see the sun and the real things behind the shadows, they need to break free of the chains around them and turn around. It is a process of conversion, of turning away from darkness to the light. Afterwards, they must climb to ascend out of the cave towards the sun. Plato provides this image of the ascension of the soul from the world of illusion to that of true being, to the light, and it is an image of otherworldliness. People rise up out of the world of becoming to the world of Being. It is a difficult process, since, because they have been in the dark for so long, they are blinded by the light once they look at it; it is too bright. Taking a glimpse of the true Being, the mind gets dazzled. People have to practice to become educated. Eventually, they will be able to see the true forms and understand them, and only then will they be able to look at the sun, the ultimate good, the Divine (Grube, Melling).
The world of becoming is sensible; it can be perceived by the senses. Truth in the world of becoming is nothing more than opinion, but the world of Being is intelligible, seen and understood by the mind[2]. For Plato, the Mind possesses

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[1] In this paper, I am using the concept of *soul* to mean the *mind,* the epiphenomenon of the brain processes.

[2] Intelligible comes from *intellect* or *intelligence,* a Greek word for *understanding*

understanding, which opens the door to the transcendent realm of knowledge. Understanding is the activity by which the mind, the soul, can transcend beyond mere appearances to the Real, beyond the world of becoming to the world of Being.[3]

Plato draws a dualistic vision of the universe: this world and the other. He invented the notion of the dualism of the human self: soul and body. The soul is immortal and, as such, is akin to the forms; it is deathless and eternal. The soul has a destiny outside of the physical world; it is not at home in the body but desires to go back to where it belongs. (Plato places the soul in the mind, in the intellectual faculty by which we philosophize.) The soul always desires the world of Being, and this desire culminates in philosophy. Plato believes that philosophy is the act (or ritual) of contemplating the world of the forms (what later Platonists refer to as the Divine realm). To this end, philosophy is a ritual of practicing to die, a preparation for the soul's separation from the body. The process of philosophizing is similar to a ritual: It is the way by which the soul purifies itself from its attachment to the body and returns to its natural place among the forms.

Plato argues that the soul, just as the mind (in our modern understanding), has a memory (Grube, Melling). It comes into the body with knowledge of the forms. Therefore, seeing the forms with the mind is a form of recollection. Understanding an idea is seeing it with the mind's eye. Rather than having that idea in one's mind, understanding is remembering what the soul saw when it was in the world of Being and recognizing it. Hence, it is a process of recognition.

Plato pictures the soul as a charioteer whose horses are difficult to manage, so he gets tired and falls. Later, Plotinus understood Plato's concept of the soul as being up in heaven contemplating things beyond the heavens; the soul receives its harmony, unity and blessedness by contemplating the Divine mind (Ennead IV, "The Souls Descent into Body"). The heavens are beyond the physical world, beyond the visible world

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[3] Kant, in his *Critique of Pure Reason*, argues that the senses provide the mind with valid data about the material world, the phenomenon, but that the mind is not a passive recipient of sensations; it contains certain categories that impose order on the data collected by the senses. He adds that there is another realm of knowledge that is available to the mind that does allow us to see into the nature of things-in-themselves, the nominal realm. In the nominal realm, understanding of the thing in itself—of God, of moral right and wrong—exists. Reason operates in the phenomenal realm only and cannot be transcendent. Just as the mind possesses categories that are beyond reason, the mind possesses understanding, which is beyond mere reason. Understanding, by intuition, opens the access to the nominal, transcendent realm of knowledge (Richardson, *Emerson: The Mind on Fire).*
Richardson explains that Ralph Waldo Emerson was influenced by Kant. For Emerson, in the world of the phenomenal, there could be no trace of the transcendental. In a letter to a friend in May 31, 1834, Emerson wrote:

Reason is the highest faculty of the soul—what we mean often by the soul itself; it never reasons, never proves, it simply perceives; it is vision. The Understanding toils all the time, compares, contrives adds, argues, near sighted but strong-sighted, dwelling in the present the expedient the customary. (133)

Everywhere in nature, the phenomenal (what appears) is dictated by the nominal (what is), the beauty of which derives from, as Emerson (1834) wrote in "The Poet," "the instant dependence of form upon soul" (221). Nature is Emerson's testament to his belief that the spirit, by which Emerson meant ideas, is more important than nature, the physical world; and that the spirit or mind precedes and produces nature.

and beyond vision; they can only be seen by the mind. The soul starts outside of the cave, up in the world of light. Through its embodiment, the soul is dragged and chained inside the cave, which is birth. Those individual souls that fall into bodies are those who have tired of contemplating the Divine. They turned their faces away from the divine out toward the external world, and so they fell into physical bodies. Thus, to be reunited with the One, the Divine mind, they must undergo a process of purification and rehabilitation.[4]

II

Within *The Republic*, one can see that Plato's philosophy seeks to lead people to the state of transcendent forms. By forms, as Annas (1991) noted, Plato meant quintessential models or ideals that transcend our current earthly existence and that, somehow through this model, set an example for us to move towards. It is important to note that what Plato is referring to is not a physical ascending or descending. Rather, it is the philosopher's intellectual ascending to learn the truth and then descending to the student's level so as to guide the student upward.

Through education, Plato wants the creation of a just state, Annas (1991) further noted. Consequently, his *arete* is a quality of the mind, referring to an excellence within the individual that defines that particular person. It is what makes each individual unique, expressed in what a person does best. The purpose of education is thus to elicit that quality of mind and to reinforce it. Plato wants the state to act as an agent of virtue, serving as an educational tool to nurture, nourish, and develop individuals' attitudes, thoughts, and behaviors towards justice. The state shapes and produces a quality of mind.

In this sense, the allegory of the cave can be seen quite differently. In the cave, we find darkness because it is without light or enlightenment. People in the cave think that the shadows on its wall are real. Plato makes the point that, although this is profound ignorance, the inhabitants of the cave are unaware of it. If a person were able to turn around, see the light, and follow the tunnel out into the open, he or she could understand through the light that the reality outside of the cave is the true reality and that what is inside the cave is mere illusion. In terms of the example of Socrates, if the person who exits the cave, the person who is seeking the light, the person who has knowledge of the ultimate reality, comes back to the cave, he will be murdered. Plato wants a state that puts people such as Socrates in power, an end which can be achieved through educating the population so that when people such as Socrates come back, having been out of the cave, they will be welcomed as rulers (Annas, 1981).

Therefore, when the majority of people can see the truth, they will be in it. It is a matter of ascending intellectually to the world of forms, as well as bringing it down to us by implementing it. Up is the Idea, and, when the Idea is understood, it will be actualized. The idea is the utopian Republic of Plato. Today, we are in a bad condition in this world. When we aim for the ideal and work towards it, we can create it, and the mind of the Republic, the soul of the Republic is the philosopher king. The philosopher king is a guardian who must not lust for power but rather receive power

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[4] The act of philosophizing or intelligizing the Devine.

as an obligation (specifically, a religious obligation), as a responsibility to the whole state.

If the philosophers rule, society will be able to achieve harmony, obtain freedom from discord, and experience true liberation because those individuals will set a model for all to follow. Plato wants to prepare those leaders of the Republic by freeing them from any attachment that could infect their reason. Thus, he abolishes property, which means abolishing greed, lust (especially lust for power), and possessiveness (later, this idea will be developed as asceticism, a religious detachment from the material world). In addition, the nuclear family is abolished to create an extended common family of those who will rule. These ideal individuals, who are freed from concerns about family and property, will be able to shape policy in the Republic. In that way, reason will rule.

III

Later Christian Platonists such as Origen of Alexandria took Plato's system and integrated it within their religious philosophy. The hierarchy between God at the top and humans at the bottom emerging from Plato's metaphysics gives a sense of vertical direction: Up is the direction of God and down is the place of darkness. The dark is far away from the Divine light, which makes it bad. Hence, there is the religious notion that people do not really belong in this world in which they find themselves; rather, they are on a pilgrimage through this life, and the end of this pilgrimage, this journey, is in heaven, the higher realm.

The understanding of Plato's parable of the cave—that individuals can break free of the chains and ascend out of the cave, to see the Truth, and then descend back into the cave to help people in the cave to likewise see the real world—can be compared to the genesis of religious authority in that those individuals, the carriers of the light, can be considered the prophets who call for actualizing the Kingdom of God.

According to the traditional monotheistic religions, the Divine exists outside of or beyond our fallen physical realm. God does not really descend into our material nature or world, and, as a result, in terms of the history of those religious traditions, we need intercessors; we need texts, we need rituals, we need priests, and we need the figure of Jesus or the figure of the Prophet to act as an intermediary between us and God.[5]

For example, in the Islamic faith, the Prophet literally went into a cave to contemplate the Divine when he perceived the Light. He metaphorically ascended out of the cave up to the realm of being, where God's wisdom was revealed to him. In chapter 24, the Quran tells of the light of the One, the sun, in the platonic parable of the cave:

> Allah is the light of the heavens and the earth; a likeness of His light is
> as a niche in which is a lamp, the lamp is in a glass, [and] the glass is

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[5] Judaism and Islam may claim that God does not descend into the material, but Christianity claims that this is precisely what God did by becoming incarnate in the Jesus of Nazareth. For Christians, Jesus is more than a mediator between God and humanity: Jesus is God incarnate.

> as it were a brightly shining star, lit from a blessed olive-tree, neither eastern nor western, the oil whereof almost gives light though fire touch it not – light upon light – Allah guides to His light whom He pleases, and Allah sets forth parables for men, and Allah is Cognizant of all things. (24:35)

The Prophet who saw this light had the obligation to guide people to it. In chapter 16, the Quran sets forth the teaching method for the Prophet and those who saw the Light to help others to ascend by themselves:

> Call to the way of your Lord with wisdom and goodly exhortation, and have disputations with them in the best manner; surely your Lord best knows those who go astray from His path, and He knows best those who follow the right way. (16:125)

As with Plato's philosophizing, the Islamic process of purification involves contemplative rituals. All acts of ritual revolve around the contemplation of the Quran and training the soul to let go of its attachment to the body and its desires. As did Plato, they considered extravagances to be the decadence of the soul. Hasan al-Basri, a Muslim theologian, said:

> The lower material world is a house whose inmates labor for loss; only ostentation from it makes one happy in it. He who befriends it in desire and love for it will be made wretched by it. And his portion with God will be laid waste for this world has neither worth nor weight with God. (Esposito, Fasching, & Lewis, 2007, p.224)

Rabi'a al 'Adawiyya demonstrated the selfless love and devotion that the soul has for The Divine, which reflects the soul's desire to reunite with the Platonic world of forms. She said:

> O God! If I adore You out of fear of Hell, burn me in Hell! If I adore You out of desire for Paradise, Lock me out of Paradise. However, if I adore You for Yourself alone, Do not deny to me Your eternal beauty. (qtd in Woodward, 2000, p.211)

Rituals are immediate paths to experiencing the Divine in this world. Through rituals, Muslims emphasize attachment to the spiritual realm over attachment to the material world, and one such ritual is prayer. Muslims pray or worship five times throughout the day: at daybreak, noon, mid-afternoon, sunset, and evening. At the time of every prayer, the reminders to pray, the calls to prayer, echo out across the rooftops. It is considered preferable and more meritorious to pray with others to demonstrate brotherhood, equality, and solidarity.

This ritual practice impacts Islamic society through its emphasis on the essential unity of all true believers. Considering the way people perform this practice, one can see that the whole group follows one person, the Imam, in its prayers. That person recites from the Quran, and the others listen. Whoever has the best knowledge of the Quran is the leader. Having knowledge of the Quran means that this person has the authority from God to lead. On a larger scale, at the level of the nation, the Imam (the leader)

obtains his absolute authority from God. What he says or does is claimed to be a manifestation of God's Will, with which no one should argue. In fact, argument is a sin: It is a direct confrontation with and refutation of God's will. Argument is always interpreted as a way of breaking the group's solidarity. Therefore, the rule of thumb is that people are answerable to the leader and the leader is answerable only to God. As such, the Islamic tradition is a religious sociopolitical (and sociocultural) system that is empowered by the culture's central religious and spiritual text.

As with the Platonic image of the psyche as the mind or the soul, Islam stresses that the mind either is the location of the soul or actually is the soul. Consequently, not all rituals are required of children, whose intellects have not yet developed, or of the insane. Second, Islam follows the behaviorist model of the mind. As did Plato, Islam teaches that every soul is born in the body with an innate idea of the forms or of God, but the individual's upbringing directs it either toward or away from the right path. The Prophet says, "Each child is born in a state of *Fitrah* [a human's natural disposition to worship Allah alone], then his parents make him a Jew, Christian or a Zoroastrian." The Quran also gives many examples which cannot be understood by anyone except for those who can think and intellectualize:

- 35:27. Do you not see that Allah sends down water from the cloud, then We bring forth therewith fruits of various colors; and in the mountains are streaks, white and red, of various hues and (others) intensely black? 35:28. And of men and beasts and cattle are various species of it likewise; those (of His servants only) who are possessed of knowledge fear Allah.
- 3:190. Most surely in the creation of the heavens and the earth and the alternation of the night and the day there are signs for men who understand.
- 29:43. And (as for) these examples, We set them forth for men, and none understand them but the learned.
- 3:191. Those who remember Allah standing and sitting and lying on their sides and reflect on the creation of the heavens and the earth: Our Lord! Thou hast not created this in vain! Glory be to Thee; save us then from the chastisement of the fire.
- 59:21. Had We sent down this Quran on a mountain, you would certainly have seen it falling down, splitting asunder because of the fear of Allah, and We set forth these parables to men that they may reflect.
- 45:20. These are clear proofs for men, and a guidance and a mercy for a people who are sure.
- 36:79. Say: He will give life to them Who brought them into existence at first, and He is cognizant of all creation.
- 27:62. Or, Who answers the distressed one when he calls upon Him and removes the evil, and He will make you successors in the earth. Is there a god with Allah? Little is it that you mind!
- ·—27:63. Or, Who guides you in utter darkness of the land and the sea, and Who sends the winds as good news before His mercy. Is there a god with Allah? Exalted by Allah above what they associate [with Him].

Verse 35:28, "Those [of His servants only] who are possessed of knowledge fear Allah" refers, also, to the learned ones, i.e., those who understand and see the eternal truth with their mind's eye. As did Plato's philosophers, these intellectuals developed the Law based on their understanding and interpretation of God's guidance, the Quran

and the Prophet's teachings to delineate a comprehensive blueprint of the idealized community of God to help Muslims live a virtuous life. The virtuous life is the life lived according to the law, *Shariah*, which is the submission to and realization of God's will.

According to the Islamic tradition, humanity's time on this Earth is in a state of decline after having reached its peak. In a sense, Islamic teachings contend that people were happiest in the beginning. The golden age passed with the death of the Prophet, and his death marked the beginning of the decline of human activity (Al-Lehaibi, 2012). The Prophet said, "The best people are those living in my generation, and then those who will follow them, and then those who will follow the latter" (Hadith of Bukhari 523). People have drifted away from the straight, righteous path that God has drawn for them; consequently, a sense of dissatisfaction with the world permeates everything: society is in a state of illness, and the goal is to cure it (Al-Lehaibi, 2012). To heal society, to return to the golden age, people must set the world on the right path again. By studying and understanding all aspects of Islamic society in the time of the Prophet, Muslims can emulate them and put the Prophet's life into social practice. The Prophet advised the generations that followed him to "Follow [his] teachings and the teachings of the rightly guided, upright successors after [him]. Hold on to it firmly, bite upon it with your very jaws!"

IV

Science, on the other hand, aspires towards an ideal world in which humanity can thrive. It is not otherworldly in the religious sense (in which heaven is the hope of restoring one's stolen humanity and justice, denied on earth, is achieved); rather, it is otherworldly in its emphasis on a potentiality that is yet to be realized. According to Erickson (1999), scientists regard this metaphysical journey to heaven as a metaphorical notion and hold that there is no other world we can actually attain. That is, the notion of our belonging elsewhere is only important as far as it refers to a transformation we perform in which we alter the world to create a place that recognizes and supports our humanity. According to the scientific scheme of things, we must change this world to make it a world in which we can fully experience our belonging in it rather than pinning our hopes on an otherworldly justice and redemption.

One of the consequences of the 18th-century European Enlightenment, Erickson (1999) added, was the submerging of otherworldliness. The world began to become increasingly understood scientifically; thus, ideas that we could transcend the world, that we could find the beyond, decreased because of scientific progress. Science brought a worldview of human history as potentially progressive, such that the problems we face can be addressed using reason and technology, and we can rationally and progressively reach desirable goals that result in transforming this world. In other words, Heaven is achievable on earth via scientific methods that alter our relationship with nature and capture the reality of the things of this world. Scientists understand that their knowledge will never advance if they remain mired in the genius of the past and condemn anything that departs from its authority. With the new instrument of knowledge, scientists see themselves as the youth of mankind. They understand that the antique world is being seen in the rearview mirror and that progress is ahead of them.

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V

Descartes, using the rational method, argued that the essence of the *soul*, consciousness or mind, is thought (Cottingham et al., 1985). He emphasized doubt and skepticism, accepting nothing as true except what presents itself with clarity and vividness, so much so that the denial of the truth is virtually a contradiction. He placed the very highest standard of correctness on everything that could qualify as an item of knowledge. He saw a problem with the senses in that they present us with such varying and inconsistent information, e.g., a twig looks straight when it is in the air but bent when it is partially submerged in water. He posited that he was perhaps dreaming that he was walking rather than really walking. He doubted everything, including his body, as though all was an illusion except his existence. As soon as the mind sees it, it knows that it must be true and cannot be doubted. He said:

> [That] if I am wrong, I must exist to be wrong. If I am right, I must exist to be right. If I doubt, I must exist to doubt just as if I am certain, I must exist to be certain. If I think I exist, my very posing the question in thought proves my existence; *cogito ergo sum*–I think; therefore, I am. From my thinking, from my awareness of myself as a being who thinks–whether or not I have a body, whether or not anything else exists–that is indubitable. I think; therefore, I am. I think therefore, thought exists. Thinking is the attribute of consciousness, and it is inseparable from me. So, I am a thinking thing. I am a mind . . . that "I am a mind" is the only thing that I can know certainly. (Descartes, 2013, p.19)

Contrary to the rational innatism of Descartes, the empiricists adopted the Baconian principle that "whatever deserves to exist deserves to be known" (qtd. in Bendix, 1989, p.328). This kind of knowledge cannot be attained by purely rational means. One must become an empiricist to study the mechanisms of the natural order. The empiricist tradition, championed by John Locke, holds that everything we know comes about as a result of the activity of the sense organs; according to one of the Ockhamistic Scholastic axioms, "Nothing is in the mind which was not first in the senses" (qtd. in Sternberg, 1999, p.89). The most elementary contents of the mind are sensations; they constitute the content of human understanding. For John Locke, there are two kinds of experience: First, ideas of the world are imprinted on our minds by the senses; second, through reflection and the mind's experience of its own operations, comparing and making judgments, the mind forms complex ideas from the simple ideas acquired by sensory experiences. That is, this associative process produces complex ideas, and these ideas furnish understanding. The mind is an active agency that chooses, compares, and judges. For Locke, the human mind comes to know nature through direct sensory experiences. The mind, for Locke, is a blank slate that becomes aware of itself via reflecting on those sensory experiences.

The implication of this idea is that character or personal identity is not fixed and essential but rather something that is developed by experience. The self, one's personal identity, is the constellation of memories that are present in consciousness. To illustrate, Locke gives an example in his *Essay Concerning Human Understanding.* Suppose there are a peasant and a prince who go to sleep. The peasant

is in the field and the prince in his castle. Suppose that, magically, all of the memories of the peasant's consciousness are transferred to the prince's, and vice versa. The next morning, both the peasant and the prince are the same men, but the person is not the same. Therefore, by changing the content of the mind, you change the person. The person's true identity depends on the arrangement of experiences that constitutes the reservoir of memories by which we know, and others come to know, who we are.

The empiricist tradition gave birth to the behaviorist psychology.[6] Plato's psychology is the study of the soul, the thing connected to metaphysics, but behaviorist psychology is a behavior of the mind manifested in purely physical phenomena. B. F. Skinner holds that all mental states can be explained in terms of the stimulus provided to the whole organism. Thought, in other words, is simply another form of response. Alter the stimulus and the response will also alter. Skinner's idea is that by controlling the stimulus, one can control the behavior, and, by controlling the behavior, one can control a person's identity and character, chiefly through conditioning and positive reinforcement. The idea behind this method is that people always do what they are conditioned to do. The conditioning to which people are subjected makes them act and respond the way it is predicted they will because they think that they want to without realizing that they have been conditioned to it.

In his *Beyond Freedom and Dignity,* Skinner (2002) makes the bold argument that human society should move beyond the idea of individual freedom or individual dignity because these are romantic and sentimental notions that falsely focus on the individual's ability to determine his or her own self or destiny. Such determinism requires a level of freedom from social constraints and accepting responsibility for individual actions. Moral autonomy for Skinner is a false notion that mitigates any real social progress. For him, social progress follows the efficient scientific plan he referred to as "a technology of behavior" (Skinner, 2002, p.7). To that effect, as Robinson (n.d.) explained in *An Intellectual History of Psychology*, in the human society, when people believe in individualistic notions of freedom and dignity, it is assumed that the individual living in society is capable of making his or her own individual choices. Skinner argues against the notions of both individual responsibility and individual blame and contends that they are the sole result of this illusion of freedom and dignity. Therefore, punishment is not a real solution to problems, and it will not help deter or change certain behaviors because it misdiagnoses their original cause.

Skinner argues, Robinson continues, that the social behaviors of the entire culture dictate the behaviors of its new members; therefore, either consciously or subconsciously, the individual's behavior is but a reflection of social behavior. As such, society as a whole bears responsibility for an individual's actions; in other words, "it takes a village to raise a child." Social reinforcement, either direct or indirect, constitutes the building block of an individual's character. Even ethical training is managed by cultural conditioning, what Skinner (2002) referred to as cultural engineering. Ultimately, Skinner offered a deterministic world view. That is, there are no moral grounds for blame, and it is not the behavior conductor's fault. Similarly, when one stands to applaud or praise a behavior, a performance, or an

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[6] The word 'psychology' comes from the Greek *psyche,* which means soul.

achievement, one should understand that what one is looking at is the result of a lifetime of reinforcement history that has inclined that person's behavior in the direction that gained the approval and support.

Finally, Darwinians introduced the view that the mind is simply a claw used in the struggle for survival. In his *The Origin of Species*, Darwin suggested that some organisms acquire certain lucky variations that give them an edge in their struggles with others. This blind, capricious variation better enables those individuals to survive and produce offspring with their accidentally superior variations while their unvaried competitors fall behind in the struggle against extinction. The mind is an evolutionary tool that has evolved in human beings as their great advantage in the struggle for survival. That is to say, organisms develop and respond to the changes in the environment; with the moving force behind evolution being natural selection, there is no need for God or design. Darwin asserted that God's direct intervention in nature is not needed. In other words, the natural theologian's God of the gaps was being further squeezed out.

Darwin moved away from the idea of God and the soul as what is exceptional about the human. For Darwinists, the physical world is all we have: there is no metaphysics. In a sense, this position reflects Ludwig Feuerbach's projection theory of religion: that the concept of God is really an imaginary projection of the human essence into heaven. Religion is based on humanity's projection into the sky of an imaginary being (God) who is supposed to be perfect in love, power, righteousness, and justice. All of these qualities are indeed humanity's best qualities, and we took what we would hope for in a perfect human being and projected it into the sky to console ourselves. That is, while we may not really have justice on this earth, in heaven, we will have justice. Therefore, we take something that could be a real human attribute and project it upon this imaginary being in the sky. According to this world view, there are no transcendent truths; truths are only instruments or tools for adapting ourselves in the environment, and, as we develop better tools, we dispense with our old ones. According to the scientific paradigm, things are true if they work. The object of knowledge is a tool, an instrument that helps us resolve some particular problem or fulfill some purpose in our lives. We can improve ourselves and embrace new and better tools. There are no fixed moral ends; our ends arise from our cultures, customs, and habits. Our values arise from life, from experience, and they change as circumstances change.

Subsequently, the Social Darwinists insisted that the natural rule of society should copy the natural rule of selection to eliminate the unfit, clear the world of them, and make room for the better (Hofstadter, 1992). The sole function of the state, according to Hebert Spencer, is not to interfere with the inherent trajectory of the individual. Spencer's (1892) social Darwinism held that "nothing should come between people and suffering because suffering is the greatest teacher." Therefore, both public and private charity is nothing but "the artificial preservation of those least able to take care of themselves" (Hofstadter, 1992, pp.43-44). Darwinian ideas were applied to the realm of the economy, and thus those who were deemed unable to compete successfully in the realm of business were best left to their natural extinction. Businessmen such as William H. Vanderbilt claimed that, just as in nature, the strongest defeat the weakest and the survival of the fittest prevails, so in economics the strongest inherent victors will defeat the weakest, who are owed no sympathy.

Thus, in the Darwinian world, competition is the norm. Competition demands that each businessman invest in the latest technologies, and moreover, that he or she invest in the research and development of future technologies and labor-saving devices to gain an advantage in the struggle with his or her competitors.

VI

As Principe (2000) explained in his *The Aspiring Adept,* miracles are defined as special events outside of the laws of nature that are caused by God's direct intervention. The most fundamental human aspiration is the search for understanding. Our understanding of what constitutes the common course of nature is built up incrementally from our collective experiences. Therefore, when we are confronted with very rare phenomena for the first time, they can initially appear to be miraculous. Principe further noted that miracles are scientific phenomena whose explanations are unknown. Because miracles are entirely natural and rely on the knowledge of natural causes and powers, a very learned human being can perform miracles. Hence, knowledge of the natural world gives human beings the power to produce miracles via technology. Metaphorically speaking, if Plato saw the material world as an imitation of the real realm of forms and if the soul is the only pure form trapped in the material world, it has no imitation or copy. The miracle of science is the duplication of the soul; hence, because the soul is actually the mind or consciousness, the real triumph of science is to create a mind).

In his *A Homily on a Simile,* Robinson (n.d.) asked whether we could, by studying how the brain works, build an artificial brain, a program that could have a cognitive state exactly the same as our own. This is the underlying premise of artificial intelligence (AI), the idea that the human brain is comparable to computer hardware, and the mind is comparable to a program. According to Robinson, if we could create a device that is conscious of itself, aware of its existence, and able to host abstract concepts, and it could attain the creative use of language; if we could make a device that demonstrates the ultimate degree of thought in which it can contemplate its own existence, and the world in which it found itself; if we could actually put together a device that can learn from experience and, through reflection, reach generalizations and test and correct those generalizations by further experiences, we would have created a mind, or soul.

The way to know the humanity of that device is by its passing the Turing Test, Robinson (n.d.) and Minsky (2006) argued. In "Computing Machinery and Intelligence," Alan Turing (1950) said that if we are going to design programs to simulate human intelligence, we need a test. If we put a human being in one room, a machine in another, and an expert in the middle passing questions to each room and receiving answers, and if the answers coming from one room are found to match the answers coming from the other well enough, and if the expert cannot tell the difference between the answers, we infer that the machine is as intelligent as the human being. Therefore, if the behaviors, inferences, and judgments of the device we have created are as good as a human's, then we can say that the device literally understands. Robinson (n.d.) and Minsky (2006) further continued, if the device behaves in the same way a human being behaves when he or she feels pain, then we can infer that the device is in pain. Finally, we can say that this device is human if it

convinces us of its humanity by being a social entity in its political and civic life and in its interpersonal relationships.

VII

Natural science is founded on the idea that everything can be explained in terms of matter and motion. This leaves no room for the spiritual entity/entities at the center of religion. The scientific method challenges the basic assumption that there is a metaphysical contrast between natural and machine processes. To date, human beings have managed to adapt to changes in environmental circumstances for their own survival. Through studying the processes of nature, they have learned how to better control it. The scientific method and technology mean the triumph of humanity over Darwinian random natural selection.

The security and hope that science offers may have replaced the hope and security that the ancients found in religion. The scientific method is charitable; it can make possible the expansion of the human empire over the phenomena upon which our suffering and well-being depend in this world. It enhances the human place in the world. Hence, in some world views, science is becoming more and more revered and respected in the public eye, while theology becomes less and less so.[7]

Both Plato's philosophy and monotheistic religious traditions offer a vision of an otherworldly ideal community. They both offer teachings and principles that the community should collectively follow, with the belief that the more principles the community adapts and implements, the better the community is going to be. Once the community succeeds in applying all of the principles, it is the end of time, the end of the struggle for pursuing this world of happiness. Consequently, the community is in the other world. It is this change that occurs within individuals collectively, the change in their view of the world that improves their circumstances and the conditions that ensue. Similarly, science follows the same vision, but it rejects metaphysical superstitions and myths and follows practical reasoning. The end that science offers may be—just as the end that theology offers—a world in which people will be transformed from selfish, self-interested individuals to a cooperative unit. On the other hand, it may be an endless horizon where individuals are free to re-create themselves and achieve their individual potentials.

The mystery of the soul and spiritual entities gave birth to the beliefs in the supernatural powers of spirits, witchcraft, and spells. Once humankind understood more of the world and the nature of the mind, such belief in supernatural powers was rejected by most as mere childish fantasies. The widespread belief in the soul and the spiritual world has been shattered by science, along with the belief in magic and witchcraft. Science would lead the assault on those superstitions: a crop failure is not from a charm or a curse or a prayer; illness and health are not from spells and witchcraft; comets are not omens of things of which we should be afraid. Science has gradually replaced religion throughout human history because it explains more and more of what we used to think of as supernatural by its increasing knowledge of

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[7] Indeed, it should be noted that some argue that science is becoming the new religion for many. Just as with God, some see its aims as inherently good, always progressive, and the panacea for any problem.

natural laws. The more we know about science, the less we believe in miracles; the more we know about natural causes, the fewer reasons we need to believe in supernatural causes. Science disproved miracles because they contradict natural laws, and natural laws are the most certain things we know. However, people die. This perfect vision of human existence is not everlasting. Even if science finds ways to expand the human life span, death will be the conclusion of every breathing organism. What then? When people are separated from their loved ones, is it the end? Or is there a hope that eventually they will be reunited with them? This is a question that troubles the minds of many people who still believe in the mysterious concept of the soul and in the metaphysical promise of salvation and restoration, that there is a world beyond this world.

William James (1992) divided philosophical natures into two sorts: the tender minded and the tough minded. The tender-minded, the rationalists, Gail Hamner (2002) explained, are influenced by principles. They tend to be optimistic and religious and to stress the importance of free will and metaphysical monism. They are dogmatic, attempting to unify the universe under one overarching principle. The tough-minded, on the other hand, the empiricists, Hamner (2002) continued, use inductive reasoning and base their arguments on verifiable facts. Therefore, they use sensory experience as the basis for their knowledge of the world. As a result, the world they build tends to be materialistic, and, consequently, pessimistic, irreligious, fatalistic, pluralistic, and skeptical. The tender-minded offer a system of cosmological promise at the expense of scientific conscience. They believe in principles that violate scientific understanding. The tough-minded keep the scientific conscience at the expense of the hope and psychological well-being that religion offers. Within all of the beauty and the promise of the scientific method, there is a seed of destruction. Science teaches us that, ultimately, our sun will expand, bloating to 100 times its current size, and engulfing the whole earth, destroying any life left on it. Ultimately, our universe will collapse in on itself, and, with it, all of our aspirations and projects will have meant nothing and will be permanently obliterated.

As a result, science prospectively means cutting off ultimate hope, whereas theology is the affirmation of hope, that nothing is lost and ultimately there is a restoration of everything. Belief in religion means holding tight to this glimpse of hope. However, this belief entails accepting religion's eschatological view of a universe that negates all of humanity's efforts in this world and nullifies the benign human hope of constant progress, humanity's cultivation of its garden here on Earth. This view suggests that all of humanity's work throughout history and its scientific progress in all aspects of knowledge does not matter at the end; everything will ultimately culminate in apocalyptic catastrophe. In this sense, unlike science, religion's hope or restoration is anchored in the belief in metaphysical otherworldliness.

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The Literary Figuration and the Constellation of Power in the Play "The Life of Edward II of England"

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Abstract

Believing in the necessary and close connection between aesthetics and politics runs like a golden thread through the whole work of the German playwright Bertolt Brecht. The paper look into the nexus of power and politics which Brecht adresses in his play "The Life of Edward II of England". It not only makes recourse to the destiny and the fall of this British monarch, but it also makes one to understand how power influences truth. Following Brecht's work and Foucault's genealogy of power, the political power will be analyzed in its multidimensionality: as power of state within its creative and changeable historical perspective; as precarious balance of power which on the one side influences the life of the whole nation and the individual private life on the other; as invisible mechanism which is hardly to uncover. The goal of the paper is also to think over the use of the gesture by Brecht. According to Carrie Asman, who suggests the gesture to be understood as the back going shift from the Semiotic to the Mimetic, to the paper aims to analyse the literary figured bodies as special interfaces of the aesthetic and political discourse. Based on Close Reading we also try to demonstrate how a politically representative figure and its power can be destroyed and created at the same time.

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Introduction

The play "The Life of Edward II of England" by Bertolt Brecht was first published in *Neuer Merkur* in 1924. After that it has been edited for the Kiepenheuer Verlag one more time in the same year. This second version, which is according to Knopf (1980) the regular base for serious interpreting of the play (p. 41), is also a part of the most complex, commented edition of Brecht's ouvre titled *Große Berliner und Frankfurter Ausgabe* (Brecht, 1988). This text version forms the primary base for the following critical analysis.

Even though the play is an adaptation of the tragedy by Chrisoph Marlowe, Volker Canaris showed as early as in 1973 that the play by Brecht is unique and original, because it strongly differs from Marlowe's text. On the other hand, Brecht wrote *Edward II* together with Lion Feuchtwanger as co-author, who called Brecht's attention to this historical play. It is not relevant whether Marta Feuchtwanger witnesses an intense cooperation between her husband and Brecht or if Carl Zuckmayer gives the only credit for the work to Brecht. What is important is that the scholars have recognized in this writing process one of the first examples for collective writing, which became one of Brecht's main working principals (Knopf, 1980, p. 41). The play is also a milestone in the development of the so-called alienation or estrangement effect and of the creation of the gestic language; it demonstrates the immense and maybe sometimes unpredictable impact of the discourse, the language and the speech as well.

The performative discourse

Already at the beginning of the play, the royal brother Kent, facing the first quarrels between King Edward and the aristocracy, gives the following comment to the situation:

> "There will be heads, brother, to stick on poles
> Because the tongues in them are far too long." (Brecht, 1966, p. 6)

Speaking with Austin's speech act theory Kent's utterance makes obvious that some speech acts are performative and are able to change the social reality. They can also be linked in causal relationships to other acts and affect them. Edward's words "I will have Gaveston." (p. 6) and his stubbornness get the story line rolling and lead to the final consequences expressed through the sentence "I stand or fall with Gaveston." (p. 6). The word of the king is able to perform and to create a new reality. This specific power is manifested in the majestic plural (the royal we) "Gaveston, this very moment we will make you/Lord Chamberlain, Chancellor, Earl of Cornwall/And Peer of the Isle of Man" (p. 6) and in the name of the king: "Give orders in our name just as you please". (p. 7) All utterances of the king are performatives and acts of power at the same time. As Butler observes, power and discourse are linked in a specific way: "The power of discourse to produce that which it names is thus essentially linked with the question of performativity. The performance is thus one domain in which power acts as discourse." (Butler, 1993, p. 17) Brecht reflects this interesting unity between power and discourse in his Edward-play too. Intended or not, he unmasks the machinery of the discursive power. The power of the king's speech can not only be seen in the declaration of war and in the act of releasing Gaveston from prison, there

is also present an obvious metaphorization of the power and Edward himself is in numerous cases more or less directly compared to God.

The king has the power over life and death even in his absence, because he's always present due to his name as semiotic sign. At the time when a letter from Edward arrives and his friend Gaveston is saved from the execution, Gaveston calls out: "Edward. The name revives me." (Brecht, 1966, p. 27) This sentence shows the effect of the semiotic sign (Edward's name) and the link between power and discourse. Not Edward himself is the one who saves the life of Gaveston; it is the power which is rather coupled to the name of the king than to his person. The unity between power and discourse can also be observed in the following paronomasia:

> "GAVESTON:
> You have the promise of our good King Edward
> And that with word and seal:
> He'll only see me and then send me back.
> […]
> LANCASTER:
> When?
> *Laughter.*
> For his Danny's sake, if he catches a glimpse of him,
> He'll break the seal and God's very nose." (p. 27)

The word "seal" used iteratively by Lancaster could be replaced with the term "word". The possibility of this replacement turns the one word to the metaphor of the other. The seal of the king as the sign of his power correlates to the word as a sign participating in a discourse. The power-discourse or power-word relation is apparent in the whole play. To achieve the abdication and to make the king to give up his power, the bishop tries to force to the monarch to say specific words, but he does not succeed. Both, the intrigue and the attempt to seize the word of the king mean taking possession of the power and breaking the power. In the same sense Mortimer wants to usurp the political power and compares the struggle between him and Edward to a verbal fight: „You fight well. /As one who knows good orators" (p. 84). This discursive battle reaches its climax at the moment when Mortimer makes use of violence and hires two soldiers to force the king to change his words: "Bring him to the point where he says yes/To every question. Burn it into him." (p. 79); but without success. Even after the physical elimination of the person, after killing the king, Mortimer cannot overcome the power, which he is trying to defeat. The ruling power continues in the person of Edward's son.

The old discourse proceeds and it is symbolically resurrected by the name of the father – the young Edward invokes the inner voice of his father: „My father's voice in me" (p. 90). A voice that is not present has to function as a witness; this situation demonstrates also how the process of signification works. The signifier denotes an object even if this object is not present. The signification is at the same time performative, it creates a meaning and legitimates the power of pronouncing Mortimer guilty and sentencing him to death. There are invoked some other "witnesses", who should function as symbolical signs and witness the situation without being present: "Those who're not here shall be my witnesses." (p. 90) The witnessing is realised in the name of the father and it is based on male representation

only. It corresponds with Lacan's theory, which claims that women are excluded from the symbolic order. Lacan understands phallus as signifier of all meaningful significations, which structure the symbolic order as a socio-linguistic and socio-cultural system of signs. (Osinski, 1998, p. 140) Indeed the exclusion of the woman from the symbolic order and the impossibility of participation in the male connoted discourse of power could be demonstrated by the character of Queen Anne. As a woman she has not the power to influence the occurrences, she also cannot function as a symbolical sign, she is not allowed to play a role of the witness and after all she is aware of that, than she says: "Ask nothing of me, child. I may not speak." (Brecht, 1966, p. 77) Already her name Anne could be understood as a *nomen genericum* for the woman, she is excluded on the one hand form the relationship between Edward and Gaveston and on the other hand from the male dominated discourse as well. She is permanently manipulated and has to fight for her place within the men's world.

The power of the language as political power

The subject of the language is related not only to the reflexion and portraying of the performative power of the discourse, but also to the phenomenon of misinterpreting and misunderstanding within the interpersonal communication, which depends on the correct linguistic signification and the proper meaning. One of the examples could be found in the scene, where Gaveston deals with a kind of defamation. His reaction to the defaming song is in Latin and states that continuous defaming causes something sticks in the mind of people. Spencer adds to this statement his own comment: "You are saying the gallows are too good for him." (p. 10)

The perlocutionary effect of Gaveston's utterance could be at worst the death of the singer, because Spencer is interpreting and emphasizing the speech act on his way. Finally the scene results in a comical effect. The exposure of the king and his fellows to ridicule is apprehended as dishonour, it is interesting, that affected feel especially those persons, who are not really involved and who are not the very target of the verbal attack. The bishop remarks: "London is laughing at us." (p. 10) He as much as Queen Anne demonstrates the internalization of the defaming discourse; this internalized consternation interrelates in this case with homophobia. The affected characters act triggered by their fear or paranoia and try to approve their heterosexuality and moral integrity. The homosexuality functions like the photographic negative, it is a necessary part of the binary logic and it should affirm the right, normal, morally intact, heterosexual subject. The church and the aristocracy use it as pretence of fighting against the monarch. The struggle has not to do with Gaveston as lover of the king, but the royal power is the matter of the fact. Also Mortimer's speech regarding the Trojan War shows how every struggle starts with making use of pretence:

> "Till in an alehouse by the dockside
> A man socks another man, gives him a bloody nose,
> His pretext being it was for Helen's sake." (p. 18)

It is interesting, that in Mortimer's version of the story Paris or Menelaus did not initiate the war, but it were two anonymous men, who attacked each other in an alehouse. The war begins from the bottom up, the two individuals infected with an ideology start to struggle in the name of an idea they believe in. The ideology

becomes viral and the struggles spread like an uncontrolled, fast expanding fire. Suddenly the mass of the people behaves insanely, the madness overcomes many and many are involved in the fight now:

> "Quite unexpectedly on the following days
> The hands of many reached for many throats.
> From the beat-up ships they harpooned the drowning
> Like tuna fish. As the moon waxed,
> Many were missing from the tents, and in the houses
> Many were found, headless." (p. 18)

The war is avalanche-like and the same is true of the discourse, especially if we think about slander and its discursive power and its ability to change the reality of the language into the ontic reality. The difference between the performative constructed being and the "real" being could be illustrated by the dialog between Gaveston and the soldier James:

> "GAVESTON: The battle's moving over toward Bristol. When the wind blows, you can hear the Welshmen's horses. Have you read about the Trojan War? My mother's son: for him, too, much blood was shed. Eddie may be asking quite often where his friend is.
> JAMES: I doubt it. Everyone in Killingsworth will tell him he needn't wait for you any more. Dig, dear sir. The rumor's around, you see, that your honorable Irish corpse has been seen in the Killingworth carrion pit. If rumour is ever to be believed, you have no head now, sir." (p. 40)

What is remarkable is that the text changes from verses into prose. Not the lyricism and poetic, but the more down to earth prosaic narration brings the rumour into the world and keeps it alive. Jameson is reproducing this rumour and the absurdity of the scene is, that the iterated quote becomes reality, because Gaveston is digging his own grave. The directive to dig the grave is embedded in the explanation. The words "you see" (in the German text originally as adverb "nämlich") in "The rumour's around, you see" are linked to the explanation why Edward isn't waiting for Gaveston. The cause (rumour) of the effect (Edward doesn't inquire after Gaveston anymore) is named. In addition to it the words "you see" respectively the German word "nämlich" as correlate reffers to the previous sentence "Dig, dear sir." This means the rumour is also the cause of Gaveston's death, to which points the digging of the grave itself. This causal nexus is much more complicated, than Edward' believing in the rumour and in the death of his friend is part of it.

In the analysed scene Gaveston speaking of the Trojan War compares himself indirectly to Helen and recognizes himself as the cause of the actual war in which Edward is involved. The myth of the Trojan War may be also a hint for the further contextualization and interpretation. Before asking the question, if James has ever read the epic by Homer, Gaveston had guessed to hear the horses ("Welshmen's horses"). This reference makes possible to compare the rumour of Gaveston's death to a Trojan horse that helped to win and to end the war. For Mortimer, who is planning the intrigue, Gaveston is the signifier for the beginning and the end of the political struggle too: "He's the alpha of the war, this butcher's son, /Its omega too" (p. 28)

His order to James "Take this man and when they ask you: where/Are you taking this man? /Say: to the carrion pit." (p. 28) initiates the rumour with the aim to defeat Edward. Like the warriors hidden inside of the wooden horse Mortimer uses symbolically Gaveston's skin: "I wrap myself in the skin of another man:/This butcher's son." (p. 29) But the one lie follows the other, because Edward confronted with the message takes revenge for his friend like Achilles grieving over Patroclus. Mortimer has to go on with his intrigues and his weapon is the power of words and of the discourse. At first he wants to convince the people, that Edward II abdicated. Because he must hide the truth especially from Edward's brother Kent and the young Edward III, the king has to be kept dead quiet. It happens symbolically at the country road, when Kent meets his brother escorted by the soldiers, Edward's mouth has to be gagged and finally by the end of the play Edward has to be killed to be silenced. Mortimer's tactic escalates and he admits: "Because he's stubborn and won't talk one must/Out-lie the lies with lies." (p. 68) As the culmination point can be seen Mortimer's philological trick:

> "A strip of paper, carefully prepared,
> Odourless, proving nothing, will set up this
> Contretemps.
> If he knows neither Yes or Not to my question
> I shall know how to answer him in kind.
> »Eduradum occidere nolite timere bonum est«
> That's with no comma. They can read it:
> »Kill Edward you must not, fear it!«
> Or according to the state of their innocence,
> And whether they've been eating or fasting:
> »Kill Edward, you must not fear it. «
> »Kill Edward you must not fear it. «
> Without any punctuation, thus." (p. 85)

Fully aware of the possibilities of the language, Mortimer uses the polyvalent or vague meaning of words. The play also thematizes the problem of interpretation; the ambivalent message is only a one example for the imperfection of the understanding through the language. The soldiers who are delivering the letter say it very clear: "What's this? I don't get it." (p. 87) Depending on the interpretation or misinterpretation (if one can talk about a misinterpretation in case of polyvalence) Edward loses his life. Volker Canaris has proven that a misunderstanding or a false interpretation causes the death of Gaveston. According to him Edward would misunderstand the message he received: "Forget Gaveston/Who is not in the quarrel any more–" (p. 36) as the death of Gaveston, what would make him not to hear to the lords, who were trying to tell him something what maybe could have saved Gaveston's life. (Canaris, 1973, p. 40) Canaris proves his interpretation with Mortimer's words commenting the execution of the peers:

> "And when my friends began to talk, had you
> Not drowned their words out with your drums
> Had not, that is, too little confidence
> And too much passion, too swift anger
> Troubled your eye, your favourite Gaveston
> Would be still alive." (Brecht, 1966, p. 43)

It has to be added that Edward's opinion is impacted by the information from Queen Anne about Gaveston being executed.

The interpretation or misinterpretation of messages corresponds to the self-referentiality of Brecht's texts, with the thematizing of literature in literature. The doubt and scepticism about the meaning of written words are expressed in the play many times. Edward claims not to read books, Mortimer's soldiers say, they haven't read a chronicle yet and Mortimer himself reckons: "Since I quit books and knowledge/I sleep much sounder and digest my food." (p. 73) Mortimer's nickname "eel" could be applied to him because he's an intriguer, but also because he's a writer

The effects of misunderstanding

Besides the "textual" understanding respectively the understanding through the language the play deals with interpersonal communication and apprehension per se. It also could be the war, which we could see as an effect of the misunderstanding. In his speech about Trojan War Mortimer describes this causality with the following words:

> "If then the human, inhuman ear of reason
> Had not for the most part been stopped up
> –No matter whether Helen was a whore
> Or had a score of healthy grandchildren–
> Troy, four times larger this London,
> Would still be standing" (p. 19)

Both Helen in the myth and Gaveston in the play are only seemingly the cause of the war. The words "whore" and "score of healthy grandchildren" could also be an allusion to Gaveston/Edward's homosexual behaviour. It doesn't matter if this behaviour is a natural or morally reprehensible one, more important is the fact that it's not accepted. Besides this aspect the interpersonal communication seems to be inhuman, it doesn't only mean, that people are not able to listen to each other, but also that they treat each other more affectively than rationally. They don't communicate as humans anymore and change into animals. For Brecht this metamorphosis is linked to the language:

> "Toward eleven forgetting their native speech
> The Trojan sees Troy, the Greek sees Greece, no more:
> They see instead the metamorphosis
> Of human lips into the fangs of tigers." (p. 19)

The social alienation is also an estrangement of the languages and vice versa. There is an animal fight instead of understatement. Queen Anne associates being strange with the struggle. She's begging: "For my sake do not raise your swords against/The king" (p. 15) In the German text she says: Erhebt doch nicht das Schwert gegen euern König. /Sehr fremd ist uns Eduard." (Brecht, 1988, p. 19), which means, "Edward is strange to us", but she cannot explain the cause of Edward's strangeness. Edward's strangeness could be interpreted as intentional, as a desire to escape from politics and hypocritical society and to find refuge in the privacy outside of any norms (such as marriage or compulsory heterosexuality). This allows us to understand, why Edward insists on his relationship with Gaveston, it seems to be an alternative option for him:

> "Oh, Spencer, since words are rough,
> And only part us heart from heart
> And understanding is not granted to us,
> Amid the deafness nothing remains except
> Bodily contact between men. And even
> This is little. All is vanity" (Brecht, 1966, p. 55)

Canaris interprets the situation as a manifestation of an elementary structure within human relationships, as a manifestation of the loneliness of the individual in the middle of manifold interlacing. He claims, that only the elementary relationship reduced to the physical saves Brecht's Edward from the loneliness and from the isolation of the individual in the crowd. (Canaris, 1973, p. 39)

The close reading of the text showed us, that Edward doesn't complain about his loneliness at all. And in the first place it is the mutual misunderstanding, which isolates the individual in the middle of the crowd. Already in the scene in London 1307-1312, when the Queen Anne tries to run away in the woods and when complot against Edward II begins, Mortimer describes the queen as a widow: "You're widowed by a butcher's son, my lady." (Brecht, 1966, p. 14) It means Edward is pronounced for dead, what is actually not true at this time. Mortimer's words could be interpreted as a social death caused by Edwards sympathy for Gaveston. It is the relationship with Gaveston, which leads the king into isolation. Edward's fight has to be seen as a fight for the right to individual happiness, which is refused to him by the milieu or the circumstances. His desire for Gaveston is not an escape from the isolation and it is already given at the beginning of the play.

On the contrary when one tries to keep the friend away from him, Edward starts to fight, although he was never interested in fighting before. The death of his lover causes incredible change in his behaviour. The king becomes an animal too: "Tell every man before you strangle him in the undergrowth/That England's king turned tiger" (Brecht, 1966, p. 39). With the animal state comes also the deafness, what is similar to Mortimer's lecture about the Trojan War. This proves, that the interpretation by Volker Canaris, who means that the friendship between Edward and Gaveston is marked by the "low of the deafness" (Canaris, 1973, p. 40), is not correct.

It is also obvious that Canaris understands the homosexuality in the play as an asocial aspect, what certainly determines his interpretation of Edward's stepping back to the "bodily contact". According to him the people are able to cohabit (to understand each other), if they step back into their physical nature, the social drive to "understanding" causes the step back into anti-sociality, into a-sociality (which corresponds with the homosexual relationship) (p. 40). If we follow this conclusion, it must be the love, which is an asocial phenomenon for Canaris. The "bodily contact" namely, which Edward is speaking about, has to overcome the situation of being apart "hart from hart". Also his words addressed to Baldock: "Make a test now of the philosophy/You've sucked from breasts of celebrated wisdom/In the works of Plato and of Aristotle." (p. 55) postulate the idea of the platonic love. And finally the last sentence "This is little. All is vanity" (p. 55) demonstrates Edward's opinion, that love can only be an illusionary support in our life. Thinking of vanity corresponds with the historical costume of the play and shows the ephemeral and short-lived character of love, which cannot be almighty at all. This point of view matches to the dis-

romanticized concept of love in Brecht's work. The love between two men follows the same mechanism as the love between man and woman. In the scene, when Gaveston and Edward say good bay to each other, the king confesses to his lover: „Like the triangle/Formed by that flock of storks in the sky, /Which seems to stand, though flying, /So stands your image in our heart/Undimmed by time." (Brecht, 1966, p. 23) The storks in the sky are also a figure in one well-known poem by Bertolt Brecht. It describes the relationship between a stork and a cloud and shows the illusionary and ephemerality of love, because even if the stork and the cloud seem to stay forever together, they have to fall apart.

The homosexual love as it is showed in the play has a spiritual and a bodily aspect. As mentioned above Canaris reads the bodily contact as an attempt to break the isolation of the individual. The reading of Barth is compered to Canaris obviously homophobe and absurd. In Barth's opinion the homosexual seems to live monadic and not involved into communicative relations, in contrast to the heterosexual relationships, where the communication is expected (Barth, 1992, p. 185). For Barth is the homosexuality apriori non-communicative, for Canaris does step back into the asocial life cause the deafness as the sign for the non-communication, which is an aposteriori phenomenon. Both Canaris and Barth read the bodily contact as a rejection of the communication and understanding. In my view the bodily contact could be seen as an act of nonverbal communication that corresponds with the resignation from the understanding based on the negative connoted human language.

Is there a possibility to escape from the nexus of power?

Regarding the aspect of the bodily contact, shown as nonverbal communication in Brecht's play it seems to be very helpful to reconsider the meaning of the gesture and the gestic by Brecht, as Carrie Asman already suggested. Asman referring to Walter Benjamin speaks about the necessary shift from the semiotic to the mimetic and from the sign to the body (Asman, 1993, p. 106), which means the gesture has not to be understand depended on the semiotic and the sign, but as retrospectively depended on the mimetic and the body. The gesture by Brecht is also not only a theatrical phenomenon, but it is also significant for the poetry. The play The Life of Edward II of England is known as the first play, where Brecht deliberately makes use of the gesture and works up the gestic. The double escape of Edward into the other modality of the sexuality and into the other modality of the language could be interpreted as try to get out of the nexus of power, words and violence. But this way seems not to be possible, because the mechanisms of power permeate the whole body. The link between the power and the materiality of the body is demonstrated in the scene, where the bishop is supposed to force the king to abdication and to take the crown off his head. Edward says: "I can't get it off, my hair comes with it, /The two have grown together! (Brecht, 1966, p. 61) and the bishop answers: "Tear it off! It's not your flesh!" (p. 61) On the other side Brecht shows that the embodiment of power is not quite natural. It can be demonstrated by the example of Edward III. In the last scene we are witnessing the entering of the young Edward into the patriarchal world. At the beginning of the scene he is only an innocent child, but he looses his innocence with the first use of the power. When he becomes king he orders the execution of Mortimer and sends his mother to the Tower. The violence act brings blood on his hands and the queen Anne comments his decision with the words: "Such a death's-head joke as that you did not/Suck up with mother's milk, third Edward. (Brecht, 1966, 93) She makes

clear, that the state, the young Edward had achieved, isn't a natural one, but determined by the society and the patriarchal order. The last words of the play, a prayer of the young Edward: "And grant us, God, that also/Our lineage may not perish in the womb." (p. 94) show us, that the idea of culture dominated by men and the male power may be the "natural" curse of our biological body.

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Writing Forces: Revisiting the Aesthetic Concept of Shi 勢 in Chinese Calligraphy Criticism

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Abstract

Ideas regarding forces in things – and artists' sensation and presentation of such forces – have been discussed by Western theorists Wassily Kandinsky, Rudolf Arnheim, and Gilles Deleuze. In Kandinsky's *Point and Line to Plane*, for instance, "force" refers to both the physical strength that is exerted by the artist and the tension within points and lines. This paper concerns the aesthetic concept *shi* 勢 in Chinese calligraphy theory, a concept that could be regarded as a counterpart of "force" and was translated by some scholars as "force" or "force-form". But what are the forces in Chinese calligraphy? Where are they? And how does a Chinese calligrapher capture them and render them visible? Revisiting the different aspects of calligraphic *shi* can yield some clues.

As it originally appeared in texts on military strategies and politics, *shi* meant disposition or circumstances, power or potential. In Eastern Han Dynasty (25-220 AD), it was employed in calligraphy treatises and since then widely used in artistic criticism. This paper contends that it's impracticable to find a single translation for the term *shi* in calligraphy theory as different types of *shi* flow through six conterminous phases in calligraphy practice. *Shi* is the tendency of the natural things, the proper state of mind that is favourable for calligraphic practice, the movement of the body and the brush, the tension within a stroke or character, and the dynamic configuration of a whole work. Informed by Western and Chinese art theory, this paper argues for a new understanding of *shi* and its use in calligraphy criticism.

Keywords: *shi* 勢, Chinese calligraphy, force

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Introduction

To what degree can we talk about a global theory of art? After we translate, for example, Chinese artistic terms into counterparts in English, can we then proceed with a global art discussion with full confidence? Questions like these often function as an alarm bell in doing comparative studies in the field of art theory. In some cases, it is just out of a search for artistic universality that we draw together some analogous or seemingly identical artistic terms in various cultures and then compare them. This paper, exactly out of such a desire, intends to explicate the term of "force" in art theory, or specifically, its use in twentieth century theoretical texts on art in the West and its Chinese "counterpart" – *shi* 勢 – in Chinese calligraphy criticism.

1. "Force" in Twentieth Century Art Theory

For English readers, the literary denotations of the word "force" are twofold: first, it refers to the concrete physical strength or power something has; second, it implies a powerful effect or quality that something possesses. Not a few Western art theories, in fact, also communicate these two meanings of the term "force". But for the three Western authors that will be discussed in the following paragraphs, "force" obviously conveys more messages.

Wassily Kandinsky (1866-1944), in 1926, published his *Point and Line to Plane* under the title of *Punkt und Linie zu Fläche*. In this book, "force" is a frequently mentioned concept linking the three elements of point, line and plane. A line, for Kandinsky (1979, p. 54, 124), is created when a force "hurls itself upon the point which is digging its way into the surface, tears it out and pushes it about the surface in one direction or another"; a circle is "the result of two forces which always act uniformly." In this sense, "force" refers to the physical strength that is exerted by the artist and flows out of the brush. If the first type of "force" helps Kandinsky explain the linkage of the three elements, a second type of "force" seems to explicate why Kandinsky focused on these geometrical elements. This second type of "force", in Kandinsky's writing, is often an equivalent of "tension". There is the force or tension within a point, in the first place, and then comes the tension in lines where it could be understood as the "force living within the element" and represents a part of the creative movement (Kandinsky, 1979, p. 57). And eventually, as Kandinsky (1979, p. 92) wrote, "A composition is nothing other than an exact law-abiding organization of the vital forces which, in the form of tensions, are shut up within the elements."

Being both a perceptual psychologist and an art theorist, Rudolf Arnheim (1904-2007) moves one step forward from where Kandinsky arrives. In the first chapter of his magnum opus *Art and Visual Perception*, Arnheim distinguished three types of "forces": physical forces, physiological forces, and psychological forces. The physical force can be understood as the actual pulling or pushing that can move a paper or other objects; they are real and exist in the physical world. But what and where are the

psychological forces? For Arnheim (1974, p. 16), psychological forces or perceptual forces, are not merely figures of speech, but real existence. Such forces, at one end, exist in any percept (including visual objects), and at the other, in the brain. The former is also called "psychological forces", the latter "physiological forces".

The third book is Gilles Deleuze's (1925-1995) *Francis Bacon: The Logic of Sensation*, first published in French in 1981. Deleuze's interest in writing this book primarily lies in high modernism, its gesture of self-validating through a way of both creating the "new" and dismissing the "old". And one of the "olds" is the tradition of representation (figuration) in pre-modern painting, which Deleuze held that modern painting should go beyond. For Deleuze (2003, p. 31), sensation is more profound or much closer to reality than representation; it has two faces – one "turned toward the subject" and the other "turned toward the object", or rather, "it is both things indissolubly". But this sensation is conditioned by force.

In a chapter titled "painting forces", Deleuze (2003, p. 48) wrote that "for a sensation to exist, a force must be exerted on a body." This "body" should not be identified as the human body by reflex, though it is the human body in Bacon's painting that plays the role of the Figure and harbours the force and hence the sensation; it could also be the body of Cezanne's apples and landscapes and Van Gogh's sunflower seeds. In a word, the forces that closely related to sensation lie in all kinds of things, and "sensation is force made visible, audible and/or palpable." (Slack, 2005, p. 135). And for painting, as Deleuze (2003, p. 48) succinctly put, the task of which is to "render visible forces that are not themselves visible." But what exactly are these invisible forces? Deleuze (2003, p. 48-9) does enumerate some "elementary forces" such as "pressure, inertia, weight, attraction, gravitation, germination," and he discerns these forces that rendered visible in the paintings of Millet, Cezanne, and Van Gogh. Although Deleuze's main subject in this book is Francis Bacon's visual painting, he has in mind a broad conception of art when he conjures the term – "force". For him, force in art does not only refer to the invisible forces in visual art, the nonsonorous forces in music, but to all kinds of insensible forces that wait to be captured by artists and sensed by all.

2. *Shi* 勢 in Chinese Calligraphy Theory

In pre-Qin China (to 206 BC), the term *shi* does not carry the aesthetic meaning which this section will decipher, or rather there is no such a thing as self-conscious art in early China; the term *shi* is mainly found in texts on politics and military strategies. Used in political texts, it refers to a hierarchical "position", which designates "the configuration of power relations in politics." (Jullien, 1995, p. 40). With the support of this position, a man can exert his influence or authority to achieve his ends. In the Confucius classic *Shang shu* 尚書, also known as *Book of Documents* in English academia, Jun Chen – a man of high position in the government – was warned by the king: "Do not make use of your power to exercise oppression; do not make use of the

laws to practise extortion." (Legge, 1879, p. 233). An early example as it is, the term *shi* was employed in this text and translated as "power".

Shi is better known as a strategic concept in Chinese military tactics. In *Sunzi binfa* 孫子兵法 (universally known as *The Art of War*), the most famous and influential Chinese military treatise, *shi* is a key concept and also the title of a chapter. In many translations, such as Lionel Giles's 1910 version, the Chinese term *shi* is rendered into a kind "energy". In a passage from the chapter "Energy", Giles (2005, p. 21) translated:

> The clever combatant looks to the effect of combined energy, and does not require too much from individuals. Hence his ability to pick out the right men and utilize combined energy. When he utilizes combined energy, his fighting men become as it were like unto rolling logs or stones.

It is of vital importance for ancient Chinese strategist to capture and utilize energy on a battlefield. When a military commander observes and then harnesses the energy, his soldiers most probably find themselves in a favourable unhindered situation that leads to victory. "Energy", however, is a too abstract or abstruse term, and it's hard to know where exactly this energy comes from. For the French sinologist Francois Jullien (1995, p. 27-9), *shi* is better translated as "potential born of disposition", and the disposition "includes the particular shape of the object (round or square) as well as the situation at hand." It seems that Jullien's rendering explicitly reveals the content of the "energy" in warfare, which can be summarized that energy is the potentials generated from the disposition. More specifically, the *shi* or the energy in *The Art of War* refers, on one hand, to the disposition of the natural circumstances such as the configuration of the lay of the land, and on the other, to the disposition or the state of mental being within the army. And a general in warfare should make the most of the terrain and try his best to boost his soldiers' morale. In this way, it can be said that the *shi* (energy or potential) from the exterior and the *shi* from the interior have been captured.

In Eastern Han Dynasty (25-220 AD), the term *shi* was employed in calligraphy treatises and since then widely used in artistic criticism. Many titles of calligraphy treatises that produced between the period of Eastern Han and Western Jin Dynasty (265-317 AD) bore the term *shi*, such as *Caoshu shi* 草書勢 (*Shi* of Cursive script), *Jiu Shi* 九勢 (Nine Types of *Shi*), and *Si ti shushi* 四體書勢 (*Shi* of the Four Scripts of Calligraphy). After Jin Dynasty, the concept of *shi* enters into the theory of painting and literary criticism. The following discussion focuses exclusively on the calligraphic *shi*.

What is *shi* in Chinese calligraphy? In the above discussion, we have come across several translations or meanings of this term: as a position of strength that confers authority, as energy, or potentials born of disposition. In the field of art criticism, *shi*

also has multiple meanings, and it is impossible to designate a single unified English translation for this term. For contemporary Chinese aesthetician Gao Jianping (2012, p. 189), there exists at least two kinds of *shi* in Chinese visual art: "one is the *shi* of the objective world, or the movement or tendency within all animate and inanimate beings, which can be presented in painting; the other is the *shi* of calligraphy." Unlike Chinese painting, Gao (2012, p. 176-99) holds that Chinese calligraphy is irrelevant to the forms of natural objects, and thus *shi* in this art is more related to the calligrapher who can capture "a certain spirit 'behind' the appearance of the world" and then display this spirit through a calligraphic stroke, an ideogram, and a whole work. Explicit and helpful as Gao's approach is, such a dichotomy by no means uncovers the entire contents of the subjective *shi* and by no means covers the multiple meanings of *shi* in calligraphic practice.

What dimensions does calligraphic *shi* take on? And how should we grasp this multifaceted term *shi* in Chinese calligraphy? It is desirable that we enumerate the meanings one by one, but the crux is to link the different aspects of calligraphic *shi* in a logical organic way. Imagine a real calligraphic practice that involves a calligrapher and the viewers – preparation of the calligrapher (physically and mentally), calligrapher's bodily movement, the execution of a stroke and the completion of the whole work, the calligraphic work in the eyes of the viewers as well as the calligrapher; this paper contends that *shi* flows through or resides in each of these phases.

2.1 *shi* of nature

Calligraphic practice does no start with a calligrapher's picking up a model-book, grabbing a brush and then starting to write, if one considers the environment calligraphers dwell in. By environment this section means the natural conditions such as the land, cloud, mountain or water, the environment of the natural world, or *ziran* 自然 in Chinese conception. To understand the relationship between Chinese calligraphy and the natural world, it is tempting to call to mind the fact that that Chinese calligraphy is an abstract art that based on the writing of Chinese characters, and some of Chinese characters are a kind of pictogram (imitation of the form of physical objects). But, this pictographic property of Chinese characters, as Gao Jianping (2012, p. 184) pointed out, should not be overvalued in Chinese calligraphy: for one, it is "only one among many ways to create characters," and for the other, "the purpose of character writing was to communicate meaning rather than present forms." Roughly speaking, a discussion of calligraphy-nature relations ought to be isolated or independent from the pictographic feature of Chinese characters. What really matters is the role of the nature in calligraphic practice – be it copy, creation or appreciation – and the attitude of calligraphers towards the natural world. An early laconic summary of the relationship between calligraphy and nature comes from *Jiu Shi* 九勢 (Nine Types of *Shi*), reputedly composed by the Eastern Han scholar and calligrapher Cai

Yong (132-192 AD). In this text, Cai Yong, probably for the first time, relates the art of calligraphy to the *shi* of nature:

> Calligraphy comes from nature. As soon as nature established itself, *yin* and *yang* were given birth; as soon as *yin* and *yang* were born, *xingshi* [*xing* means form or shape; *shi* means momentum or tendency] appeared. (Gao, 2012, p. 182)

In the natural world, *yin* and *yang* can be understood as two contrary but also complementary forces, the binary principle in the great cosmic Process; they interact with each other to form a dynamic system, and everything has both *yin* and *yang* aspects. And Chinese calligraphy, for Cai Yong, captures these natural forces of *yin* and *yang* if a calligrapher delivers the dynamic *shi* by means of the relatively stable *xing* or form. The *shi* of calligraphy is thus connected to the *shi* of nature, or *ziran-zhi-shi* 自然之勢 in Chinese; a later section will discuss how the two are related.

Although Sun Zi, the author of *The Art of War*, did not employ the exact concept of *ziran-zhi-shi* (the *shi* of nature), he actually suggested not a few natural objects that contain *shi* (dispositions and tendencies). In the Han Dynasty philosophical classic *Huainanzi* (*The Masters of Huainan*), the term *ziran-zhi-shi* (the *shi* of nature) was mentioned several times, which is translated by Evan Morgan (1934, p. 9) as "natural conditions" or "natural laws". Employed in a few classical commentaries in Chinese paintings, such as Zong Bing's *Hua Shanshui Xu* (*A Preface on Landscape Painting*), the term *ziran-zhi-shi* could also be rendered as the natural tendency inherent in nature. The *shi* of a mountain, for example, is the tendency or the propensity of a mountain; different mountains would exhibit different *shi* or tendencies. For Chinese calligraphers, they are residing in and experiencing this *shi* of nature, these natural tendencies.

2.2 *shi* as a proper state of mind

A calligrapher may pick up his brush in various situations. A calligrapher may write on a whim, out of a sudden desire; he may write after being inspired by something in the natural world; he may write at the request of a friend or a nodding acquaintance. And it can be imagined, in various situations, calligraphers may have quite different states of mind before the writing. When a calligrapher gets into a state of mind that was proper for writing, he acquires *shi*, otherwise he loses *shi* (Gao, 1996, p. 102-3).

In his influential *Shupu* 書譜 (Treatise on Calligraphy), Sun Guoting – the seventh century art critic and calligrapher – summarized five favourable or harmonious conditions and five unfavourable conditions before writing:

> Because one writes at a given time, circumstances provide either discord or harmony. When there is harmony, the writing flows forth charmingly; when there is discord, it fades and scatters. Being happy in spirit and free from other

duties is the first harmony…But a restless mind and sluggish body constitute the first discord. An opposed will and constricted energy constitute the second discord… (Chang, 1995, p. 28)

In the above Chang Chung-Ho's translation, the second discord – *yi wei shi qu* 意違勢屈 – is rendered as "an opposed will and constricted energy", which is unfavourable for subsequent calligraphic practice. Generally referring to the tendency of things and situations, *shi* here is used as an artistic term that describes a positive feeling or energetic mental state on the part of calligraphers. When it comes to calligraphic writing, this kind of mental *shi* or proper state of mind is likely to conduce to the coordinated movement of the body, the wrist and the hand; and hence the energy flows out of the writing brush.

2.3 *shi* of the body and *shi* of the brush/stroke

Now, a calligrapher picks up his brush, dips it in the ink, moves his arm, his wrist and hand, and starts to write, which leaves a trace of stroke on a piece of paper. Within this process flow two types of *shi*: the *shi* of the body and the *shi* of *bi*. As the Chinese term *bi* 筆 bears two meanings of brush and stroke, the *shi* of *bi* thus refers to both *shi* of the brush and *shi* of the brushstroke. The *shi* of the brush can be translated as the movement of the brush, while the *shi* of the stroke is an effect, a kind of tension within the stroke, which is analogous to the tensions in the idea of "force" as explained by Kandinsky and Arnheim.

Behind the statement that all brushstrokes flow from brush hide calligraphers' bodily gesture. There is no doubt that a calligrapher leaves on paper a trace of brushstroke only through the movement of finger, wrist, hand, arm, and even the whole body. For this reason, this section juxtaposes the *shi* of the body and the *shi* of the brush and stroke.

This juxtaposition can be better understood through a further discussion of "the *shi* of the brush" 筆勢, a term that occupies an important place in classical calligraphy theory. The above mentioned *Jiu Shi* (Nine Types of *Shi*), for example, concerns actually with nine techniques for using the brush tip or calligraphic writing. With regard to the third technique of "hiding tip", Cai Yong explicated that it is realised by "making an initial movement in the direction opposite that in which the brush must travel, both at the beginning and at the completion of the ideogram, thus concealing the mark made by the brush tip at the start of the stroke." (Jullien, 1995, p. 108). Descriptions like this act as guides to both the quality of brushstrokes (*shi* of brushstroke) and the movement of body (*shi* of body). To some degree, it can be said that the gesture of the body, the movement of the brush and the form of a brushstroke are simultaneous equivalent.

2.4 capturing *shi*

In the first place, there is *shi* of nature. Then there is *shi* of the body and of the brush and brushstroke. And now the question is how the *shi* (tendency) in nature and the *shi* (tension) in brushstrokes are related? The answer lies in another important aesthetic concept in Chinese visual art – *qu shi* 取勢.

The aesthetic term *qushi* implies Chinese artists' attitude towards nature, in which *qu* means "to pick" or "to choose" and *shi* denotes the tendency of natural objects. A combined term that used in Chinese painting and calligraphy theory, *qushi* suggests that nature occupies an important position in the practice of Chinese visual arts. Yet, *qushi* in calligraphic practice is subtly different from that in pictorial practice. It's not hard for us to understand that a Chinese painter, in representing natural objects, needs to *qushi*, or capture the tendency within the natural objects. While as an abstract linear art, calligraphy is unlikely to imitate or duplicate natural things. As Gao Jianping (1996, p. 97) wrote,

> In the minds of these calligraphers, the *shi* of the natural world could provide certain suggestions or stimulation. They needed this *shi* but would not take it directly to be the *shi* of their work; it first had to be transformed before it was acceptable for calligraphy.

It's hard to comprehend how this transformation from the *shi* of the natural things to the *shi* of calligraphic ideogram is achieved unless one has direct aesthetic experience of Chinese calligraphy. Fortunately, in Chinese calligraphy theory, there are abundant treatises or commentaries that contain natural imageries. And through a comparison of the natural imageries with corresponding calligraphy strokes, viewers are likely to perceive how a calligrapher captures *shi* in the natural world. In *Bizhen Tu* 筆陣圖 (Diagram of the Battle Formation of the Brush), a famous text that attributed to Wei Furen, seven basic calligraphic strokes are compared to several kinds of *shi* or tendency inherent in natural objects. For instance, a dot should be written like a stone falling from high peak, and the perpendicular strokes like a withered vine that are ten thousand years old (Barnhart, 1964, p. 13-25). Abundant natural imageries like this could be read as both descriptions of calligraphic strokes' *shi* or force and hints about how to capturing the *shi* in natural objects.

2.5 *shi* of individual characters

As discussed earlier, there is *shi* or tension within a single stroke. But normally, a Chinese character consists of more than one stroke, and it is anticipated that there is a kind of dynamic continuity flowing through all the strokes of a character. As far as an individual character concerned, the structural tendency towards a dynamic ideogram is the *shi* of individual characters.

To obtain the structural dynamism or the *shi* within an individual character, a calligrapher should pay attention to two aspects. The first aspect concerns with the writing of two neighboring strokes: the *shi* of each stroke and its following stroke should be linked in a natural dynamic way. This point is expressly stated in *Jiu Shi* (Nine Types of *Shi*): "Whenever one puts brush to paper and compose characters, each stroke should breed the following one, and the following stroke should succeed its previous one." (Huang, 1997, p. 6). The second aspect to be considered is that a calligrapher should create an effect of structural force within all the strokes of a character. As the first rule in his *On Ten Methods of Using the Brush*, Zhang Huaiguan wrote that "*shi* must be achieved, both for dots and for strokes, through the creation of tension between top and bottom, lowering-lifting, separating-gathering together." (Jullien, 1995, p. 78). The tension within a calligraphic ideogram is analogous to the tension of lines in the sense of Kandinsky, but the former is apparently more complicated than the latter.

2.6 *shi* flowing through the overall composition

And now, imagine a calligrapher completes his writing, which contains several columns of characters. Within a column, there is shi, a kind of continuity or even momentum flowing from a brush that runs from the top of the column to the bottom. But the force of this brush does not stop there at the end of that column; it carries on to the next column, to the last character, the last stroke of the whole work. And shi of the whole work, in Susan Bush translation, refers to the "dynamic configuration of all the characters and strokes in a calligraphic work."

Shi of the overall composition is of crucial importance for a work of calligraphy, as the first impression of the work is mainly based on it. In another word, the experience of shi that flows through the overall composition is the start of appreciating Chinese calligraphy. After this phase, viewers then focus on the shi or dynamic tension within an individual character, the shi of a stroke or line.

Conclusion

According to the above discussion, it can be said that the term *shi* in calligraphy criticism has many dimensions, and there is no single translation of this term. *Shi* is the tendency of the natural things, the proper state of mind that is favourable for calligraphic practice, the movement of the body and the brush, the tension within a stroke or character, and the dynamic configuration of a whole work. It refers to an effect, a momentum, a kind of energy, and also to the actions that produce such effects. Gilles Deleuze (2003) said that, "in art, and in painting as in music, it is not a matter of reproducing or inventing forms, but of capturing forces." The calligraphic *shi*, to some extent, is a counterpart of the term "force" in Western art theory, and it can be said that in Chinese calligraphy, it is not a matter of reproducing or inventing forms, but of capturing *shi*.

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The Power of Popular Culture in Salman Rushdie's "The Ground Beneath Her Feet"

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Abstract
This paper discusses elements of popular culture found in Salman Rushdie's *The Ground Beneath Her Feet* and bases its arguments on Fiske, Kundu and Herwitz's ideas of globalization. Popular culture is driven by both consumerism and the people that makeup the fan base, who have gained the power to criticize the same society that has labeled them as outsiders and the lower class. For Rushdie, popular culture is not a passing phase of fan culture, but a window to people's deepest desires that they cannot freely express in their current position in society. Fan art is not an act of escapism but a description of what members of such groups think of as resistance and an act to produce a change in the world and be heard and recognized for their own voice. Vina continues to hold on to her fans for as long as her existence is still relevant, and is allowed to be a symbol only as long as there is something to symbolize.

Keywords: Rushdie, popular culture, globalization, fan studies.

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Introduction

Salman Rushdie's *The Ground Beneath Her Feet* is a story of outcasts. People who are born not belonging, on shaky, unstable ground that is losing all boundaries of borders, language and cultures, and becoming one massive field where everyone is allowed to play. Rushdie takes Vina, Ormus and Rai into the dramatic world of stardom and globalization, and turns Vina and Ormus into disoriented rock stars who are worshiped by a worldwide audience and yet whose destiny is also controlled by the same followers. They are living the American Dream while at the same time being clawed to pieces by the adoring public, who are not as passive and controlling as they allow themselves to be viewed.

Our social experience and the environment we live in constantly produce meaning that builds up our social identity (Fiske, 1989, p. 1). What develops from this continuity is an understanding that there are other people in the world who feel the same, and who help us form a group to belong to.

According to Rama Kundu (2009):

> One of the important contributions of Postmodernism has been the erasure of boundaries between high and popular culture and directing of attentions towards popular cultural forms like cinema, television shows, games and advertising, as an authentic signifier of the hopes, desires and anxieties of a nation, a race or simply a social group (p. 178).

Rushdie does not describe popular culture as something that is infantile and characteristic of fan culture, but as a window to people's deepest desires that they cannot freely express in their current position in society. While some condemn the power of popular culture for what they believe is controlling the minds of its followers, Rushdie believes that it denotes "liberation, joy and subversion" (Kundu, 2006, p. 179).

According to Karl Marx and Friedrich Engels in *The German Ideology* (1998):

> The ideas of the ruling class are in every epoch the ruling ideas: i.e., the class which is the ruling material force of society is at the same time its ruling intellectual force. The class which has the means of material production at its disposal has control at the same time over the means of mental production, so that thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it. The ruling ideas are nothing more than the ideal expression of the dominant material relationships grasped as ideas; hence of the relationships which make the one class the ruling one, therefore the ideas of dominance (p. 62).

"It is Rushdie's firm belief that, it is only by defying existing realities, by dreaming 'Otherwise' that one can remake and remould the world" (Kundu, 2006, p. 186). Culture itself has become an industry controlled by the ruling classes to "suppress the true needs and create false ones among the masses" (Kundu, 2006, p. 180).

What makes Vina and Ormus influential to the audience is their 'fantastic' presence which is allowed to challenge the current dogma by experimenting and supporting extreme behaviour as an excuse for art and freedom of expression through music. "For she is – will be – Dionysiac, divine, and so is – so will – he. They will drive people mad with desire, with music, will leave behind them long trails of destruction and delight" (Rushdie, 1999, p. 146).

The audience does not have the same freedom, as it is a gift given to leaders of popular culture but not necessarily their followers. What the audience gains from being in the presence of Vina, whether in real life or on a TV screen, is small moments of empowerment where they too belong to her music and her body, before continuing with their own lives off screen, while at the same time remaining invisible as supporters of Vina's actions.

> Vina, to whom even strangers would come, following her star, hoping to receive redemption from her voice, her large, damp eyes, her touch. How was it that so explosive, even amoral, a woman came to be seen as an emblem, an ideal, by more than half the population of the world? (Rushdie, 1999, p. 20)

Because Vina's entire appearance is a stance against those who would fight to push her down and to cage up her freedom. Her entire existence, look and behaviour are yearned for by so many other people who catch a glimpse of her power by standing in her shadow.

Understanding a text beyond its original source

The text of Vina's songs alone is not enough to represent the full meaning of her culture, because "texts are activated, or made meaningful, only in social relations and in intertextual relations" (Fiske, 1989, p. 3). Therefore the meaning of a text can only be projected fully in an environment that understands it in the social, emotional and cultural setting that it is placed in.

Vina's songs are not received the same way by everyone, because not everyone belongs to the same group. Even Ormus' songs are only embraced by about half of the American audience, while the rest are angered by his anti-war lyrics in *Race Ballads*. They even receive a phone call from a federal agent who is concerned about some of their lyrical content. He continues by explaining that, although they are not infringing any individual's First Amendment rights, they are in fact not American, and "a guest who wishes to remain welcome is not well advised to piss on his host's best rug" (Rushdie, 1999, p. 381).

The popularity of an artist greatly depends on how relevant their work, image and personal background relate to the audience, and especially so for the younger members. The greater the joy of listening to and watching an entertainer, and the more it satisfies our internal desires, the more attention and power will be given to that individual in order to ensure that the audience can continue to live their own dreams through them. In a crumbling economy and a world where the youngest see little bright future ahead, someone who even remotely symbolizes a leader will quickly be accepted as the voice to follow, and it will only be the audience who can

create true relevance. The signer attempts a connection with the fans, and if they are successful they will enjoy the glory.

> What's a "culture"? Look it up. A group of micro-organisms grown in a nutrient substance under controlled conditions. A squirm of germs on a glass side is all, a laboratory experiment calling itself a society. Most of us wrigglers make do with life on that side; we even agree to feel proud of that "culture" (Rushdie, 1999, p. 95).

"The "knowledge" that, for instance, femininity finds its meanings in the domestic, in consumption, in leisure, in the disempowered, is a means of disciplining women into the roles and values that patriarchy has inscribed for them" (Fiske 1989: 24). A new wave of feminism and female empowerment has been born into the world since Fiske's belief, but the general idea still holds true. It is precisely when women like Vina appear in the world that other women see the possibility of free expression and begin to follow her lead. She is worshiped for as long as she remains on their side and doesn't give into the power of the male rule, or anything that represents it.

> What we forbid ourselves we pay good money to watch, in a playhouse, a movie theatre, or to read about between the secret covers of a book (Rushdie, 1999, p. 73).

What Vina represents for adolescent girls is their struggle between acting in ways that society deems as acceptable, and allowing themselves the freedom to express their sexuality and vision of life. The rules that the patriarchy has made for them are still strong enough to cause doubt and prevent young women from following Vina as individuals, rather than remain hidden in a crowd of others.

> We mostly conform, we pretend to be motivated by loyalties and solidarities we do not really feel, we hide our secret identities beneath the false skins of those identities which bear the belonger's seal of approval. But the truth leaks out in our dreams; alone in our beds, we soar, we fly, we flee (Rushdie, 1999, p. 73).

The perception of Popular Culture among audience members

Although the audience does not have any control over production, when it comes to consumerism, they have the power to choose which products they will pay money for, and which they will have the satisfaction of rejecting (Fiske, 1989, p. 25). Vina 'wanna-bes' who copy her style, mimicry and music are mistakenly considered a flock of sheep who follow her every step, but are instead adopting a style that they too feel is the current source of power. Vina constructs herself "as the object of street art, as a public icon: the body becomes the canvas of changing urban signs" (Chambers, 1986, p. 11).

> Some days later, however, when the information had made its way onto the Internet, a fantasy-fiction wonk hailing from the Castro district of San Francisco and nicknamed <elrond@rivendel.com> explained that Raul Paramo had been speaking Orcish, the infernal

> speech devised for the servants of the Dark Lord Sauron by the writer Tolkien (Rushdie, 1999, p. 6).

The Tolkien fan base had already begun its impact in the world of fan fiction, and has since then become one of the biggest fan groups in the world. However, their fan fiction which they spend so much time and effort on has been shunned for blurring the boundary between not only our distinction of fantasy and reality but also that of the original work.

> The relationship of fantasy to reality, and that of the representation to the real are, to all intents and purposes, the same. Understanding their similarity requires us to reverse and deny the differences that are often set up between them in our patriarchal culture. Fantasy is often seen as feminine, whereas representation is associated with the masculine. In this view fantasy is constructed as "mere escapism," a sign of feminine weakness resulting from women's inability to come to terms with (masculine) reality. It is a sort of daydreaming that allows women to achieve their desires in a way that they are never capable of in the "real" world, a compensatory domain that results from and disguises their "real" lack of power (Fiske, 1989, p. 184).

For Rushdie, music is the universal language of the world. It is "the secret language of all humanity, our common heritage, whatever mother tongue we speak, whatever dances we first learnt to dance" (Rushdie, 1999, p. 89). Vina's melody darts from one side of the world to another, reaching audiences beyond restrictions of borders, religion and language. All who hear it are now connected by the same threads that Vina has created, and will continue to hold on to them for as long as her existence is still relevant.

What creates the sense of a star is the distance between her and her audience. Vina must remain elusive and detached, "faintly glowing above use in some distant space of divine humanity, freed of specific coordinates and ties to temporal existence" (Kadzis, 2011). Distance creates a sense of power for Vina, and one that would be greatly reduced if she were to come down and place herself on the same level as her fans. But she is not all divine on her own, she is an experiment watched from a safe distance, a test to see how far such behaviour and art will be tolerated by others.

> We take this group of people and we shine on them a very bright light and give them, if not great power, then certainly great influence. We ask how they behave when we remove all controls and restraints, and we enjoy watching the answer to that question (Kadzis, 2011).

Moreover, this star is always at the mercy of the public and the fans. If she makes one wrong move and angers the fans, she would quickly face their wrath, and either be tormented for her mistakes, or lose popularity and become forgotten and replaced by another. For if someone has tricked Vina into thinking that her freedom at any point in her career was genuine, she was gravely mistaken. Stars do not have the freedom that they so hope for. Instead, their freedom stretches only as far as the clutch of the public, and will be squeezed or released according to their will. She is allowed to be a symbol only as long as there is something to symbolize.

Similarly to Princess Diana's funeral in 1997, which was viewed by 2.5 billion people, Vina's death was also a spectacle. A whole world watching the end of a life known primarily through the media, and so one that must also end in media coverage as well. "Half fairy-tale/half woman-on-the verge of melodrama, these beings exist between real life and the netherworld of the camera and in death become radiant icons in the museum of the public's imagination" (Herwitz, 2008, p. 13).

> If she had not died, she might have sunk into a cranky, ignored old age, out of step in a way that was merely wrong – or pig – or muddle-headed, whereas once she had defiantly, triumphantly, been the only one in the parade marching in step, until the other marchers took their lead from her. However, eccentric irrelevance was a fate she was spared. Instead, her death unleashed the full power of the symbol she had constructed. Power, like love, most fully reveals its dimensions only when it is irrevocably lost (Rushdie, 1999, p. 162).

Many other people die in the same earthquake that swallows her, but somehow her death is the one that is iconic and given the greatest attention. There may have been doctors among the casualties, humanitarian workers, rescuers, engineers, people who have risked their own life to save others, but their accomplishments are quickly forgotten with a small nod, while the attention once again turns to Vina.

Death has become a public spectacle. Those who have spent their lives in the public eye are not allowed to die in private so as not to deprive the general public of any details. "The death-watchers, the ostentatious grievers, those who like nothing more than to read about another's physical demise and advertise how moved they are by it" (O'Neil, 2013).

When Scottish author Iain Banks announced that he was suffering from terminal cancer in 2013, social media websites became books of condolences for someone who was still alive at the time. Strangers were impatiently waiting for the author to post the latest update on his condition, and how long he was likely to live. Among the crowd of these people, who were closely following his demise, no question was raised as to whether some moments in the human life should indeed be left private.

Apart from the mourning of a celebrity and the need to watch the media report such an occasion, the audience often finds ways to identify with the now dead star. Depression, eating disorders, a struggle for freedom and complicated love are all themes that audience members can relate to as well, and so feel that they were also part of Vina, or perhaps are partly as important as she is. This dual role of a star is, in Leo Braudy's words, typical of modern fame, which is "compounded of the audience's aspirations and its despair, its need to admire and to find a scapegoat for that need" (1997, p. 9).

In a discussion entitled *Reality, Hyperreality and Public Relations*, Alan Rycroft (2007) argues that postmodernism has "taken us beyond reality, to a place...where 'reality' has been drowned in an ocean of media, messages and symbols, spun out by legions of PR professionals and elites manipulating 'reality' through the all-pervasive mediascape".

The earthquake that takes Vina's life is a metaphor for Rushdie's vision of a turbulent age, where both families and nations are being torn apart in sudden changes, where everything is "shifting, changing, getting partitioned, separated by frontiers, splitting, re-splitting, coming apart" (Rushdie, 1999, p. 164). Technology divides the young and the old, borders separate families as more and more people now go abroad to look for jobs and start new lives. Rushdie's idea of music becomes the best way to build bridges between long distances, and to cross frontiers of misunderstandings and different cultures. Ormus' "earthquake songs" are about "the collapse of all walls, boundaries, restraints. Rock music… which crossed all frontiers, which belonged equally to everyone" (Rushdie, 1999, p. 390).

Conclusion

Rushdie starts the novel by asking "Why do we care for signers?" and ends it by suggesting that it is not so much singers that we should care for but their songs, because although the creator dies her creation still lives on long after she is gone. But creations are not entirely immortal either. When enough new generations are born and are looking towards the future, the past, even with all its art, becomes less enticing and is lost in the noise of the media.

> Even the guest appearance of the veteran Mexican superstar Chico Estefan had failed to enthuse her audiences; instead, his surgery-smoothed face with its mouthful of unreal teeth only drew attention to her own fading youth, which was mirrored in the average age of the crowds. The kids had not come, or not enough of them, not nearly enough (Rushdie, 1999, p. 8).

Music and popular culture are a unifying force of communication in *The Ground Beneath Her Feet*, a power of songs and art that continues to live on and to evoke feelings from people even when the creators are long gone and their faces forgotten. People have gone from spending their entire life in one small geographical point to living in a global village and interacting with all kinds of different races and cultures. And yet, they have still not learned how to handle this relatively sudden change properly yet, or how to fully understand each other's differences. So, according to Rushdie, if there is one thing that can bring people together and help them sing to the same tune, it is the power of music and its ability for a single melody to reach people all over the world, and inspire intercultural communication and understanding.

Online communities and the vast number of people in them are showing the world just how powerful this era of globalization is, and how much communication can be achieved through it. They create new social structures where people are able to understand each other on a global scale, and to look past the cultural differences that are so often reinforced by the media, so that we can understand each other better, rather than drift further and further apart.

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The Power of Fiction: The Nameless Book and the Birth of Literary Criticism in Japan

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Abstract

The Nameless Book (Mumyōzōshi, ca. 1200) is frequently cited as the first work of prose criticism in the Japanese literary tradition, in part due to the author's sensitive treatment of several vernacular tales (*monogatari*) composed between the early tenth and late twelfth centuries. The author is generally assumed to be the poet known as Shunzei's Daughter (ca.1171-1252), and the text can be seen as part of a larger movement on the part of her father's Mikohidari House to promote *monogatari* fiction as essential to poetic training at court. This paper explores possible models the author may have considered in constructing this work that was the first of its kind. An analysis of text's rhetorical strategies will reveal several of the implied objectives of the text, including the promotion of literary women, and the elevation of vernacular fiction itself to the same critical level of the more esteemed genre of traditional *waka* poetry.

Keywords: literature, criticism, *monogatari,* tales, fiction, Japan, waka, poetry

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Introduction

In the classical era in Japan, specifically during the Heian (794-1185) and Kamakura (1185-1333) periods, the composition of poetry was a skill expected of every nobleman and noblewoman at court. Indeed, superior poetry was a mark of the enlightened aristocrat, and was even seen as an indicator of social and political worth. Not long after Murasaki Shikibu completed her famous "novel" *The Tale of Genji* (Genji monogatari) in around the year 1010, the ongoing competition between various schools of poetic composition took on a new twist: the *monogatari* genre, that is to say narrative fiction itself, became a point of contention. Up until the late 1100s, *monogatari* fiction was generally frowned upon as a source or model for serious poetry.

As these schools competed over what constituted the essentials of poetic training, the more conservative Rokujō School and the more progressive Mikohidari School became the main players in the dispute over who had access and authority over certain proprietary realms of knowledge. In a complex series of events, which included poetry contests (*utaawase*), edited compilations (*kashū, chokusenshū*), poetic treatises (*karon*), and personal letters to important imperial patrons, the highly-respected scholar and leader of the Mikohidari School, Fujiwara no Shunzei (1114-1204) successfully argued that knowledge of *monogatari* was essential for composing any kind of formal poetry. At the same time, through a related, but no less complex series of activities, Shunzei and his descendants also cornered the market on *monogatari* expertise, by collating and editing *The Tale of Genji* and other important pieces of narrative fiction, by securing authoritative manuscripts and commentaries, and by promoting these texts as part of the foundational education required for competent poetry.

Given this context, it is not surprising that the work hailed as "the first work Japanese literary criticism" appeared at roughly this time. *The Nameless Book* (Mumyōzōshi) was composed around the year 1200, most likely by the poet known as Shunzei's Daughter (ca. 1171-1251), and actual granddaughter who was then adopted, in part for the purposes of school affiliation. *The Nameless Book* is the earliest text of any significant length that evaluates, analyzes, describes, and interprets a range of works in the genre of vernacular fiction, and is significant also because its assessment of these *monogatari* have withstood the test of time. Because it discusses several works of narrative fiction that are no longer extant, it also serves as an essential resource for research into so-called lost and fragmented tales (*san'itsu monogatari*). The author, Shunzei's Daughter, employs specific rhetorical strategies to elevate vernacular tales as a genre, arguing their relevance to the central practice of poetic composition, their suitability as a mode of criticism, and their power to effect change in the real world. The intricately structured discussions within *The Nameless Book* contribute to a move towards the serious study of fiction, and are an important step in the canonization of *The Tale of Genji* and other works of fiction from the classical period.

Models and Predecessors

Commentary on *monogatari* tale fiction that predate *The Nameless Book* is quite limited. A handful of examples can be found in diaries, letters, and in other *monogatari*. There are several works of poetic criticism that are more systematic in

their discussions, a genre later known as *karon*, that appear earlier, but there is nothing that approaches *The Nameless Book* in terms of its extended discussions of vernacular tales, their authors, and the poems and characters therein. This work really is the first of its kind. So what models might Shunzei's Daughter have looked to for inspiration?

Much has been made of the framework of the text. It begins with an elderly narrator who has taken Buddhist vows, but was previously an eyewitness at court—a figure that can be readily associated to the narrators in *A Tale of Flowering Fortunes* (Eiga monogatari, ca. 1030 and later) and *The Great Mirror* (Ōkagami, 1118-1123). The fact that these historical narratives written in *kana* and in vernacular Japanese are mentioned by name more than once, and also very prominently right at the end of *The Nameless Book* are internal clues that point to the fact that these were likely models for the Shunzei's Daughter. In fact, in the very last sentence of *The Nameless Book,* these two texts mentioned by name: "On this topic it would surely be better to consult *Yotsugi* and *Ōkagami*. What more could we add to these chronicles?' a lady answered, continuing the conversation [Yotsugi, Ōkagami *nado o goran ze yo kashi. Sore ni sugitaru koto wa, nanigoto ka wa mōsu beki*]" (Marra 1984, p.434; Kuboki 1999, p.285). (*Yotsugi* is an alternate title for *A Tale of Flowering Fortunes,* and specifically refers to the fictional narrator of that text).

The Collection of Treasures (Hōbutsushū, 1179), with its conversational tenor and episodic format, also seems to have served as a model. The links to this collection of Buddhist stories become clear when one considers the religious tone of the opening passages of *The Nameless Book,* and the fact that it includes specific criticisms and defenses of Murasaki Shikibu that can be attributed directly to *The Collection of Treasures.* The following two quotes serve as examples:

> 'Didn't Murasaki Shikibu recite the Lotus Sutra?' The first lady answered, 'Well, it's rather sad that she has to put up with such criticism' ['*Murasaki Shikibu ga,* Hokkekyō *o yomi tatematsurazarikeru ni ya*' *to iu nareba, 'Isa ya. Sore ni tsuketemo, ito kuchi oshiku koso are.'*] (Marra 1984, p.137; Kuboki 1999, p.187)

> 'I can't help being surprised when I think about the appearance of *Genji Monogatari*. However much I think about it, its origin is surely not of this world. Didn't it spring from the fervent worship of the Buddha? I believe that all subsequent novels must have been produced with ease. Perhaps in the future someone will be able to write a novel superior to *Genji Monogatari* in light of his knowledge of that work' ['*Satemo, kono* Genji *tsukuri idetaru koto koso, omoedo omoedo, kono yo hitotsu narazu mezuraka ni obōyure. Makoto ni, butsu ni mōshi koitarikeru shirushi ni ya to koso oboyure. Sore yori nochi no monogatari wa, omoeba ito yasukarinu beki mono nari. Kare o saikaku ni tsukuramu ni,* Genji *ni masaritaramu koto o tsukuri idasu hito mo ari namu.'*] (Marra 1984, p.137; Kuboki 1999, p. 188)]

Scholars have also noted several characteristics of the text that clearly indicate that the author was familiar with certain *karon* poetic treatises, and may have looked to them as a framework for her discussion as well. For instance, the critical vocabulary and terms for appraisal, such as *sugata* (form) and the *kokoro-kotoba* (meaning-word)

dichotomy, come directly from such works as Fujiwara no Kintō's (966-1041) *Newly Selected Essences* (Shinsen zuinō, ca. 1012) and Shunzei's own *Treatise on Poetic Styles Past and Present* (Korai fūteishō, 1197). A second characteristic of the text that points to a familiarity with works of poetic criticism is the way that characters from the tales are judged according to their responses under particular circumstances. Poetic treatises often offer model compositions, based on a set of circumstances, and then judge the quality of those responses. In *The Nameless Book,* a total of 97 poems, mostly but not all from *monogatari*, are quoted in full, generally as positive models. Several more poems are partially quoted or otherwise clearly referenced. Furthermore, the appraisal of several of the tales begins with a simple judgment of whether the poems are good or bad, suggesting that the quality of the poetry was an overriding consideration when judging the success of any particular tale. Poetic composition and modeling is a major concern of this text. Even so, I would hesitate to call *The Nameless Book* a poetic primer or handbook, because it does much more than present and discuss poetry. So what is the purpose of this hybrid text that has elements of historical narratives, stories of religious awakening, and poetic treatises?

The Nameless Book as a "Defense of Fiction"

Both the structure and content suggest that *The Nameless Book,* as a whole, is fundamentally a highly crafted defense of fiction, argued along the lines of Murasaki Shikibu's own so-called "Defense of Fiction" in the "Fireflies" chapter of *The Tale of Genji*. To summarize that argument, *monogatari* are of value to the extent that they are true to life, if not true to fact. In other words, works of fiction can draw attention to significant details about our existence in the real world. As Genji says in his conversation with Tamakazura, histories "give only part of the story. It is tales that contain the truly rewarding particulars!" He continues, "Not that tales accurately describe any particular person; rather, the telling begins when all those things the teller longs to have pass on to future generations—whatever is it about the way people live their lives, for better or worse, that is a sight to see or a wonder to hear— overflow the teller's heart" (Tyler 2002, p.461). In the expression about how things that are "a sight to see and a wonder to hear—overflow the teller's heart," there is an obvious connection to the most famous definition of Japanese poetry: "Japanese poetry takes the human heart as seed and flourishes in the countless leaves of words. It comes into being when men use the seen and the heard to give voice to feelings aroused by the innumerable events in their lives" [*Yamato uta wa hito no kokoro o tane to shite, yorozu no koto no ha to zo narerikeru. Yo no naka ni aru hito, kotowaza shigeki mono nareba, kokoro ni omou koto o, miru mono kiku mono ni tsukete iidaseru nari*] (McCullough 1985, p. 3) This definition comes from the preface to the first-ever imperial collection of Japaense poetry, *Kokinshū* (The Collection of Ancient and Modern Times, ca. 905), a work the established the basic parameters of poetry for centuries afterward. Thus, already included in Murasaki Shikibu's "Defense of Fiction" is an association not just to poetry, but poetry from the most elevated imperial collections.

During the same discussion, Genji puts forward the idea that events that happen in fictional tales are not "removed from life as we know it," but rather "happen to people in real life too" [*utsutsu no hito mo, sa zo aru bekamere*] (Tyler 2002, p.462). This argument within *The Tale of Genji* invokes the familiar *hōben* "expedient devices" section of *The Lotus Sutra.* Very briefly, *hōben* encompasses the idea that, even

though words are necessarily an inaccurate representation of truth, some stories, such as sutra parables, can be useful as "expedient devices" to lead readers or listeners to religious awakening. This notion is another clear link between *The Tale of Genji* and *The Nameless Book.* In the opening passages of *The Nameless Book,* the narrator, and elderly nun, wanders through the Eastern Hills of the former capital and takes refuge at a temple, where she says, "Gradually I began to recite in a low voice from the 'Expedient Devices' chapter at the end of Book One [of *The Lotus Sutra*]" [*Ichi no maki no sue no kata, hōbenbon bikuge nado yori, yōyō shinobite uchi age nado sureba*] (Marra 1984, p.132; Kuboki 1999, p.178).

A number of women gather to listen to the narrator, and they then engage her in conversation, especially after hearing that she was previously in service at court. The text continues, "Three or four ladies sitting close to me continued talking quietly. 'Well now, what is the most difficult thing to give up in this world? Let each of us give her opinion on this,' someone suggested" [*San yo nin wa nao itsutsu, monogatari o shimejime to uchi shitsutsu, "Satemo satemo, nanigoto ka kono yo ni torite dai ichi ni sutegakaki fushi aru. Ono ono, kokoro ni obosaremu koto notamae" to iu hito aru ni*] (Marra 1984, p. 133; Kuboki 1999, p.181).

Eventually, tales, or *monogatari,* are proposed as one of the things that are "difficult to give up in this world." And once the discussion of the *Tale of Genji* itself begins in earnest, one of the "Pleasant Women" (*konomoshiki onna*) mentioned is Tamakazura. One of the women cites a famous poem by Tamakazura, one that she addresses to Genji in the middle of the so-called "Defense of Fiction." The same woman offers the following opinion of Tamakazura: "She was self-confident and clever, and I think that what she said about Genji, 'In this world we cannot see such an unparental heart,' doesn't fit her character at all" [*Amari ni hokori ka ni, sakasakashiku, 'kono yo ni kakaru oya no kokoro wa' nado ieru zo, ano hito no onsama ni wa fusawashikarazu oboyuru*] (Marra 1984, p.141; Kuboki 1999, p. 195). The context here is that Genji is pointing to these various *monogatari* romances from the past as precedents to start up an affair with his adopted daughter, and Tamakazura parries with her poem that scolds him for his rather unparental expressions of desire.

This is a key moment in the *Tale of Genji* text, where Murasaki Shikibu puts forward an extended discussion of the usefulness of tales, as was outlined above. Shunzei's Daughter no doubt had this "Defense" in mind as she constructed her own discussion of tale fiction. Just as Murasaki emphasizes that tales can be true to life and therefore useful, the women discussing these works in *The Nameless Book* clearly value works that can be applicable to real life.

Poetry, Uses of the Romance, and a Proposition

In other words, in *The Nameless Book*, truth and realism are prized, while the fantastic and the old-fashioned are shunned, precisely because they do not reflect true experience, but also for a more utilitarian reason: because they cannot be applied to the practical composition of poetry at court. There is an unmistakable emphasis on poetry and the act of composition in the women's discussion of their favorite tales. All of these details funnel into a central proposition of *The Nameless Book:* that women should be afforded the opportunity to compile an official anthology of poetry.

Of the first eight imperial collections of Japanese poetry, all were compiled by exclusively male editors, usually working alone, but sometimes working as part of a committee of as many as six, along with their male imperial patrons. A second impetus for composing *The Nameless Book,* in addition to elevating vernacular fiction as a worthy literary genre, may have been to suggest that women should be allowed to participate in the anthologizing process. *The Nameless Book* dovetails these two motivations by providing a compelling pedigree of feminine poetic prowess to pair with the fact that almost all of the most important tales of the time were written by women—the most important example, of course, being *The Tale of Genji.*

The Tale of Genji begins and also takes up nearly half of the discussion of *monogatari* in *The Nameless Book.* Characters from the tale are grouped in categories such as *medetaki* (praiseworthy)*, imijiki* (fascinating)*, itōshiki* (pitiful)*, and even *asamashiki* (contemptible), with poems to demonstrate each of these character traits. The implication is that the various characters provide examples or models for how to respond sensitively (or insensitively) to certain situations.

The second tale, or "romance" discussed is *The Tale of Sagoromo* (Sagoromo monogatari, ca. 1080). As much as the women discussing the *monogatari* praise *The Tale of Sagoromo*, which is often seen as second only to *Genji* among Heian tales, they find fault with its fantastic ending. In the tale, the hero Sagoromo rises to become emperor, and his father is given the honorary title of the Horikawa Retired Emperor, a fact that the women find absurd. Other works, such as *The Tale of the Hollow Tree* (Utsuho monogatari, 10th c.) and *The Tale of Matsura* (Matsura no miya monogatari, late 12th c.) are similarly criticized for being "fantastic" or "devoid of realism." One of the women goes so far as to remark, "I feel that this is the work of someone without a grain of common sense and I feel utterly disappointed. His father, the Minister, also became a Retired Emperor, and is called the Retired Emperor Horikawa, no less! A novel is surely absurd if it isn't realistic" [*Otodo sae in ni narite, Horikawa-in to mōsu to yo na. Monogatari to iu mono, izure mo makoto shikarazu to iu naru ni, kore wa koto no hokanaru koto domo ni koso anmere*] (Marra 1984, p.295; Kuboki 1999, p. 234).

By contrast, there exist a handful of texts that, for lack of a better term, were known throughout most of their history as "non-fictional *monogatari,*" a genre distinct from both traditional tales and historical fiction. The women in *The Nameless Book* show that they are keenly aware of the difference between a piece of fanciful fiction and a narrative that was "based on a true story" as it were. In the following, one of the women suggests that *Tales of Ise* (Ise monogatari, 10th c.) and *Tales of Yamato* (Yamato monogatari, 10th c.) are categorically different from the other works they have been talking about because they describe things that really happened: "A certain lady in the group raised her voice and declared, 'When I think about these novels, I feel that they are nothing but fabrications, full of falsehoods. So let's talk about literary works that report things that really happened. I've heard it said that *Tales of Ise* and *Tales of Yamato* both describe actual events, and so they must be marvelous works'" [*Rei no wakakigoe nite, 'omoeba mina kore wa, sareba itsuwari, soragoto nari. Makoto ni arikeru to o notamaekashi. Ise monogatari, Yamato monogatari nado wa, ge ni aru koto to kiki haberu wa kaesugaesu imijiku koto habere'*] (Marra 1984, p.418; Kuboki 1999, p. 258).

The woman observes that it is precisely because these tales describe things that really happened that "they must be marvelous works." Furthermore, and this is a key transition in the *The Nameless Book*, they are marvelous because they have good poems that are included in imperial anthologies. On the topic of these two "true" tales, she continues, "If you want to know whether the poems in these tales are good or bad, then you have only to look at *Kokinshū*, and you'll find that all the good poems in these two tales have been included in the anthology" [*Sono uchi no uta no yoshi ashi nado wa,* Kokinshū *nado o goran ze you. Kore ni yoki to oboshiki uta wa iri haberu beshi*] (Marra 1984, p.419; Kuboki 1999, p.259).

There is a definite connection here between *monogatari* that are based on true events, the poetry composed upon those occasions, and the real-life collection of what is probably the single most important poetry anthology in the Japanese literary tradition—the work that includes the most-cited definition of what Japanese poetry is all about. The argument that women should be given a commission to compile an anthology builds from this point in the text. Shunzei's Daughter proceeds through several subsequent sections that serve to express a desire for permanence, convey a wish to bequeath works to posterity, and articulate an aspiration to have one's name remembered in future generations. All of this lays the groundwork for a central proposition of the text, as made explicit in the following two quotes:

> "If only I were given the chance to be like the Lay Priest of the Third Rank and to assemble an anthology!" [*Aware, ori ni tsukete, san'I nyūdō no yō naru mi nite, shū o erabi haberabaya*] (Marra 1984, p. 421; Kuboki 1999, p. 262]. Here, the lay priest refers to the author's adoptive father Fujiwara no Shunzei and the compilation referred to is the seventh imperial anthology, *Senzaishū* (Collection of a Thousand Eras, ca. 1187).

> "There is nothing more deplorable than the fate of being a woman. From olden times there have been many of us who have loved emotions and studied the arts, but no woman has ever been chosen to compile a collection of poetry. This is really a great shame" [*Ide ya, imijikeredomo, onna bakari kuchi oshiki mono nashi. Mukashi yori iro o konomi, michi o narau tomogara ōkaredomo, onna no, imada shū nado erabu koto naki koso, ito kuchi oshikere*] (Marra 1984, p. 421; Kuboki 1999, p. 263).

The act of compilation is, of course, not an end in itself. It is a part of a process of presenting models, defining aesthetics, and influencing the practical composition of future poetry. *The Nameless Book* even suggests as much: one of the women notes that because anthologies contain poems on topics (*dai*), "they are very useful when you are suddenly called upon to write a poem quickly" [*Sore wa dai no uta bakari nite, ki to monono yō ni tachinubeki tokaya*] (Marra 1984, p. 421; Kuboki 1999, p. 262]. It is perhaps ironic that the women in this text known as *The Nameless Book,* a generically humble title, seem to have a preoccupation with making a name for themselves.

Character Assessment as Criticism

To conclude the discussion of the framework of *The Nameless Book,* one other model must be mentioned: the so-called "Rainy Night Discussion" [*amayo no shinasadame*]

from the "Broom Tree" chapter of *The Tale of Genji.* When one reads these two texts carefully, the parallels are quite specific and unmistakable. Both Genji and the old nun in *The Nameless Book* become listeners in a group discussion about character traits of women and men. The following passage from *The Nameless Book* is clearly patterned on the "Rainy Night Discussion" form *the Tale of Genji*:

 "One of the ladies asked, 'Among the men, who is the most wonderful?' A lady answering, 'It would be hopeless to try to establish now whether Minister Genji's behavior was good or bad. There is no need even to bring the matter up. Still, there are many places in the novel where we may wonder whether it would have been better for Genji to have acted otherwise.' 'The Palace Minister was close to Genji from his youth and never parted from him. He began the Rainy Night Discussion by reciting the poem,
Though we left / The Palace / Together, ⁄ The moon of the sixteenth night / Does not show me where you are going'

[*Mata, rei no hito, otoko no naka ni wa daredare ka haberu to ieba, Genji no otodo no ongoto wa, yoshiashi nado sadamemu mo, ito koto atarashiku katawara itaki koto nareba, mōsu ni oyobanedomo, sarademo to oboyuru fushibushi ōku zo haberu. Mazu ōuchiyama no otodo. Wakaku yori katami ni hedate naku naremutsubi omoikawashite, amayo no onmonogatari o hajime, Morotomo ni / ōuchiyama o / idetsuredo / yuku kata misenu / isayoi no tsuki*] (Marra 1984, pp. 142-43; Kuboki 199, p.198).

The "Rainy Night Discussion" is both modeled and referenced in this scene, which opens a segment of *The Nameless Book* known as the "appraisal of men" (*dansei-ron*). The contexts, however, exhibit a significant role-reversal. In *Genji*, a group of young men discuss the types and characteristics of women, whereas in *The Nameless Book,* the ensuing discussion has a group of older women discussing the types and characteristics of men. I shall unfortunately have to relegate to another venue the several other aspects of this text that characterize it as a powerful work of feminist criticism.

Conclusion

Like the "Defense of Fiction" from the "Fireflies" chapter of *The Tale of Genji*, the "Rainy Night Discussion" from the "Broom Tree" chapter also looms large in the imagination of the author of *The Nameless Book*. As mentioned at the outset, *The Nameless Book* is, on a fundamental level, not just a pioneering work of criticism, but also a defense of fiction in its own right. To take the argument a step further, one could even categorize *The Nameless Book* itself as a *monogatari.* While acknowledging the other models noted above, the narrative framework is most closely identified with the fictional world of a romance or tale. The patterning after the "Rainy Night Discussion" is clear, and that discussion itself has been referred to as "A Tale on a Rainy Night" (*amayo no onmonogatari*).

Thus allow me to suggest that *The Nameless Book* is a meta-*monogatari,* a tale about tales, and as such is advocating the potential of these fictional romances. It is proposing that *monogatari* are an entirely appropriate genre for offering literary criticism—for appraising and assigning value to poems, to character traits, and to other *monogatari*. It argues a defense of fiction, but also *embodies* a defense of fiction by exemplifying the fact that *monogatari* can serve as a vehicle for literary analysis. It takes Murasaki Shikibu's argument, that fiction can be useful, to a new level of discourse by showing not only that tales are worthy of focused criticism, but also that tales can be the vehicle of that focused criticism. Just as Murasaki asserts that fiction offers insights that can have an effect on real life, Shunzei's Daughter makes the rather ingenious move to use this same framework to suggest change, to argue for an anthology collected by women, and to offer compelling reasons for this proposal as well. It is perhaps not a surprise that two of the oldest extant manuscripts of this *The Nameless Book* actually refer to it as a *monogatari*. The Shōkōkan Library manuscript is titled *Kenkyū monogatari* (after the era name during which it was produced)*,* and the Tenri Library manuscript is titled *Mumyō monogatari*, or "The Nameless Tale."

To conclude, I return to the notion that *The Nameless Book* is a *monogatari,* and the power of fiction to effect change in the real world. The fact that eventually, an anthology known as *Fūyōshū* (Collection of Wind-Blown Leaves, ca. 1271) is complied by a team of women under the direction of the Empress Dowager Ōmiya-in, and that *Genji* and other tales do indeed become the focus or serious study from the 12th century onward, I think speaks, on several levels, to the power of fiction.

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Participation in Social Media: Authoring Authority

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Abstract

This paper argues that while active participation within social media, as rightly pointed out by Claire Bishop, has completely merged with the Spectacle. With the form of participation becoming increasingly simulated cybernetically, there is a lack of critical awareness of the problematic nature of active participation in today's age of social media.

The turn to participation, where we are now explicitly invited and expected to interact across a multitude of various social media platforms represent another problematic twist to Guy Debord's Society of the Spectacle, or to borrow Boris Groys's term, have contemporary society truly become a 'spectacle without spectators'? Retracing participation through the lens of artistic praxis from Kaprow's Happenings to Brechtian Epic theatre, I argue that participation within social media, because of its cybernetic form, is a form of collaboration with the very logic of production in social media. In a way similar to the limits of participatory art, where the act of inviting or allowing participation itself further cements the said artist's position of authority, the paradoxical nature of authority in social media is likewise similar, for it is precisely the participation of the audience, that allows the existence of social media in the first instance, thus authoring authority. It is precisely such a paradox that makes it imperative for the reconsideration of theoretical concepts such as the Spectacle, and the rethinking of what it truly means to be actively participating.

Keywords: Social Media, Spectacle, Participatory Art, Active Participation

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Introduction

"For the first time in history, the media are making possible mass participation in a social and socialized productive process, the practical means of which are in the hands of the masses themselves." (Enzensberger, 1974, p. 15)

I begin this paper with this quote from the German Marxist theorist, Hans Magnus Enzensberger, written in 1970s, yet particularly pertinent even today. One might imagine, without the authority of his name and the date stamped there, the words, left by themselves, seem to gravitate towards the new media situation we find ourselves in now, in this age of social media. After all, we are now able to participate 'socially' in a rather debatably 'productive process' on media platforms such as Facebook, Twitter, Instagram, blogs etc. and the practical means to do so has been significantly reduced to simply having Internet access.

Then however, Enzensberger was referring to the media form of traditional media such as radio, television and film. In particular, he quotes Bertolt Brecht, saying if radio can be radically transformed from a means of distribution to a means of communication, this would allow the listener to not only hear but speak too (*ibid*, pg. 14). Enzensberger problematizes the state of television and film as the media formats of both prevents speech (of the audience). Because there is no way for the viewer to reciprocate, it prevents communication and thus, one is unable to escape what he terms the 'consciousness-shaping industry' of the mass media. Enzensberger goes on to highlight the liberating potential of new media, the ability to 'reverse the circuits' to enable speech, and ends with a call of participation, for everyone to use new media to become Authors (of history), to challenge the authority and hegemony of mainstream media in an attempt to unleash the revolutionary potential of new media (*ibid*, pg. 36).

With the rather recent trends in popular media discourse on the topics of the Arab Spring revolutions, the Jasmine revolution in Tunisia, the Gezi Protests in Turkey, there is almost a compelling urge to believe in this simplistic narrative of new media empowerment. In this paper however, I am more interested in examining the historical precursors of this narrative of participation in media as empowerment that today presents itself as a 'new' solution. I will argue that there is a pressing need to (re)consider and evaluate the implications of this sudden urge or need to 'participate' that is increasingly mediated ('simulated') via new media technologies. This 'hegemonic teleculture', the very idea of participating from a distance, through new media, has become so dominant and infiltrates even this conference such that I could have been physically present back in Singapore and yet 'presented' my paper virtually. I would also like to situate my arguments within the context of the general structural dynamics of capitalist culture, firstly since Enzensberger claims that resistance to the hegemony of capitalistic culture can be found in the 'egalitarian structure' of new media, and also because there seems to be a tendency in cultural studies literature and contemporary art discourse, which I will be looking at later, to neglect the role of the structure of neoliberal capitalism in the analysis of new media technologies.

In order to understand this central role of 'participation' and how it evolves and involves the spectator, I would like to retrace the concept of participation in the media to the early 1960s in the context of participatory and interactive art discourses, since

this notion to empower the audience through participation bears much similarity to a long-standing strategy or tradition in art during that period, particularly invoked by American artist Allan Kaprow's Happenings which spurred the advent of participatory art itself. The use of audience participation preceded Kaprow's Happenings and had already existed in art movements such as in Futurism and Dadaism, where audience participation was seen as key to collapsing the distance between performer and audience. For example, in the second Dada exhibition in 1920, Max Ernst placed an axe next to his art work, so that the audience could use it to destroy his work if they did not like it, offering the audience a chance to explicitly and directly intervene in the exhibition.

Kaprow sought to popularize his 'Happenings' and in his movement, art was primarily driven by the role of audience activity, and interactivity was crucial. The basic premise, as Kaprow describes, is to "increase the responsibility of the observer" with a view on "eliminating audiences" altogether so as to transform them into participants (Cornwell, 1992, p. 204). As Susan Sontag explains: "Happenings, while action driven, have no plot and is a series of actions and events". It "shuns continuous rational discourse" and do not take place in a conventional stage, but rather in "dense object-clogged setting which may be made, assembled or found, or all three" (Sontag, 1962, para. 1).

Resisting the Spectacle

Across different forms of artistic mediums, there was a similar drive towards activating the audience and theatre in particularly wrestles with this antagonistic tension between the Spectacle and the spectator. Since theatre is charged with making its audience passive[1] though its very essence is supposed to consist in the self-activity of the community, it tries to reverse this effect either through the Brechtian's paradigm of Epic theatre, or the Artaudian theatre of cruelty scheme. Brecht sought not only develop actions or audience participation but also to reveal conditions "as they are" so as to induce a certain recognition in the audience, reviving a "Socratic practice" where the end result is an audience that is reconfigured into one that questions and thinks, deriving a "lively and productive" consciousness (Benjamin, 1998, pg. 4). Artaud's theater of cruelty on the other hand, functions similarly to Kaprow's Happenings, where spectators are forced to leave their positions and become active participants in a collective performance.

Much of such artworks and theory or praxis behind these artwork were influenced by Guy Debord's Society of the Spectacle[2], particularly because Debord introduced a theoretical concept of the spectacle which most artists interpret as a totalitarian form of media saturation of images that renders audiences passive and alienated by the effects of capitalism, yet saturated with desire of 'false' needs.

As Claire Bishop points out: "For many artists and curators on the left, Guy Debord's indictment of the alienating and divisive effects of capitalism in *The Society of the*

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[1] See Rancière, Jacques, (2009), *The Emancipated Spectator*, Verso, London.

[2] See Debord, Guy. (2005) *Society of the Spectacle*, Oakland: AKPress

Spectacle (1967) strike to the heart of why participation is important as a project: it re-humanizes a society rendered numb and fragmented by the repressive instrumentality of capitalist production" (Bishop, 2011, para. 1). For Boris Groys, "The ideology of modernity—in all of its forms—was directed against contemplation, against spectatorship, against the passivity of the masses paralyzed by the spectacle of modern life" (Groys, 2009, pg. 4). Participatory art not only rehumanizes their participants but was also seen as a radical approach towards challenging the authority of the artist, precisely because the participant is elevated to the status of a co-creator of the artwork, granting the participant a certain level of authority.

Most of such artworks work towards this capability to reject or disrupt the passivity the culture industry induces. Yoko Ono, for instance, was one such artist. Identified with the Fluxus movement, she created a significant amount of art that required active and direct participation from her spectators. In one of her more prominent work that exemplified the concept of audience participation entitled *Cut Piece*, she invited audience members to come on stage, use a pair of scissors and cut of pieces of her clothing as she sat on the stage motionless facing the audience. Ono's *Cut Piece* demonstrated how active participation of the spectator was able to reverse the artist's position of authority, since the artist's role (Ono) became an entirely passive one in relation to the audience, demonstrating the potential of the critical reversal of circuits that Enzensberger valorizes.

Yet Bishop raises a provocative thesis when she suggests that 'far from being oppositional to spectacle, participation has now entirely merged with it'. She draws this conclusion based on her analysis of Anthony Gormley's *One and Other* (2009), a project (she consciously avoids the term art but mobilizes *The Guardian*'s term 'Twitter Art') that allowed participants to continuously occupy the empty fourth plinth of Trafalgar Square in London to perform anything they like for one hour at a time for one hundred days. *One and Other* received 34,520 applications for 2,400 places and final participants were chosen by a computer based on a proportional geographical spread and a gender split. The performance of the participants were random and ranged from a dressed- up Godzilla destroying a cardboard replica of the London skyline, to a pitched tent with cameos from a live chicken and two large blow-up dolls and a nude girl who was eventually asked by the police to cover up. Participation in that instance indeed appeared to encourage an absurd form of spectacle, rather than denounce it.

The spectacle, as Bishop elucidates, the "social relationship between people mediated by images" - is "both pacifying and divisive, uniting us only through our separation from one another" (Bishop 2006, pg.12). Gormley's *One and Other* then, by virtue of being a 'live' event that is broadcast as images 'live' to a fragmented public that led to much *activity* on Twitter (further forms of mediated participation), could be argued to be a spectacle encouraged, rather than opposed, by participation. It relies firstly on a cybernetic form of mediated participation, granting this selected 2,400 participants a pseudo form of authority on stage, while the true form of authority, the artist who designs this system, seemingly disappears, yet his authority is somehow relegated to this 'participatory system', who chooses who gets to participate, for how long, etc. Participation, in a sense, becomes automated and systemized.

Perhaps we could raise the question of whether the spectacle has already become what sociologist Ulrich Beck terms a 'zombie concept', a "category that governs our thinking but is no longer able to capture the contemporary milieu" (Slater & Ritzer, 2001, pg. 262). For, wouldn't it be the case that any event that connects a social community but depends on cybernetic participation and spectatorship being technically mediated, be a form of spectacle? Wouldn't any art that utilizes new media technologies or offers cybernetic participation create an aporia since it paradoxically connects a community socially yet further isolate and alienate individuals at a distance?

The paradoxical relationship between author and authority, is also present in Kaprow's Happenings and other forms of participatory art. Not all forms of participation will necessarily result in a higher sense of responsibility for the spectator and hence a less authoritarian role of the artist. If we were to probe deeper into the possibilities of 'true' audience intervention in Kaprow Happenings, Dinkla reveals that such possibilities might have been far and limited. For instance, consider the example of Kaprow's Spring Happening, which was presented in March 1961 at the Reuben Gallery where spectators were confined within a long box-like structure that looked like a cattle car. Peep-holes were installed in the wooden walls of the structure from which spectators could the external events. After the Happening was over, the walls collapsed and the spectators were driven out by someone operating a power lawnmover.

Johannes Schröder's analysis of this Happening suggests that contrary to the idea that the participants were capable of enacting any action by free will, there was absolute control by the organizer and as such, the Happening did not seem to be a step toward viewer participation, but a "precisely elaborated artistic act that guarantees the integration of the participations as a material" (Dinkla, 1996, pg. 282). Dinkla further criticizes the idea of participation in Kaprow's Happenings because the audience were never fully 'unprepared' and participation was always scripted, with instructions present that controlled the participant's behaviour. As Kaprow himself writes, "all persons involved in a Happening be willing and committed participants who have a clear idea what they are to do," for half-hearted and reluctant forms of audience participation risks the whole artwork itself (Bishop, 2006, pg. 105). This led Dinkla to conclude that most of Kaprow's Happenings were still somewhat "staged" and thus "participation is located along a fragile border between emancipatory act and manipulation" (Dinkla, 1996, pg. 283)

This coincides with Falk Heinrich's analysis that participatory art therefore is a form of interactive system because as Heinrich explains, it simulates emergent social interactions and communicates this pretense very clearly (Heinrich, 2014, pg.118). Such systems can be understood in terms of cybernetics, as there exists an operating script declaring the forms of participation. Consequently, Yoko Ono's *Cut Piece* could likewise argued to be performed to an operating script, where her artwork conveyed the precise instructions of the action of cutting up the performer's clothes. Ono, according to Heinrich, could terminate the interactive system at any time by leaving the stage entirely.

The cybernetic form of participation in social media

This almost perfectly mirrors the scene of social media. Social media is built on an interactive system rooted in cybernetics. The forms of mediated participation, as basic as the 'like' or 'share' button, are pre-programmed operational scripts or steps for users to follow. Facebook greets me with a message, "what's on my mind", explicitly inviting me to participate in producing information such as 'status updates' which allow further participation by other participants.

At once, as a Facebook user, I am simultaneously activated to be both consuming and producing, or 'prosuming', according to Alvin Toffler. The user of social media networks therefore resembles both an activist and creator, fuelled by this expectation to disseminate and democratize creativity, prompted by the potential to become a producer. One is therefore compelled to think that Enzensberger's vision has been fulfilled, since anyone can become an Author and producer on social networks, commanding a certain authority. This however recalls French philosopher Jean Baudrillard's rebuttal of Enzenberger's ideas, for he suggests that Enzenberger conflates reversibility and reciprocity (Baudrillard, 1981).

Simply put, traditional mass media can also reversely offer speech to audiences through radio phone-ins, letters to the editor, or incorporate consumer feedback sessions but this does not equal the true symbolic exchange of communication. While it appears now that the category of consumer and producer has been somewhat transgressed within social media, as Baudrillard criticizes, the fundamental cybernetic structure of sender-message-receiver that underlie the structure of the mass media, and I argue in new media as well, is still very much preserved. The media, in order to reproduce to the masses, requires this simulated form of communication, and similarly because of such a logic, mass participation, can only be simulated and cybernetically mediated. This, as Baudrillard points out, fails to allow for the ambiguity of true exchange.

Indeed, one may further question the efficacy of the concept of the spectacle when, in the age of social media, the binary category of passive and active has already collapsed. One may no longer be a passive observer under the panoptic gaze of social networks owned by major global digital corporations such as Facebook, Twitter or Google, since every single action of the user is being monitored, captured and used to create data, such that every user on social media has *no choice* but to become an active user. Could we not also question whether the user or Author, produced by social media is not in fact, at present, also the largest, 'active' contributor to the capitalist system?

There is no real 'need' to participate in social networks but there is a need to raise the question of whose interests does it serve to participate in social networks such as Facebook or Twitter? It is perhaps no coincidence that economics today focus valiantly on the 'creative industries' and targets a new type of consumer, the creative consumer who participates in social networks perhaps because they are under an illusion that they are now artists or Authors. Large companies and even non profit movements pay special emphasis to utilize such Authors as resources, particularly in the processes of crowdfunding, since they can exploit them for free.

Not only is there a close proximity between participation and spectacle as identified by Bishop, there also exists a close proximity in the uneasy relationship between author and authority. In participatory art, there is a certain tension as the artwork is only deemed complete when spectators are willing to be complicit participants. While the artist is the one who has to invite and perhaps even allow the very act of participation, it is precisely the same act of participation that cements his or her authority as the artist of the artwork. More than that, the very gesture of voluntary participation authors the authority of the artist. Likewise, mediated participation within social media follows this very form, for it is precisely the participation of the user, by virtue of him or her being an active and willing producer on social networks, that authors the authority of social media and allow social networks to proliferate. Without the willing participation of users, social networks would cease to exist.

The technological fantasies of participation, in cool (all senses of the word) media might be firmly tied to certain romanticized notions of emancipation but the limits of cybernetic participation have to be closely considered. Perhaps the irony that plagues the age of participation in social media is such that in the past, one might think one only needs to participate to dispel the illusion of the spectacle; now, in order to participate, one might need to be spectacular. Slovoj Žižek captures the problematic notion of participation perfectly when he suggests that this 'need' to construct ourselves as an active participant, instead of being in opposition to the aliening effects of contemporary capitalism effectively renders us as further complicit and subservient to the needs of neo liberal capitalism so as to ensure its own successful functioning (Žižek, 2006, pg. 334).

According to Žižek: "The threat today is not passivity but pseudo-activity, the urge to "be active," to "participate," to mask the Nothingness of what goes on. People intervene all the time, "do something"; academics participate in meaningless "debates," and so forth, and the truly difficult thing is to step back, to withdraw from all this. Those in power often prefer even a "critical" participation, a dialogue, to silence—just to engage us in a "dialogue," to make sure our ominous passivity is broken." (*ibid*)

He cites Alan Badiou's thesis: "It is better to do nothing than to contribute to the invention of formal ways of rendering visible that which Empire already recognizes as existent." Žižek paraphrases Badiou and argues that doing nothing might be better than to "engage in localized acts whose ultimate function is to make the system run more smoothly, through acts like providing space for the multitude of new subjectivities, and so on" (*ibid*).

He employs a unique term to describe this cybernetic form of activity or active participation today, calling it an "interpassive" mode of participation, rather than interactive form of communication. He argues that in this 'interpassive' mode of participation where we are constantly 'actively' participating in various aspects of socio-ideological life, it is not participation to ensure any kind of social change but rather, participation to ensure that nothing will happen, and that nothing will change at all (Žižek, 2006, pg. 342).

Zizek proposes that the "proper radical political gesture", the act of defiance and resistance to the contemporary condition today instead might be to be 'passively aggressive' rather than 'aggressively passive' (*ibid*). Participation in social media then, even when one thinks one is creatively resisting, becomes a form of collaboration with the very logic of its production. Instead of blindly following this cybernetic turn to participation, perhaps we could passively contemplate the reconfiguration of the spectacle, and the spectacular, in the age of social media technology.

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Representations of Thailand in European Spy and Action Adventure Films of the 1960s: Thirteen Days to Die *(1965) and* Island of Lost Girls *(1969)*

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Abstract
Due to the iconic status of the 1960s James Bond thrillers, other spy films made in that decade have largely been forgotten. However, over a hundred spy and action adventure films were produced in Europe at the height of the 1960s spy-mania, six of which were co-produced by West Germany, France and/or Italy and shot and set in Thailand, among them *Thirteen Days to Die* (WG, It, Fr 1965) and *Island of Lost Girls* (WG, It 1969). They are the products of a prolific period of internationalization and diversification in European cinema. This paper seeks to explore the representations of Thailand in these films. To this end, it will engage with the landscape of European co-productions in the 1960s, popular fears of an escalating Cold War, the influence of the Bond film series on an entire genre, and the treatment of Thailand in western travel literature as it extended to film.

Keywords: Eurospy, James Bond, representations of Thailand, Cold War

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Introduction

> "The villains pop up like mushrooms from the Thai soil!"[1]

This paper studies the representation of Thailand in six continental-European spy and action adventure films of the 1960s: *Mistress of the World* (WG, It, Fr 1960), *The Black Panther of Ratana* (WG, Fr, It 1963), *Cave of Diamonds* (WG, It, Fr 1964), *Shadow of Evil* (Fr, It 1964), *Thirteen Days to Die* (WG, It, Fr 1965), and *Island of Lost Girls* (WG, It 1969).[2] Co-produced by West Germany, Italy and/or France, these six films incorporated conventions of the European spy film genre ('Eurospy') popular in the 1960s and were partially or fully set in Thailand. While Italian companies were involved in the making of all the six films, German companies were the main financial backers for all of them except the French-Italian production *Shadow of Evil*, the film that most clearly emulated the early James Bond films. The paper seeks to appreciate the films' planned and unintentional modes of representing Thailand cinematically, to which end *Thirteen Days to Die* and *Island of Lost Girls* will receive particular attention because they are characteristic of their genre and representative in their treatment of Thailand as a location. The films will be discussed with a focus on their genre and modes of production, their connections to popular Cold War anxieties and to early James Bond films, and the ways in which portrayals of Thailand in western travel literature were picked up and adapted by them.

For over a hundred years a great number of western films have been set in Thailand, but only a few of them have been subject to academic scrutiny, and their ways of portraying Thailand are even less explored. Christina Klein puts forth an outstanding analysis of *The King and I* (USA 1956) in *Cold War Orientalism: Asia in the Middlebrow Imagination 1945-1961* (2003), deconstructing the film's underlying messages, which say that all of Asia needs the West's help to reform itself and to establish democratic rule. *The Man with the Golden Gun* (UK 1974), *Emmanuelle* (Fr 1974), *Bangkok Hilton* (Aus 1989), and *The Good Woman of Bangkok* (Aus, UK 1991) have similarly received some attention, e.g. by Linda Williams in *The Ethics of Intervention: Dennis O'Rourke's* 'The Good Woman of Bangkok' (1997). Of all western films set in Thailand *The Beach* (USA, UK 2000) features most prominently in academic studies, e.g. in Rodanti Tzanelli's *Reel Western Fantasies: Portrait of a Tourist Imagination in 'The Beach' (2000)* (2006) and in Lisa Law et al.'s *'The Beach', the gaze and film tourism* (2007), with both articles pointing to the universal imagination of Thailand as a tourist's paradise. However, writing on the Thailand-set European co-productions of the 1960s has been sparse. Some of the films are contextualized in Matt Blake and David Deal's book *The Eurospy Guide* (2004), where the authors consider the early James Bond films as initiators and trend-setters of the whole Eurospy genre. In *Screening Geopolitics: James Bond and the Early Cold War Films (1962-1967)*, Klaus Dodds sees the first five Bond films as influences on western audiences' negative perceptions of countries such as the Soviet Union and suggests that the Bond films even played a role in shaping dominant political discourses. These two publications also touch on audiences' imaginations of Asian 'locations'.

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[1]   Male voice-over in the trailer for *Island of Lost Girls*. German original: "Die Schurken schiessen wie Pilze aus der Thai Erde!"

[2]   See the filmography for their respective original titles.

In his extensive study *International Adventures: German Popular Cinema and European Co-Productions in the 1960s* (2005), Tim Bergfelder explores the European and particularly the West German cinema landscape of the 1960s with an eye on the emergence, impact, and eventual decline of popular genres. His comments on *Mistress of the World* are particularly valuable as they help to define similar films in economic and artistic terms. Finally, concerning the representations of Thailand in western travel literature, Caron Eastgate Dann's *Imagining Siam: A Travellers' Literary Guide to Thailand* is a comprehensive book. She deconstructs dominant social, cultural, economic and ideological influences on western travel literature set in Thailand from the 16th to the 19th century, and shows the numerous connections between this literary corpus and that of 20th-century novels and selected films.[3]

Representations of Thailand

The representations of Thailand in the first half of the 20th century are often steeped in the preceding decades' colonial-imperial attitudes. During the silent film era, approximately twenty European and US American short films and three feature-length films were made in Thailand, whereby about a dozen of Bangkok-set documentary clips (1919-1920) by American travelogue filmmaker Burton Holmes and the ethnographic feature film *Chang* (USA 1927) by Ernest B. Schoedsack and Merian C. Cooper stand out. Of the early sound period of the 1930s, the short documentaries *Siam to Korea* (USA 1931) and *Serene Siam* (USA 1937), both part of James A. Fitzgerald's Traveltalks series, are also remarkable. The lavish post-World War II Hollywood production *Anna and the King of Siam* (USA 1946) and particularly the musical drama *The King and I* (USA 1956) received widespread attention and revived the interest of western audiences in the Kingdom of Thailand.

The pace of western filmmaking in Thailand picked up in the 1960s, as during its 'Golden Era', Hollywood produced pertinent blockbusters, and the European rediscovered Thailand as a setting for spy and action adventure films. *The Ugly American* (USA 1963) was shot in Thailand and Los Angeles and pretends to be set in 'Sarkan', a fictional Southeast Asian country threatened by the spread of Communism. *Tarzan's Three Challenges* (USA 1963) was shot in Thailand yet takes place in an unnamed fictitious Asian country. And *Operation C.I.A.* (USA 1965), the third Hollywood film of note, was shot in Bangkok but is set in Saigon. All three films are politically charged and exploit Thailand as a stage for clashes between opposing cultures and ideologies. Furthermore, during the Vietnam War the US Army and US television networks produced a great number of short documentaries presenting Thailand as an important ally to western forces in the fight against Communism. A few documentaries were also sponsored by aviation companies such as Pan Am, e.g., *New Horizons: Thailand* (USA 1960), to raise awareness of the emerging mass-travelling market. Finally, German, French and Italian production companies often joined forces. The six Thailand-set films that came out of these collaborations are listed in the introduction, and two of these six films, *Thirteen Days to Die* and *Island of Lost Girls* are the subject of the discussion below.

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[3] See the bibliography for two of my articles on the representations of Thailand in western films and novels.

In *Thirteen Days to Die* detective Ralph Tracy and his two sidekicks, John Warren and Pongo, are hired by the imposter prince Gulab to solve the mystery of a stolen necklace that the prince claims to be his property. During a quest that takes them around Bangkok, the three friends have to protect Thai lady Chitra whose fate is connected to the necklace, overcome many obstacles and fight against the henchmen of Su Ling and Perkins, two evil masterminds. Gulab is assassinated after thirteen days and the story moves to the jungle, where the climax takes place in the ruins of an old city and the heroes defeat the villains. Chitra is discovered to be the rightful queen of the ancient people of 'Fo' who have been living in the jungle; moreover, the necklace contains a map to a uranium field underneath the city the villains were after.

The film was directed by the German Manfred R. Köhler (who later co-wrote *Island of Lost Girls*) and the Italian Alberto Cardone (as Albert Cardiff). It features several stars of the era, e.g. German Thomas Alder as detective Tracy, and Peter Carsten and Serge Nubret (a famous French bodybuilder) as his sidekicks Warren and Pongo. The German actor, Horst Frank, who also stars in *The Black Panther of Ratana* and *Cave of Diamonds*, plays the greedy Perkins. Notable is the Thai actress Metta Rungrat (as Chitra Ratana) as Chitra. She also had supporting roles in the German-led co-production *The Mystery of Three Junks* (WG, It 1965) and the Thailand-set Hollywood film *Hot Potato* (USA 1976), and she enjoyed a prolific career in Thai film and television. Seven companies were involved in the production process: Rapid Film (WG), Société Nouvelle de Cinématographie (SNC) (Fr), Compagnie Lyonnaise de Cinéma (Fr), Gala Film (It), Gala International Film (It), Metheus Film (It), and Publi Italia di Lucio Marcuzzo (It). IMDb lists Thai Tri Mitr Films (Th) as another company involved but the nature of its contribution – financial and/or logistical – is unclear. Apparently, the only other film Thai Tri Mitr Films co-produced is *Island of Lost Girls*. *Thirteen Days to Die* was released in 1965 in Germany as *Der Fluch des Schwarzen Rubin*, in France as *Espionage à Bangkok pour U-92*, and in Italy as *Agente S3S Operatione Uranio*.

In *Island of Lost Girls*, the wealthy Thai-Chinese Madame Kim So is recognized as a generous supporter of social causes; what is unknown, however, is that she is the head of a criminal organization whose members carry a tattoo of three interwoven snakes and that she runs a human trafficking scheme. Her thugs abduct tourist and Thai girls and take them to the 'Island of Thousand Lotus Blossoms' where they are drugged into pliable sex slaves for male visitors to the island. When a young American tourist is abducted, her mother – rather than going to the Thai police – hires Captain Tom Rowland and Joe Louis Walker (Kommissar X), to solve the case. Mr. Landrou, a French philanthropist and expert on Eastern cultures, answers to Madame Kim So. Alarmed by the threat to their island-business he orders his thugs to eliminate the western detectives. Thus, the detectives have several run-ins with gangsters before they can find the island and free the captives. This was the only spy film that Italian Roberto Mauri directed, as he is better known for his work in exploitation cinema. The four writers were the American Jameson Brewer, who wrote much for film and television, the German filmmaker Manfred R. Köhler (director of *Thirteen Days to Die*), the German novelist Paul Alfred Müller (as Bert F. Island – a contributor to the *Kommissar X* series), and the Italian filmmaker and writer Gianfranco Parolini (as Robert F. Atkinson). Notable actors included the Italian Tony Kendall (born Luciano Stella) as Kommissar X and the American Brad Harris as Captain Rowland. Many of the supporting actors were German. The only credited Thai actress was Vilaiwan

Wattanapanich, who also had a small role in *The Bridge on the River Kwai* (USA 1957) (as Vilaiwan Sriboonruang) and a long career in Thai film and television. The principal production companies were Parnass Film (WG) and G.I.A. Cinematografica (It). Peer Oppenheimer Production Inc. (USA) and Thai Tri Mitr Films (Th) cooperated in the production, but the extent of their involvement is unclear. *Island of Lost Girls* was released in West Germany in 1969 as *Kommissar X – Drei Goldene Schlangen*, in France in 1972, in the USA in 1973, and in Mexico in 1976.

This section of the paper seeks to reveal why Thailand was often imagined as a place of threat and mystery. The spy film genre of the 1960s was shaped by Cold War ideologies because it picked up on and expressed existing fears fueled by highly politicized events that contributed to a sense of permanent threat. Creators of spy and action adventure films often deliberately exaggerated political realities and popular fears for dramatic effect, e.g., the early Bond-films in particular were infused with Cold War dogma. Western spy films of the 1960s served to dramatize the political discourse; therefore, much of the negotiation of values and issues regarding the Cold War happened on the cinema screen, and spy films contributed to audiences' imaginations of cities, countries, and entire regions because fictional agents were sent on missions to places where they were sure to encounter great perils. Films could effectively influence the popular imagination of and opinions about the foreign places frequented by fictional spies, such as the Soviet Union, China, Cuba, and even entire geographical regions by portraying them as dangerous. Consequently, the actual appropriation of geographical settings by spy and action adventure films of the 1960s is significant.

Many viewers watched such films with preconceived notions and expected these notions to be confirmed. Even when places appeared to be little more than colorful backdrops for lackluster stories, the fact that these stories were about secrets, espionage and conflicts contributed to how the real places – such as Bangkok and Thailand – were imagined in the US and in Europe. In turn, the actual political discourses and audience expectations influenced filmmakers' choices of locations for spy films and how they chose to depict them. A country such as Thailand in the 1960s, being an Asian country in fairly close proximity to communist states and feared to fall to Communism, was also considered as a place of danger, albeit one where western influence could still win the day.

Commenting on the influence of Bond films on the Eurospy genre and the star-power of films, Blake and Deal (2004) wrote: "Whether in France, Spain, Italy or West Germany, filmmakers tended to follow the Bond template as laid down in *Goldfinger*. This was when the series films came into their own. Kommissar X [incl. *Island of Lost Girls*], OSS 117 [incl. *Shadow of Evil*], Agent 077 and many others all wowed the box office. Actors like Roger Hanin, Ken Clark, Tony Kendall [*Island of Lost Girls*] and Giorgio Ardisson became stars, albeit for a fleeting moment. This was the period during which a number of the most identifiable "sixties spy films" were made […]" (p. 12). In the six Thailand-set European co-productions, the directors, scriptwriters, and the cast came from Germany, Italy, France, the United States, England, Thailand, and many other countries. This international diversity of the cast become the common practice in the mode of film production of genres such as spy and action adventure films. It certainly allowed companies to market their films in many countries, but the artistic quality of many films suffered e.g. because actors'

voices had to be dubbed. More importantly, however, the filmmakers often had to neglect cultural sensitivity in favor of action-paced plots, which in turn led to the perpetuation of cultural stereotypes and misrepresentations of Thailand.

Symbolically significant in the James Bond films are the roles of the spy and the villain, as well as the nature and location of their clash. The archetypal battle between good and evil – in which the good always prevails – was paramount to the formula that led to the popularity of James Bond films and was emulated by continental European film productions in many variations. They all featured conflicts between virtuous western agents and detectives with their nemeses, such as deranged masterminds or greedy thugs, which was clearly in the spirit of the Bond films. The diametrically opposed actions and objectives of the agents and the villains were considered necessary to push the stories forward and to inadvertently lead to a final fight. For example, in *Thirteen Days to Die* the villains are Su Ling, who is of Thai-Chinese descent, and his western henchman Perkins. Prince Gulab is a double-edged character. On the one hand, this man of Thai-Chinese ancestry hires the detectives to find and return the necklace.

On the other hand, he is a power-hungry imposter. In their greed for supremacy and wealth the villains are after a necklace of rubies because it is the key to further precious stones and a secret uranium field. The men of virtue are agent Ralph Tracy and his sidekicks John and Pongo. Their objective is to find the stolen necklace and to reveal its mystery, which they do, and they defeat the villains in the ruins of an ancient city. And in *Island of Lost Girls* villain Madame Kim So, who looks Thai but has a Chinese name, is the mastermind behind a scheme resulting in young women's abductions and their forced prostitution. Her eccentric character is shown through her fondness of crocodiles and embalmed animals. Her right hand, Frenchman Mr. Landrou, lacks empathy and is also a collector of exotic animals – living and dead. Madame Kim So's objective is to keep her sex business profitable and undetected. The initial goal of the detective duo Kommissar X and Captain Rowland of finding the abducted American soon extends to breaking up Kim So's criminal organization. Once they have located the secret island they achieve their mission. Moreover, the criminal masterminds in *The Black Panther of Ratana* and *Cave of Diamonds* are similarly driven by excessive greed, and *Mistress of the World* and *Shadow of Evil* are most akin to the Bond films as the criminal geniuses seek world domination.

In all six films the virtuous western men can also be seen as defenders of the 'Free World', just like agent Bond. For example, the Swedish agent Lundström and the Italian agent Belamonte (*Mistress of the World*), as well as agent OSS 117 (*Shadow of Evil*) serve their respective government agencies and humanity in general because they avert the danger of mass-destruction. Detective Ralph Tracy (*Thirteen Days to Die*), Kommissar X and Captain Rowland (*Island of Lost Girls*) serve fictional US American agencies and humankind too because their fight becomes one against exploitation of women. Like supermen, the agents and detectives demonstrate great intelligence, courage, fighting spirit, endurance, invincibility, and honor in their actions. Their masculinity is confirmed by victories in physical fights and/or the conquest of women. Once the battle is won they are rewarded with male friendship, female companionship, and the promise of another mission. It becomes clear that these men will not stay in Thailand, which does not imply a rejection of Thailand as a place of habitation. It is simply in line with the notion that on the surface these films

treat Thailand as a place of transit, as an exotic background to the western-centered adventure stories in the foreground. However, there is more to it. Even if thought of as a picturesque background, the places and spaces depicted in the six films are significant in how they contribute to the structuring of the narrative.

The impressions of Bangkok serve to present Bangkok – and consequently all of Thailand – as a place of spectacle and as a location considerably different from any European city. The visitor is offered excitement, adventure, beauty and also danger. Places beyond the city limits, however, whether rural areas or the jungle, portray Thailand as an underdeveloped nation full of peril. The story of *Thirteen Days to Die* begins in Bangkok and later moves to the jungle. It features a floating market and impressions of canals, private mansions and gardens, Bangkok's city streets, and Don Muang Airport. Famous sites include Sanam Luang park and Grand Palace. Similarly, *Island of Lost Girls* takes place in Bangkok and moves to the secret island for its finale. Locations include a floating market, canals, Sanam Luang park, Grand Palace, Siam Intercontinental Hotel, Chao Phraya River, Assumption College, Mandarin Oriental Hotel, Memorial Bridge, private residences, impressions of city streets, and the island. Most of these places appear to be spectacular. Eastgate Dann discusses fictional and documentary-style descriptions of Siam and the role of the Western visitor regarding these descriptions: "Descriptions of Siam in the 16th and 17th centuries invariably present it as a spectacle, observed by the male Western visitor who is barely involved in the scenario before him. There is a sense of unreality to the spectacle described, a sense that Siam is not the 'real' world" (p. 40). This sense of Thailand as an almost unreal place is also present in the films. Grand images of Bangkok's golden temples and the wide Chao Phraya River feature in almost all of them, sometimes just briefly, sometimes extensively. Many films include an action-packed boat chase through the canals on the city outskirts and/or car rides through Bangkok by day and night. For viewers in the 1960s the impressions of such fast-moving sceneries were probably impressive. Because the protagonist of each film is a western man in his thirties or early forties, the films' perspective of Thailand is invariably male. This is fully intended because they were catered to young male viewers. Furthermore, while early travel writers in Siam often preferred a rather passive stance, the agents' actions and objectives move the stories quickly from place to place. It is through the protagonists that the viewer gets to see Bangkok and Thailand as they take on the roles of adventurers and explorers on dangerous missions, but they are hardly ever interested observers of their surroundings.

Thailand has often been imagined as a paradise. Such notions were developed in 19th-century travel literature and are closely linked to the wish for physical and mental intrusion and ownership of Thailand. This mode of representation is rooted, among others, in the way the West treated it differently from other Southeast Asian nations. Unlike its neighbors, which had all been colonized, Thailand always remained an independent and sovereign state. At the same time it had to subscribe to western values to some degree to safeguard this independence. Its enduring autonomy led to Thailand's Eastern paradise image in the West. *Thirteen Days to Dies*, *Island of Lost Girls*, and *Shadow of Evil* include images that have the underlying intention of showing Thailand as a paradise, e.g. scenes of picturesque landscapes, inviting hotels, tranquil beaches, relaxing pool areas, romantically available women, and some cultural events. Such impressions are often short, serve to anchor the story in an

'exotic' country, and intentionally present Bangkok as a potential travel destination for mostly male viewers who want to explore paradise.

Eastgate Dann writes: "Travel from Europe to the East in the 19th century can be seen as an attempt to revisit the past in search of an idealized Europe, as it was in the early 18th century before the industrial and agricultural revolutions." (p. 51) In other words, 18th- and 19th-century western travelers to Thailand and the readers of their stories used to search for remnants of an irrevocable European past within the Thai present – which may still be the case for some contemporary writers and their readers. There was nostalgia for Thailand as it was seen as existing in a time and space which could remind westerners of an ostensibly better past of rural idyll before the onset of urbanization and modernization processes. Despite the obvious desire for the rural idyll in much of the travel literature on Thailand, the six co-produced films do not have the intention to depict Bangkok and/or the countryside as idyllic but rather as places of constant danger for westerners and Thais alike. Thailand is not treated as an idealized space and there is only a small sense of western nostalgia for it, if any, but it is still portrayed as an attractive place in the sense that it promises adventure and excitement. Thailand, then, also serves to give viewers the impression that Europe is still, despite the Cold War, much safer and more civilized. Moments of serenity are few and only hinted at, e.g. in *Thirteen Days to Die* when detective Tracy and Thai lady Chitra are watching an annual procession of barges on the Chao Phraya River, they see Thailand's King Bhumibol Adulyadej sitting in one of them, and discuss the cultural roots of the procession.

In a generic spy film the climax involves a confrontation between the spy and his nemesis, whereby the location of this final fight takes on a symbolic meaning. The climax of several of the six films, therefore, takes place in rather unfriendly places. In 19th-century travel literature set in Thailand the jungle is romanticized, viewed as alluring and as a place of exciting exploits. However, it is also equated with chaos, danger, threat, and seen as a frontier between wilderness and civilization. The six films make ample use of the visual and metaphorical possibilities that the tropical forest offers, as it is in such hostile environments that the western heroes must prove their virtues. For example, the climax of *Thirteen Days to Die* takes place in the ruins of a supposedly ancient city somewhere in the jungle. The scenes there include impressions of wilderness, temple ruins, and the heroes' struggles with wild animals and the villains. And since most of *Cave of Diamonds* takes place in a diamond mine that resembles a forced labor camp deep in the jungle, the impression viewers get is that in Thailand life is fragile. The male voice-over in the film's trailer exclaims: "The fist dictates men's law in the jungle!"[4] This credo generally applies to all six spy and action adventure films: In the jungle only the strongest survive.

Like the jungle, a distant island may become a metaphor for absence of civilization and moral behavior. In *Island of Lost Girls* several scenes and the climax take place on a supposedly secret island in the Gulf of Thailand.

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[4] German original: "Die Faust diktiert das Gesetz der Männer im Jungel!"

It is a curious place because it plays on western fears of women being captured and forced to live in a harem. Eastgate Dann explains: "The 'harem' has long been used in literature as the focal point of Eastern life, one of the essential differences in the minds of Westerners, between 'us' and 'them'. As Grewal (1996:82) explains, the harem 'became the racial sign for "Eastern" culture'" (p. 137). In 18th and 19th-century travel literature, the fascination of the Oriental harem extended to the Siamese kings' harems and obviously reverberated in a film such as *Island of Lost Girls*. Moreover, not only did this 'us and them' opposition emphasize differences between western and eastern cultures, it was also pivotal to Cold War rhetoric and ideology. Perpetuated through travel literature, the harem became a symbol by which the West defined the East – not just the Orient, but Thailand too. The harem captured the imagination of western audiences not least because it expressed the male power-fantasy of controlling many women. *Island of Lost Girls* exploits this fascination with the harem. It features prominently and is given a clearly defined place. The film's quasi-harem of female sex slaves is a metaphor for the high possibility of immorality and the abuse of innocent people in an Asian country. Western viewers in the 1960s may have concluded that Asian cultures are backward and that careless westerners, like the abducted girls, will be victimized by them.

Conclusion

The objective of this paper has been to explore various representations of Thailand in European co-produced spy and action adventure films of the 1960s pertaining to various contexts: the practice of German, Italian and French film production companies to join forces, the influence of early James Bond films, common fears about the Cold War conflict and the rise of Communism, and the influence of representations of Thailand in travel literature on western cinema.

The silent film era and the post-World War II decades established a European and US American tradition of filmmaking in Thailand. Such ethnographic and documentary-style films usually engaged with the country's religion, culture and society. *Thirteen Days to Die*, *Island of Lost Girls*, and four other co-produced European films set in Thailand in the 1960s broke with much of this tradition when the interest shifted toward using Bangkok, its rural vicinities and the jungle as ostensibly exotic backdrops for action-packed stories and in order to depict Thailand as a dangerous country threatened by foreign and domestic criminals. Each of the six films features a fast-paced adventure with conflicts en masse and a climax in which the virtuous western man always saves the day and the villain is eliminated. The overviews of the films' talent, production and distribution details have highlighted the internationally diverse circumstances in which they were made and pointed to advantages (such as international marketing) and disadvantages (such as the lack of artistic ambition and cultural sensitivity) of such modes of production.

Situating the six films in politico-historical contexts has pointed to influences of Cold War fears about Communism, nuclear threats, and power-hungry rogue states. The films express the hope – rather than the certainty – that in a clash between the virtuous West and 'evil' foreign forces, the West's presumed moral superiority would emerge victorious and all enemies would be brought to justice. The films were largely inspired by spy films, particularly the early Bond-films, to attract male viewers. Just like agent Bond, their protagonists are attractive, charming, brave, and invincible. The villains and their criminal networks, on the other hand, are driven by greed for

disproportionate power and wealth. They are either of Asian ancestry, such as Chinese, Chinese-Thai or Indian, or blond and blue-eyed westerners. This latter type of villain may point to the realization that threats of terror can also grow within western societies. The cinematic 'outsourcing' of European-internal conflicts to Thailand, therefore, may have been a way for European countries – Germany in particular – to account for their World War II past.

The depicted places in Thailand are diverse. In Bangkok, the characters pass a flurry of famous sites, and car rides and boat chases give impressions of life along the streets and the canals. Bangkok is presented as an attractive but not particularly modern city where excitement and danger are omnipresent. Following descriptions of Bangkok in travel literature, the city is also presented as a spectacle and as a traveler's paradise, particularly through images of golden temples, Buddha statues, the Chao Phraya River, and Grand Palace. As these impressions are woven into the story lines, they also serve to promote Thailand as a travel destination.

The films give glimpses of rural idyll, which is also a common image in western travel literature about Thailand because it is through such views of pastoral tranquility that the actual Thailand of the present comes to stand for an imagined Europe of the past, an idealized Europe that was a product of a utopian imagination but also desired by those Europeans who struggled to accept the modernization processes at home. Not surprisingly, then, the jungle features prominently in most of the six films because it is the symbolic frontier between civilization and wilderness that stands opposed to the idea of paradise. It is in isolated and ostensibly dangerous places such as the jungle or a secret island where the outcome of several of the films is determined.

The voice-over in the trailer to *Island of Lost Girls* proclaims: "This country holds dangerous mysteries."[5] Hopefully, this paper could solve some of the mysteries about the representations of Thailand in European spy and action adventure films of the 1960s.

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[5] German original: " Dieses Land hat gefährliche Geheimnisse."

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Barangay Arimbay's Indigenous Verbal Lore: An Anthology of Riddles

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Abstract
Folklore expresses the cultural identity of a people which include shared beliefs, customs, practices and forms of verbal art. Folklore such as legends, folktales, poems, songs, myths, rituals, proverbs, and riddles that are passed on from one generation to another by word of mouth and preserved only by memory. One of the most popular entertainment of the folk is riddling. This study focuses on riddles indigenous to a place known as Arimbay in Legazpi City, Philippines. The objectives of this study was to anthologize existing Riddles in Barangay Arimbay, Legazpi City by; 1.) collecting various types of riddles from informants of the chosen locale; 2.) validate the authenticity of the texts (riddles) as folklore material 3.) document information on the personal profile of respondents; 4.) translate riddles from the vernacular into English; 5.) classify the riddles according to types; and, 6. include the riddles in the collection of existing Arimbay Verbal Lore.

This research is one of the studies of a big project entitled, *"Barangay Arimbay's Indigenous Verbal Lore":* An Anthology. The study has three phases. Phase I is the collection/compilation of riddles, Phase II is the analyses of the collected riddles and Phase III is the preparation of instructional materials out of the gathered data based from its analyses.

The study is a descriptive ethnographic-literary research which employed methodologies such as immersion, participant-observation and unstructured interviews. The researcher collected, validated, documented and translated the vernacular to the English language ninety riddles and classified them into five types namely; riddles on persons, animals, plants, things and erotic or sensual riddles.

Keywords: Philippines Albay, Arimbay, Legazpi City, Indigenous Verbal Lore, folklore, riddles, Anthology

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Introduction

Much of the oral ancient literature of the Filipinos shows customs and traditions in everyday life as traced in folk stories, old plays, short stories, proverbs and riddles. For Filipinos a riddle is a kind of folk speech characterized by very short statements about an object (Kahayon 2000). It makes use of metaphor, irony and descriptive language. In most primitive communities, riddling serves as a game the object of which is to identify the object referred to in the text.

The locale of the study, Barangay 47- Arimbay is a coastal barangay of Legazpi City, Albay, Philippines. It is located four kilometers north of Legazpi City proper. It is bounded on the north by Barangay Bigaa; on the east by the Albay Gulf; on the northwest by Barangay Bagong Abre; on the southwest by Barangay San Joaquin; and on the south by Barangay Rawis. Barangay Arimbay has a total land area of 151.4 hectares, of which 33% or 49.99% hectares is estimated to be build-up areas, classified as residential, commercial, light industrial (non-polluted and non-hazardous) and institutional. Topographically, the locale has upland, lowland, coastal and riverside communities where folklore flourishes.

Jan Brunvand claimed that folklore comprises the unrecorded traditions of a people in which it includes both the form and content of these traditions and their style or technique of communication from person to person. It is the traditional, unofficial, non-institutional part of culture that encompasses all knowledge, understandings, values, attitudes, assumptions, feelings, and beliefs transmitted in traditional forms by word of mouth or by customary examples. (Brunvand 1978)

Riddles are found in folk literature throughout the world. The function of the riddle, being that of education and entertainment, remains true in hundreds of cultures. The definition of a riddle is found in written and oral tradition among American Indian, Chinese, Russian, Finnish, Hungarian, Dutch, Filipino and many other cultures.

Long before the Spaniards and other foreigners landed on Philippine shores, early Filipinos already had their own literature stamped in the history of their race. The Spaniards who came to the Philippines found out that ancient Filipinos were really fond of poetry, songs, stories, riddles and proverbs. (Kahayon 2000).

Riddles become a favorite pastime of the people. Known as "*Bugtong*" in Tagalog folk literature, a riddle is usually composed rhyming couplets presenting an enigma to be solved by guessing. There are usually six to fourteen syllables per line but many are heptasyllabic. (Kintanar 1996)

In this study, a riddle is defined as a form of a guessing game or joke consisting of confusing, misleading, or puzzling questions, statements or phrases having a double or veiled meaning which requires a witty answer. It is an indirect description of some things, persons, animals, plants or even something sensual or erotic, framed in such a way to challenge the reader/ listener to identify it.

Materials And Methods

This study was primarily conducted with the intent to collect riddles in Barangay Arimbay, Legazpi City, Philippines, to document and help preserve the slowly diminishing traditional verbal lore on riddles in the locale. The first phase of the project included the collection, validation, documentation and translation of the various riddles gathered from the said locale. The researchers employed methods of immersion, participant-observation, focused group discussion, house to house visits and unstructured interviews in the artificial context of folklore research. The artificial context takes place when the researchers arrange for a meeting with their specific informants drawing out data from their repertoire of folklore material. Unstructured interviews included the demographic profile of respondents as well as the three-generation vertical test and the five version horizontal test of Dr. Arsenio Manuel as a form of validation for generational transmission. Recording of data through pencil and paper method, as well as the use of digital recorders were part of the documentation process.

The gathered and validated riddles were classified according to types. Each riddle was translated into English as faithful to the original text and context of the document as possible. After proper documentation and translation, the legends were included as part of the anthology of Barangay Arimbay's indigenous verbal lore.

Results And Discussion

The study collected ninety riddles, twenty six of these were repetitions meaning that a number of riddles were repeated or had been recited by several respondents. The gathered riddles were classified according to types. The researcher was able to classify them into five types namely; riddles on persons, riddles on animals, riddles on plants, riddles on things, and sensual or erotic riddles. The riddles on persons, animals, plants and things were classified based on their answers. However, sensual and erotic riddles were classified based on the questions or statements.

Riddles on persons are questions, statements, or phrases about some of the things a person does every day. It also includes indirect descriptions of things, human and their body parts, framed in such a way to challenge the reader/listener to identify the object referred to. The answers to this type of riddle all pertains to a person and/ or any part of his/her body. The study was able to gather nine riddles on persons, three of these were repetitions.

A total of fourteen riddles on animals were classified by the researcher. Seven of them are repetitions. These are personifications in the form of questions and statements describing a subject's ability to do something even at a very young age. The answers to this type of riddle are animals or insects found in the locality.

Riddles on plants are also personifications in the form of puzzling questions, statements or phrases regarding persons, animals, plants, or things which require answers about name of plants abundant in the locale of the study. A total of twenty riddles were classified under this type six of them were repetitions.

Statements or phrases about the life of a person, animal, plant, or thing were classified as riddles on things. Thirty riddles were gathered under this classification. Five of them were repetitions.

Fourteen riddles were classified as sensual or erotic riddles. Five of these were repetitions. These are funny, puzzling questions, statements having doubled or veiled meaning which often refer to the human genitalia. This type of riddle requires witty answers about some things, animals or plants.

Sample Collected Riddles

Vernacular (Bicol)	English
Riddles on Persons	
1. Kapkapon mo ta yaon *Hilingon mo ta wara. - TALINGA*	It's there when you feel it. But it's not there, when you (try to) see it. - EARS
2. Ano ang enot na guigibohon bago magkaturog? – MATUKAW	What is the first thing to do before you sleep? - SIT (on the bed)
3. Anong kahoy na pag nag bunga *Daing dahon. - LOLONG KALBO*	What tree loses its leaves when it bears fruit?- A BALD HEADED GRANDFATHER
4. Bago magkarigos *Ano enot na dudumugon? – SU MAMARA*	Before you take a bath, what part of your body will you wet first? - WHATEVER IS DRY
5. Duwang anghel *Nakakasakat sa langit. - MATA*	Two angels reaching the sky. - EYES
6. Patok sanang patok *Dai nauutas. - MATA*	It chops and chops yet cannot cut. - EYES
7. Naglalakaw ka, pigsusunod ka. *- ANINO*	It follows you as you walk.- SHADOW
Riddles on Animals	
1. Saday pa si nene *Tatao na magtahi. – LAWA*	Although Nene is still young, she already knows how to sew. - SPIDER
2. Sadit pa si Nonoy; tatao na magtagoy. - DULI DULI	Although Nonoy is still young, he already knows how to whistle. - CRICKET
3. Sadit pa si Nonoy *Tatao na magtagoy. – BAYONG*	Although Nonoy is still young, he already knows how to whistle. - BIRD
4. Sadit pa si Nonoy; tatao na maglangoy. - SIRA	Although Nonoy is still young, he already knows how to swim. - FISH
5. Ano daa ang pinakadakula na sira . – SAP SAP	What is the biggest fish? - "SAP SAP"
6. Pag nakatindog hababa *Pag nakatukaw halangkaw. - AYAM*	Short when it stands Tall when seated. - DOG
7. Sadayuton na agta, *Marayon pumana. - NAMOK*	A tiny "agta" expert with his arrow. - MOSQUITO
8. Anong hayop an bako sigurado? *- BAKA*	What animal is not sure of itself? - COW (*baka* means maybe)

9. Harong ko sa madugi
   Daing gapos daing harigi
   Pero nagbabaribari.- HANIT
	My house in the mud has no post nor binds
	But constantly bends. - CRAB (in the mud or fresh water)

Riddles on Plants	
1. Sira sa Maribeles *Sa irarom an kiskis.- LADA*	The fish in Maribeles Has scales underneath. - PEPPER
2. Tubig sa mirisbiris *Sa irarom an kiskis. - LADA*	The water in "mirisbiris" Has scales underneath. - PEPPER
3. Sarong prinsesa nakatukaw sa tasa. - KASOY	A princess seated in a cup. - CASHEW
4. Senyorang nakatukaw sa tasa. *- KASOY*	A lady seated in a cup. - CASHEW

5. Ano an prutas na an pisog sa luwas.
   - KASOY
	What fruit has its seed outside?
	   - CASHEW

6. Anong prutas an dakol ang mata.
   - PINYA
	What fruit has so many eyes?
	   - PINEAPPLE

7. Anong prutas an daing pisog. *- PINYA*	What fruit has no seed? - PINEAPPLE

8. Korona ni David
   Pano ki espada.- PINYA
	David's crown is full of swords.
	   - PINEAPPLE

9. Langit sa itaas; daga sa ibabaw *May tubig sa tahaw. - NIYOG*	Heaven above; earth on top With water in the middle. - COCONUT

10. Tubig sa rikan dikan
  Dai nauuranan-. SABAW KAN NIYOG
	Water in the "rikan dikan".
	Doesn't get wet by rain. - COCONUT
	   WATER

11. Tubig sa rikan dikan *Dai nauuranan.- NIYOG*	Water in the "rikan dikan". Doesn't get wet by rain. - COCONUT
12. Sarong kaban, duwang gadan. *- MANI*	One coffin; two corpses. - PEANUT
13. Arin ang gulayon na dai nadudumog. - NATONG	What vegetable doesn't get wet? GABI LEAVES

14. Harong ni Santa Ana
   Palibot ki kampana. - TAPAYAS
	Santa Ana's house is surrounded by bells.
	   - PAPAYA

15. Anong bulong an madunong? *- ANUNANG*	What medicine has wisdom? *ANUNANG*
16. Tiktikan, tiktikan, bukasan, bulan. - AMPOL	Hack, split, open to see (get) the moon. - "AMPOL"
17. Naghaleng namimilikpilik, nagsumpang dai na mabalik. *- LANGKOY KAN NIYOG*	It left twisting and jerking and sworn never to return. - DRIED COCONUT LEAVES ("PALAPA")

18. Naglalakaw ka, pigtitikwil ka.
   - AWOT
	It pokes you while you walk.
	   - GRASS

Riddles on Things	
1. Kaptan mo ang buntot ko *Ta malangoy ako. – TABO*	Hold my tail, so I can swim. DIPPER
2. Buto't balat; naglalayog. -	A flying bone flesh. - KITE

BURADOL	
3. Uya na uyan na *Dai man nahihiling. – PAROS*	Here it comes; here it comes; Yet cannot be seen. - WIND
4. Su nakawaltak maogma *Su nakapurot dagit. - ATOT*	He who has left or let go of something is happy. He who receives gets angry. - FART
5. Alabaon na balagon *Manlain lain an dahon.* *- BALAYBAYAN*	A very long vine With different leaves.- CLOTHESLINE
6. Sadit na bulod *Dai makaputan. - IPOT*	A mound that cannot be held. - POOH
7. May harong ako sa pungtod *Saro sanang tukod. - TUBO*	My house in the mound Has only one post. - PIPE
8. Magayon na daraga *Tigkakaon an sadiri niya.-* *KANDILA*	A beautiful lady eating (consuming) herself. - CANDLE
9. Kun kasuarin ginadan *Iyo man an paghalaba kan buhay.* *- KANDILA*	The time it was killed; was the time its life was extended. - CANDLE
10. Takot ako sa saro *Alagad dai ako takot sa duwa.* *- TULAY*	I am scared of one but not of two. - BRIDGE
11. Kun magdaralagan burulukon *Kan nag ugpa urubanon. - UKOL*	They curled as they ran And turned gray haired as they landed. - WAVES
12. Naghaleng bulokon, nagtunga *ubanon. - UKOL*	They curled as they ran And turned gray haired as they arrived. - WAVES
13. Anong kabayo an pigsasanglian? *- KABAYO KAN PLANTSAHAN*	What horse gets dressed up? - IRONING BOARD
14. Nagtago si Pedro *Nagluwas su payo. - PAKO*	Peter has gone into hiding, yet his head was protruding. NAIL
15. Bako hayop, bako tawo *Nagbabado ki plantsado.-* *ULONAN*	Not an animal nor a man; but wears pressed or ironed clothes. - PILLOW
16. Tigbas sanang tigbas *Dai nauutas.- TUBIG*	(Despite) Incessant chopping, it doesn't break. - WATER
17. Pag kaipuhan mo itatapok mo. *Pag dai mo kaipuhan isasaray mo. - ANGKLA/ Lambat*	When needed it is thrown; when not needed it is kept. - ANCHOR/ fishing net
18. Kiskis ki buwaya, *Naghapon pagbatada. -* *BUBUNGAN*	Crocodile's scales exposed under the heat of the sun the whole day. - ROOF (corrugated galvanized iron)
19. Ikog ki amid nagsabloy su bukid. - DALAN	The tail of a bobcat bends over the hill. - WINDING ROAD
20. Pighihiling mo, pighihiling ka. *- SALMING*	It stares back at you, as you look at it. - MIRROR
21.Binukag su linanot, Nagdarala-	As the porridge was stirred, the vessel sailed.

gan su sakayan. - DINARANG	- (anything) GRILLED
Sensual / Erotic Riddles	

1. Piniripisi ko, tuminuog.
    Dai napiritan na makalaog.
            -   TURSIDO
	As I squeezed, it stiffened; yet could not be forced to enter. - THREAD

2. Inugsob, ginilugilu.
    Binulnot, nagtaragdo. –
        SAGWAN
	Thrust, shaken, withdrawn, dripped.
	                    - PADDLE

3. Nag iik –ik na si may mo
    Sige pa si pay mo. – VIOLIN
	Your mother is already giggling;
	    yet your father is still insisting. – VIOLIN

4. Sarong tindog *Duwang bilog. – 100*	One erect; two rounds. - 100

5. Takyag kasi takyag; Pusod kasi pusod
    May luho sa tahaw; Nyaon an
        kaogmahan. - GITARA
	Shoulder to shoulder; navel to navel
	With a hole in the middle, where lies delight.
	- GUITAR

Conclusions And Recommendations

From the collected data it is evident that riddles are indigenous to the different *puroks* of Barangay Arimbay, Legazpi City. However, the number of informants and the riddles gathered reveal that only a few old folks from the said locale remember and recite riddles. Though some still recognize and appreciate the recitation of riddles, others don't seem to comprehend its significance. With the growing number of available forms of recreation such as television, movies, billiards, videoke, etc., many residents of the locale particularly the younger generation, opt for these modern and more relevant ones. Hence, the genre undeniably is slowly diminishing in number. The timely intervention of the study was fruitful. For better understanding of the significance of verbal lore such as riddles, it is therefore recommended that an analysis of riddles be done in accordance with the mechanics of poetry on form and content. A further study into the nature, role and function of said indigenous lore to the Arimbay community should also be looked into during the second phase of the research while development and production of instructional materials will be third phase and the final output of the subject under study.

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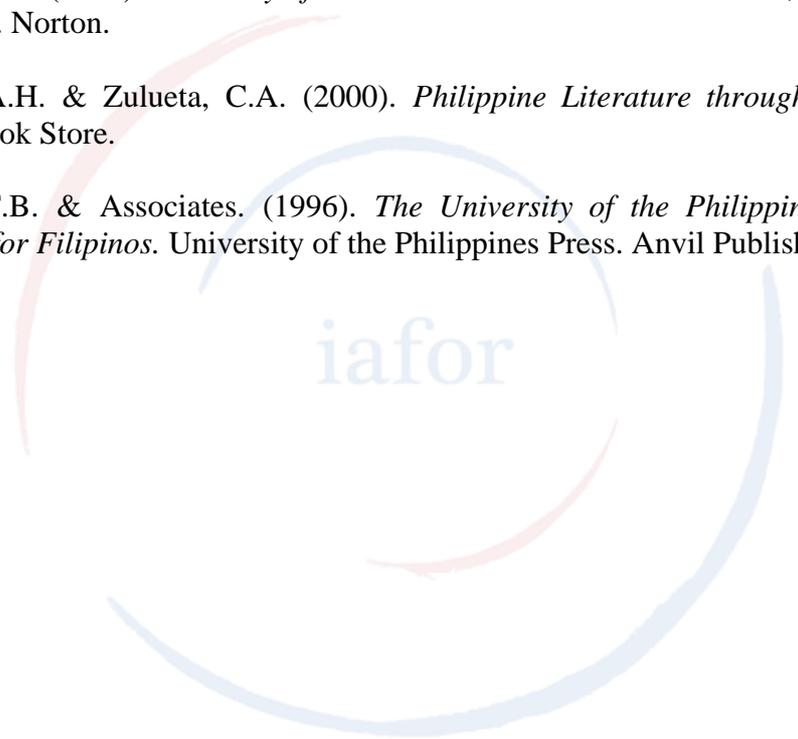
Introducing Cinemagraphs as a New Format for Fashion Online Advertising in Korea

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Abstract
Fashion marketing used different ways to promote fashion goods, including advertisement. Print or digital media were exploited, however, both format have its strengths and weaknesses whereas the industry needs something more creative and attractive. This study is about introducing and creating Cinemagraphs as a new format for fashion advertisement, particularly in Korea. Cinemagraph is a moving photograph but not quite a film. With the help of technology, cinemagraph is being suggested to replace the still image in fashion advertisement. A number of fashion advertisements using Cinemagraphs will be created by having collaboration with several fashion brands, subsequently 10 people that worked in the fashion industry and another 20 random people will review those prototypes. Implication for fashion marketers and advertisers are discussed.

Keywords: Fashion Marketing, Online, Advertising, Cinemagraphs, Korea

Introduction

South Korea is a very dynamic and fast innovating country. Every fashion industry needs constant changes to cope up with the fast pace lifestyle of Koreans. Stills are sometimes not enough for a graphic advertisement. We need advertisements that are as dynamic as the Korean Society. Unfortunately until today, creative advertisers tend to focus more on traditional print and digital media like video advertising, including many forms of online advertising that become a massive craze in the industry. The problem is, these kinds of advertising are expensive and dull which leads to ineffectiveness. Audiences tend to skip commercials in any medium, before *Youtube* video starts or just flip over to the next page in their favorite magazine. The exploitation of these formats makes the effectiveness of advertisement being questioned:

whether or not they still delivers the core message and appeal the audience.

Purpose of Study

As it is mentioned above, the problem in advertising nowadays is the appeal of advertisement that leads to a decrease of effectiveness. Therefore, this study proposes and introduces a new format for advertisement, specifically for fashion online advertisement in Korea, called *Cinemagraph*. This format has never been used before in Korea. However, seeing that Korea is a very dynamic and fast innovating country, this study would like to test whether Cinemagraphs can be a new creative and effective advertising format for the fashion online advertising.

The research questions of this study as followed:

1. To what extent does Cinemagraph can be an effective advertising format for fashion online advertisement in Korea?

Research Methodologies

In order to introduce Cinemagraphs as a new advertisement format for fashion online advertising in Korea, understanding what Cinemagraph is and how it works is needed. In addition, finding out about how advertising effectiveness is measured is also an important point. A number of fashion advertisements using Cinemagraphs format will be executed by having collaboration among several local fashion brands in Korea. After some Cinemagraphs are created, those artworks will be review by ten participants who work in the fashion industry. The participants will be both male and female from twenty to thirty years old, with at least two years of experience in the fashion industry. Furthermore, additional twenty random people will also review the Cinemagraphs as the audience.

The assessment questions will use the psychological AIDA (attention-interest-desire-action) model combined with Ellis Paul Torrance's 5 dimensions of advertising

creativity (originality, flexibility, elaboration, synthesis, and artistic value)[1]. This study limit the focus of which on fashion advertisement that related to clothing and fashion accessories. Thereby, we use a qualitative semi-experimental method as an independent variable and respondent's attitude towards purchase intention (using the AIDA model) as the dependent variable.

Literature Review

1. Fashion Advertising in Korea

In these past few years, South Korea has become a multi-billion dollar advertising industry. Due to the penetration of smartphones and high-speed Internet connection, advertising market in Korea has increased remarkably by 8% from 2007-2012[2]. In the next few years, digital advertisements in Korea will certainly continue to increase especially on the mobile and Internet area. Advertisements in Korea are mostly in the format of TV ads, print ads (magazine and newspaper), and Internet ads.

Every major advertisement in Korea mainly uses celebrities as its focal point. Singers, famous actors, and idols are embellishing the advertising industry dominantly. On the other hand, fashion advertisements are not primarily endorsing Korean celebrities, but also famous runway models, Koreans and other nationalities (especially Caucasian and Japanese) as their 'ambassador'.
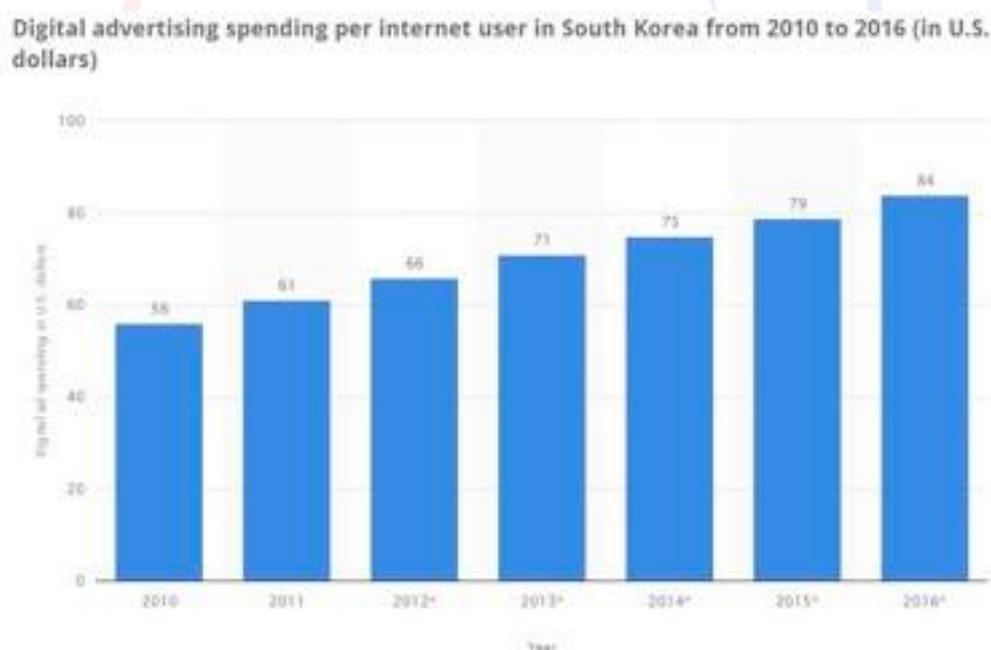
Figure 1: Digital advertising spending per Internet user (2010-2016)

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[2] [ONLINE] http://www.euromonitor.com/advertising-in-south-korea-isic-743/report. [Accessed 15 January 15].

For many years, photographs has been one of the fashion's primary medium[3] for advertising. Over the past decade, however, the spread of fashion has grown beyond still images. We can see it in many magazines and Internet websites that people has been using web banner, pop-ups, and short video or fashion film for advertising. Particularly, fashion film has been giving a great impact to the advertising industry in the U.S., which continues all the way down to Korea. From the late 1960s, the landing of big U.S. advertisers, notably Coca-Cola, made a huge impact on Korean advertising (Lee 2013) that results in Korean following the fashion and advertisements in the U.S.

However, with the help of high-speed Internet and the growth of technology, Korea can be a pioneer in terms of fashion marketing through digital advertising. In fact, advertising through the Internet is now an important source of consumer information (Cheung 2006). Tracing consumer attitudes on interactive digital advertising is essential as they are likely to influence consumer exposure, attention and reaction to individual advertisements (Schlosser *et al*. 1999). Also, interactive digital advertising can give consumers control over advertising by enabling them to manipulate 'what they see on the screen in real time' (Aho 1993; Stern 1994). Even though most fashion advertisements are targeted on a specific demographic group, many creative commercials can be made in an interactive way, not merely dwelling to the standard format so that the consumer can experience more connection towards the product.

2. Understanding Cinemagraphs

Cinemagraph, as it is defined by the founders, Jamie Beck and Kevin Burg, is a 'photograph that has a living moment inside it'[4]. Kevin also added that calling cinematographs as a GIF would not seem to work, because a GIF could mean so many things. Cinematograph is a specific thing with its own criteria; its own medium[5]". Therefore, Kevin's partner, Jamie, quoted that Cinemagraph is alive forever, photo is frozen, and a video is a linear description of time". Began with a Canon 5D Mark II, Jamie and Kevin 'hand-stitch' moments using *Adobe Photoshop* and *Adobe After Effects*. People got to know the art of Cinemagraphs since Tyra Banks invested so much on it and showed it in a famous fashion TV show, *America's Next Top Model* in its cycle 20, in 2013. Tyra used software called *Flixel,* which later on can be purchased by the *Mac* users. There are many ways to create Cinemagraphs now, both in mobile apps or PC. It is common to create a Cinemagraph as an artwork and posted it in social media platforms that support video format like *Tumblr*, *Facebook*, and *Instagram*. Few fashion brands such as *Juicy Couture* began to tryout this format for their product campaign.

Cinemagraphs, along with its magic, can be a captivating creative advertisement and an effective one. The combination of still-image and dynamic movements is capable of making the viewers attracted to what is shown in front of their screen. It is a

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[3] Shinkle, E. (2013) Fashion's digital body: seeing and feeling in fashion interactives. Fashion Media: Past and Present, p. 175. Bloomsbury.

[4] [5] Lin, Joseph C. (2014) When Photos Come to Life: The Art of the Cinemagraph. [ONLINE] Available at: http://time.com/3388024/when-photos-come-to-life-the-art-of-the-cinemagraph/. [Accessed 04 February 15].

fascinating communication process that appeal to their' eye, and it might increase their interest to purchase what the advertisement tries to offer.

Theoretical Framework

1. Creative Advertising and Its Effectiveness

Review of past studies have found some links between creative advertising and various components of advertising effectiveness such as purchase intent (Ang & Low 2000; Kover et al., 1995), attitude towards the advertisement and brand (Ang & Low 2000), greater advertisement and brand likeability (Stone et al., 2000), higher advertising, and brand recall (Till & Baack, 2005). One of the categories of advertising purpose (Jones 1992 and Bovee et al., 1995) is to prompt action, as it is considered as a direct action advertising. Audience behavior towards the advertising can be indicated through consumers' favorable or unfavorable response towards a particular advertisement (MacKenzie and Lutz, 1989).

Common reasons for why advertisements do not work are because of consumers' awareness of the persuasion and strategy methods used in advertisements are predictable. ' In the interactive advertising, in which interactivity is the fundamental ability to control information, consumers actively traverses the product information, whereas, in the traditional advertising the presentation is linear and the consumer is passively exposed to product information.

The pieces of information the consumer see depend on where the consumer wants to go from one step to the next' (Bezjian-Avery et al., 1998). Previous studies have shown that under the "attraction" response in a survey about creative categories, participants describe creativity as 'a visual uniqueness that invites the viewer and reader in, stirs thought or emotion, and engages the viewer or reader in an out of the ordinary way' (Stuhlfaut, 2006). In a research about delivering message in creative advertising shows that 'The result indicated that when creativity is used as a generic creative message strategy, an emotional visual can create the strongest results, especially in terms of attitude towards the visual elements in the advertisement' (Clow 2005).

Another findings stated that a creative advertisement weighs highly on originality and attractiveness. 'Originality has a sense of novelty and fresh ideas by which people would stop and look because they have never seen such things before; Attractiveness plays a huge role as well' (Yoong & Yazdanifard, 2014). If an advertisement is original but does not have any artistic value of attraction, then the advertisement has ineffective persuasion and strategy. As long as the advertisement creates a positive feeling and struck the emotional cord (Clow 2005), it would demonstrate creativity and perhaps increase the purchase intention of the audience.

Looking through all the literature and theoretical reviews mentioned above, this study argued that Cinemagraph is able to enhance the attention and purchase intention of the audience in Korea with its originality and uniqueness. Regardless of audience's unfamiliarity toward this format, which type of online advertising is need to be investigate.

Hence, the following testable hypotheses are formed:

H1: Originality and attractiveness of Cinemagraphs will be significantly higher than normal advertisements in Korea.

H2: Effectiveness of Cinemagraphs as an advertisement in fashion online magazine will be significantly higher than normal web advertisements (online banners) in Korea.

Results and Discussion

1. Cinemagraph' Reviews as a Proposed Format of Fashion Advertisement

5 Cinemagraph prototypes were made and displayed to the respondents for reviews. The results will be divided into 2 groups; one is according to the people who work in the fashion industry and the other is review from random sampling.

Figure 2: 5 Prototypes of fashion advertising using Cinemagraph

From fashion people point of view, Cinemagraph is something new to them. This format is mesmerizing because of its combination between still image and subtle movements within the same frame. Looking from Ellis Paul Torrance's 5 dimensions of advertising creativity, Cinemagraph scored 4 out of 5 qualified on the review, except for its 'elaboration' point. These people acknowledged the uniqueness of Cinemagraph to be used as an advertisement and found it has 'originality' value that also connected to the 'artistic value' point. Fashion marketers and advertisement agencies could play around with concepts that lead to the 'flexibility' and 'synthesis' point in fashion advertisement, which make it a good review from the respondents. As long as they still focus on what they want to sell and control what they want to show to the audience, motions used in the Cinemagraph can be a good trick to catch the buyer's eyes to the advertisement.

Some respondents suggested creating a Cinemagraph advertisement that looks like a print media. Since Cinemagraph have its subtle moving feature, it could be a great attention-grabber to the audience as they find it unique. Scoring from the AIDA value, fashion people respondents found that cinemagraph can be a good medium for apparel commercial. Seeing that most customers are 'curious' on how the clothes will look like when they wear it in real life and how advertising try to make it appear as realistic as possible, advertisers can take advantage of the dynamism of Cinemagraph. For example, a Cinemagraph of a dress blew by the wind. Prospective buyers are able

to determine the quality of the dress on its fabric. Advertisers did not have to be that obvious of what they want to sell, thus they could use unusual objects around the subject to captivate the viewers. Advertisements of fashion accessories, take bag as an example, that product does not have to be the one that moves. Respondents encouraged to still keep in mind of what to be advertised and convey the message clearly. The reason for why this proposed format did not get a score on the 'elaboration' point is because most respondents think that it is really hard to put so much detail in a single half-moving frame. Fashion films or video ads can contain a lot of different details within frames while Cinemagraph cannot.

There are 3 keywords that can be extracted from random sample evaluation; those are 'cute', 'creepy', and 'unique'. When asked, some people knew what Cinemagraph is because they saw it somewhere before, some people said they never knew it before. The keyword 'creepy' appeared due to the movement in a still image, which they find it strange and scary. 60% of the respondents compared Cinemagraph to the infamous Harry Potter's moving paintings and they find it similar. Furthermore, others responded that Cinemagraph is a 'cute' thing. The definition of 'cute', according to dictionary, means *attractive in a pretty way* and it applies to the charm of this proposed format. It is both attractive and unique to those who know nothing about Cinemagraph before.

Breakdown from AIDA perspectives, most respondents got to the point of 'desire' while 'action' is not yet done. However, the reason behind this incomplete purchase intention on the respondents is a consequence of the new proposed format that is not yet familiar to the audience. They hesitate to the level of 'desire' as they still amazed with what they just saw. Thus, fashion marketers need to find out a way to attract to purchase the product, not just by showing them an extraordinary commercial. In fact, the purpose of advertising is to communicate and sell product to the people. Based on the analysis, creative advertisement format like Cinemagraph is able to communicate what the brand want to tell the buyers but not quite giving the intention to buy. Therefore, how the brand and advertiser plan the concept and apply it using Cinemagraph is important and need to be really careful and detailed so that it can achieve the goal of fashion marketing.

2. Cinemagraph as Online Advertising

Although Cinemagraph is a great media to advertise fashion with its unique feature, there are some strong and weak points to make it as an online advertisement format. First of all, with the help of Internet and technology nowadays, Cinemagraph can be an advantageous media for fashion advertising rather than using regular web banner or fashion films. Web banner is too static and sometimes disturbing, while fashion film or video ads are too long and audience have the ability to not watching it by pressing 'skip' button on the screen. However, at this moment, online magazines are in trend, and more people are moving from buying printed magazine to the digital version. All respondents believe that Cinemagraphs might be a successful online advertisement for digital fashion magazine rather than ordinary web banner. Even though the display is quite similar to the web banner, still, supported by the delicate motion on frame gives out a different experience. On the other hand, the weak point is that creating a Cinemagraph is much longer than print media advertising. It needs skill to make sure the movements are looping in a natural way and select which part of the

image is the main focus. The end-format of Cinemagraph is still a GIF and yet the upload size is quite big. Therefore, some people might experience trouble in seeing the movement smoothly due to the Internet connection speed. Hence, this proposed format needs to be analyze again for which kind of online media that is suitable to display Cinemagraph.

Conclusion and Further Study

This study proposed a new format for fashion online advertising in Korea, which is called as Cinemaraph. Cinemagraph was created by Jamie Beck and Kevin Burg; and it looks like a living photograph, like a GIF image. The problem in advertisement nowadays is the dullness in its format, which leads to the ineffectiveness in the brand's marketing strategy. Therefore, with all the literature reviews, creative advertising is a great solution for this problem and Cinemagraph was introduced as a new format for creative advertising. This study's limitation is fashion online advertising and targeted in Korea. A small-scale survey was done with 2 different types of samples; people that worked in the fashion industry with at least 2 years of experience and random sampling of people in age 20-30 years old. The survey was done with assessment method on 5 prototypes that had been created including several fashion brands in Korea and samples need to give a review on those prototypes, scoring using psychological AIDA (attention-interest-desire-action) model combined with Ellis Paul Torrance's 5 dimensions of advertising creativity (originality, flexibility, elaboration, synthesis, and artistic value). The results shown that Cinemagraph might be an effective new format for fashion online advertising in Korea because it has the originality, flexibility, synthesis, and artistic value points from Torrance's 5 dimensions of advertising creativity. Some keywords such as 'cute', 'unique', and 'creepy' are emerged from the random samples, which leads this study to go further.

Some limitations from this study are the small number of samples tested that doubt the validity of the results and also the fashion brands used in this research that needed to be clarified. For further study, this research will take the real fashion brands in Korea as the subject for testing this proposed format for fashion online advertising. Therefore, many arrangement need to be make, including the number of samples needed to further study and licensing the Cinemagraph's trademark from its original creator.

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Power of Public in Remaking the Space: Reflections from Istanbul's Gezi

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Abstract

The paper attempts to question the power of public in remaking the urban space through the reflections from Istanbul's Gezi Park. Since the 1940s after its construction, Gezi Park and Taksim Square has appeared to be the symbol of republican and secular state, the symbol of the new society, the symbol of worker class, the symbol of tolerance and self-expression, the symbol of cultural production and consumption through an unending tension between the global and the local. Occupy Gezi Movement in May 2013, though, has made Gezi Park not only a symbol for state-driven authoritarian initiatives in the urban landscapes of Turkey, but also a role-model for inclusive urbanity based on community empowerment. Regarding this unique case study, the paper presents the use of power in the reproduction of space and the implications of the discovery of the power of space by highlighting the need for a transition from the old role of public space as a set format of the state towards rethinking the public space as the representation space of right to the city and empowerment in resolving the conflicts between different power relations engaged in the reproduction of urban space.

Keywords: Public space, power, community empowerment, Istanbul, Gezi Park

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Introduction

The public space is the legitimate platform to present power - the ability to make a difference in the world; thus the paper attempts to question the power of public in remaking the urban space through the reflections from Istanbul's Gezi Park. Gezi Park is located within the boundaries of Taksim, Beyoglu, which is the cultural and economic heart of Istanbul throughout history. Since the 19th century, the region has been struggling with a continuous restructuring process under the shadow politics. After the 1940s, Gezi Park and Taksim Square has appeared to be the symbol of republican and secular state, the symbol of the new society, the symbol of worker class, the symbol of tolerance and self-expression, the symbol of cultural production and consumption through an unending tension between the global and the local. Radical changes have been observed in the region since the 2000s including commercialisation via shopping malls, gentrification in the near surrounding, and pedestrianisation of Taksim Square and reconstruction decision for the Topcu Military Barrack replacing park. These interventions have recalled a significant ideological intervention to transform this unique public space in accordance with the politics of the state. Occupy Gezi Movement in May 2013, though, has made Gezi Park not only a symbol for state-driven authoritarian initiatives in the urban landscapes of Turkey, but also a role-model for inclusive urbanity based on community empowerment. Regarding this unique case study, the results of the paper hopes to present the use of power in the reproduction of space and the implications of the discovery of the power of space by highlighting the need for a transition from the old role of public space as a set format of the state towards rethinking the public space as the representation space of right to the city in resolving the conflicts between different power relations engaged in the reproduction of urban space.

The power of space

Starting with the power of space, as we know from the readings of Lefebvre (1991), Foucault (1980), Castells (1996) or Harvey (2013) that any political debate covers the considerations on controlling the urban space and everyday life attached to it throughout history, since man's "powerful" occupation of nature. According to Foucault (1980: 149), "a whole history remains to be written of spaces, which would at the same time be the history of powers from the great strategies of geo-politics to the little tactics of the habitat, institutional architecture from the classroom to the design of hospitals, passing via economic and political installations.". As such, the success of capitalism depended on the production and consumption of space in an ever-ending circle; regarding the facilitation of the city and its urban space as a tool of accumulating capital rather than product. Lefebvre (1991) associates capitalist growth with space and underlines that the success of capitalism lies in its discovery of the power of space. According to him, we are incapable of understanding to what cost capitalism has been successful in managing growth; however we are sure of its instruments. These instruments are to settle in space and to produce space. While the city is being restructured as a commodity, we are living in an era shaped by the "urbanisation of politics", whereas the urban space is being reproduced to make markets work, together with our social and economic lives.

The answer to the question why capitalism needs urban space is simple: "Market should continuously absorb the surplus stemming from continuous production ignoring the decrease in values" (Harvey, 2013). The surplus is under the need of reinvestment and absorption to produce more profit, thus urbanisation is by far the hungriest absorber. This is not a new phenomenon; but the examples from Baron Haussmann's 19th century restructuring of Paris or Robert Moses' arrogant urban transformations of New York in the 1940s up to now show that this will never be old. Thus the success lies in the discovery of the power of space as the "privileged instrument" (Lefebvre, 1991): by creating a transformation in space. Globalisation finds its locality with the urban space and we become familiar with the fact that this is not an architectural or engineering phenomenon, but a financial one (Harvey, 2013).

Whatever the ideology is, we are sure now that our cities and our lives are being captured inside the "walls", in the creation of space of "asymmetrical power", as in Lefebvre's words. Some cities or some neighbourhoods are more likely to be chosen for their capital accumulation compared to the others, as "the capital dooms the undesired spaces to stagnation and alienation" (Keyder, 1996:104). These are new customized spaces based on elite consumption and large-scale projects drafted for encouraging investments through the fostering of, first, spatial fragmentation, then social fragmentation. Recipe is simple: Vast infrastructure projects (highways, dams), mega-projects (bridges, ports), real-estate projects (shopping malls, gated residences, dormitory cities), theme parks, golf courses, etc. In this case, those consuming and using the global city become the generators of the global city, while the rest is excluded from this formation. This is well-explored in Harvey (2013) that the imbalanced spatial development as an inevitable end of the mobilization of the space as a power of production.

The power in space: the public space

Following the "power of space", then comes "the use of power in the reproduction of space". The argument is apparent: To facilitate the power of space, power is needed to be represented in space through the withering of "public realm" and increasing "executive control".

Throughout the world's cities, the public space is playing an ever more important role in the production of urban identity, in building democracy, cultural identity and in reviving city's image, economy and liveability. It has become cores of contradicting demand (Turkoglu et al. 2014): On the one hand, they have come under the influence of commercialisation of the cities, while on the other; they have increasingly been adopted by civil society as a space of self-definition and cultural action. The old role of public space as a set format of the state and the government's self-representation is obsolete and new approaches for a co-production of public space are needed to turn contested public space into an element of inclusive urbanity (Turkoglu et al. 2014).

Regarded as "any publicly owned streets, pathways, right of ways, parks, publicly accessible open spaces and any public and civic building and facilities" through orthodoxy definitions, we know today that public space is more than a physical component such as a park, a square or a street. Public space is a social space that is open, accessible and inviting to all, regardless of gender, race, ethnicity, age or socio-economic level. It is a space of unrestricted access and right of way; it is a meeting

space where strangers meet (Sennett, 2008); it is a cultural space where people socialise in such a way that its uses contributes to citizenship and strengthening civil society (Zukin, 1995); it is a political space which is open to all and freely chosen action (Lynch, 1992). It is a designed space that influences people in their everyday and political life. It is an urban democracy arena - a political forum as we have been increasingly witnessing from Occupy Street in Zucotti Park, Stuttgart 21 in Stuttgart, 1989 events in Beijing's Tiananmen Square, Arab Spring in Tahrir Square or 1st May in Taksim Square or Occupy Gezi in Gezi Park. As in the writings of Habermas (1989) publicness is described through the "sphere" influencing political action independent from state authority and capital hegemony. According to Fraser (1993), it is a theatre in which political participation is enacted the through medium of talk, while it is conceptually distinct either from the state or the official economy. Being beyond a physical space, public space appears to be "performance space" in ideal; but as it is always under the shadow of politics, is not related to "public", but rather related to "state". Thus, although it should be independent from state authority or capital hegemony, today, our cities are increasingly experiencing the withering of the public realm including the loss of the quality of public space and the loss of "the public" as an important element of urbanity under the strong influence of authoritarian state interventions and market pressure.

While neglect and deterioration are among the factors for this withering; the transformation into pseudo-public spaces is also effective in conjunction with privatisation and an extension of market principles to the provision of public space. Privatisation, commodification, commercialisation and even militarisation of public space through "executive control" are indicators of its declining quality as a factor of urban culture and the freedom of communication (see Crawford, 1992; Boyer, 1993; Davis, 1992). There is a shift of design, management and control of public space from public to private sector. The public realm is recognized as a commodity to be bought and sold, thus they are increasingly competing with 'pseudo-public' spaces for users (e.g. shopping malls), which mimic aspects of publicity while remaining under private control. As appears in one of the advertisements of a shopping mall in Istanbul: "the only shopping mall in which you can rest under a tree". The ultimate goal is to produce profit rather than to improve the quality of urban space and life under the name of "consumption space".

Within these circumstances, "planning provides the basis for neoliberalism to take control; neoliberalism in return leaves planning free from its responsibilities – thus planning and planners become the agents of neoliberal ideology" (Lovering, 2009). The result is a state in real-estate sector in a way of sharing of the urban rant, changes in the relationship between urban development and demands and investments of capital. In addition, while the public space is utilized as the primary space of "domestication by cappuccino" (Zukin, 1995), the creation of the symbolic space means controlling masses (Harvey, 2013). "The city of illusion" (Boyer, 1993) then becomes the spectacle when the moment the commodity manages to fully invade social life and the visible world has become the world of commodity; in a way of transforming the public space into a space of control over undesirables through the use of guards, surveillance cameras, walls as part of a strategy for confronting the socio-spatial fragmentation of cities through sanitised spaces freed from undesirable groups and activities in order to secure the exclusivity and to protect the property values.

It is not only about city-building anymore. It is about the creation of representation spaces of power - from the spontaneous spaces of lived experiences to the specifically designed spaces of privileged groups. Creating the symbolic space means controlling the masses (Harvey, 2013). The keywords here are "gated public spaces" and "militarisation", which provide sanitised landscapes freed from undesirable groups and activities in order to secure the exclusivity and to protect the property values. This is the ultimate control over "undesirables" through the rules of using space. The required is the redefinition of "public" in public space: Is it state? Is it people? Is it about ownership or about performance?

The rest of the paper responds to this question through the case of Istanbul. Istanbul calls for rethinking the public space as a bridge between the past, present and future while emphasising the current economic-political processes and socio-spatial challenges.

Use of power in the spaces of global Istanbul

> The State is the coldest of all cold monsters. Coldly it lies, too; and this lie creeps from its mouth: "I, the State, am the people." (Friedrich Nietzsche, Thus Spoke Zarathustra)

When Ataturk *[the founder of Turkish Republic]* invited Herman Jansen to prepare a plan for the new capital Ankara in the 1930s, Jansen said: "We can prepare a plan, but do you have the power to realize a plan?". This sentence, while summarizing Turkish attitude against doing plans and implementing them, it also reflected the attitude of following 80 years. In the 1960s, the slogan was "we want rice, not plans", but coming to the 2000s through the government of Justice and Development Party (AKP), the political arena showed a total transformation, that the "plan" became the primary factor together with urban space in competing for the first municipality elections, then government elections as a change of emphasis: "Urbanization of politics" vs. "Politisation of urbanisation" in the century of cities. The president Recep Tayyip Erdogan, in his prime ministry speech of 26 April 2011, stated that "Istanbul is the summary of Turkey. Kanal Istanbul *[a mega-project for the creation of a second Bosphorus]* is a public service to our citizens. A dream project for 2023 *[10th anniversary of Turkish Republic].* Using mega-project proposals for governmental election campaigns since 2002 has provided evidence that urban space became the arena of political power – going beyond being an instrument of economic competition in the global economy. The question is: Does this help to resolve the problems of cities?

Global Istanbul project is based on the reproduction of urban space through the creation of pathways of capital accumulation, and thus the continuous surplus production cycle. While there was an increasing emphasis on real-estate projects and rising archistars as the "new symbols of prestige", logic of real estate and land speculation entered into planning system in order to position cities globally in order to attract new investment through competitive city approaches. The transfer of land to global commercial interests resulted in the privatisation, commodification and commercialization of public space. The remaining public spaces have been put into the agenda of redevelopment to construct "anything" but not public spaces such as shopping malls, residences, gated neighbourhoods, private schools or hospitals. In a

city of 1% green area per person, I remember a quota from a state official: "Too many green, too little mosque", after another mosque project eliminating another public space. How much green is too much?

The use of power in the space of global Istanbul has different facets including the segmentation of the city into isolated clusters of construction through real-estate projects (shopping malls, gated communities, residences, cruise ports, etc.) and rising archistars as the new symbols of prestige, resulting in spatial segregation; the formation of "powerless" lower and middle income groups through forced evictions and gentrification ending up in class-based segregation in addition to spatial segregation; getting rid of so-called devalued spaces in inner-cities for capital valuation; and the production of mega infrastructures to facilitate flow of capital and "desired" humans (like highways, airport). As Adanali (2011) states, this is a treatment of space as abstract/empty plate, while ignoring rational planning processes. This is the transformation of public's space into private, poor man's land into wealthier, cultural and ecological corridors into corridors of capital flow fuelled by extreme disparities, inequalities. Among the instruments for use of power in the space of global Istanbul is through excessive power to state agencies, authoritarian institutions and forces. Taksim, the main focus of this paper, is one of the final primary targets of this transformation pressure.

Empowerment: #occupy gezi

"City is man's most successful attempt to remake the world he lives in more after his heart's desire. But, if the city is the world which man created, it is the world in which he is henceforth condemned to live. Thus, indirectly, and without any clear sense of the nature of his task, in making the city man has remade himself." (Park, 1967: 3)

Considering the problematic discussed above, the next question is how to regain power back to the public? In a time when human rights is at the centre controversially together with property rights and for-profit interventions, Taksim can be termed as the symbol of Turkey's quest for public space in a city of constant change with competition between destruction and construction. Taksim, which is within the boundaries of Beyoglu Urban Conservation site since 1993, is not solely the cultural and economic heart of Istanbul, but it has also been the symbolic arena for republican state and democracy as an ideological representation of the new state, the Turkish Republic after the collapse of Ottoman Empire. It is a Public Square as the symbol of Republic, as the symbol of new society, as the symbol of public, the middle class, the workers class, as the symbol of self-expression and tolerance.

Beyoglu has been the cultural and economic heart of Istanbul since the 19th century through its "European / Levantine" population, architecture, and everyday life facilities including hotels, theatres, cafes. It was within those circumstances that the proposal to create a public square as the symbol of new republic was appeared in Henri Prost Plan in Lutfi Kirdar Period of 1939. The plan proposed the demolition of Taksim Artillery Barracks (1780/1806) to build the Inonu Esplanade "Gezi Park" and new Republican Square around Monument of Independence (1928) (for an overview of history of square, see Yildirim, 2012). Besides its power in symbolizing Republican era and Independence War, Taksim Square and Gezi Park had also

become the symbol of new society, a new secular and European society through geometric architecture, sculptures, trees, pools, and of course women next to men as a response to 19th century characteristics of Beyoglu - but this time redefined through the "Turkish" identity. The next reidentification occurred in 1955 (September 6-7) after the ethnic tensions between Turkish and Greek populations, resulting in abandonment, displacement, in-flow of the poor. The socio-spatial decay had continued until the 1980s. Then it became the symbol of public, the middle class, and the workers class. It was the symbol of democracy - the power of public especially after the 1st May Massacre of 1977. These made this unique public space an expression space for political movements. Through its intangible heritage, it became the space of "tolerance". It was for that reason the public space was closed for public protests until today. In the 1980s, the use of power has changed pace through the increasing privatisation – Istiklal became the ideal public space for cultural production and consumption as accompanying this role since the 19th century. The pedestrianisation of Istiklal Street in 1988 was a major attempt to give strength to that role. Regarding being an area of tolerance, an expression space for political actions, today, over two million people walk up and down Istiklal Street, which is about two kilometres long, every day. This massive human flow is accompanied by a massive capital flow and its transformative effects.

Figure 1: Topcu Military Barrack (upper left), Gezi Park "Inonu Esplanade" in the 1940s (upper right), Gezi Park in 2010 (bottom left); Taksim Pedestrianisation Project and Model of Topcu Military Barrack (bottom right)

However, radical changes have being observed in the region since the 2000s - everything that gives identity to the space -including the announcement of the construction of a mosque, the commercialisation via shopping malls replacing historic cinemas, theatres, independent bookstores or cafes (such as Demirören, historic Cercle D'Orient building hosting Emek Cinema, İnci Patisserie), the gentrification in

the near surrounding (Cihangir, Tophane), the amalgamation of real-estate projects (such as Tarlabasi, French Street or Talimhane), the ban for street musicians, the ban for table use on the streets, and lastly the pedestrianisation of Taksim Square and the reconstruction decision for the Topcu Military Barrack (Uzumkesici, 2011), which in total have recalled a significant ideological intervention to transform this unique landscape in accordance with the politics of the increasingly authoritarian central government of AKP. This brief chronology shows the unending tension between the local and the global. Whatever the reason or ideology is, Gezi is under continuous attack of power. It was this last attempt, which opened up the way to Occupy Gezi Movement [Gezi Resistance] of May 2013.

Here is a timeline to describe the path to Occupy Gezi Movement of May 2013:

- 2011, Announcement of the Project of Pedestrianisation of Taksim Square and Reconstruction of Topcu Military Barrack as a cultural centre after the approval of Municipal Council.
- 2011, Registration of UN-EXISTING Topcu Military Barrack that was built in 1780, and demolished in 1940 in accordance to Henri Prost's plan to create a vast green space integrated with Ottoman Dolmabahce Palace.
- 2012, Trees were marked for demolishment while the green space per person in Istanbul was 1 m2.
- 2012, Announcement of "shopping mall" project in Topcu Military Barrack [to be owned by Vice Prime Minister's son *[speculative news]* – pedestrianisation project by Kalyon firm (such as 3rd airport or metrobus among others)]
- January 2013, Refusal of reconstruction by the Regional Board of Protection of Cultural Assets [which was represented by academicians]
- April 2013, Refusal of the refusal decision by the Supreme Board of Protection of Cultural Assets [which was represented by state-elected bureaucrats]
- 2013 May 27, Start of cutting down of trees at 22pm – the WAITING starts.
- 2013 May 28, Attack by police at 5am, Fire on tents – 100 protestors
- 2013 May 29, 1000 – Start of attack by tear gas bombs
- 2013 May 30, 10.000 – "Gezi Festival"
- 2013 May 31, Greater Court had a decision to stop the construction of barrack.
- 2013 May 31, Attack at 5am – Continuing since then: Turkey is on the MOVE for their RIGHT TO THE CITY
- June 2013, Recep Tayyip Erdogan (former Prime Minister, new President): "We should hang these *chapullers* on those trees" [see "Wikipedia" for meaning: http://en.wikipedia.org/wiki/Chapulling]
- June 5, 2013: TAKSIM PLATFORM CALLS FOR: Conservation of Gezi Park as it is. Stop the projects. Stop the legalisation of gas bombs other similar chemical weapons against citizens. Permit public meetings in all public spaces of Turkey. Removal of pressure against citizens who resist for the protection of environments against HES, 3rd bridge, women rights, lgbt rights, forced evictions, limitations on living styles, etc.
- June 6, 2013: The court has halted the project on pedestrianisation and reconstruction of barrack. But the pedestrianisation completed with vast concrete ground.

Occupy Gezi is a social movement which started as one of the peaceful (environmentalist) protests of Turkish political history, but ended as one of the brutals

through the attempt of government in blocking the pathways of communication to its "public" by restricting access to this unique "public" space and by using extensive police and political violence. It was that violent/brutal power -brought into existence by thousands of teargas and water canons- that raised awareness and took unprecented magnitude among all over Turkey. According to the survey by Konda, Gezi was even the first movement to be participated for 44,4% of the protestors (see, http://www.konda.com.tr/tr/raporlar/KONDA_GeziRaporu2014.pdf). Among the reasons of participation, concerns on human rights came first. This has different dimensions stemming from the authoritarian and provocative approach of the state towards an anti-government movement based on democracy, right to protest and right to city through the motto of "Everywhere Taksim! Everywhere Resistance!". As Butler (2011, cited in Kaban, 2014) states: "When bodies gather as they do to express their indignation and to en- act their plural existence in public space, they are also making broader demands. They are demanding to be recognized and to be valued; they are exercising a right to appear and to exercise freedom; they are calling for a liveable life."

Occupy Gezi movement called for power in space by the people, "the public", rather than by the state. As a response to the increasing executive control through armed / militarised police force, restrictions on social media or physical access to public space, brutal attacks, the people created most innovative tools to combat for their right to the city all related to the space, the public space. These included strong sense of humour, social media appearance, artistic events to represent public space as a performance space (through graffiti, music, dance) and also design events (such as community libraries, tent cities, illustrations on trees). The movement has been empowered by regular community meetings based on the discussions on the urbanization challenges, remaking the public spaces of Istanbul and methodologies on further empowerment of the public in decision-making processes, first starting in the park, but after the closure of the park to the public, in various districts of Istanbul. Universities and civil society organisations organised events to discuss the challenges in a more academic context. I have to say that these were not as powerful as the events that were conducted by the Gezi groups themselves. Thus, even the university programmes have been revised just to create a more responsive project schedules to community through strategic and tactical solutions. The representation of empowerment has since been enacted through small but effective events such as the colouring of stairs, the squatting of abandoned buildings and alike. The impacts have been reflected in a great number of publications since May 2013 (Gokay and Xypolia, 2013; Kuymulu, 2013; Turhan, 2013; Kaban, 2014).

Gezi has become a symbol of passage from the symbol of state towards the symbol of empowerment and the space of people, "the public" as in Habermas' public sphere as mentioned above. There are actually two Gezi(s): Gezi as the tool to initiate executive control and power and Gezi as the tool to regain control and empowerment. Occupy Gezi movement called for power in space by the people rather than by the state as a medium of democracy, diversity, collective power, solidarity and rights.

Figure 2: Occupation of Gezi

Figure 3: Counter-movement by the state

Figure 4: New public space freed from public (By the author)

Concluding remarks

"We do not have such a suggestion to close Gezi to public. But of course there is a necessity of bringing order. It is not right to say each person have the right to enter cafes or restaurants by wandering around undauntedly: Can everyone enter to everywhere?" (Halil Onur, Architect of Proposed Military Barrack, -ironically- Head of Heritage Management Directorate)

Up to now I have tried to explore the different power bases in public space: highlighting the change of emphasis from a public space as an asset to be capitalised towards the empowerment in space whereas public space is the people's space rather than state's; to take us back to the real power of space by reading truly the power.

Herein we have talked about two tools: one, the tool to realize capital formation namely "executive control", second, the tool to empower people in owning the space, namely "urban movements".

We are now sure that the public space is the legitimate platform to present power - the ability to make a difference in the world, and it is always under the "shadow of politics" (Zukin, 1995) as a continuous cultural problematic. In addition, there is the problem of the withering of "the public" as an important element of urbanity through privatisation, commodification, commercialisation and militarisation. Thus, the main problem is about the meaning of public. This unique case of Gezi highlights the role of public space as the representational spaces of power, an urban democracy arena. In a country of undeveloped publicity and social movements, this case caused the awakening of a nation for the quest for "right to the city", surrounded by the very basic question: Who are the owners of cities? How to empower community in working for their city?

Gezi has not only become a symbol for state-driven authoritarian transformation initiatives in the urban landscapes of Istanbul, but also a role-model for future community movements and perhaps a civic activism, a solidarity model for inclusive urbanity based on community empowerment in Turkey after the Occupy Gezi Movement in May 2013. That is the reimagination of a space beyond a physical space, a material product or a commodity, but rather a performance space being centered on the very basic idea of possessing the right to change and rediscovering the city as we desire. This is a call for rethinking the public space as a bridge between the past, present and future, while emphasising the current economic-political processes and socio-spatial challenges, through interrelating relations between institutions and space in social context. Because, -regarding Park (1967)'s statement- what kind of city we want to live in cannot be divorced from what kind of human we want to be. This requires a transition from the old role of public space as a set format of the state towards rethinking the public space as the representation and solidarity space of right to the city in resolving the conflicts between different power relations engaged in the reproduction of urban space.

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The Power Dynamics of New Social Movements in Post Industrial Society:
A Theoritical Analysis.

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Introduction

Since time immemorial, as when Buddha provided an alternative to the Vedic way of life, Spartacus the Roman gladiator-slave fought for liberty or the French Revolution of 1798 challenged absolutism, the struggle for entitlements have been vigorously manifesting as an ongoing saga of peoples' expressions to threats and opportunities. People have striven to survive with dignity, honour and fortitude. Rights to a decent livelihood, equality, freedom from discriminatory practices and access to opportunities are entitlements driving communities, nations and the globe. At present, we bunch and qualify these innumerable drivers under an umbrella term called "global justice". We are located today in this era of global justice.

One of the principal forms of accommodation of the interests of people is collective expression or collective actions, demonstrated through a gamut of expressions ranging from moderate protests, picketing, sit-ins, candlelight vigils, strikes, demonstrations, campaigns, body painting, storytelling, to violent revolutions. Through the passage of time, people have found it necessary to air their grievances and concerns as well as place their demands by collective engagement. These collective negotiations have been determined by the cultural, economic and political fabric, the ideologies and orientations that govern its people, their social relations and the superficial / deep structures that determine the quality and direction of a society. Thus, obviously the stage for enacting the repertoire of Social Movements is Society. This mandates an examination of the tenor and contour of a Society.

Society is the totality of a way of life of a people. It is an aggregate of the ideas, habits, learned and accepted modes of behavior, norms, and values. It ascribes status and roles, develops, identifies and stratifies itself into groups, cultivates structures that create conducive environments for cohabitation and inter/intra relations and fosters socialization. Obviously, constituents and the processes of a society are inter and intra dependent. The components, interrelations, networks and patterns of behavior, combined with the ideas and its expressions, constitute the culture of a Society (Clyde Kluckhohn, 1951) in a nutshell describes culture which is the kernel of a society, as "a design for living" adopted, adapted, updated and cultivated by its practitioners.

Mapping the Content of Social Movement

SMs are a type of group action. They are crystallized expressions of the hidden tensions, aspirations, ideals, ideologues, critique, anger and disappointments that emerge from the deep, hidden or emerging social or structural conditions of a people or their society. Therefore, society is the crucible in which a SM is fostered or rocked. It is obvious that the arena of SMs is indisputably in a very broad sense, Society, involving collectivities.

Further, in society, the changing representations of society are equally important in defining a movement. For instance an industrial society, harkening to Marxian ideology envisioned materialistic gains of better working conditions, well-being and inclusive role in political representation. These SMs more so labour movements, had a limited focus based on 'class conflict.' The post –industrial societal concerns are neither so homogenous nor limited. The 'class paradigm' in the post-industrial context has collapsed as an inadequate explanatory model in a post- industrial society because

the SMs in this society like anti-racism, feminist movement and the like do not have class identification as its base. In fact, NSMs have become transnational movements cutting across all boundaries of identities, groups and space. So, the conceptions and representations of society from industrial to post-industrial, modern to postmodern, determine the nature and type of SMs. As the Africans say 'When the music changes, so does the dance.'

Society is also in a constant state of flux. Specific structural contradictions or gaps keep emerging over time due to this flux, creating certain conflicts or conditions that demand change. Thus, a movement is always sitting on the precipice of change, waiting to happen. There is always the potential for a movement and what differentiates one society from another is whether the opportunity is seized. What differentiates the intensity and sustainability of action is whether it is taken forward by a leader or a group and the commitment and organizational ability, of the people involved. For instance, the collapse of the Berlin Wall on November 9th 1989 saw the end of the GDR but this did not happen overnight. It was linked spatially, historically and ideologically through a series of events, movements and counter movements happening across China, Russia, Hungary, West Germany to preparations in GDR that had started in 1982.The opportunity for change was seized because the organizational process had been put into motion and the collective action had generated a momentum. Thus, it is important to reiterate that SMs are one of the key agents of bringing about change. They are instrumental in creating awareness about the condition of a particular society.

But this should not let one assume that Social Change is synonymous with SMs. As mentioned earlier, SM is change waiting to happen in a society but is not Social Change in itself. Social change is a very broad, overarching, all pervasive sustained and continuing condition or social reality. Social change can be considered a product of SMs. SMs need not also be a pervasive constituent of Society.

Hence, SMs are not a universal phenomenon, whereas Social Change is omnipresent. For instance, the Women's Suffrage Movement began in 1866 with a petition to the British Parliament, demanding inclusion of women in suffrage reform. The movement went on till WW1 with the concerted efforts of many feminists and supporters from a broad social base and from different ideologies. This demand was fulfilled under the Weimar republic in 1918. The point to note here is that it altered the condition of women all over Europe. Women across Europe celebrated their identity under the Banner of International Women's Day . They united to fight for equality and justice as women workers laboring shoulder to shoulder with men. There was an irrevocable shift in the perception and status of women thereafter which can be perceived as social change, a byproduct of the Universal Suffrage Movement. The Social change regarding gender equations was deep and broad based, its roots originating in a SM. This significant agenda of promoting gender balance still continues to date, through perceptible shifts and changes more so, after globalization. In Toto, social change is a universal phenomenon prevalent in all human societies (and even among some lower order species where there is organized behavior like the ants, with a capacity to transfer learnt behavior) made necessary by man's need to survive and adapt to different locations among different kinds of people. SMs are not such an all pervasive, indispensable constituent of society.

Moreover, SMs can be located in specific time, place, or event as they have a cognizable source of origin and an apparent trajectory unlike Social Change. As Rajendra Singh clarifies they have a definite career and a life span (Rajendra Singh, 2001). Further, SMs are explicitly organized assertions or contestations for or against some norms, practices, policies, structures or systems whereas Social change may not bear such organizational character.

Another feature to note is that SMs have as its motive or root, some form of conflict. As SMs are large informal groupings of individuals or organizations, attempting some form of redress, it is obvious that contestations, dissents, protests and resistance are the core characteristic of such collectivities.

This should not lead to a presumption that all conflicts are resolved through SMs or that existence of conflict presupposes existence of a SM. Structural imbalances and collective discontent that emerge out of the gaps in a society and shared denial and deprivation expressed collectively, is a SM. No society is completely homogenous, or in a state of perfect equilibrium. Voices of dissent and discontent will always exist, more so in those societies that are pluralistic, comprising a varied diaspora. Added to this, a democratic polity will have more scope for airing dissent through SMs. The web of destabilization within a polity is a potential political opportunity but it does not always translate into increased protest.

A significant contribution by Ruud Koopmans describes two kinds of manifestations of political opportunities-one, top down and the other, bottom up and the reality comprising a mixture of both. When the hierarchical structures are watertight or the regime is too authoritarian to make room for protest, dissent is possible through elite support (Ruud Koopmans, 2004). For instance, Mr.Gorbachov initiated through gentle prodding, public debates directed against the opponents of Glasnost . Collective support from the grass roots is equally necessary to exploit political opportunities as the Chipko movement demonstrates. The bottom up approach exposes the latent weaknesses inherent in a society by opening up of a public debate. The initial stages of the Anna Hazare movement against corruption got its steam from the civil society participants and more importantly, very ordinary people speaking as one voice.

To sum up, SMs are enacted in society comprising networks of social relations and determined by the ideologues, values, structures, norms, dissents/concerns of the participants. The type of SM is determined by the condition or conceptualization of the society in which the movement is enacted. They are either micro or macro collectivities entailing group action with a specific time frame or life cycle. The focus maybe change or transformation, with limited/ vast, deep/ superficial impacts entailing conflicts, struggle, dissents or demand for rights/entitlements. In other words, SMs' terrain is the society. Its fabric is dependent on the physical, mental and spiritual resources at its disposal and by the way these resources are structured /harnessed/mobilized through its different groups. They are also directed by the manner in which human rights, dignity and individual spaces are protected/defended/preserved or destroyed .They are also influenced by the ensuing structural, political, social and cultural imbalances or identity crises that emerge in sharing / distributing/expressing these elements as perceived or in actuality, by different stakeholders of society locally, nationally or globally.

Further, social change and SMs are both processes and not the cause and effect, respectively. In everyday life, both influence each other begging the chicken-egg syndrome. Both are in states of 'becoming' constantly making and breaking each other, as it were. As Mr. Rajendra Singh opines, this inter-linkage can be expressed as an extension or continuation of each other (Rajendra Singh, 2001).

This drives home the point that singular as a SM is to a particular society, SMs are also widely expressed social phenomena as the existence of society is universal. However, this cannot lead us to presume that the nature and type of SMs, irrespective of the society in which they are fostered are homogenous. The core of a SM definitely has a few decisive traits but, the similarity ends there. The core of a SM is conflict and potential for a SM to emerge is universal but the nature, form, direction, pattern and focus changes with time, space and culture.

New Social Movements (NSMs)

The current scenario is replete with terms like postmodernism, neo-liberalism, participatory democracy, alternative development strategies, activism, polymorphous change and the like, that only serve to underline the complexities of social processes. Moreover, the information explosion has resulted in a revolution of sorts, in the way people access, process, organize and apply information. Possibilities for multiple actions, manifold solutions, and media- supported action or virtual action exist. The individual can spread the word for a cause using a cell-phone, media and social networking sites before you can utter Rip Van Winkle. Further, one can get people to congregate faster, for collective action. It is in this context that it should also be underscored that the dynamics of New Social Movements are located through a paradigm shift in the understanding of society.

In the 1990s NSM theorists Jurgan Habermas (Jurgan Habermas, 1985), Touraine (Touraine, 2006), Melucci (Melucci, 1996) began espousing different causes. Their inquiry revolved around the structural tensions around which movements were formed because the 90s saw a drastic change in world power structures, ideologies and issues. The postmodern world acknowledged the need to shift approach and analyses from Eurocentric to the Oriental. Cultural, pluralistic forms, narratives, traditions were given a rethink. The belief that an idea moved a group only if it had 'cultural resonance' started gaining ground. NSMs understood that SMs were more about interactive social processes and were predominantly plural for that very reason. Crossley observes that:

'NSM theory, …generally focuses upon the ways in which social movements seek to achieve change in cultural, symbolic and sub-political domains, sometimes collectively but also sometimes by way of self-change. It takes seriously the feminist slogan that 'the personal is political.' (Rajendra Singh, 2001).

Polymorphous expressions thus gained currency ranging from anti-racism to civil libertarianism, from collective to personal change. It also reflected shifts from modernist to postmodernist, as there was a major shift and interrogation of the growth and development model from the Western perspective. Thinkers like Edward Said have popularized discourses from the Oriental perspective, thereby shifting the very foundation of the modernist homogenizing agenda of measuring prosperity in

Eurocentric terms. The very wheels on which the vehicle of capitalism and neo-liberalism ran, were being re-examined.

Melucci says that movements, far from being unitary, are 'made of multiple motivations, relations and orientations,' (Melucci, 1996) and 'their origins and outcomes are equally heterogeneous.' (Jonet Conway, 2007). In fact, he adds that NSMs unlike working class movements go beyond seeking material gains. NSMs challenge the very notions of politics and society in their attempt to realign among many other things, the individual and community space. He goes on to add that SMs overlap to grow and learn from each other.

NSMs emphasized that shared culture was central to a movement's sustenance and sustainability as they are essentially cultural endevours, animated by the identity of its participants. The identities are derived from the shared narratives, ethos, rites, rituals, dress, rallies, symbols, ceremonies and the like which are central to a movement formation, action and identity. Thus, NSMs focus more on the interactive processes of talk, dialogue, debate and discourses.

This paradigm shift emerged as a result of the rise of issues that were non-materialistic, rights-oriented and humanistic and goals that were neither solely localized nor homogenous. Participants were becoming global and the issues, international. Actions were motivated in the direction of dignity in human existence, rights to rights and entitlements, rather than on ideological contestations of 'isms'.

More importantly, NSMs in the context of pluralist societies are also plural in form, approach, expression, and in the type of conflicts or deprivations they negotiate. This is a natural concomitant of the shift from a modernist to a post- modernist society wherein post-modern societies have questioned intensely, the growth and development paradigm or are negotiating for alter development strategies. This context necessitates new strategies and approaches for SMs. A new paradigm of collective action was required to address the emerging needs of a post-modern world, vastly different from the modern.

In brief, the 90s were new times and challenging times, rising to the needs of a new society in the making. This society was vastly different from the modernist society of disorientation, fragmentation, parochialism, nationalism and its consequent disillusionment; a far cry from Eliot's "Wasteland". A new world order with the collapse of communist Russia and the breakdown of the Berlin Wall realigned forces in Europe and brought an end to the Cold War. The communication revolution with its associated technological software revolution recalibrated the role of so-called developing countries with ventures like offshoring and outsourcing. In the words of Thomas.L.Friedman, the world had become "flat" offering 'a level playing field' to all who cared to play the new game of enterprise. A new hope and myriad aspirations and opportunities arose for the developing countries wherein they could stake a competitive claim in a larger share of the global pie (Thomas. L. Friedman, 2005).

However, new problems have emerged with the new world order and its emerging power equations, mandating a paradigm shift in SM strategies. The role of the State in ensuring welfare of the individuals is shrinking. A vast and deep abyss has developed between Civil Society and the State due to the intense market oriented strategies of

the conglomerates. With information accumulation and its concentration with the organization being the order of the day, breakdown in communication seems a natural outcome. Power holders in industry have usurped the very process of communication. The contemporary world that rests on the dictum of "Information is Power" has unleashed a new social force. It has jeopardized the autonomy of the individual over his basic right to live as he chooses to do so. NSMs respond to the dehumanizing process of the loss of right to dignity in existence by raising a clarion call for freedom of informed choice, to live a life of dignity with rights to one's body and mind. Claims to reproductive rights, Gay/Lesbian rights etc., are the new foci of NSMs as the minority contestations that had been marginalized, are being engaged with, seriously.

Added to this, personal space is also being encroached by expanding markets mentored and supported by the State, in the name of economic development. This has resulted in control and domination of the State. It is making inroads into all aspects of an individual's life, making NSM theorists feel that the individual is a passive, defenseless recipient of the double domination of the State and Market. It is in this context that movement theorists have felt the need for voicing the strategy of 'self-defense' of the community and society against the combined intrusions of State and market. For instance, currently, political locations apart, a large group of people in India are expressing their fears against FDI as a defense strategy, to protect their unorganized sector and traditional markets. They have expressed the need to protect the varied and threatened local market heritages against the homogenizing big players in retail business.

With rampant encroachment of private space of individuals through the agencies of state and market, a new kind of self-awareness is emerging in the civil society. By civil society, I refer to a concept that is fundamental to democratic governance and SMs here. Civil society as an 'intersection of the economic, political and social relations that human beings enter into in their collective existence.' (Jayaram, 2005). As and when the civil society shrinks due to increasing State Control, struggles of a diverse kind including issues from all spheres of life like ecological, feminist, ethnic, regional, identity, displacement, anti-development emerge. As Jean Cohen observes, the sites of the struggles go beyond the traditional workplaces, farms or fields. The agenda of NSMs is directed by the currents of a contemporary post-modern world.

NSMs have also abandoned the Marxist paradigm of class struggle as SMs like anti-racism, anti-nuclear, disarmament struggles are neither class struggles nor do they demonstrate any class affinity. In NSMs 'there is a general collapse of the "class paradigm" according to Rajendra Singh (Rajendra Singh, 2001).

With diverse struggles going beyond class, borders, regions and the sites being pluralistic and heterogeneous, NSMs have become transnational. Thus, most of the issues are with reference to human conditions of existence and to claiming the rights to rights. The human condition in a postmodern, society is at the core, a universal condition, albeit with different strokes in its expressions. Through the digital world, people have found the means to exchange, collaborate and negotiate globally, as conflicts and tensions are now international with issues like nuclear pollution, peace, disarmament, going beyond terrain or group identities.

NSM strategies generally evolve through grass root actions or grass root politics as they have experientially found mobilizing micro-movements, very effective. This is where civil society plays a major role, as NSMs do not directly deal with the economy or state, being too vast to address local issues effectively.

Significant facts that emerge from the direction and manner of NSMs are that they do not want to retrieve the agenda of a homogenized undifferentiated so-called developed society of the modernist world. So also, they respect the dignity of difference and in as much, try to struggle for preserving and maintaining plurality, within the fundamental framework of democracy, inclusiveness, participation and representation. Most important is that as Jean Cohen says, the NSM actors accept that the State and market economy are here to stay. The base is heterogeneous and the strategies, unlike the classical movements, defined by their plurality of purpose and orientations. NSMs aim to reorganize the network of relations among State, Society and the economy as well as create self-awareness in the members of the civil society, motivating the people to participate, group, regroup and negotiate. NSMs are therefore integrating forces galvanizing people from all the corners of the earth under an umbrella of active global/local concern. Moreover, NSMs reject the traditional bases of self-identification like right, left, liberal or conservative. Claus Offe locates the participants in the new-middle class people who work in the service sectors, a few elements of the old middle class and people from the peripheral sector like the students, homemakers and retired persons.

 To summarise, the salient points of NSMs as pointed out by T.K.Oommen (Oommen, 2010)
 are as follows:
1.'The social background(s) of the movement participants are structurally diffuse.'
2.NSMs do not get straitjacketed into compartments of ideology or "isms". They reflect a spectrum of ideas and values.
3.NSMs have not only reinvented/resurrected/modified old identities but have also created new identities
4. '…NSMs…embody counter cultures; '
5. ' NSM are concerned with intimate aspects of human life such as dietary practices, dress patterns, sexuality and the like; … '
6. New strategies and styles of mobilization have emerged predominantly utilising non-violence or civil disobedience mechanisms
7. NSMs interrogate and engage with the style and functioning of traditional political parties and as a consequence of their engagement may give rise to new types of political parties like "AamAadmi Party," a political party in India.
8. They 'tend to be diffuse, decentralized and segmented.'

New Social Movements and Globalisation

One major propellant in Society, of what is currently termed as New Social Movements (NSMs) is the advent of Globalization. This phenomenon arrived quite early with the advent of decolonization and much later with the entry of computers, revolutionized markets, market strategies, mass consumers and the media. Galvanizing these forces meant also, a major upheaval of social structures, geo-political power equations and altered or altering social interactions. Change of a vast

and profound kind created gaps and imbalances in structures, functions, institutions/ organizations and people to people inter-relations.

Globalization therefore, laid bare the underbelly of globalization which has been scarred by multifarious disconcerting issues-human rights, ecological concerns, development interrogations, displacements, identity politics, identity locations/assertions and unresolved consequences of modernity. But what was singular in the global/local expressions of discontent after Globalization were:
1. The polymorphous methods employed to address issues
2. The sheer heterogeneity of the emerging problems that could not have homogenous solutions.
3. The local terrain of the problems which were unique and demanded specific solutions in consonance with the area, its society and its people.

Earlier, decolonization had initiated a process of assertion of cultural identities consciously or unconsciously, in the act of nation building across the globe. From the 60s of the twentieth century, with the advent of the computer, the world became not only a different place, but a world where there could be no time reversals. Culture and identity studies caught the attention of movement theorists and social scientists. With the decolonized nations engaged in nation building and the dismantling of the concept of the Second World, along with the emergence of the eastern nations as powerful economic entities, not only did the world become more localized, but also the local spaces became globalized instituting paradigm shifts in our understanding of the world. Simultaneously, there was a growing awareness that the modernist development agenda of homogenization of the world would no longer be possible with the emergence of multiple identities of nations, people, sub-altern discourses and methodologies to contest challenges.

Let us consider this brave new world and its major game-changing events. Profound shifts in technology use and Communication, the Russian narrative of Perestroika and Glasnost, the interconnectedness of the globe, the dissolution of the Cold War, the collapse of the Berlin Wall and its aftermath of political realignment, the acknowledgement of the limitations of Marxian analysis for interpreting the emergence of non-class identities, the significant focus on politics of identity building, the emergence of cultural studies, the accentuated discourses of the oriental vision and deconstruction of Eurocentrism, the failure of liberal theory to resolve the discontents of modernity, rising mass and popular culture, growing power of the social media, post-modern, post-industrial studies, are the axes on which the brave new Global world has aligned itself. They are either the products or the processes of Globalization.

Given the fact that Globalization is a powerful phenomenon that has steered the direction of the cultural, social, economic and political aspects of all nations and peoples, it should also be admitted that it has kicked up the greatest dust in the sandstorm of movements. This is more so because, the powerful agenda of globalization which is, homogenization through development, has been critiqued and contested in no uncertain terms, by anti-globalization movements and alter development theories. A powerful connection exists between SMs and Globalization because it has sparked off the greatest resistance on various fronts and from different

peoples. Postmodern studies and the aspiration for participatory democracy have fired the possibility of sharing myriad pluralistic visions and spaces in today's world.

The postmodern world is concerned with re-composition of society. With powerful systems controlling the agencies of communication, human beings are becoming conscious of the need for finding and constituting the self, culture and identity. Human beings are also aware of the myriad complexities that exist in the attempt to find locations in an increasingly complex and volatile society. Added to this is the fact that the strong market mechanism controlled by conglomerates, decimates the identity of the individual. Therefore, gender identity, ecology question and issues of human dignity have become the concerns for SMs in a post- industrial, globalized world. With global institutions' roles redefined, multinational strangleholds, transnational capitalist class and transnational state, there has been an upsurge of international advocacy networks and transnational SMs. Moreover, there is simultaneous assertion of identity in this world as development without a human face is being interrogated. This has also created parallel micro SMs and grass root movements. NSMs respect these inter-linkages and privilege inclusive models for moving ahead.

NSMs have attempted to synthesize the different streams of thought in movement studies. In fact, dynamic SMs are incubating new strategies and practices. They demonstrate that new perspectives and alternatives go hand in hand and the post neo-liberal world has taken up emerging new alternatives to solve many global crises. For example, NSMs are not fighting shy of locating local solutions to engage the formidable adversary of globalizing agencies. The Farmers' protest from across 20 States that utilized the narrative of the Quit India Movement against Monsanto, the transnational Seed Company at a demonstration on the eve of commemorating Quit India Movement in New Delhi in August 2013 is a case in point ("You have quit",2013). There is recognition of the need to integrate the local and global tools to fight for human rights issues, with the admission that some micro strategies need to be home-grown. NSMs acknowledge the importance of such tools. For example, there has been an ongoing assertion of the identity of intersex persons (commonly called hijras or eunuchs in the local parlance), as active members of participatory democracy in India. The agenda aligns itself on a universal front to the LGBTII movement contestations to identity. But, in local parlance the fight for gender justice through the local identity of a "Mangalamukhi" connotes interrogation of deep- rooted bias going beyond the legal or economic frontiers. NSMs adapt local positive narratives to assimilate this socially alienated community into the mainstream as it understands that political or economic empowerment of the "development" agenda does not ensure social acceptance.

Conclusion

The societal power dynamics in new millennium has qualitatively changed due to the fact the society has become more virtual, seamless and borderless unlike the 20th century. This societal qualitative shift is the direct off shoot of the emerging new information technology. This technology is converting exponentially tangibles of yesterday to intangibles of today, physical geographic centric goods and merchandises to virtual omnipresent non-physical services that could be easily transmitted globally in the form of data. It is this qualitative change in society that has created a global virtual society. This is a borderless society as such its dynamics is dependent on the borderless ideas. The 20th century social movements were driven by compartmentalised ideology of isms and class struggle because the societies were deeply separated and divided geographically. The social movements of the new millennium are NEW in the sense they driven by IDEAS than ideology as the global society today is borderless, amorphous and all pervading in its dynamics.

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Arts beyond the Patterns: Integrating Illustration and the Cultural and Creative Industries in Digital Evolution for the Masking Tape Design

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Abstract
A second major milestone occurred in 1925 when Richard G. Drew, a young lab assistant, invented masking tape for 3M Company. In the following years, technical progress and graphic design influenced, the masking tape for stationery was born in 2008. Masking Tape comes in a variety of colors and patterns that allow people to decorate and personalize their projects. As the market leader in many sectors, masking tapes design was fast growing for the stationery market in the world. For that reason, pattern design becomes an important characteristic on the masking tapes design. In this study, we create and publish online surveys, and also view 275 results graphically to make our own masking tape design project. In value terms, the masking tape is increased the market and the cultural and creative industries.

Keywords: masking tape, pattern design, stationery

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Introduction

Nowadays, due to the rapid growth of technology the quality of life is increased, which influences people's sense of aesthetic. In other words, people have higher standard of attractiveness. Hence they pay more attention on the quality of life and the attractive appearance of products, that is the design. Furthermore, with substantial support from the Taiwanese government, the industries pertain to creative and cultural products are blooming. The influences of The Cultural and Creative industries reflect on various perspectives of Taiwanese citizens, regardless of concrete products or invisible services; it brings a whole new level of experience in daily life. We are interested in the flied of The Cultural and Creative Industries. Therefore, we create some illustrations from scratch and use them as icons to make one of the most popular stationery, masking tapes.

Masking tapes have approximately a centenary history. The first masking tape was made by 3M Company in 1925 (3M, 2014), and it was simply for industrial use. Until 2008, Kamoi Kakoshi Company in Japan produced masking tapes with different colors and patterns, as well as some new packages, according to three female customers' suggestions (Zhen, 2013). The series of product was named "MT", and was begun to sell in stationery shops and groceries stores. With a great deal of positive feedback from customers, masking tapes are no longer merely for industries use, they are considered as a piece of stationery. Now there is a variety of masking tapes available in every stationery shop; also customers can customize their own masking tapes based on their personal preferences. Moreover, there are some companies used them as free gift as a marketing strategy. Several books, products and activities related to masking tapes can be found in the market, which is evidence of the increasing popularity of masking tapes.

Masking tapes differ from other kinds of tape in their materials. Masking tapes are made from paper, which means that you can write on them. In addition, they are not as stick as other kinds of tapes, accordingly, it will less likely to damage the surface of the objects when removing masking tapes from them. Owing to this characteristic of masking tapes, they are reusable. The materials of masking tapes and their specifications can be discussed as follows:

1. Materials

Masking tapes are made from Washi or Wagami, which is their major characteristic (Jeancard, 2013). Thus, masking tapes are also known as "Washi tapes." Generally speaking, paper that is made in Japan is named Washi; it is a method to distinguish paper from westerns. Washi is usually made from the fibers of different plant fibers, and it is widely use in Japan, such as paintings, carvings, windows, furniture and so on. Compared with western papers, the fibers of Washi are longer, and they are thinner and rougher. Because of this, the durability of Washi is better and it has a soft touch. The characteristics of Washi make it suitable for making masking tapes. However, due to the low production of Washi, its price tends to be higher.

2. Width

The width of masking tapes basically can be categorized into seven sizes: 3mm, 6mm, 8mm, 10mm, 15mm, 25mm, and 30mm. Nonetheless, not all masking tapes can be classified into these sizes, namely wallpaper masking tape-mt CASA (Jeancard, 2013), the co-branded masking tapes of Damoculture and Taiwanese illustrators (18mm), the customized masking tapes by mt company (24mm), three types of 70mm masking tapes by mt company and some masking tapes in the markets.

3. Length

Initially, masking tapes only have 10 and 15 meters in length. Nevertheless, other length sizes (e.g. 3,5,7 and 8 meters) are available. Some special masking tapes might be shorter and the price might be higher, due to their design.

4. Die-cutting

Normal clicking machine merely applicable on straight cutting; for special shapes, other knife modes are required, which is die-cutting (Tian, 2010). Die-cutting is one of the necessary procedures in manufacturing masking tapes. After the process of die cutting, it makes the masking tapes to be cut into pieces effortlessly. The patterns of die cutting are usually characters, animals, objects, decorative borders, and lace borders.

5. Hot foil stamping

Hot foil stamping is a printing style, which is the application of pigment, gold or silver on paper (Hot foil stamping, n.d.). It is also utilized as one of printing process in manufacturing masking tapes, particularly for festivals' and special days' products (e.g. Christmas). Hot foil stamping not only enhances the quality of masking tapes, but also provides the feeling of luxury, which is more likely promote customers' desire of purchasing.

6. Continuous patterns

Repetition is one of the ten principles of art (Lin, n.d.). Repetition is the same shapes and colors repeat continuously; often more than two images would be composed as a unit for repetition. The design of repetition could be divided into two kinds: two sides of continuous and four sides of continuous. Two side of continuous repetition is employed in producing our masking tape, which repeats the pattern from the top to bottom and from left to right. There are three types to apply two sides of continuous repetition: scattered, vertical and corrugated.

Recently, a series of masking tapes "I understand what you said" was introduced by the National Place Museum on the 4th of July 2013 on Facebook. This is the most successful and famous case of masking tapes in Taiwan and it brought enormous amount of profits for the National Place Museum. The masking tapes were designed by adopting one of the Qing Dynasty emperor's, Kangxi, handwriting. The phrases that were printed on the masking tapes were used to be use when the emperor replied to official ministers' reports. Furthermore, on October 2013, the series of masking

tapes won the fifth place of the best creative products in Culture and Creative Industries Awards. The success of these products could be mainly attributed to the application of emperor's handwriting and ancient expressions; they show the attitude of the masking tapes, which makes them interesting.

In order to create our masking tape, we conducted an online questionnaire on BBS and PPT stationery forums with 200 respondents who are interested in masking tapes. Most of the respondents are female range from 18 to 30 years old, with 80 percent, and over half of them are students (51%). Among the 200 respondents, only three of them have never bought masking tapes; others have purchased masking tapes before. In the group of respondents who have bought masking tapes before, approximately 56 percent of them purchase masking tapes once or twice a month; about 31 percent of them seldom purchase masking tapes.

Another section of the questionnaire inquired respondents' perceptions about the masking tapes design. People who preferred repetitive patterns account for about 30 percent, the quality of products with 23 percent, price with 23 percent, promoting with 13 percent, sizes with 11 percent and others with less than 1 percent. The results indicate that most people take the pattern of masking tapes as the prior consideration while purchasing masking tapes.

The other section of the questionnaire investigated the patterns customers prefer. Plants were ranked as the second place; therefore, plants are chosen as the theme of our masking tape creation. Each of the character was created based on one kind of plant. To make the characters more active and human-like, they are personification through combining assigned human personality with them.

There are three purposes of this project:

1. Conveying the ideology of environmental protection by using the personification characters of selected plants.
2. Demonstrating the manufacturing process of masking tapes and their publication approaches.
3. Integrating the illustrations created from transparent colors into masking tapes, and further their applications.

Two criteria were used in choosing plants for the design of characters, which are familiar to public and helpful to the environmental protection. In such a case, six plants were selected: (1) tree, (2) Poinsettia, (3) Feterita, (4) Aloe, (5) Coughgrass and (6) Cactus.

There are three considerations in designing the masking tape:

1. In order to create the atmosphere of gentleness, transparent colors and color pencils were utilized with the technique of rendering. The primary color of each character was according to the original color of the plants.
2. The length limitation of each composed pattern unit for repetitive printing.
3. Aiming to express the importance of environmental protection, in selecting the plants for characters design, plants that are common but people are unfamiliar with priority. Apart from this, rare plants were excluded.

What is an illustration? "An illustration is visualization or a subjects made by an artist." (Illustration, n.d.), which is omnipresent in daily life, such as posters, commercials, packages, and commodities. The wide employment of illustrations is owing to the fact that it facilitates customers to comprehend products' descriptions and creates approachable feeling to customers. There are several methods to present illustrations; all kinds of painting tools are suitable for creating illustrations. Lately, using ballpoint pen in creating illustrations unfolds a new trend, which decreases the threshold of illustrations innovation.

To create appealing and adorable illustrations for our masking tape, transparent colors and color pencils were exploited as the major tools with the painting technique of rendering. First, using the transparent colors as the foundation of illustrations, and then using color pencils to emphasize the characteristics of each illustration. As mentioned above, each character was designed based on the chosen plants. Instead of demonstrating them as realist paintings, we incorporated human personality to make the charters to show the childlike innocence of them.

After making the charters which represent the six chosen plants were made, each illustration was scanned. With some adjustments in the illustrations' arrangements and margins, the composed illustration was ready to be printed on the width of 15 mm masking tapes by using two sides of continuous repetition.

This project helps us to gain more knowledge on verity of plants and their functions to the environment, as well as on the inside story about the masking tapes in terms of the printing process, materials and sizes. It is pleased to explore the topic that we are interested in as our project and use the illustrations that we created to produce a masking tape on offer. We hope that via our masking tape, we might be able to bring positive impacts to its potential consumers, meanwhile, to support other artists who may be interested in creative work related to masking tapes designing.

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Twisting Realism: The Representation of Power in the Portraits of Ottoman Sultans in the Early Photographic Era

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Abstract
The chronicles of history suggest that the period between the second half of the 18th throughout the end of the 19th century is a prolific era for scrapping off the Ottoman-Turkish state from its ages-old, tradition-led shield. In this period, starting from the reign of Selim III (1789), the raising diplomatic relations with European countries necessitated reshaping the state institutions according to westernized models and gradually a new emphasis on the visual representation of authority emerged. Furthermore rooted than Mehmed II's earlier attempts in 15th century to add a touch of realism in Ottoman iconography, Selim's successor, Mahmud II displayed his portraits in a realistic manner in the public space for the first time, as means of visualizing the imperial authority in a "westernized way". Unlike the conventional Ottoman iconography which consisted of depersonalized, static representations of the sultans, these aspired to crystallize the Imperial power in the personality of the sovereign. Moreover the immediate and unquestioned immersion of the newly invented photography (1839) by the Ottoman court increased the dilemma of the visual representation of the sultans and imperial authority. This paper will analyze the effects of the introduction of photography in the Ottoman Empire, by mainly focusing on the effects of the photographic medium in affirming and/or negating the imperial authority.

Keywords: Ottoman iconography, photography, Ottoman visual culture

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Mehmed II and the First Turn of Realism

Realism in the Ottoman court has a volatile past. Nonetheless Mehmed II, the Conqueror's invitation of the Renaissance era master, Gentile Bellini, to Istanbul in 1479, has an exceptional place in the Ottoman history. Although the visual narration means were never extinct from Ottoman court, realism never so far had occupied a central place in the visual representation of the sultans until the early 19th century. Gülru Necipoglu tells us that up until the 8th century, during the medieval era, there was an increasing disapproval for the mimetic, figural representation, due to the orthodox Islamic view (2000:22). Therefore portraits, if any, lacked individualistic traits and shared a common identical view. Moreover, as is marked by Necipoglu, as late as the 17th century, acts of iconoclasm were common as in the instance given by Evliya Celebi, of a Jannisary's destruction of figural paintings in a Shahname, an illustrated manuscript, he had bought at an auction (Ibid: 23).

Indeed, Necipoglu traces the slow acceptance and stereotyping of figural representational conventions, first in the Timurid court around early 15th century. For instance, a holding a rose suggested festivity and peace (*1), a compass underscored the depicted, as patron of arts and science (*2), an armor signifies a brave warrior (*3), a turban, a successful scholar etc. Necipoglu gives Emel Esin's account on how such conventions declared status not only by such attributes but also by seating poses; frontal crossed-leg position was reserved for ruling members, one knee bent, for minor princes and kneeling sideways on both knees was used to represent vassals (Ibid: 25). Thus in these conventions, power was, in a way, represented in stereotypical visual codes, which were to a great extend adopted by the Ottomans as is evidently seen in the late 15th century portrait of Sultan Mehmed II, smelling a rose (*4).

Figure 1: (1451-1469). Sultan Abu Said Mirza Timur Khan
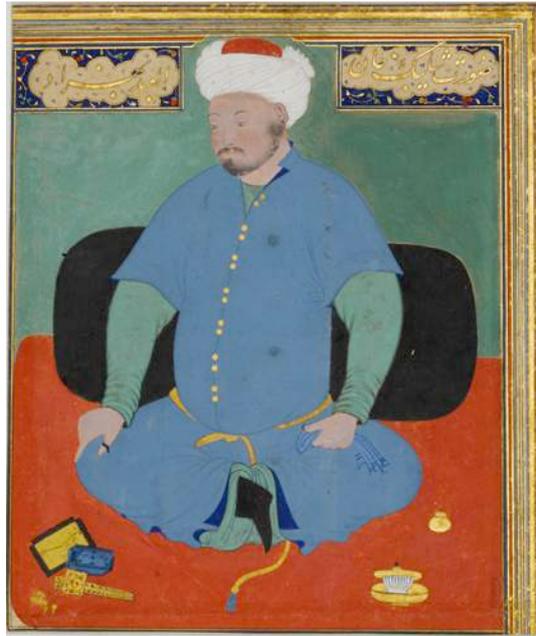
Figure 2: (1451-1510). Muhammed Şeybani Ouzbek Kahn
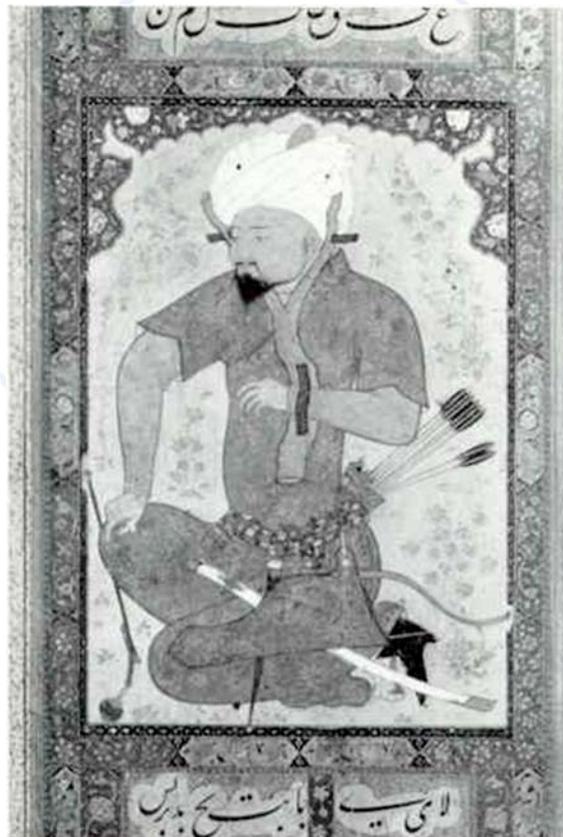
Figure 3: (ca. 1450). Warrior from the Album of Emir of Buhara

Figure 4: Nakkas Sinan Bey. (ca.1480). Portrait of Mehmed II the Conqueror, smelling a rose

Necipoglu asserts that Mehmed II not only consulted his imagery to make his promotion in neighboring monarchies, but he also implemented a hybrid style, combining those of Timurid miniature and Italian realism to appeal to a wider audience, both occidental and oriental neighboring courts (Ibid: 29). As can be read with the codes, Necipoglu highlights that Mehmed's cross-legged posture announces his assumption of the title of Khan or Emperor from the more modest titles of Amir or Bey he used earlier in his reign (Ibid: 28). Added to this, is his more realistically rendered facial features, which were a pioneering novelty for that time. This hybrid style was the outcome of Mehmed's fascination with realism which is also highlighted in an account by Vasari as being triggered by some Italian portraits sent to him as ambassadorial gifts (in Necipoglu, 2000: 29). Mehmed moreover, is known to have his court painter, Sinan Bey, trained by an Italian master (Ibid: 30).

However after Mehmed's reign, the growing Islamizing trend in the Ottoman visual culture left aside the hybrid style with its realistic approach. Nonetheless Mehmed's adaptation of Timurid conventions of figural representation has been fundamental in shaping an endogenous Ottoman iconography. Consequently, a new genre has emerged in the late 16th century Ottoman court for illustrated historical manuscripts, which were typical in their narration of historical texts (Ibid: 31). Notable in this era is a historical manuscript called Şema'ilname (1579), detailing the life of the first twelve sultans from Osman I to Murad III, narrated by the court historian Lokman and illustrated by Nakkaş Osman . Although it follows the iconographic prototype established by the portrait of Mehmed II, smelling a rose, Şema'ilname suggests a remarkable change in the approach to realism since it flattens the image of sultans and

renders it tantamount to a static, codified icon (Ibid:31) where realism is avoided by all means (*5). Necipoglu here gives the account of an earlier portrait of Selim II executed by Nigari which Nakkaş Osman evidently referred to in his posthumous conception of the sultan in Şema'ilname (Ibid: 32) (*6 -7). Nakkaş Osman not only omits the liquor glass in Nigari's conception but he seriously alters Nigari's visual language and forces the sultan's image to become a legitimate Ottoman one. With respect to Nigari's work, Nakkaş Osman's conception of Selim's facial features are further compressed, idealized and codified. In representing the other sultans, Nakkaş Osman even establishes categories by constructing parallelisms between identities of homonymous sultans and represents them in a likewise manner.

Figure 5: Nakkaş Osman. (1579). Mehmed II, the Conqueror in Şema'ilname

Figure 6: Nigari. (1561-62). Selim holding a wine cup

Figure 7: Nakkaş Osman. (1579). Selim II in Şema'ilname

Necipoglu maintains that this is an "inward cultural turn involving the conscious rejection of foreign visual elements" marking a fundamental change in cultural frontiers and adds that Nakkaş Osman's homogeneous style delineates a cultural

boundary with European visual culture thus underlining its exotic foreignness (2000:32).

Although the tradition of illustrated historical manuscript writing gradually faded, the crystallization of Ottoman iconography around Nakkaş Osman's style of the 16th century shaped much of the Ottoman visual culture (Necipoglu, 2000:61) until Mahmud II's realistic turn in 1800's. Even though it defied realism, this endogenous iconography allowed a homogeneous vision where one's gaze is frowned upon the sultan's only window to his individuality, his face, but rather directed on the codes encrypted in the composition; his posture, the position of his legs, hands, his turban and his aigrette (if any), the objects in the hands etc. Necipoglu claims that "the autonomy of the individual is weakened precisely because of his membership in a dynasty whose pedigree is represented in this portrait series" (2000:36). Indeed, as Necipoglu also remarks what makes these portraits representative is not their visuality but rather the textuality that accompanies them (2000:34); a textuality that constructs them as parts of a ruling dynasty, an imperial history.

In fact, that the individuality of the ruling sultan was never delineated in pictorial terms acted as a shield against the ungraspability of his "self". This shield protected the image of power by making it less vulnerable to the many ambiguities of the self. Thus turning the depicted sultan into a ruling "other", this shield functioned to allow the individual "self" to co-exist with its imperial roles and keep its image in line with conventions.

The 18th Century and the Second Turn on Realism

By the end of the 18th century things were beginning to change. On one side, there are the increasing nationalist uprisings of the Empire's ethnically heterogeneous population, prompted by the French Revolution, and on the other, an attempt to modernize the state institutions in order to line up its appearance with its European neighbors, shape the period.

Such neighbors, with whom the Empire has had hostile relations in history, were now emerging as military and diplomatic allies more prominently than ever as in the battle for Egypt by the end of the 18th century. This surprisingly prompted efforts with modernizing the ages-old image of the Empire, initially under the rule of Selim III (1789 - 1807). The attack on Egypt, in 1798 by Napoleon-led France, was a first hit on the face to the, later to be called "ill men of Europe". However in 1801 with a military alliance with British forces, the Ottomans took over control in Egypt. In exchange, Selim III wanted to show his gratitude for his British allies in a gesture that extended conventional rituals. Edhem Eldem tells us that Selim III's offering of a jeweled aigrette, a çelenk, as a military merit to the British admiral, Horatio Nelson was extraordinary since for the first time it was given to a foreigner (2004). This was due to an incommensurability of Ottoman Imperial orders and their Western counterparts. Up until the end of 18th century the only Imperial presents for foreigners consisted of robes of honor or golden boxes, which were insignificant for Western style military orders. Hence under the rule of Selim a new emphasis was born to keep up, in format if not yet in style, with the European representation means of Imperial magnitude and power. Accordingly a new set of Imperial medals were struck called the "Medal for the Event of Egypt", Vak'a-i Mısriye Madalyasi (*8). This latter and

the new banner of the reformed military units, Nizam-ı Jedid, (Reid, 1984: 232) were the evident efforts of Selim III to establish a new, consistent iconography as the use of the crescent and the star motif in both cases suggests

Figure 8: (1801). Medal for the Event of Egypt (Vakʾa-i Mısıriye)

The emphasis on the representation of Imperial power grew stronger. A further shift in the style of Ottoman iconography occurred during Selim's successor Mahmud II's reign (1808 – 1839), renowned by his efforts to abolish the ages-old Jannisary military troops to replace them by a Western model of unitary army. The eradication of the Jannisary institution eventually ended in a witch-hunt and extended beyond the military field to a projection of modernity. Mahmud II's desire to renovate the Empire found its' echo in the field of visuality with a more focalized image of the Ottoman state through a normative and unitary lens. In that, Mahmud's iconography prominently included and consisted of his own image as icon. Not only that, for the first time in the history of Ottoman state, the western realist style Imperial portraits of Mahmud II, Tasvir-i Hümayun, (*9) were circulated in official buildings as military barracks and schools as a testimony to his radical reforms on secularity. This was different from Mehmed's circulation of his imagery which did not extend beyond the neighboring courts. Günsel Renda also maintains that the use of Imperial portraits by Mahmud II was to a great extend to "institutionalize his reforms and persuade the general public to espouse them" (2000: 505).

Figure 9: Marras. (1832). portrait of Sultan II. Mahmud (Tasvir-i Hümayun)

Unlike the repetitive, monotone language of traditional miniaturesque portraiture where individuality is repressed by a strong sense of belonging to an Imperial history, in Mahmud's realist portraits individual traits are realistically rendered in the foreground to align his people with respect to his own image, his own ideals. Thus Mahmud II's portraits, appearing for the first time in public space, signal to an implementation of a new visual regime; one where the individuality of the sultan comes forward and peeks under the shield of canvas and pictorial conventions.

Twisting Realism

Thus, in the 19th century, there emerged a new emphasis on the crystallization of power through the personalized image of the sultan. Sinan Deringil also underlines this notable break in the Ottoman iconography during the 19th century as it becomes increasingly preoccupied with its self-image (1993: 6). After Mahmud's reign this becomes a tendency followed by his successors, such as the 1914 stamp series leaving the Islamic abstract style decorations eclipsed by the portrait of sultan Mehmed V Reşad (*10).

Figure 10: (1914). Series of postage stamps portraying Sultan Mehmed V Reşad

Overall a new iconography was on the verge to come which was soon to be accompanied by new imaging technologies, that of the greatest turnout in visual history, photography. As Orlin Sabinov also points; while the exchange of new ideas were never blocked between the Ottoman society and its European neighbors, the Ottomans adopted foreign cultural patterns only if they were really needed (Sabinov, 2010:397). Sabinov makes this point for the printing press, which only came to use in the Empire for a short period around mid-18th century. Contrary to the general belief, as Sabinov points, printing press was allowed, apart for the printing of Koran due to a fear that the new, unproven technology could change the sacred wording of the book. Thus the demand for scientific and other kind of publications was so low that it did not suffice to make a printing press survive. Therefore it was not until the beginning of 19th century that the mechanical reproduction allowed by printing press was deemed superior to manuscripts and the demand for books increased, leading the full acceptance of printing press in the late 19th century.

In the case of photography, photography's evident capacity to capture the referent was beyond question. Due to the fact of the imminent appearance of the visual referent, photography took a different place in the visual realm, compared to any other forms of visual representation. It was not long before 1840's that Istanbul got covered with photography studios. And sooner the new realist trend in the Ottoman iconography, easily found its echo in this new invention, making it a new apparatus for the legitimate image of the Ottoman sultans. However, this new imaging technology will also bring with itself, a paradox: in the name of glorifying the image and securing the individuality of the sultans it can also put into question their power.

The official announcement of the invention of photography in Europe coincides with the ascending to the throne of Sultan Abdülmecid in 1839. Being the father of the last four sultans of the Ottoman Empire, he was one of the sultans who were not so much interested in his photographic representation. Therefore, there isn't any known photographic image of him that survived until today.

Abdülmecid was known as being an introvert and melancholic figure, and unlike his brother Abdülaziz, who was nearly obsessed with photography by allowing a photography studio in the court and hiring official court photographers, he seemed to have a more refrained attitude towards this new invention. Although he has a few portrait paintings done by European painters such as Jean Portet (*11), David Wilkie (*12) and Luigi Rubio (*13), none of them represented him as an authoritative figure. In a period where Europe was fascinated with photography, his dis-interest in it might also indicate that he had a critical distance to photography and its effects on the "image" of the imperial power.

Figure 11: Jean Portet. (1850). Sultan Abdülmecid

Figure 12: David Wilkie. (1840). young Abdülmecid

Figure 13: Luigi Rubio. (1847). Sultan Abdülmecid

However, this refrain didn't survive after Abdülmecid's death as his brother embraced the new technology very quickly. Although photography entered the Ottoman land as an extension of "Orientalism" it soon became popular first among the non-Muslim communities living in Istanbul and then became one of the favorite tools of the sultans and especially Abdülaziz, in re-creating a self-image which is presentable to Europe.

One of the first photographers that were hired by Sultan Abdülaziz, was an Armenian Ottoman, Vinchen Abdullah, owning a photographic studio called "Abdullah Brothers" which he founded with his brothers (Hovsep, Gomidas Kosmi, Kevork) in

1858. When the studio of Abdullah Brothers was officially hired by the Ottoman court in 1863, two brothers, Vinchen and Kevork took photographs of Abdülaziz and his family as well as executed carte-de-visites of Ottoman statesman, and military commandments. Abdülaziz, who was having a personal interest in photography, supported and protected them until his death in 1876.

There are many photographs of Abdülaziz taken by Abdullah brothers during his reign but they vary from each other in many ways. If we look at the early photos taken around 1850s and 60s, we see the desire to create an imperial image within the limits of the photographic conventions. In a 1863 photograph (*14) for example, we see Abdülaziz dressed in his military uniform seated in a courtly interior and leaning on a table with books on it. This is quite typical of the early photographic conventions where one has to sit (in order to prevent any blurriness). In addition, the costumes and décors would reflect the sitter's character (in this case his wealth and his military and intellectual power). This way of representing oneself with symbolic objects might be quite similar to the miniatures of the early eras. However if one looks closer, one can also notice that the lack of color, the rigidity of the pose and the fakeness of the setting create a different atmosphere, which can be considered quite the opposite of what the early miniatures were inhibiting.

Figure 14: Abdullah Brothers. (1836). Sultan Abdülaziz

Moreover the photographs of the later periods are becoming less and less detailed with a focus on the sultan's physiognomy and physical traits but still lacking any

information about his character. In another photograph (*15), we see Abdülaziz from the profile, dressed in a much more simple dress and without any decor or surroundings. This photograph was taken to be a prototype for the medal commemorating his trip to London 1867. But the important shift here is the usage of photography as a tool, which in a way objectifies the Sultan rather than glorifying him. This objectification is even more visible in the latest photographs of Abdülaziz taken in 1874 (*16) where he is depicted as an old individual whose image is no different from any other person's representation of the period.

Figure 15: Abdullah Brothers. (1869). Sultan Abdülaziz

Figure 16: Abdullah Brothers. (1869). Sultan Abdülaziz

This reduction from a glorifying self-image with full of symbolic elements to a close up representation lacking any color and detail, is typical of photography's inevitably scientific and deadly approach. As John Tagg mentions, photography works for the production of the subject in and through representation (Tagg, 1993:4).

Similarly, Allan Sekula, in his article "The Body and the Archive", refers to the coincidence between the emergence of photographic practice and those disciplines that categorize archive and control the individual body. For him, photography subverted the privileges inherent in portraiture that had been used in painting for honorific purposes (Sekula, 1989:346).

After Abdülaziz, Abdülhamid II took the reign. At that time, Abdullah brothers' works were popular not only within the Empire but also in Europe, especially when some of their photographs were exhibited in the 1867 Paris Exhibition. In 1878 an Ottoman Greek photographer, Vassilaki Kargopoulo has been assigned as "the photographer of the Sultan", by Abdülhamid II and worked for him until his death in 1886. He also produced lots of works, mostly portraitures from the court. He took several portraits of the princes and princesses, including the daughters of Abdülaziz, however Abdülhamid II was less interested in his photographic portraiture than his father. According to Catherine Pinguet, although he ordered Kargopoulo to produce

the portraits of the members of the court and kept records of them in the form of Albums, he refused his portrait to be taken (Pinguet, 2012: 146). Among the very few photographs taken of him are the British photographer William Downey's photographs of him as a prince during a visit to England with his father, (*17) and some portraits taken by Abdullah brothers when he was a young prince (*18). But as these portraits were not taken during his reign, so some European publishers such as Le petit Journal in France had to re-use these images and even manipulate them in order to make them look as if they are produced during his reign (*19).

Figure 17: Wiliam Downey. (1867). Sultan Abdülhamid II
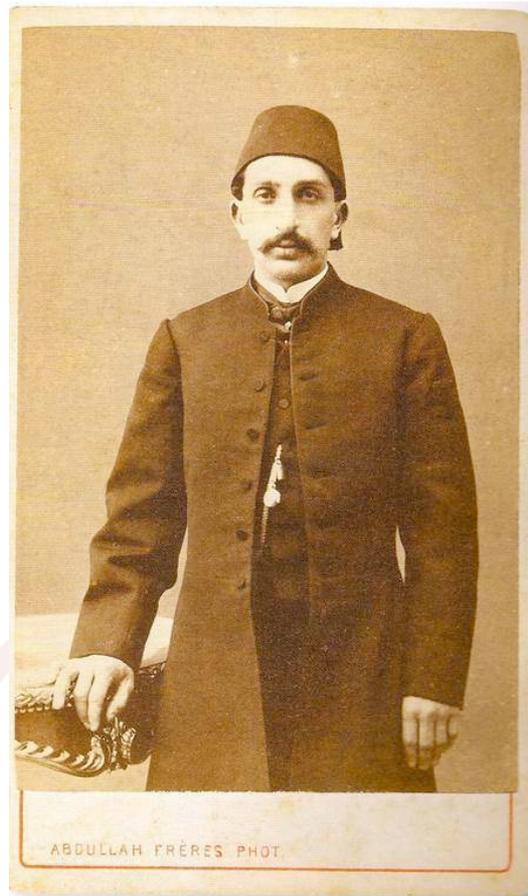
Figure 18: Abdullah Brothers. (1869). Sultan Abdülhamid II as prince

Figure 19: (1869). Sultan Abdülhamid II as prince on the cover of French periodical
«Le Petit Journal»

Conclusion

It seems that the reception of photography by the Ottoman Empire has a dual character. On the one hand, it has been welcomed and appreciated as a tool of spreading the image of the Ottoman Empire to the world, but on the other, some Sultans seem to be aware, maybe intuitively, of the danger it can contain; that is, its potential of stripping off the individuality the photographed subject not only by reducing it into an object but also bringing it to the same level with the other subjects, thus endangering also their Imperial power (*15, 18).

Moreover, during the early years of photography in the Ottoman Empire, another photographic tradition was also highly popular. Started with James Robertson, the British painter and photographer much earlier, this tradition was aiming to capture local people with their professions or ethnical characteristics, depicting them with their objects and/or costumes (*20, 21, 22). These costumes and profession series photographs taken both in the cityscape and in the photography studios were perfectly reflecting the general desire and attitude of early photographic practice itself, which is a desire to provide a catalogue of cultural and professional identities. Since then, photography has been conceived and used as a powerful tool in the construction of identity narratives.

Figure 20: Abdullah Frères. (around 1860). Pastry seller

Figure 21: Abdullah Frères. (around 1860). Knife grinder

Figure 22: Pascal Sebah, French photographer. (1873). taken during the universal exposition in Vienna, from Les Costumes Populaires De La Turquie.

As Kaja Silverman also argues in The Threshold of the Visible World, when a camera is trained upon us, "We feel ourselves subjectively constituted, as if the resulting photograph could somehow determine 'who' we are" (Silverman, 1996:135). She adds that photography has the power both to preserve and to destroy the referent, and the camera, like the gaze, has the power to provide the subject with a specular body, while at the same time abolishing its existential body. Thus, photography's power to produce and reproduce dominant ideologies whether of gender, of race, of class or status, through its creation of seemingly consistent but monotonous identities, found its echo in the Ottoman Empire, in different ways, which also includes the photography of the court and the sultans, turning them into exotic objects of desire and curiosity. As we see in the anonymous photograph of the princes (*23) the little boys who are put on a pedestal and exhibiting their military costumes, ready to be catalogued and labeled, just like the costumed figures of the pervious photographs which are deliberately produced for the book "Costumes Populaires De La Turquie" taken by French photographer Pascal Sebah and exhibited at the universal exposition in Vienna, 1873.

Figure 23: Bogos Tarkulyan. (around 1900's). Princes Abdürrahim Hayri (1894-1952), Mehmed Cemaleddin (1890-1946) and Mehmed Abdülhalim (1894-1926); posing as their guards on the sides are Mehmed Rıza Paşa's son Ziya Bey on the left and Admiral Ahmed Eyüp Paşa's son Ali on the rigth

When it comes to conventional miniatures, although they are also creating monotonous identity narratives by scarifying this time the individual physical traits, they worked nonetheless to preserve and underline their Imperial power by adding additional attributes, which empower the figures in a different ways. We can thus

argue that, both the miniature portraits and the photographic portraits, create and attach identity narratives on the Sultans, but they work in opposite directions and aims.

The sense of continuation and belonging to a ruling dynasty, so stressed as to the point of effacing the individual in the classical Ottoman iconography, leaves its place to as what Roland Barthes would call the death certificate of a moment (2000). Ironically here, in the photograph of the princes, the same certificate also attests to the dissolution of the dynasty, which was to be abolished in a few decades. The princes, the heirs to the Ottoman throne hence its future, deprived from pictorial conventions of power and rendered vulnerable to the gaze; the photograph far from documenting the continuation of a ruling dynasty frames its discontinuation.

Although, at the beginnings of its emergence photography is perceived as bringing an end to the desire of realism by achieving the goal of realistic representation; its true nature was immediately discovered when it has started to be used as a tool, which distorts reality by faking it and by claiming to be transparent and objective. Under this claim it is also paradoxical that the very first photographs were unable to capture movement and color. In that sense they were perhaps even further away from reality than any other visual representations that preceded them.

Perhaps some Sultans of the Ottoman Empire like, Abdülmecid and Abdülhamid felt this paradoxical aspect of photography, whose invention coincides with the beginning of the decline of the Empire. We can thus argue that the symbolism that governed the miniature iconography taking the representations away from realism, was no less realistic than the early photographs of the Ottoman imperial authority. Thus the photographic tool far from bringing realism in visual representation, it rather twisted it.

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Comprehension and Sociocultural Factors Teaching Reading in English as a Foreign Language

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Abstract
This paper presents the initial findings of my PhD research to answer the question 'How can first year Indonesian students' reading comprehension of academic English texts be improved to support their learning in an Indonesian university?' Five humanity departments comprising 373 students participated in this research and 20 of them joined focus group interviews. A mixed methods sequential design was applied in order to reveal the students' learning process as constructed by their sociocultural factors. The students' level of reading comprehension is analysed and discussed in relation to their response to a paraphrasing protocol, the comparison of the mean of groups paraphrasing scores, and the sociocultural themes that have impacted their comprehension. The findings will be used to put forward factors that should be considered in reading approaches in order TEFL teachers to empower the students to be independent learners.

Keywords: reading comprehension, academic English texts, mixed methods sequential design, sociocultural factors, paraphrasing protocol

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This paper presents the background of this research to contextualize the research problems. The findings report, first, quantitative data and, second, qualitative data followed by discussion and conclusions.

Background

Since English is considered as the global lingua franca, most academic sources are written in English. Students with no English language background which includes many Indonesian students find it problematic. The problem may start from language acquisition and subsequently impact reading comprehension.

Another issue arises for students who have just enrolled at university. They face different reading loads from that experienced at high schools. The reading load assigned by university teachers is very high and needs a relatively short time to accomplish. In high school, it is reported that on average students in the United States of America read about 12 pages of textbook a day (Donahue, Voelkl, Campbell, & Mazzeo, 1999). At university level, Taillefer (2005) reports British teachers in Law and Economics expected about three to five hours per week students' independent reading per class. Further, the time students devoted to reading varied depending on the hours of class per week and the disciplines involved in the research. Another researcher reported that the reading load at a university in South Africa was about seven to eight modules or a total of over 600-1200 pages extensive reading for a first semester student (Nel, Dreyer, & Klopper, 2004). These reports suggest that teachers at universities expect their students to be independent readers who are able to master the content of the references.

The discussion above, highlights the paramount role that reading holds in an academic setting. Engagement in an academic setting depends on reading proficiency because students need to absorb as much knowledge as possible from articles, textbooks, modules, handouts, Internet and other forms of media and teaching materials and reproduce this knowledge in written and oral assignments and exams. This skill underpins not only academic success but also professional competence (Nel et al., 2004). However, before the students come to the professional world, they need to acquire a certain level of academic performance including the ability to read and synthesize and apply knowledge from reading (Simpson & Nist, 2002). Students have to read to broaden their knowledge. The higher the educational level, the more reading is required.

In reading, comprehension is the essential goal. When university students need to read an academic text, the intention is to acquire knowledge from the text. Acquiring knowledge will be achieved only when the students comprehend the text. As comprehension is the goal of reading, the process should end up with understanding the message stated in the overall text (Clarke, Truelove, Hulme, & Snowling, 2013). Reading activities should result in comprehension of the text. Only then is reading accomplished.

Understanding the information from previous reading activities is important for undertaking the next academic activities. This information is going to be recalled to manage other academic activities; readings, discussions, writing papers, and doing presentations. Reading, however, does not have to be directly connected to classroom

activities. A survey Burrell, Tao, Simpson, and Mendez-Berrueta reported that more than 60% of 223 professors expected their students to fully understand the ideas of textbooks by doing independent reading and these textbooks would not be discussed in their class (Simpson & Nist, 2002).

Georgiou's research at a university in Canada, indicates that five per cent of 400 university students do not comprehend the content of their textbooks (Lam, 2012). Georgiou's research explored the students' reading performance in Canada in which English is nationally the dominant language ("Linguistic Characteristics of Canadians," 2012). Given these results for a mainly English as a first language cohort, students' reading performance in countries which utilise English-as-a-second or foreign-language (ESL/EFL) such as Indonesia is likely to be even lower. For ESL/EFL students there are likely to be additional unique factors which affect their cognitive process in comprehension.

Some university classes in Indonesia read English texts and conduct courses in English. There are various departments/study programs in Indonesia which are conducted in Bahasa Indonesia as it is the formal instructional language; however, English Literature and English Language Education study programs are instructed in English to create an English academic-context. Even though the language of instruction in non-English departments is Bahasa Indonesia, some teachers expect their students to read some references in English because many relevant text-books and articles are in English. Kartika and Mastuti (2012), however, report that most students, prefer not to read English texts although they realise the importance of doing so. Students find it harder to process comprehension in English texts than in Bahasa Indonesia and it makes them reluctant to read English texts.

Reading researchers such as Mikulecky (2009), Proctor, Carlo, August, and Snow (2005), and Stanovich (2008) imply that first language reading is a complex process let alone reading in a second/foreign language context. Indonesian students were reported to have comprehension problems even when reading Bahasa Indonesia academic texts. Amir (2008) reported that the students lack sufficient reading comprehension practice to perform well at reading. In other reading research Kartika and Mastuti (2012) reported that in reading English academic texts, university students in a Psychology program at a university in Surabaya-Indonesia showed an average level of motivation and spent an average of 30 to 60 minutes per week reading English literature. In their research, however, the participants considered the reading of English references to be important.

Similar to the students mentioned above, students at the university in this study experience challenges in reading English academic texts. Trying to fulfil the university demand that students should be able to read academic English texts and, at the same time, struggling with limited English proficiency to read English texts puts them in a situation that creates serious frustration for students.

The effort to acquire foreign languages for the sake of broadening students' horizons has been suggested since 1930s by Ki Hadjar Dewantara, a prominent Indonesian education leader. He proposed that learning foreign languages (including English) as a tool to gain knowledge should be one of Indonesia's educational concerns (Panitia Penerbitan, 2013).

The way readers/students comprehend reading texts is affected by the previous knowledge they have. This knowledge is shaped in part by the culture they live in. In many Indonesian universities, the students come from parts of Indonesia that are culturally varied. The university involved in this study, just like other universities in Indonesia is multicultural. Different cultural backgrounds provide different knowledge and experiences that influence the students' cognitive process and strategies in reading (Mikulecky, 2009).

Most students at the university in this research do not represent the highest achieving school leavers because normally the highest of them choose to study in state universities. With this type of student intake, this university aims to empower the students to be able to compete with other university graduates. The university's aim will not be achieved easily without the students' learning independence and reading skills are an essential component of this independence.

In order to help these students acquire reading skills, factors influencing their reading comprehension should be considered. Recognising the factors will be the baseline for a framework for teaching reading. Investigating how students comprehend academic English texts is also contextual as it is influenced by the students' experience in reading the texts and their thinking/cognition process during reading activities.

Cognition is influenced by a sociocultural process in the reader's mind. It is a basic mental thinking process which leads to learning. John-Steiner and Mahn (1996), Mikulecky (2009), Catts, Falk, and Wallace (2011) commenting on Vygotsky's individual learning framework noted that social factors and culture construct learning (Vygotsky, 1978, pp. 56-57). Thus, the cognitive process is influenced by the sociocultural factors of the learners. Because the process is covert, uncovering what happens in the students' minds was a key challenge of this study. The study will provide valuable information to the body of knowledge of language comprehension.

Research into reading English texts in Indonesia mostly focuses on teaching reading as a classroom activity. Vianty (2007) compares student's use of metacognitive reading strategies when reading in English and Bahasa Indonesia among English department students in South Sumatra, Indonesia. She reported that analytic reading strategies which aim at comprehension, are pre-dominantly used when reading Bahasa Indonesia texts while pragmatic reading strategies, which involves physical action such as underlining, is dominantly used when reading English texts. Sukyadi and Hasanah (2012) organised a quasi-experiment on Think-aloud reading strategies in reading comprehension. They claimed that this strategy influences comprehension and can be applied to narrative, descriptive, and news-items texts. Kartika and Mastuti (2012) focused on students' motivation in reading English literature for their content-knowledge. They argued that by having better English proficiency, the students would read easier and, in turn, increase their motivation in reading English literatures.

The researches mentioned above do not discuss students' sociocultural processes. They only consider cognitive processes. Further, they have all been based on quantitative research that discuss
The studies mentioned above have all been based on quantitative research that discuss teaching reading, reading strategies and motivation in reading English texts but do not integrate the voice of participants. To integrate participants and explain their

experience of reading English academic texts, this study applies an explanatory sequential mixed method design to investigate the sociocultural factors involved in students' reading comprehension.

Research questions

My study aims to determine (through applying a paraphrasing protocol) how can first year Indonesian students' reading comprehension of academic English texts can be improved to support their learning in an Indonesia university. This aim is supported by three research questions:

1. To what extent do Indonesian first year university students comprehend academic English texts?
2. How does the comprehension of academic English texts differ between the departments?
3. What are the sociocultural factors of comprehending academic English texts in the English department and non-English departments?

Methodology

In conducting this research, reading passages for the reading comprehension test need to be selected. In selecting reading passages for the reading comprehension test Coh-metrix 3.0 (Graesser, McNamara, & Kulikowich, 2011; McNamara, 2005) was applied. Coh-metrix is an on-line text readability assessment tool. Crossley, Dufty, McCarthy, and McNamara (2007, p. 1) stated that this readability measurement assesses "…cohesion and text difficulty at various levels of language, discourse, and conceptual analysis".

Some passages were selected from books which are not the participants' course books but used by some courses of Indonesian tertiary studies and represent typically levels of reading required for. Two passages with approximately similar readability level based on Coh-metrix 3.0 scores were selected. They were taken from 'Perry's Fundamental of Nursing' 4th Edition (Crisp & Potter, 2013) and 'Management' 2nd Edition (Robbins, 2000). These books were selected for two reasons; one, they were not the participants' course books and two; they were used by first year university students in Indonesia. Since the books were not the participants' course books, it gave an equivalent starting point for the cohorts of participants. It was to ensure that the prior knowledge involved in comprehension process was not obtained from their subject courses.

This research is a mixed method sequential explanatory design (Creswell & Clark, 2011) as can be seen in Figure 1. There are two stages of different research methods; quantitative method in Stage One and, qualitative method in Stage Two to seek explanation of Stage One's findings.

Stage One was conducted to answer research questions number one and two while Stage Two was conducted to answer research question number three.
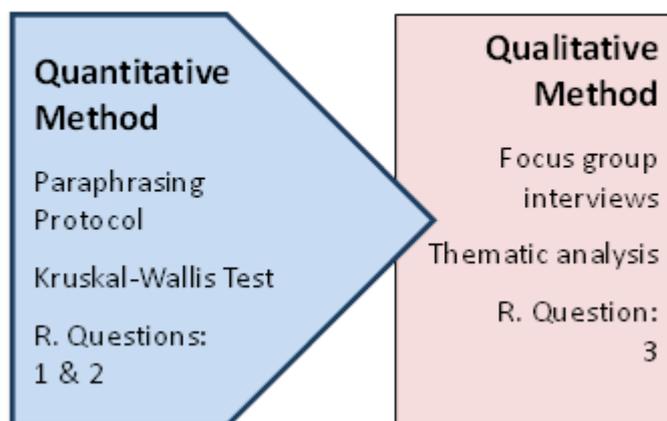
Figure 1: Mixed methods sequential explanatory design

Analysis in this research applied paraphrasing protocol to test students' reading comprehension. Paraphrasing protocol refers to recall protocol of Bernhardt (2011). In this study, the term "recall" in Bernhardt's recall protocol will be rephrased as "paraphrasing" because many participants defined "recall" as memorising the words in the passage. Bernhardt, however, argues that recalling is meant to holistically assess comprehension by retelling/rewriting a passage in the students' first language to minimize (foreign) language anxiety. This approach involves presenting the participants with a passage and asking the participant to rewrite the passage in Bahasa Indonesia. Recall protocol (i.e. paraphrasing protocol) is used because it is "…evidently a productive and efficient means of assessing reading in a second language…" (Bernhardt, 2011, p. 109).

In order to ascertain the reading scores reliability, two scorers were used and interscorer reliability was applied. Scores should be statistically significantly similar the scorers.

The analysis for this paper also compared the means between comprehension results across five departments taking part in this research by applying Kruskal-Wallis tests using the statistical analysis software, SPSS to determine if there was a difference between departments.

Focus group interviews were analysed by applying thematic analysis (Braun & Clarke, 2006, 2013) and then a model of the themes was developed as the result of the analysis.

There were 373 first year university students from five departments took part in quantitative stage of this research.

On the basis of the results of the paraphrasing protocol, each department was divided into two groups; upper mean scorers and lower mean scorers. From each group of scorers, two participants were randomly invited to join focus group interviews. Thus, in total, there were 4 participants from each department, for a total of 20 participants.

Findings

Quantitative data

Based on their responses to the paraphrasing protocol, the students' reading comprehension scores between the means of 1.16 (Dept. of Art Education) and 3.62 (Dept. of English Language Education). The details for each department are shown in Figure 2.

Department ID	Department	Number in department	Mean
PBI	Department of English Language Education	75	3.62
PBSI	Department of Indonesian Language and Literature Education	95	2.48
SR	Department of Art Education	43	1.16
PGSD	Department of Teacher Training of Primary School	88	2.51
Psi	Department of Psychology	72	1.41
	Total Participants	373	

Figure 2: Reading Comprehension Mean Score

A normality test was run to decide which statistical test should be used. A Shapiro-Wilk's test ($p > 0.05$), and an inspection of the skewness and kurtosis measures and standard errors, and a visual inspection of their histograms showed that the sample data were not approximately normally distributed. A non-parametric Levene's test was used to verify the homogeneity of variances ($p > 0.05$) (Nordstokke & Zumbo, 2010) and Kruskal-Wallis One-Way Analysis of Variance (Kruskal-Wallis test) was applied to test for significant differences between means of more than two independent variance/groups (Howell, 2014).

The Kruskal-Wallis test was applied as an alternative of One-way Anova test (see Salkind, 2010). In One-way Anova test, the reading comprehension scores should be normally distributed. Since in this research the scores were not normally distributed, the number of participants from each department were different, and there was homogeneity of variance among the departments, Kruskall-Wallis test was used.

The Kruskal-Wallis test assumes homogeneity of variance among the departments compared (Salkind, 2010). Since the data for this research is not normally distributed, the non-parametric Levene's test was run to verify the homogeneity of variances in the participants ($p > 0.05$). The test keeps the null hypothesis and assumes equality of variances (see Figure 3) (Nordstokke & Zumbo, 2010). In SPSS, the non-parametric Levene's test is developed in Anova procedure so the output table is headed Anova.

ANOVA

Absolute difference

	Sum of Squares	Degree of freedom	Mean Square	F	Significance.
Between Groups	18985.168	4	4746.292	1.701	.149
Within Groups	1026645.974	368	2789.799		
Total	1045631.142	372			

Figure 3: Homogeneity of variance by non-parametric Levene's test

Kruskal-Wallis Test was, then, run to see if there was significant difference among the departments and it reported the p value (Asymp. Sig.) $p < 0.05$, so the test rejects the null hypothesis (see Figure 4). There is a difference in the mean test scores among the five departments. On the basis of this result, a post-hoc test using Kruskal-Wallis Test was run.

Test Statistics[a,b]

	ReadCompScore
Chi-Square	66.312
df	4
Asymp. Sig.	.000

a. Kruskal Wallis Test

b. Grouping Variable: Depts

Figure 4: Kruskal-Wallis Test

The post-hoc Kruskal-Wallis Test at the $\alpha = 0.05$ level of significance shows there exists enough evidence to conclude that there is a difference in the mean test scores among eight pairs of departments (Figure 5). There are not significantly different between Department of Art Education and Department of Psychology (No. 1) and Department of Teacher Training of Primary School and Department of Indonesian Language and Literature Education (N0. 8).

No	Department ID	Chi-Square	N Total	Asymp. Sig	Note	Size Effect
1	SR - Psi	.383	115	.536	Not significant	0.00
2	SR - PGSD	25.873	131	.000	Significant	0.20
3	SR - PBSI	18.855	138	.000	Significant	0.14
4	SR - PBI	34.888	118	.000	Significant	0.30
5	Psi - PBI	34.906	147	.000	Significant	0.24
6	Psi - PBSI	17.373	167	.000	Significant	0.10
7	Psi - PGSD	23.695	160	.000	Significant	0.15
8	PGSD - PBSI	.693	183	.405	Not significant	0.00
9	PGSD - PBI	6.607	163	.010	Significant	0.04
10	PBSI - PBI	9.697	170	.002	Significant	0.06

PBI	Department of English Language Education
PBSI	Department of Indonesian Language and Literature Education
SR	Department of Art Education
PGSD	Department of Teacher Training of Primary School
Psi	Department of Psychology

Figure 5: Post Hoc of Kruskal-Wallis Test

The post-hoc test above ends the quantitative stage of the analysis. Explanation of the differences is now provided through the thematic analysis of focus group interviews (FGI) with twenty participants from the original cohort (four participants from each department). The thematic analysis followed the stages of data coding, defining the themes, and quantitating the themes. The latter was used to sort out the largest to the smallest bubbles in Figure 6.

Qualitative data

Thematic analysis (Braun & Clarke, 2006, 2013) was used with the data from the focus group interviews (FGI). Themes emerging from the FGI are represented in the form of a model shown in Figure 6. The stronger themes are represented by the larger bubbles in the diagram.
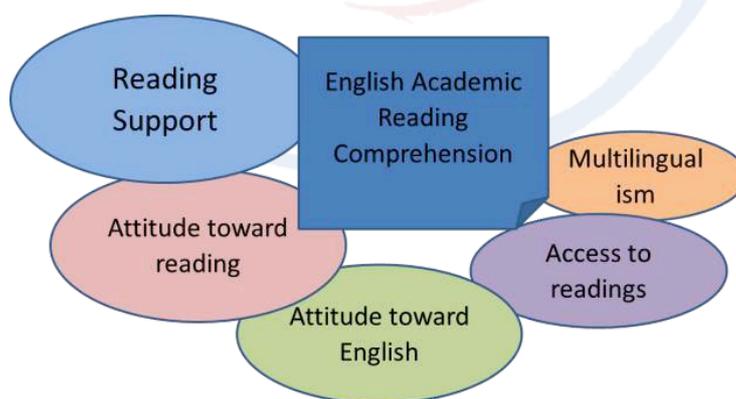

Figure 6: Themes from FGI of Sociocultural factors affecting comprehension of academic English texts

Reading support

The theme of reading support related to the 'support' provided by the parents, guardians, or environment who are more literate both in reading Indonesian and English. The sub-themes identified were: somebody who read for the participants

(when they are much younger), (learning) to read Indonesian, (learning) to read English.

This paper presents participants' pseudonyms and quotes translated from Bahasa Indonesia.

Somebody who read for the participants
Only one of twenty FGI participants stated that a more literate person (i.e. mother) read for her. As Angga noted, translated from:

> My mother read stories for me. Usually she did it in bedroom and she showed me the books and then I fell asleep.

Reading Indonesian
Mothers had the biggest role in teaching basic reading skill to the participants. Two participants noted that their fathers taught them reading. Another two participants stated both parents taught them reading. The extent of this teaching role was based on the available time provided by their parents. Most fathers were the breadwinners who had less time staying with their children.

Similar learning pattern in reading Indonesian were found among the participants. They talked about their learning experience from learning the basic reading such as recognising alphabets and the sounds, then arranging the words alphabetically. As noted by Aji:

> When I started to learn reading, I had to memorise the alphabet. When there was a word, I had to guess what it said. It was my mother's way.

When I asked them to self score of their comprehension of reading Bahasa Indonesia academic texts, they mostly scored 4 of 5. Number 1 means "do not understand at all" and number 5 means "understand".

Reading English
In learning to read English, teachers played important role since most participants' family members did not understand English. However, some family members (i.e. older brothers/sisters) helped the participants with their English. As Anggi noted:

> I just came to the teacher because she lived close to my place. …Yes. She lent me an English book, then she gave me a dictionary and she asked me to translate it <A short passage>. It was grade 6 primary school.

When I asked them to self score of their comprehension of reading English academic texts, they mostly scored 2 of 5. Number 1 means "do not understand at all" and number 5 means "understand".

Attitude toward reading
Many of the participants revealed a low interest in reading Indonesian. Most of them read lesson books and few of them read for pleasure. One of them admitted that they read for survival such as reading public notices when I asked if he was eager to read. As Gendon noted:

… I just got enough with what was available. When there were some readings then I read..like..when there was a writing on a wall…I don't really like lesson books either.

Reading English texts was a challenge for the participants. Although the access to reading English readings is getting much easier now by using Internet, most of them do not read English. The only time they read English was in the English school lesson. As Yaya noted: "I read English only in English class."

Yaya however stated that she would have been challenged if her lecturer gave her academic readings in English. Rita, on the other hand, disagreed. As they noted:

I don't like my lecturer giving me English readings. I don't really like English. But I will try to understand the texts from the beginning to the end. I will search difficult words in a dictionary (Rita).

I will feel challenged if the lecturers give me English texts (Yaya).

Attitude toward English

As with the example from Rita above, it can be noted that some participants had a negative attitude toward English that in turn, became a perceived hurdle in acquiring English, particularly reading English academic texts. Furthermore, English department participants and a few students of non-English departments said that they did not like English. As Muljanes noted:

..to tell the truth, I actually hate English…

Access to readings

Reading materials were generally easy to access however two of the 20 participants claimed they struggled to get books or Internet (i.e. paperless readings) because of their geographical remoteness. In addition, most people cannot afford books and many parents are computer and Internet illiterate so accessing Internet for readings is beyond their reach. As Bob noted:

> I lived in a very remote area so it was hard to get that kind of story books. I got books from my father's friend. He was a primary school principal. Sometime he took some old school books which were readable. Indonesian books for grade 1. …<At School> The books were very limited. Say in one class of 26 students, one book was shared among four students.

Multilingualism

Indonesia has 706 living languages (Lewis, Simons, & Fennig, 2015) and an Indonesian mostly speaks 2 languages; his/her local language and Bahasa Indonesia. The multilingualism in some extent can inhibit the acquisition of a new language and reading comprehension (i.e. English) because of the language ego of the learners (Galetcaia, 2014). Among the participants, I found one participant who speaks three local languages, Bahasa Indonesia and studies two foreign languages at school. As William noted:

> I speak Bemak, Ahe <my ethnic lingua franca>, Pontianak Malay, and Bahasa Indonesia. I studied English and German at school.

Discussion

This section discusses the findings firstly in relation to reading the in Bahasa Indonesia context and then reading in English.

The findings in this study suggest that parents hold a paramount role in their children learning to read. Reading becomes an essential skill for children to acquire in order to progress in their learning development. The parental role is crucial in creating a reading habit and motivating children to read (Klauda, 2009). However, the results of the focus group interviews suggest that parents and environmental support of the children in the Indonesian context is low. It can be noted that only one of twenty participants admitted her mother read a book for her in her childhood. These findings are in line with the findings of Mustafa (2012) who reports parents' minimum support of reading to their children amongst the Indonesian participants in his study. First language literacy and reading ability as well as home reading are important for enabling second or other language. Adult language learners, as well as the participants of this study, learn English cognitively based on "the foundation of the first language" (Brown, 1994, p. 66).

In the context of Bahasa Indonesia, many parents of the participants, mostly mothers, often engage in reading activities with the view of preparing their children for school preparation rather than teaching them specific reading skills itself for enhancing reading acts. They expect their children will have some reading ability when the children enrol at primary school. Their objective is for the child to be enrolled by the primary school and not to be left behind. Reading for pleasure is not the issue in this context although it may motivate children's reading habits in their future academic/learning path (Sullivan, 2015).

The way people around the participants perceive reading (as described in the example above) shapes the participants' attitude toward reading (Conradi, Jang, Bryant, Craft, & McKenna, 2013). It is of concern that most of the participants in this study view reading as a tool for basic survival, but one which inhibits their knowledge curiosity and language development. One participant admitted to not enjoying reading and noted that he just read notices. Even his statement that he does not like lesson books is surprising for a university student.

In learning to read English texts, on the other hand, students learning experiences were slightly different. When the participants reading habit in Bahasa Indonesia was indicated as low, then their reading in English was even lower. These students tended to read English only in their English class where the teachers normally do not only focus on reading skills but also grammar.

In general, the attitude toward English of all of the participants was mostly negative. English lessons at school were viewed simply as a compulsory school lesson which demands a final exam rather than a pleasurable opportunity to build useful and essential language skills. Thus the attitude of both English teachers and students can be seen as test-oriented (B. Mustafa & Hamied, 2014). They blamed their teachers for boring instructional method. It is therefore not surprising that the participants in this paper state that they do not like English. They also see English as a frustrating lesson. Related to this attitude, reading in English was not fun at all.

Access to reading has become a crucial issue in Indonesian education. Geographical factors are perhaps the main factor of this unequal access. Mustafa (2012) reports "low availability of reading infrastructure" and further he adds some factors inhibit reading access in Indonesia; oral culture, poor library management, economic challenges and interest in audio-visual electronic media. With the unsupportive culture and infrastructure for reading, this basic requirement to absorb knowledge is a serious challenge.

Multilingualism to some extent promotes the readers to be more confident in reading comprehension; however, theoretically research should be conducted to understand the "complexities of reading" such as reading English in other language context or English as a Foreign Language (EFL) (Bernhardt, 2003). Modirkhamene and Sokhandan (2012) reported that reading anxiety of EFL learners was significantly influenced by their linguistic background. Multilingual learners reported lower levels of reading anxiety. It was suggested an instructional method suitable for the needs and characteristics of the multilingual students (Milambiling, 2011). In responding to the paraphrasing protocol, some participants of this research paper resorted to writing in Javanese letter or Bahasa Indonesia saying that they did not understand English. This response shows how they have successfully acquired bilingualism (a local language and Bahasa Indonesia) or multilingualism (two or more local languages and Bahasa Indonesia) but not English.

Despite these common issues amongst all the participants, there are some themes in the data, which show differences between English department and non-English departments. These relate to attitudes toward English and attitudes toward reading. With the former theme, motivation in learning English is a strong sub-theme in the English department.

Conclusions

On the basis of the themes emerging from the focus group interviews, five sociocultural factors were found to affect participants' reading comprehension, these in order of importance were reading support, attitudes toward reading, attitudes toward English, access to readings, and multilingualism. These factors were influenced by the participants' learning experience from their family, environment, schools or some other factors around them. It was concluded that all five factors affect students reading acquisition in Bahasa Indonesia and consequently their ability to read English academic texts.

The complexities of English reading in this Indonesian multilingual setting must be considered. Reading in Bahasa Indonesia must precede reading in English to secure the reading skill transfer from the national language to English as a foreign language.

Sociocultural factors change with culture. An understanding of these factors and considering multilingual issues should inform development of reading instructional designs that are suitable for the needs of the English language learners. The sociocultural factors cited, especially reading support, attitudes toward reading, and attitudes toward English are all factors that could be addressed through good pedagogy.

The implications of understanding sociocultural factors for students and teachers in reading English academic texts will be the next research question for this study.

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Globalism, Sustainable Future and Gandhian Philosophy: Critique on Dominant Managerial Philosophy and Search for Egalitarian Alternative

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Abstract
This paper attempts to examine globalism in terms of its de-humanizing and anti-civilizational dimensions. Capitalism during the twentieth century, with its innumerable managerial concepts and theories, promoted self-seeking and cost-benefit-oriented business organizations and enterprises. Consequently, the value structure of capitalism has led to degradation of nature, exploitation of human resources, erosion of moral universe, and disappearance of communitarian ties. Therefore, capitalism in the twentieth century has been the single most important cause for misery and violence. During the twenty-first century things do not appear to be different, instead they have become acute. The managerial philosophy, which, faithfully served capitalism in the twentieth century, is in the active service of post-capitalism in terms its propaganda for globalism. Needless to say that globalism, a new found theory of capitalism and managerial philosophy, is equally antithetical to nature and human civilization. Against this, the paper wishes to establish that what we are practicing today in the name of globalism, ably supported by well-oiled managerial philosophy, is naked social Darwinism. Further, the paper shows how capitalism creates greedy individuals by promoting consumerism and exploit nature resulting in alienation of man from nature. Finally, the paper intends to propose a normative alternative to global capitalism and its managerial philosophy by invoking the Gandhian critique of modern civilization. The Gandhian alternative, I put forward, is not a ready-made recipe over there. It requires careful, critical, and feasible reconstruction of Gandhi symbolically present in all those post-colonial life styles, agitations, and assertions in achieving sustainable human development.

Keywords: Globalism, consumerism, marginalisation, sustainable future, Gandhian philosophy

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Introduction

This paper attempts to examine and critique 'globalism' in terms of its de-humanizing and anti-civilizational dimensions. The brazen march of capitalism all these years has taken the world to the edge where serious debates are on pertaining to the very sustainability of the future. The global scholarship is seriously engaged in finding the alternatives to the neoliberal development that is being pursued today. The world is experiencing crisis in almost all the areas of human life and its sustainability. Capitalism, with its well-oiled Managerial Philosophy, has sustained and legitimized itself at the cost of the larger issues of human life and sustainability. The history of management thought (Wren, D. 1994) tells us that its innumerable concepts and theories were directed towards the promotion of self-seeking and cost-benefit oriented business organizations and enterprises The managerial philosophy enabled business organizations and enterprises to acquire social sanctity and unchecked freedom for pursuing their self-seeking objectives fearlessly, bereft of values and concerns. Consequently, the underlying value structure of capitalism and managerial philosophy made degradation of nature, exploitation of human resources, erosion of moral universe, and disappearance of communitarian ties and emotional inter-dependence appear normal.

Therefore, capitalism in the twentieth century has been perceived to be the single most important cause for misery and violence. During the twenty-first century things do not appear to be different, instead they have become acute. The managerial philosophy, which, faithfully served capitalism in the twentieth century, is in the active service of post-capitalism in terms its propaganda for globalism. Needless to say that globalism, a newfound theory of capitalism, is equally antithetical to nature and human civilization. The net result of all these is the creation of a mesmerizing and make-believe world to pursue unabashed self-interest. This in turn has lead to unabated exploitation of natural and human resources and large scale de-humanization and marginalization of mankind.

In the light of this the paper takes up the following issues. In the first place, it briefly scans through the different dimensions of globalisation. While doing so it wishes to highlight how gobalisation has been historically an alibi of capitalism and has produced consumerism. In the process, the paper focuses on how this philosophy alienates human beings from their authentic selves and redefines them as atomized individuals caught up in the web of consumerism. This results in distancing the human beings from their natural communitarian ties. Along with this, an attempt is made to show how capitalism creates greedy individuals out to control, dominate, and exploit nature resulting in alienation of man from nature as well. Finally, the paper intends to propose a normative alternative to global capitalism and its managerial philosophy by invoking the Gandhian critique of modern civilization. The Gandhian alternative, we put forward, is not a ready-made recipe over there. It requires careful, critical, and feasible reconstruction of Gandhi symbolically present in all those post-colonial life styles, agitations, and assertions in achieving sustainable human development.

Globalization and its impact

Globalization, now reasonably well established, is a new and unprecedented phenomenon that has shaken the world as a whole. Supporters of globalization like Ohmae (1995), Wriston (1992) and Friedman (2005) hail it as a great leap forward in human advancement and a grand accomplishment in human civilization. All the same, the critics of globalization like Stiglitz (2002) and Deforney et al, (2000) hold divergent views about its nature and impact. Some of them argue that globalization is a dreadful development causing misery, displacement, and marginalization to the vast majority of people. They express the view that it has perpetuated 'eternal smile on one side of the visage of the world and frozen tears on the other side.' A few other critics notably Scholte (1993) and Castells (1996) tended to believe that the process of globalization is irreversible and that we have to live with it. Yet another group of critics, particularly the members of World Social Forum, think of possible human intervention in the process of globalization to create another world. Further, those critics who try to go into the historical antecedents of globalization hold at least two identifiably different views regarding its origin and historical development. One section among them argues that the history of globalization is the culminating phase of the history of late capitalism. Another section strongly contends this argument by emphasizing that globalization has no history, no past, and no antecedents. It is 'a bolt from the blue.' In any case, globalization today has occupied the center-stage in all kinds of intellectual debates.

As a result of these diverse views on it, globalization has aroused mixed reactions at the global level. It has been acclaimed as a cure to all kinds of problems that the world confronts today. A few hold that globalization is an entirely new phenomenon that cannot be explained away in terms of out fashioned theories of modernization. However, some others argue that it is merely an accelerated and aggressive form of modernization. As an aggressive form of modernization, globalization has led to the opening-up of the economies enabling the entry of a large number of new and more formidable economic actors. It has also significantly reduced the span of State activity, at times even resulting in the shrinking of national sovereignty and its control on the resources and the destiny of the nation. As a consequence of this, the modernization agenda of many countries in the post war began to slowly lose its welfare focus. This has aggravated the already existing dichotomies, contradictions, and structural inequalities. In this general setting of globalization, the researchers intend to take up and explore the issues with regard to development approach of societies that has resulted in the crisis of sustainability.

It is apt highlight here that, with new kinds of debates and perspectives on development (Sen, Amarthya. 1999.), new approaches of measuring development, and new indicators of human development (UNDP 1995) emerging, the flaws and paradoxes of the development agenda pursued by different societies came to the fore during the 1980s and 1990s. These fundamental flaws and failures are further highlighted in the era of globalisation. The development model that was adopted by different societies in the post-war period until early 1990s did not produce the expected results. It was not only unable to eliminate some of the crucial problems of many societies but also added a few more to them. Therefore writers like Bardhan (1984), Anupam Sen (1982) viewed that the process of industrialization due to the

uneven social structures existing in the world was lopsided and benefited only the dominant societies and groups in these societies. As a result, the gap between the rich and the poor, the urban and the rural, men and women, upper strata and the lower strata in the society began to increase. The supposed effective State intervention and planning did not materialize to the extent it was expected. In a sense, what really happened in the poor countries during those years was, as A. G. frank (1975) puts it, 'development of underdevelopment.'

In any case, globalisation today has occupied the center-stage in all kinds of intellectual debates. In the context of the impact of globalisation Joseph Stiglitz (2002), in his seminal work on globalisation, observes that, "Globalisation today is not working for many of the world's poor. It is not working for much of the environment. It is not working for the stability of the global economy. Caring about the environment, making sure the poor have a say in decision that affect them, promoting democracy and fair trade are necessary if potential benefits of globalisation are to be achieved," Similarly, Jacques Deforny et al. (2000), while talking about the increased power of capital and the consequent displacement and marginalisation of the majority of the people world over make the following observation: "Today, globalisation is accompanied by the creation of economic blocs covering large areas. Global elimination of controls on capital was the basis for the financial globalisation that led to the creation of these blocs. Globalisation is sustained through deregulation and trade liberalization, and amplified by the new communication technologies. Business now focuses much more on export markets than on their home market and this extroversion is growing. The leading national and international concerns in this new social and economic landscape are the cries of employment and social cohesion, as exemplified by the growing rift between skilled and unskilled workers of the North and intense competition among nations of the South. As a result, large sectors of the population have been pushed into the informal economy, the last buffer against social upheaval."

Consumerism – Dehumanizing the Self

Now it is widely acknowledged that, owing to some of the radical works on the ideology of consumerism, the very idea of consumer is a product of the on going process of capitalist development. Capitalism, it is observed, in the process of its historical evolution has reduced the individual into a consumption machine, and therefore, in to a consumer. Hence some of these studies argue that the question of consumers, consumerism, and consumer protection can not be separated from the larger questions of capitalist domination and exploitation. Consequently, it has been pointed out that the process of capitalist development and the ideas and ideologies that it constantly produced and reproduced need to be kept in mind in any relevant discourse on consumerism.

It is evident that a large number of studies consumerism work on two major assumptions. First, they start with the assumption that capitalism is given and natural. In this process they fail to recognize that capitalism, as a distinctive historical process, produces a corresponding set of cultural values, including consumption values. Therefore, the consumer that we talk about is not a universal and ahistorical feature but a specific creation of contemporary capitalism. Another major assumption

underlying the contemporary mainstream research on consumer related issues is that the market knows best as to how to allocate and use scarce resources in an efficient manner. And, therefore, the consumer and his interest would generally be safeguarded by the efficient and impersonal logic of the market. This understanding conveniently undermines the element of domination and power that loom large in the market scenario. Bazelon best expresses the character of market domination thus, "...So the terms of sale simply reflect the power, or lack of it, that each party brings to the market place. So a market is also a financial slaughter house, where the strong chop up the weak."

Given these two major assumptions of the mainstream research engagements on consumer related issues, we need to address some of the larger and fundamental issues of domination, discrimination, alienation, racism, sexism, marginalisation, etc., which capitalism as a historical phenomenon has been creating for its sustenance and survival. By doing so, capitalism is able to capture the huge psychological subjugation of human ingenuity and characterization of his identity in resonance with the logic of market. By doing so market reduces human beings into passive consumption machines and divorce them from their creative genius (Hunt and Sherman, 1978).

Further, the market for its growth attempts continuously to fragment the demand as evidenced by the shift that is taking place from mass marketing to customization and to customerization. It is interesting to note here the observation of Raymond Williams (1960) on the distinction between 'consumer' and 'user'. He says, "the popularity of 'consumer,' as a way of describing the ordinary member of modern capitalist society in a main part of his economic capacity, is very significant. The description is spreading very rapidly, and is now habitually used by people to whom it ought, logically, to be repugnant. It is not only that, at a simple level, 'consumption' is a very strange description of our ordinary use of goods and services. This metaphor drawn from stomach or the furnace is only partially relevant even to our use of things. Yet we say 'Consumer,' rather than 'user,' because in the form of society we now have, and in the forms of thinking which it almost imperceptibly fosters, it is as consumers that the majority of people are seen." As a result of this, human beings, basically seen as consumers by the market, are slotted in to different categories and types such as 'Strugglers-Actualizers', 'Believers-Makers,' 'Strivers-Achievers,' 'Leaders-Followers,' 'Conservatives-Radical,' 'Flamboyant-Passive,' 'Fulfillers-Experiencers,' etc. Consumers are fragmented into categories, sub-categories, sub-sub-categories, and finally leading to a situation where each consumer constitutes a market in itself (Schiffman and Kanuk. 1998).

Gandhi and Sustainable Development – An egalitarian alternative ahead

The above analysis of capitalism, globalism and consumerism brings to the fore the disastrous and dehumanizing aspects of capitalism. This compels all of us to look beyond capitalism and search for a feasible alternative. Ever since the emergence and consolidation of capitalism we have seen innumerable kinds of resistance against its Darwinian essence. Many such resistances have either come from within such societies that have been the home grounds of capitalist development or from such other societies that have historically the victims of colonial capitalist expansion. It is

now high time to re-examine the nature and forms of all such resistances against the capitalist havoc. The alternative that the present paper offers is essentially a combination and the quintessence of the historic battle that humanity at large has always fought against the forces of destruction. Specifically, this paper wishes to reformulate the alternative in the form of resistance that M. K. Gandhi has articulated in his critique of modern civilization more than 100 years back.

Gandhi's monumental work *Hind Swaraj* or Indian Home Rule (Gandhi 1909) is considered as one of the most important and formidable intellectual reflections in the twentieth century on problematic of modernity. It is a book written in a span of about two weeks during his voyage from England to South Africa. Gandhi himself considered that *Hind Swaraj* represents in a nutshell everything that he stood for. Therefore, when it was republished after 18 years, Gandhi insisted on its faithful verbatim reproduction. *Hind Swaraj* is a small monograph written in the form of a dialogue between the editor and the reader. Gandhi's reading of Plato's Republic is believed to the single most important factor in determining the format of the book. Interestingly, Gandhi tried to capture all those different shades of arguments directly or indirectly involved in the comprehensive construction of Self Rule. This note on Hind *Swaraj* is important for the central argument of this book forms the foundation of the alternative proposed here in this paper. It is also pertinent here to mention that *Hind Swaraj* is a text that has been widely read and differently perceived by a significant section of the global scholarship. What this paper attempts is to re-read *Hind Swaraj*, re-construct its central argument, and re-visit the entire spectrum of Gandhi's ideas on the basis of which a consistent normative struggle against the onslaughts of capitalism could be pursued by humanity as a whole for its survival and sustenance.

Gandhi's *Hind Swaraj* is a powerful expression of anti-colonial nationalism. It critically discusses in depth the challenges before the Self and more so conceiving self-rule. To Gandhi there cannot be Swaraj or self-rule with out the self. Gandhian self is not an already constituted self. But, it is something that gets constituted in the process of self-control and self-realization. Therefore, for Gandhi Swaraj becomes a continuous process of self-exploration. Modern civilization, he considered, is a huge hindrance in the process of self-realization and swaraj. It is important to emphasize here that the Gandhian conception of the self is at once both a universal self and a particular self. He does not see any dichotomy between the two. Hence, modern civilization to Gandhi is unacceptable both in terms its specific manifestation of the British colonial rule as well as in terms of its generic representation of western civilization values. Consequently, he pleads, in *Hind Swaraj*, for a more comprehensive understanding of swaraj on the basis of a larger human and universalistic set of norms perceived in the specific contexts of time and space. In the course of conversation, in *Hind Swaraj,* with the imagined reader he poses the question, "What do we want? Whether we want the British to go leaving behind their values, institutions, and practices?" If yes, Gandhi would say that is not swaraj. To Gandhi, the continuance of British habits with out their physical presence would imply a state of non-swaraj. What is significant in Gandhi's discourse on swaraj is his conviction that the colonial domination in India is just a specific manifestation of the universal domination of a larger western civilization. He conceived that India's struggle for freedom or nationhood or swaraj is, therefore, a larger battle of humanity

against the domination of modern civilization. Hence, the resolution is not British leaving India but the entire world getting emancipated from the clutches of this dominant, destructive and all pervasive civilization. He very clearly suggests in *Hind Swaraj* that not only the Indian people should be liberated from the British rule but also the British to be rescued from the clutches of this civilization.

Gandhi's major objection to modern civilization is that it is machine-centered and not man-centered civilization. It is important to state here that he was not opposed to machines as he aptly recognized the intrinsic link between human life and machines. For him the weaving wheel, the plough, and a spectacle are inextricable machines of human use. Gandhi's objection, therefore, is not against machines's per se but against a specific kind of domination that machine imposes up on man and specific kinds of control that men exert through them. He calls it the craze for machines and the human enslavement to machines.

It is important to recognize that Gandhi's critique of modern civilization carries an incipient critique of industrial capitalism. Its contemporary reading could also suggest a reflective and refreshing critique of global capitalism. In our quest for an alternative normative agenda for a sustainable future of humanity, the Gandhian critique would be of immense help. It facilitates us to understand the central dynamic of global capitalism and its impending dangers. It endows us with the moral strength to withstand the engulfing nature of capitalism and resist its onslaught. Further, it enables us to rediscover such sources on the basis of which a persistent battle against the onward march of capitalism could be launched.

Another crucial aspect of the Gandhian critique of modern civilization is his realization that it dichotomizes man and nature and makes nature subservient to man. Gandhi perceives that the modern civilization considers the relation between man and nature as basically a relationship of power. It teaches man to dominate, control, and exploit nature to meet his ever-increasing greed. It makes him greedy and self-indulgent and prompts him to use nature recklessly. Environmental agitations world over have therefore directly or indirectly have a Gandhian streak in them. The pursuit of an alternative agenda to improve humanity should therefore take serious cognizance of Gandhian critic of modern civilization vis-à-vis relationship of man with machine and nature. The Gandhian alternative is not a discrete high-fly dream but an achievable, realistic, and pragmatic blueprint strongly rooted in communitarian and humane civilizational universe.

Conclusion
The crucial elements of the Gandhian blueprint like self-sufficient village, locally anchored development, culturally embedded communitarian welfare, trusteeship, political and economic decentralization, non-violence, and civil disobedience are already present in the innumerable sites of human endeavor. What needs to be done is to bring them together in a cohesive frame and place it before globalism-stricken humanity to improve itself.

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The Development and Promotion of High School Energy Technology Curriculum

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Abstract

The teaching of life cycle energy is not only an important topic on today's current energy shortage and preservation, but also plays a considerable role in advanced technology. However, how to generate energy efficiently, take advantage of and investigate energy is a lesson that must be learnt in our basic education. This study, which has received an award from the national science council, has introduced our school's utilization of smart grid technology as well as the implementation hydrogen batteries, solar energy, and biomass energy as primary energy sources. With the importation of our "Energy Monitor System" and its app, we established and commercialized the life cycle energy teaching aids. There are four main parts within this study: 1. Innovation, research and development training for students 2. The construction of life cycle energy forum 3.The exploitation and programming of life cycle energy models 4. The commercialization of our investigation results: collaborate with industry to commercialize the life cycle energy models.

Keywords: Energy House, Solar

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Introduction

Since the Industrial Revolution, humans have been immoderately consuming environmental resources in order to attain economic development. After several energy crises, we gradually discovered that resources on earth are actually limited, and that eventually, it is possible that those natural resources will become exhausted (Executive Yuan 2013, R.O.C). Therefore, the exploitation of wind power generation, photovoltaic, biomass energy, geothermal energy, and marine energy is becoming a pivotal topic on Green Energy and Environmental Protection (Ministry of Economic Affairs 2014, R.O.C). Moreover, the former vice president of Taiwan Industrial Research Institute, Dr. Hsin-Sen Chu, likewise promotes the concept of Sustainable Energy, a goal that is worth pursuing for the sake of sustaining earth's resources.

The curriculums regard to the topics above, are now seldom appear. Thus, the Mingdao High School Natural Science work team manages a series of courses in the area of Physics, Chemistry and Biology. For example, it has courses in Renewable Energy, Energy Conservation, Hydrogen Fuel Cell, Biomass Energy, and Biotechnology on the topic of Renewable Energy and Green Energy. These classes have been incorporated into senior high school curriculum and have already been put into effect after careful evaluation. During the time of progressing, we got the remarkable chance to investigate achievements and got approval from the students. In order to continue the research achievements of the energy extension, the investigation will share the result with the school's Energy Monitoring Information to develop an APP.Rise students' interests through environmental projects
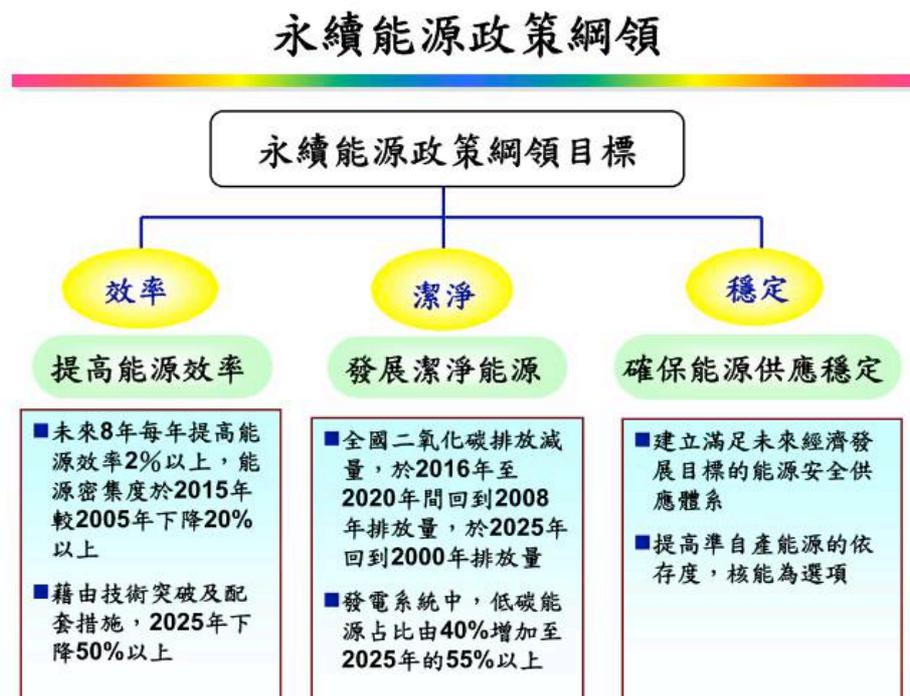
Figure 1. Sustainable Energy Policy Statement (Dr. Hsin-Sen Chu's speeches)

Research Methods

In this study, we first investigated the structures of Energy House and Smart Grid, then developed them into teaching patterns, below are the followings:

(1) The structure of the Energy House

Energy House is a energy system composed by solar, wind energy, hydrogen and various types of green energy, as shown in figure 2. There are two ways to produce hydrogen:

- (a) Food waste hydrogen production: Utilizes, retrieves, ferments and decomposes the leftovers in order to create hydrogen.
- (b) Algal hydrogen production: Purges the hydrogen by taking advantage of algal's special characteristic that can purify water.

Stores the electricity produced by solar, wind energy and hydrogen into the batteries in advance so it can be utilized when it is needed.
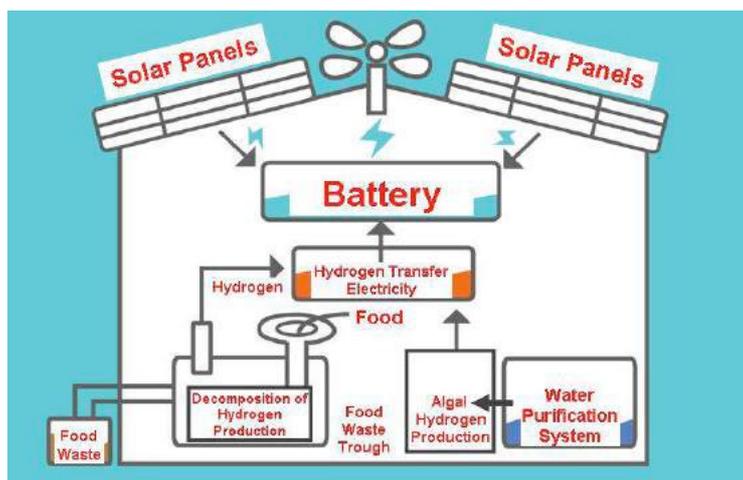
Figure 2. Conceptual diagram of Energy House

(2) The Architecture of Smart Grid

Smart grid is a concept of community composed by several solar houses, shown in figure 3. Each family within the community could form joint adoption for the power supply system of the public facilities(for example: public streetlights), utilizing centralized control to accomplish sufficient power supply for the public facilities and, at the same time, lower the rate of consuming supply mains.
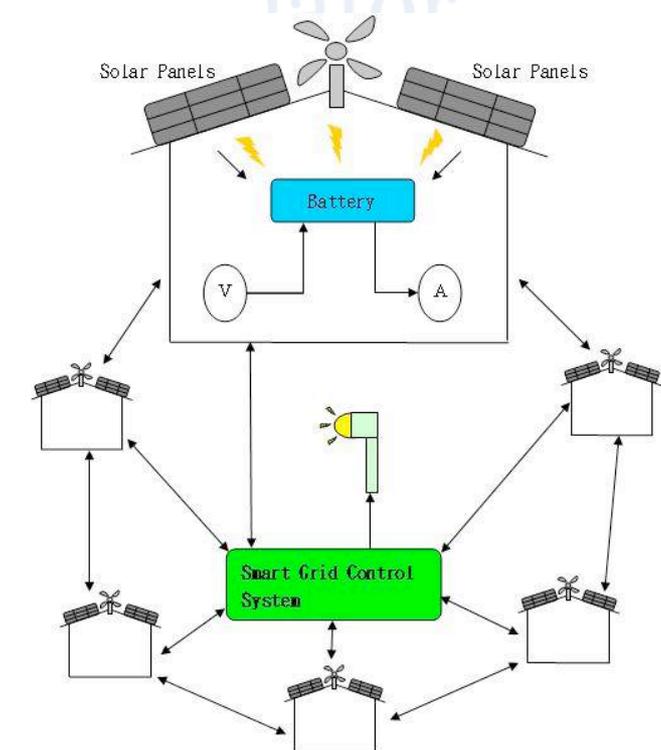

Figure 3. Conceptual diagram of Smart Grid

(3) Curriculum Development Method

The development and architecture of the solar house requires five main factors, including Energy System, Biotechnology, Interior Design, Electronic Circuit and Mechanical Structure. The solar house elaborates into smart grid, as a part of its future development. As smart grid designs situational stories for students to more easily comprehend and integrate into the course content, it plays an important role in relative courses in schools, like communication, programming, and APP courses (Figure 4).
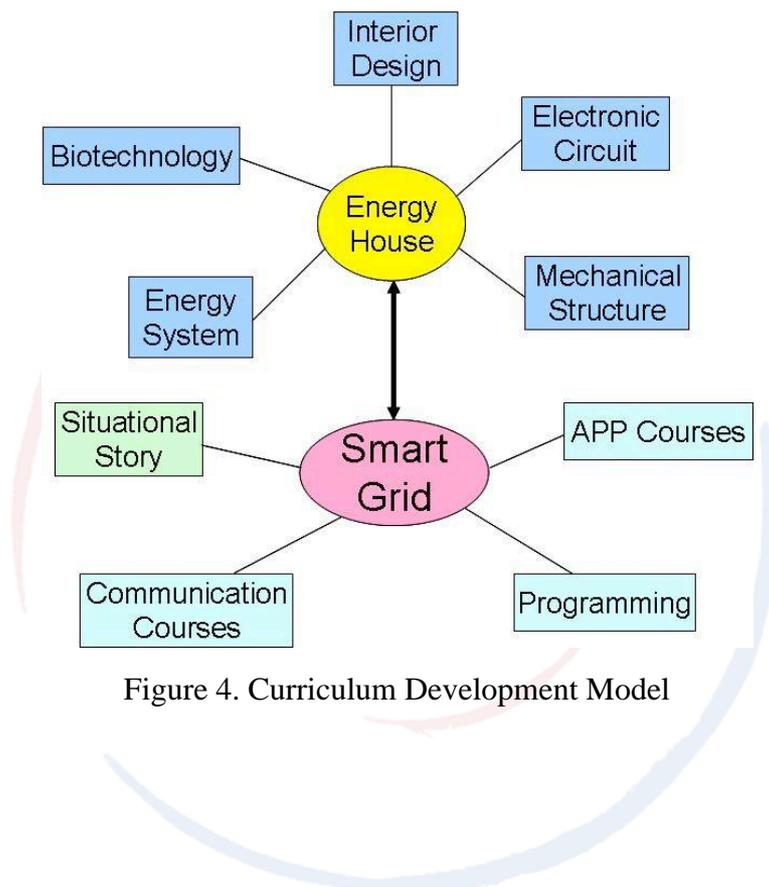

Figure 4. Curriculum Development Model

Outcomes and Discussion

Through the research study process in this paper, the outcomes are listed below:

(1) The Architecture of Developing Smart Grid Control.

The concept of smart grid control is shown in figure 5, the descriptions are explained below:

(a) Connect the Solar Panels, Battery and Load with the Solar Controller and Monitor.

(b) The data of the Solar Controller should be converted from RJ11 to RS232, and format into RS485.

(c) Transmit and receive transmission through ZigBee wireless internet to Coordinator.

(d) Coordinator should connect to phone server through WiFi to transmit data.

(e) May transmit commands to remote the On/Off of load by opening up APP displayed data in phone.
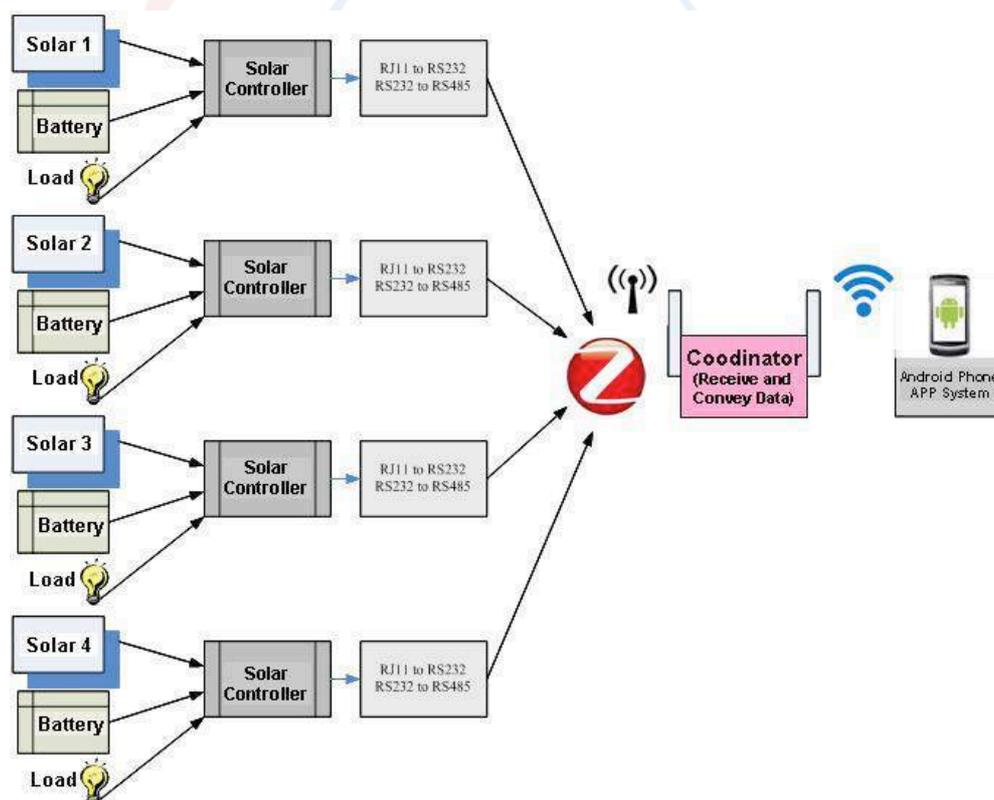
Figure 5. Smart Grid Control

(2) Result of APP Development

After being created by the solar energy, the power is saved into rechargeable battery then to cellular APP through WIFI, enabling us to control the switch of the load (light bulb). Therefore, we are able to control the load remotely. As shown in figure 6 to figure 8.

Figure 6. APP Home Page

Figure 7. APP Content Data 1

Figure 8. APP Content Data 2

(3) The design of Energy House model

Using the distinct architectural styles applying to different design of Energy Houses, and making Solar panels as part of the building, we not only achieve the concept of eco-friendly, but also beautify the environment. There are three types of design so far, as shown in figure 9 to figure 11.

Figure 9. Chinese Style Energy House Model
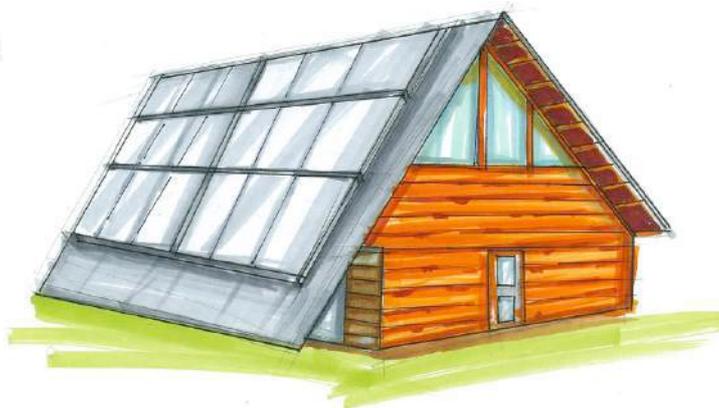
Figure 10. Japanese Style Energy House Model

Figure 11. Nordic Style Energy House Model
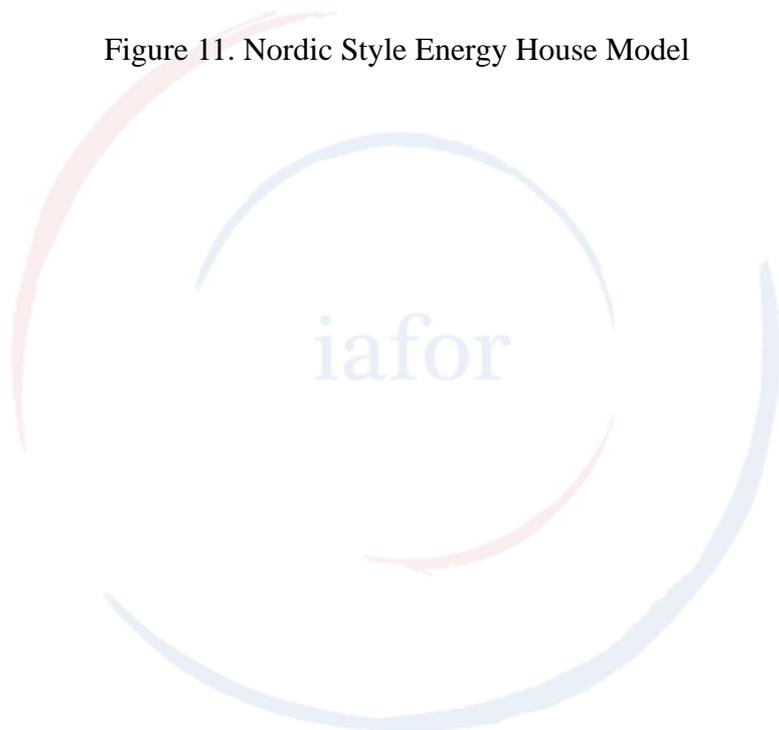
(4) Solar energy workshop

In the workshop, there are instructions of series connection and parallel connection of Solar panels and rechargeable battery, giving students the knowledge of Solar Energy in real experience. As shown in figure 12.
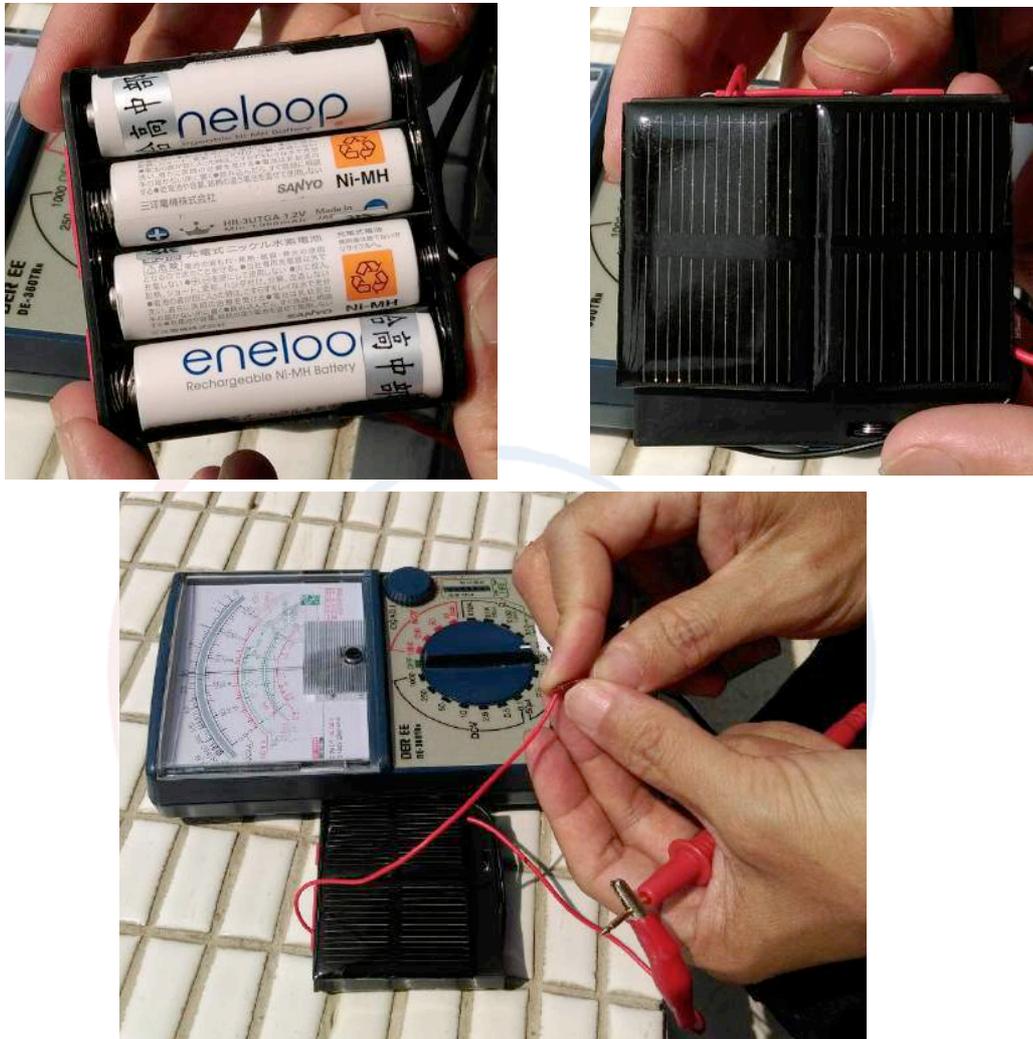
Figure 12. Experiment Model

Conclusion

Above all, this research utilized courses of science and technology as well as experiences of firms. With the designs of delicate Energy Houses, investigation of the Smart Grid, and the development of the APP, we have achieved the following four conclusions

(1) Students are able to use the research method and process of Most High Scope Program to reinforce the spirit of exploring the science

(2) Developing the platform of energy education and cellular APP facilitates the energy education and application.

(3) Designing the three kinds of Energy House with different styles and connotations gives the Energy Houses a sense of local characteristics.

(4) Integrating with the teaching aid companies to popularize the result of the research more effectively.

In short, energy is a sustainable management and education is a century-long plan. Wish that the result of this research is able to take root of energy education and better our homeland.

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Rephotographic Powers: Teaching Rephotography as a Platform for Visual Communication in Turkey

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Abstract

"Rephotography" is the act of re-taking a previous photograph from the same vantage point, usually separated by a period of time. Rooted in 19th century scientific practices of recording environmental change (e.g. glaciers, plant population), it has since been adopted within fields of arts and humanities to illustrate cultural changes. Possessing the power to pull viewers into a dialogue with history through visual comparison, variations have increasingly been explored by artists, photographers and amateurs as a means of fostering discussion. However, viewing rephotography as only a method reduces it to a technique to be applied and discarded when suited. If viewed as a genre–carrying its own histories, practices, assumptions and expectations that shift over time (Wells, 2015:331)–rephotography could provide an engaging platform for developing technical and creative practice, particularly for students of photography. Following a broad but brief overview of rephotography, the paper will discuss examples of rephotography produced in response to a project brief issued to undergraduate students studying "Advanced Photography" within the Visual Communication Design program at Izmir University of Economics in Turkey between 2012 and 2015. From these examples, the paper calls for a wider teaching of rephotography.

Keywords: Rephotography, Visual Communication, Creative platform, Students, Turkey

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Introduction

"Rephotography" describes a kind of photography that has grown in popularity during the last five years. Recognizable by a comparison between an old photograph and a contemporary one (typically of the exact same location and subject), rephotography has been frequently used to convey changes between the past and present. Despite its recent popularity, it is not without its precedents, which are arguably, as old as photography itself. Since its recognition as a method of gathering comparative visual data during the 1870s, rephotography has been regularly employed as a rigorous method of measuring visual change in environmental sciences; outside of environmental sciences, rephotography has been used by photographers and artists (professional and amateur) as a means of experiencing and exploring time.

However, rarely were such projects been brought to the public's attention on a wide scale. Now, rephotography projects periodically appear online, with each new project being described as if reinventing the wheel. This highlights the power and the problem of rephotography: its power to capture viewers' imagination and interest in the past (indicated by sharing of such projects on social media), but also its tendency for that interest to be reduced to a novelty. Having researched and practiced rephotography for eight years, I take issue with this interpretation and am committed to communicating rephotography's value as a means of visually exploring subjects in time.

There is precedent for using rephotography in the classroom and I am enormously indebted to the work of American photographers Mark Klett and Byron Wolfe who, while also being active and prominent rephotographers, have made it an aim for their students to experience/explore rephotography as part of their teaching. Adopting a similar approach, this paper is concerned with students in Turkey between 2012 and 2015. As a developing economy, Turkey has quickly embraced social media and digital photography on a large scale. Furthermore, the majority of university students in Turkey during this period can be considered as "digital natives", who are also comfortable with taking photographs as part of their daily life. The last ten years in Turkey have seen an increase in privately funded universities offering photography classes as part of design courses, but the focus is often on camera/post-processing skills with reliance upon digital cameras and Photoshop. This reliance can be seen as a threat to disconnect contemporary approaches to photography from historical ones, particularly if historical examples are merely shown as slides in a lecture. Participating in a rephotography project offers a platform for students to connect their work to examples of the past through practice.

The paper describes examples of rephotographs produced by students of an "Advanced Photography" course within the Visual Communication Design department at Izmir University of Economics (a private university) during a period of two years. Each of the works described is in response to a rephotography project issued and developed over four successive semesters. Through discussion of these examples, a case will be made for the adoption of rephotography as a useful platform for the teaching of digital photography to undergraduate university students with an interest in photography. Before this, a broader picture of rephotography is necessary.

A Brief Rephotographic Overview

The earliest acknowledged form of rephotography was in the scientific application of photogrammetry. Webb, Turner and Boyer (2010) noted how Sebastian Finsterwalder, a Bavarian Mathematician, set up camera positions in view of glaciers and returned to such camera stations a year later in order to evidence the recession of glaciers in the Tyrolean Alps. Now commonly referred to as "Repeat Photography" within environmental sciences, it is a widely practiced method where the emphasis is on preserving current data about a site, which then enables future researchers to identify and visit the same location to add to that data.

Outside of environmental sciences, the earliest known example of rephotography is the Rephotographic Survey Project (Klett, Manchester and Verburg, 1984) conducted during the 1970s. Through rephotographing pictures of the American West taken by William Henry Jackson, Timothy O'Sullivan, K.K. Hillers and others, the RSP not only pointed to a permanence within the geological landscape of the American west, but it also visualized urbanization within those territories. Unlike repeat photography, the RSP was concerned with exploring a comparison of the past and present. Moreover, it gave other photographers confidence to rephotograph previously photographed subjects (e.g. Levere, 2005; Rauschenberg, 2007).

Since 2010, it is at the amateur level that rephotography's popularity has gathered steam, which has subsequently led to the emergence of two common 'styles'. The first style can be traced back to a series of souvenir photographs by Michael Hughes first created in the late 90s. When visiting tourist locations and famous landmarks, Hughes would hold up a typical souvenir in front of the landmark (including postcards and old photographs) and take a photograph inclusive of his hand holding it. First seen on the photo-sharing site Flickr, the photographs depict an amusing alignment between each souvenir and landmark suggesting that one is replacing the other. Jason E Powell, a Flickr user, saw these and posted images in a similar style depicting his hand holding a historical photograph in front of its contemporary location.

What followed was a Flickr group titled "Looking into the past" where many Flickr members contributed their own versions based on this style (Powell, 2015). The second style emerges from a series of images by photographer Sergey Larenkov originally posted to the website "Retronauts" and reported in Wired (Sorrel, 2010). Larenkov's approach was to take a contemporary photograph from the same vantage point in photographs taken during the Second World War, overlay them, and mask out selected areas of the images. As with Hughes' style, Flickr members posted similar images, often with mixed levels of skill. The historian Jo Hedwig Teeuwisse and a handful of photographers (including Sergey Larenkov) have since created the project Ghosts of History (2015) where "ghosted" works can be viewed and purchased. Since the popularity of both styles, mobile device applications (e.g. Timera, 2014; Museum of London, 2014), have also contributed to further awareness of rephotography.

If Hughes and Larenkov's work put rephotography firmly into the public imagination, two other projects benefit from it: "Young Me, Now Me" by Ze Frank (2009) and "Dear Photograph" by Taylor Jones (2012). Both projects asked participants to find an old family photograph and rephotograph it according to familiar styles: the Young Me, Now Me project employed a 'then and now' approach submitting the images side

by side; the Dear Photograph project employed a variation of Hughes' approach but additionally asked participants to write about their memory as a note starting with the phrase "Dear Photograph". Similarly, rephotography has captured the imagination of film enthusiasts giving them a reason to visit locations used in making popular movies and television shows, such as "Movie Mimic" (Fuqua, 2013) and "FILMography" (Moloney, 2013). Used in this way, rephotography becomes a form of homage, but one that also (perhaps unintentionally) explores differences between reality and fiction. Such examples as discussed here suggest that rephotography is a 'hauntography', a social practice for remembering (Kalin, 2013) and thus will always propagate a shared visual aesthetic.

Away from these popular styles, rephotography has been critically explored as a practical visual methodology. In returning to rephotography with the Third View, Second Sights project in 2004, Klett and a new team rephotographed the original images from the RSP again. While doing so, they gathered not only photographs, but also other visual data (interview, videos, sound recordings) of their experiences. Through subsequent projects, Klett and frequent collaborator Byron Wolfe have been exploring the boundaries of rephotography, often producing playful images that emphasize non-linear time (Klett et al, 2006; Klett, Wolfe and Solnit, 2008; Klett et al, 2012). Such experiences have led Klett to conclude that photography is a way of having a conversation about a place over time (Klett et al, 2006:5).

Wells (2015:331) described a genre of photography as one that carries its own histories, practices, assumptions and expectations that shift over time. Given rephotography's popularity, expansion and development, it has shifted from a method to a genre. However, the plethora of 'then and now' images is reaching a point of saturation and arguably detracts from the audience's engagement, thereby reducing rephotography's effectiveness to communicate change. Furthermore, conflation between the terms rephotography and repeat photography (as described in the current Wikipedia entry for rephotography) suggests that further clarification and definition is needed. McLeod et al (forthcoming) propose a redrawing of Klett's earlier definition, describing rephotography as "the act of revisiting a past image and photographing it again from the same (or similar) vantage point through a variation and/or development of prior methods in order to explore and communicate unrealized information about a place, people, culture, an object or time." Recognizing that "rephotography is an exploratory, process-oriented form of visual communication", I will now describe how rephotography was carried out within a Turkish Visual Communication Design curriculum, of which digital photography was a core component.

Rephotography Projects

For four successive semesters between 2012 and 2015, a rephotography project was issued to students taking the "Advanced Photography" class. In each semester, the project was modified in accordance with feedback from the students gathered through post-project questionnaires. Before discussing these modifications, an overview of four consistent elements will be described.

Firstly, students received an introductory lecture on rephotography, which exposed them to both the rigorous approach of rephotography (e.g. repeat photography and the

RSP), as well as its broader, less-rigorous manifestations. The lecture was loosely structured around the following themes: 'seeing architecturally' with an emphasis on revealing shared history (e.g. Conroy, 2011; Martínez, 2015); 'exploring people' with an emphasis on how people change over time (Galassi and Nixon, 2002; Germano, 2010); 'exploring personal histories', which illustrated rephotography's potential for participation (e.g. Frank, 2009; Jones, 2012); and 'paying homage' with an emphasis on fan culture (e.g. Fuqua, 2013; Moloney, 2013). Although dense in terms of content, the lecture provided students with a broader context for the project.

The second consistent element was issuing the project within the first half of the semester. Although an advanced photography class, it had no prerequisite class and was open to students from other faculties. Therefore, the course was often the first photography class for some students. Thirdly, it was necessary for students to exhibit the results of their rephotography projects. Again, this was often their first time to participate in an exhibition, which introduced new challenges (e.g. how to print the rephotographs, how to exhibit them etc.). As the exhibition was the credit equivalent of an exam, the achievement often produced a collected euphoric sense of relief.

Lastly, post-project questionnaires were written and issued to students in each semester. Initially, the survey was issued upon completion of the rephotography project. However, in order to invite students to consider connections between the rephotography project and other projects in the semester, later surveys were issued at the end of the semester. These surveys, in combination with my own observations contributed to developing the project. In sum, these four consistent elements provided a framework for the rephotography project to be developed.

Spring 2012/13

The rephotography project was first issued to a group of 18 students: 13 from the Faculty of Fine Arts and Design (Industrial Design, Architecture, Visual Communication Design, and Interior Architecture and Environmental Design), four from the Faculty of Communications (Media and Communication) and one from the Faculty of Engineering and Computer Science (Computer Engineering). Following the introductory lecture, the project was carried out over four weeks. In that time, students were given complete freedom to find visual material that they wished to rephotograph, and in-class discussions would take place weekly. A simple rephotography exercise was also given which asked the students to accurately rephotograph (same vantage point, same time of day etc.) contemporary photographs around the campus. Having taken them myself, the photographs used in the exercise made it possible to draw students' attention to the effort required to rephotograph accurately, which stood in contrast to the "looser" rephotographic approaches introduced in the lecture.

From the students' responses to the brief, they appeared to prefer looser approaches. For example, Cem (a Computer Engineering student) had no camera but was an avid player of video games. Combining the two, he used the frame of the computer monitor as a camera frame to rephotograph moments in different video games, thereby emphasizing the passing of time in these constructed worlds (Figure 1). Asked about his experience, Cem noted it was, "challenging but fun. It made me look at the screen differently and in an analytical way. After a while it started feeling like a

puzzle game." He went on to say that "I learned to think visually in a more open and efficient manner. Also that photography exists in non tangible mediums."

Also working with a video game, Hazal (an Industrial Design student) inserted herself into screenshots from the latest edition of "Tomb Raider" (Figure 2). Looking for similarities in the architectural features of the university campus, she rephotographed herself in angles to match those depicting the video game's protagonist, Lara Croft, fusing the two together. Creating a scenario around the difficulties/pressures of a design student, she noted, "I learned how to read the angles of the photographs […] and how challenging [sic] to achieve the same angle".

Other students chose to rephotograph memories from their childhood. For example, İskender (an Industrial Design student) revisited locations in family photographs taken when he was a child, with a specific focus on the difference between seasons (Figure 3). He traveled approximately 200km and swam in water with a temperature of 10 degrees Celsius to achieve his rephotographs, further noting that he wanted to use the opportunity to learn the controls (ISO, aperture, shutter speed etc) of his new digital SLR camera. Similarly, Gul (a Journalism student) worked with photographs of her family taken when they were younger. Teaching herself Photoshop, she wanted to "see the difference of people's behaviors and mimics, lives [sic]." In contrast to İskender's experience, Gul noted "People were surprised to this project [sic] and feel little bit sad because of time".

The project produced creative responses that focused on concept (e.g. Cem and Hazal) or skills (e.g. İskender and Gul). However, it should be noted that these and many of the projects were decided and completed within one week of the deadline. Because of this, constructive discussion tended to focus on choosing visual material and deciding concepts rather than the rephotographic process itself, suggesting that the latter was a formality. Hazal made this clear when describing how she made her rephotographs, "First, I decide the story that I am going to tell then I decide the places. Thirdly, I took the photographs and edit them in the Photoshop." While the delays in commencing the project could be the result of academic pressures from other courses, it could also be an unexpected effect of the delivery of the introductory lecture: an unconscious emphasis placed on conceiving an interesting concept. It was therefore necessary to explore the process more in later semesters.

Figure 1: Rephotograph by Cem (Spring, 2012/13) of two scenes from a video game separated by time (original in color).

Figure 2: Rephotograph by Hazal (Spring, 2012/13) that fuses the world of the video game "Tomb Raider" with student life at the university (original in color).

Figure 3: Rephotograph by İskender (Spring, 2012/13) that revisits his photographs from his childhood (original in color).

Fall 2013/14

Here, the rephotography project was issued to a smaller group of seven students: three from the Faculty of Fine Art and Design (Architecture, Industrial Design, and Visual Communication Design), three from the Faculty of Arts and Sciences (Psychology) and one from the Faculty of Communication (Cinema). To address exploring rephotography as a process, a daily photo challenge was set first. Drawing upon Klett and Wolfe's own approaches to teaching photography (Fulford & Halpern, 2014; Wolfe, 2007), students were asked to take one 'interesting' photograph every day for 21 days. These photographs were exhibited by the students, after which the rephotography project was issued.

Given previous difficulties with choosing visual material to rephotograph, the rephotography project was rewritten to focus on a collection of historical images of the city of Izmir. As the locations in these images were easily accessible by car or public transportation, it was felt that the students would spend more time experiencing/exploring the rephotographic process. Subsequently a campus rephotography demonstration was again carried out and students were encouraged to visit the locations on their own, with the aim of rephotographing nine historical images using a new technique. However, any constructive discussion in the following weeks was limited because students did not visit the locations as requested due to other academic pressures. Therefore, improvised class activities were devised to further engage students. For example, a workshop activity asked students to photograph people's emotions and then recreate those emotions in the photography studio using themselves and the studio lighting. This activity drew attention to the construction of images and prompted students to request more class activities in future.

Again, students' rephotographs were made within one week of the deadline, but the response differed to that of the previous semester in that the students appeared keen to share their process. For example, interested in the graphic qualities of the historical photographs, Buse (a Visual Communication Design student) noted,

> I started with searching places, I went to take photos, first experiences were in daylight, then I went to take photos at night. During the night shootings, I afraid of get bitten by dogs [sic]. I talked with people to show me some places I don't know. It was a good experience, especially when I was trying to take a photo of a building that doesn't exist today. (Buse, fall 2013/14)

By combining the historical images with rephotographs taken at night, Buse introduced her own interest–the relationship between text and image–into the result (Figure 4). This not only marks each rephotograph with a time-stamp, but also points to advances in technology (e.g. the ability to photograph at night) and a general change in the city over time (e.g. the introduction of electricity, increase in social activity at night).

Seran (an Industrial Design student) expressed a keenness for seeking accuracy within the rephotographic process (Figure 5). Although her rephotographs were unremarkable in that they resembled other "ghosted" images, discussions focused on the power of "approximated accuracy" within a rephotograph. For example, if compositional elements of both the historical image and the contemporary rephotograph matched (regardless of same vantage point), the viewer of the rephotograph would more likely assume accuracy within the image. Seran also noted being surprised by strangers initiating conversations with her about photography on location, adding that describing her activity was "challenging and frustrating". These experiences allowed her to form her own definition of rephotography as, "re-living the moment in a photo in an interpreted way of the current moment".

The three Psychology students engaged in the rephotographic experience together. While discussion between them was not made explicit in the surveys, their resulting photographs arguably revealed aspects of collaboration. For example, in Figure 6, it is apparent that at least two people are holding the original photograph while one of them (or a third person) is taking the photograph. While similar to the work of

Michael Hughes, holding the historical image with hands from two different people is not something previously seen in rephotography projects.

While the project in this semester could be considered a success in terms of teaching rephotography as a process, more would be required to tease out concepts from the students' rephotographic experiences.

Figure 4: Rephotography by Buse (Fall, 2013/14) using night views of Izmir to graphically illustrate change in the city (original in color).

Figure 5: Rephotograph by Seran (Fall, 2013/14) emphasizing an accuracy of approximation (original in color).

Figure 6: Rephotograph by three Psychology students, characteristically having two people hold the original image, akin to Hughes' "Souvenir" series (original in color).

Spring 2013/14

The project was again issued at the beginning of the semester, but to twelve students: eight from the Faculty of Fine Arts and Design (Interior Architecture and Environmental Design, Architecture and Visual Communication Design), three from the Faculty of Communication (Public Relations and Advertising) and one from the Faculty of Business (International Trade and Finance). Conscious of the need to solicit more from the students' rephotographic experiences, the project again used historical images of Izmir, but was restructured to reduce the workload (five rephotographs) and allow students to use scheduled class time to rephotograph on location. To emphasize this, a demonstration was carried out at two locations where historical images had been photographed (Figure 7).

In giving the students time during the class to make their rephotographs, there were fewer opportunities for dialogues regarding each student's learning and development. Although some students actively sought feedback, the exhibition would be the first time to see much of the students' work. However, the results varied between an exploration of the process and a strong concept. For example, Nergiz (an Interior Architecture and Environmental Design student) lifted parts of the historical images out of their context and resituated them within the present using the language of comic books, suggesting a playful approach to experiencing changes in time (Figure 8). Other students demonstrated an interest in light humored time travel. For example, Bengü (an Architecture student) saw the frequent buses in the contemporary views as a vehicle through which the past could be engaged (Figure 9), and Elif (a Visual Communication Design student) superimposed the original images onto her cell-phone thereby proposing her cell-phone as a portal for seeing the past (Figure 10).

In contrast, a third of the students produced responses that were reminiscent of presented methods. Unfortunately, due to unforeseen circumstances, it was not possible to gather student feedback in the form of surveys at the end of the semester, and therefore not possible to glean insights regarding the students' aims and motivations.

Figure 7: Rephotography demonstration on location in the city of Izmir (original in color).

Figure 8: Rephotograph by Nergiz (Spring, 2013/14) rendering change playfully using the language of comic books (original in color).

Figure 9: Rephotograph by Bengü (Spring, 2013/14) using the buses to subtly convey ideas of time travel (original in color).

Figure 10: Rephotograph by Elif (Spring, 2013/14) using her cell phone to view the past within the present (original in color).

Fall 2014/15

Following discussions and workshops in the initial weeks of the semester, the rephotography project was again issued first. Unlike previous semesters, seven of the attending 15 students (from the department of Visual Communication Design) had prior awareness of the course curriculum, which had motivated them to choose the course. The majority of the remaining eight students: five from the Faculty of Communications (Media and Communication), one from the Faculty of Arts and Science (Psychology) and one from the Faculty of Engineering and Computer Science (Computer Engineering); had prior experience of cameras and had taken a basic photography course of some kind. Therefore, the overall skill level of the cohort was much higher than in previous semesters. Unfortunately, survey feedback could only be received from eight students.

The increased awareness of the project, and the higher level of skill within attending students required the rephotography project to be restructured as two options: one was focused on the local historical images of Izmir and asked students to rephotograph locations in five of those images in an original way (i.e. not mimicking the methods introduced in the lecture); the other was concerned with the conceptual use of rephotography, and invited students to make connections between rephotography and their own creative practice/interest. In addition, more class activities were organized that drew upon the examples in the lecture: rephotographing each other's casual images around campus, analyzing and rephotographing group staged photographs from around the campus (Figure 11), and rephotographing portraits from a book of 19th century photography using students and the studio lighting.

Seven of the students chose to rephotograph the local images of Izmir. Of their rephotographs, two were notable for achieving the aim of the brief, albeit in very subtle ways. For example, Büke (a Psychology student) digitally composited the past and present views into a single image (Figure 12). Although not a new approach, the areas which she chose to preserve or remove revealed her interest in the city's layered history. Furthermore, her decision to retain the sepia coloring of the original image through each of her composited works compounded the subtlety of that manipulation and invited closer scrutiny. The second example was the rephotographs of Hazel (a Media and Communication student), who chose to rephotograph the scenes at night. Wishing to develop her knowledge of photographic tools, upon her second visit, she opted to attach a star filter to her lens with the aim of emphasizing Izmir's modernization.

Eight of the students chose to rephotograph visual material in accordance with their own interests, realizing connections between their existing creative practice and the project. For example, Hakan (a Visual Communication student) explored habits in time through the specific event of family birthday celebrations (Figure 13). Carefully compositing family members (including himself) from older photographs with rephotographs in similar positions, he unveiled habits that had previously gone unnoticed by his family. In particular, the cake made by his mother in each of the photographs tended to be the same cake, which his mother then re-made for the students' exhibition (Figure 14). Similarly, Seray (a Visual Communication Design student) chose to explore her relationship with her mother, focusing on how her mother has changed since she has known her.

Other students took the notion of rephotography to its potential limits. For example, Can (a Visual Communication Design student) sought to use the video game "Assassin's Creed" to rephotograph his own tourist photographs (Figure 15). Knowing that the game's architecture is based on real locations (e.g. Rome), the video game became a lens with which to revisit his memories of the same place, conflating virtual and physical experiences. Furthermore, Büşra (also a Visual Communication Design student) replaced a photographic source with a painting of Mont Sainte-Victoire by Paul Cézanne and then attempted to rephotograph it within the landscape of Turkey, similarly conflating experience of an image with the memory of place (Figure 16).

The responses to the brief produced in this semester revealed a greater variety of topics (akin to the first semester) but the works were more developed out of process, were conceptually richer, and even critical of rephotography itself.

Figure 11: Using rephotography to aid development of the students' visual comparison skills (original in color).
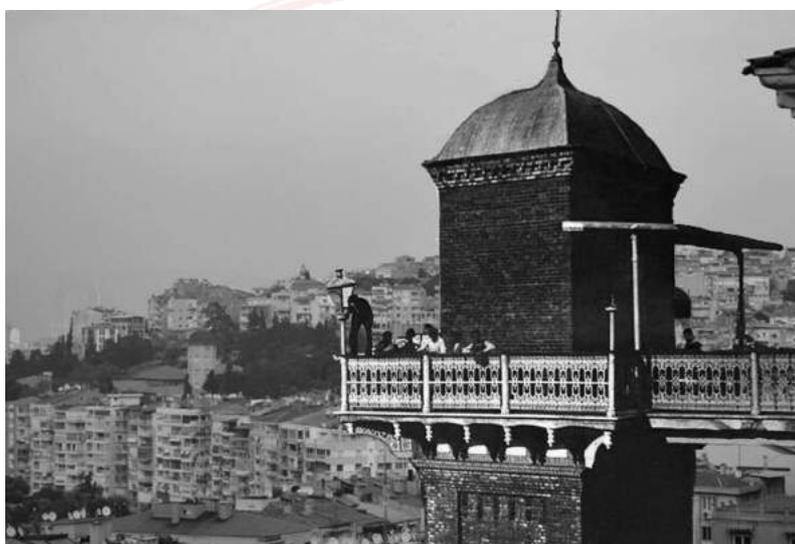
Figure 12: Rephotograph by Büke (Fall, 2014/15) showing a subtle composite of history between the past and the present (original in color).

Figure 13: Rephotograph by Hakan (Fall, 2014/15) showing a composite of images from family birthday celebrations when he was younger (original in color).

Figure 14: Hakan had his mother remake the same birthday cake for the exhibition (original in color).

Figure 15: Rephotograph by Can (Fall, 2014/15) using the video game "Assassin's Creed" as a lens through to remember his visit to Rome as a tourist (original in color).

Figure 16: Rephotographs by Büşra (Fall, 2014/15) who chose to rephotograph Paul Cézanne's Mont Sainte-Victoire but within Turkey (original in color).

Rephotography as a Platform

While outcomes during the four semesters naturally varied according to students' abilities, motivations and enthusiasm, a number of conclusions are worth noting. Firstly, the rephotography project invited consideration of local history and some students reported becoming engaged in conversations with local people. Büke (fall, 2014/15) noted such an example,

> For me, it was hard to catch the same angle when I first start looking photos in Kemeraltı [sic]. I was afraid to not find the places because it was changed [sic]. I asked about some döner shop in there and surprisingly an old man said I was grow up there [sic], I have the same photo, let me show you. He offer me drink and talk [sic]. Almost 2 hours we talked about the new and old Izmir.

Similarly, Gulçin (Fall, 2013/14) noted, "Asking local people in the selecting areas made it easier for me. Also, old people who live in that area always showed me right direction and location for my photos." Often, such conversations were triggered out of local people's curiosity, as Büke also noted, "one time I met with a math teacher by chance. He saw me and asked why you are looking [at] that photo in your hand. And I explain and he helped me to catch the angle." Similarly, while rephotographing interiors of the university campus, Erkam noted, "the interesting point is that everybody come next to me and ask 'why are you taking empty places photo with some card (photographs)'. The hardest part is explanation. But generally no body doesn't understand me." These comments confirm Mark Klett's point that rephotography is a useful (and visually accessible) means to have a conversation about a place in time (Klett et al, 2006:5).

A criticism that can be levied at rephotography as a student project is a potential lack of conceptual depth. While it is good that conversations are had, the process and experience must be critically discussed. For example, regarding his rephotographs of his family, Hakan (Fall, 2014/15) noted,

> While processing it, my family member enjoyed with it [sic]. They saw how they changed in time and they found interesting patterns in their life (my birthday celebrations) and also how we adhere our furniture's [sic]. They are still the same just covered/renewed. Basically as a family we [noticed] our family patterns in our lives help with rephotography [sic].

Although these comments suggest a lasting impact, it should be noted that in most cases, such feedback came from students' projects that involved rephotographing people. When asked to describe rephotography in his own words, Hakan (Fall, 2014/15) noted, "It gives you opportunity of documentation in process of changes [sic]. While doing rephotography you can get others perspective how they shoot that photographs it was also another aim of it [sic]." Arguably, it is more difficult to obtain such feedback about a location that may not be well known to many.

The largest impact of the project is that upon the students' own creative development. For Hakan (Fall, 2014/15), it was about understanding a research process, "Rephotography is very helpful step to learn photography because while you try to find way to do it again you're learning nearly as much as previous photographer knowledge. […] Rephotography teach person how to achieve [an] aim." For Erkam (Fall, 2014/15), it enabled him to develop his skills of critical analysis, "Thanks to that project I saw others mistakes while they are taking group photo". For others, the project made them aware of other viewpoints. For example, Buse (Fall, 2013/14) noted, "I think I learnt to see things by someone else's view angle [sic]". Seran (Fall, 2013/14) noted, "I think there are lots of different perspectives of it that I don't know." These points and the works themselves suggest that rephotography, if seen as a wide set of practices and methods (a genre), is a useful platform for students engaged in photography classes.

Further Study

Despite rephotography's potential, a few concerns are worth mentioning in the hope that they may prompt further exploration and development of the practice. Firstly, although the contributions described were by Turkish students, the language of instruction was English. Therefore, the project briefs, lectures, demonstrations and post-project questionnaires were given in English with no translations into Turkish (as required by the university). As the language ability of the students varied, there was much potential for misunderstandings that were not alerted to the teaching staff. Therefore, a similar study conducted in the Turkish language might provide an interesting comparison. Furthermore, a collaborative study with students in other countries would also provide an equally interesting comparison. Secondly, although the name of the class was "Advanced Photography", the majority of students described having basic or no knowledge of photography prior to joining the class. While the study suggests that rephotography is useful for beginners, it remains to be seen how it could benefit students with more advanced knowledge of photography. Finally, as the class was also an elective course, fluctuating attendance and motivation provided a needless obstacle to the project. Presumably, a rephotography project as part of a core program of study would yield equally interesting results for comparison.

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Javanese Communal Ceremony in Urban Area: Crossing Border and Coming to an End

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Abstract

For traditional Javanese people, performing communal ceremonies is not only to practice part of their cultural heritages but also to represent their concerns towards social integration. Some researches done, however, indicated that because of modern power – particularly in terms of the ideas of industrialization and capitalization, government surveillance, and the intervention of religion, communal ceremonies persisted only in rural areas. Accordingly, within the realm of the possibility, a research was executed to discover the existence of this kind of cultural tradition in specific urban space. Regarding the use of ethnography approach with a qualitative paradigm, *Opak-opak* local tradition held annually in Landungsari village, Malang – East Java, was observed. The findings showed that modern power, both by the embodiment of hegemony and domination, had constructed sudden shift in a couple of years. In 2013 the Javanese cultural agents in this urban area tried to compromise with the aforementioned main aspects of modernism. But, compared to the previous year, the 2014 phenomenon depicted new tendency: the resistance of preserving cultural values through communal ceremony had faded away.

Key words: Javanese communal ceremony, urban area, *Opak-opak* tradition, modern power

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Introduction

Comprising of thousands of islands and inhabited by hundreds of ethnic groups, it is inevitable to say that Indonesia is rich of various cultures. However, modernity transforms traditional cultures; not merely because of the change of social structure of the ethnic groups as structural agents in particular areas but also the pattern of their manifestation. This trend also gives much influence on Javanese local 'traditional' culture.

Though Java is one of the five biggest islands and the densest populated area in Indonesia, not all the inhabitants in Java are Javanese people. In spite of the fact that Javanese people take approximately 45% of Indonesian total population, they disperse, living in almost throughout Indonesia archipelagoes. Only demographically do most of them occupy the central and eastern Java. Today, it is not easy for traditional Javanese people to be cultural agents because the social structure in Java, to a certain extent of Indonesia, has changed. Decades ago, local cultures were vivid in rural areas in where farmers lived communally and they could freely perform their traditions in accordance with their beliefs.

But, modern life promotes huge impact towards the decrease of land for agriculture. Based on the statistical data issued by Ministry of Agriculture on March, 9, 2015, since the year of 2003 the number of farmers has dropped 1.75% or in average = 500 people / year. As a result, the change of the land use for agriculture to industry becomes the main impetus for the shift of social structure, and accordingly, changes the cultural ideas. These socio-cultural phenomena are in the line with Giddens' notion (1993) on the interconnectedness between society and culture. In Javanese society context, this concept is strengthened by previous studies on Javanese traditional rituals in two different locations in East Java done in 2012 and 2013 (Herminingrum, 2014). The results proposed that the cultural ideas even the Javanese moral and ethical values as the heart of the communal ceremony which commonly emerges in every traditional activity has changed.

Observing Javanese communal ceremony, which is carried over generations, exceedingly relies on ethnographic sources covering folk-culture. To mention the mode of Indonesian culture, folk-culture at present time has been invaded by modern power – homogenizing diversity. The so-called modern power cannot be separated from the four factors:

industrialism, surveillance, capitalism, and military power (Giddens, 1993; Barker, 2008). However, to a certain degree in Indonesia, the last mentioned factor has been taken over by invasion of the mainstream religion. To highlight the change raised by the modern power over the Javanese communal ceremony, the research is executed in Landungsari village – Malang, East Java, Indonesia; an area that can be classified as 'drastically changing place'.

The city of Malang is naturally surrounded by volcanoes. The volcanic ash renders fertile soils, and therefore, most of the areas are agriculturally productive so they could support their supplies of food independently. Even the names of the three sub-areas (Javanese language: *Dusun*) in Landungsari village are related to agriculture. They are Dusun "Rambaan" means crops, "Bendungan" means dam or water, and

"Kelandungan" means prosperous. As a rural area, based on demographic data of Landungsari village office, the former 339 hectare village consisted of 25% very fertile agricultural land, whereas the 50% land is fertile or semi-fertile. The rest was used for public space, such as housing, schools, local administrative offices, or public health facilities. Along with the development program, the population dramatically increased to 9.461 people in 2014. Out of this number, the native people take only approximately 42%. Consequently, although by *de jure* Landungsari is a village, it has transformed into an urban space, by *de facto*. This is due to the shift of land use from agricultural functions to small industries, business areas, rented properties, and dense settlements (**Figure 1**).

Figure 1: Map of Landungsari Village.
Landungsari Village is situated at the suburb of Malang city. It becomes an edge city with over-crowded population, which main road connects Surabaya, the capital city of East Java Province, with other cities. The green color is the shrinking area of agricultural land.

The observation done by Fromm (2010) showed that generally, the rapid progress of social change makes the village, where traditional farmers inhabited, changes into crowded urban cities because of mobile life. Land which is normally cultivated by farmers is now managed by elites. These elite powers do program, protect, and oversee the natives. Farmers in urban space are trapped in weak position because the power of elite groups. This pervasive social phenomenon is also underscored by Barker (2008). This sort of power influences the hierarchy of social structure: the coercive force which subordinates one to another. This means that there will be superior and inferior groups in social order. Therefore, the intermingled natives and in-migrant population in urban areas shape themselves as the subordinate group which is controlled by the superior group. This also happened in the population of Landungsari village. The modern power originated from industrialism, surveillance, capitalism and religion influence also color the change of communal ceremony in "urban" space of Landungsari. Communal ceremonies are referred differently in every area, such as *Slametan*, *Barikan*, or *Ruwatan*, whereas in Landungsari, it is well-known as *Opak-opak*. The *Opak-opak* tradition is chosen as a representative of local tradition which specifically held by traditional Javanese people to express both social interaction and spiritual action. To discover the mechanism of how the modern power infiltrates the communal ceremony, which transforms the meaning of Javanese local

tradition, observation has been conducted in 2013 and 2014 during execution of the ceremony.

Opak-opak Tradition: Javanism behind the Embodiment of Social Integration

Opak-opak tradition is communal ceremony passed over from one generation to other generations by traditional Javanese people in Landungsari Village, Malang, East-Java, Indonesia. Indeed, as folk culture, this tradition is held not only to demonstrate social integration but also to articulate appreciation to Supreme Being and nature. The three interrelatedness, men and men, men and God, and men and nature, are the core of most traditional Javanese way of life. Since communal ceremony is identical to collective culture, the traditional Javanese people of Landungsari Village identify themselves as a group compared to as individuals when they perform *Opak-opak* tradition. Because the aim of the tradition is to show togetherness, good relation with other members of the group is more significant. The notion of how people are recognized more as a group member rather than as individuals was formulated by Feldman (2003: pp 400) as collectivism. "People in collectivistic cultures emphasize the welfare of the groups to which they belong, sometimes at the expense of their own personal well-being. They also place a high value on harmony in person-group relations". Generally speaking, this concept can be found easily in Javanese communal ceremonies including *Opak-opak* tradition.

Even though *Opak-opak tradition* focuses prominently on collective activity, this communal ceremony cannot be detached from Javanism teaching on qualified human being. To be qualified, men should praise God's creation by embodying the basic principles of the harmony of life:

Memayu Hayuning Bawono and *Memayu Hayuning Bebrayan*[1]. These two principles lead Javanese people to follow moral and ethical values in where they live. By having good conducts, Javanese people believe that they are responsible enough to take part in shaping an orderly, peaceful well-being society. A dream society in which people are assured their human welfare, or in Javanese maxim:

Tata Tentrem Kerta Raharja[2]. Basically, a peaceful society is only sustained by people who realize the importance of human inter-relationship, respect each other, and are willing to adhere with conformity. To sum up, Javanese people should hold the primary traits of Javanism: adaptable and accommodative towards social changes, which continuously appears in communal activities.

Clifford Geertz's research on a certain Eastern Javanese community in relation with the religion of Java (2014) suggested that Javanese local tradition can be categorized into two types of ceremonies: individual and communal. The individual ceremony

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[1] Sumodiningrat and Wulandari, 2014: pp. 252-253. *Memayu Hayuning Bawono* and *Memayu Hayuning Bebrayan* are old Javanese wise words guiding Javenese people to respect nature and others. Literally, the first phrase means keeping the harmony of nature. People have responsibility to preserve ecosystem by avoiding environmental destruction. The second phrase means keeping the harmony of human interrelationship, respect each other and avoid open confrontation.

[2] Sumodiningrat and Wulandari, 2014: pp. 399. *Tata Tentrem Kerta Raharja* is an idelogy derived from old Javanese wise words meaning to endow happiness and harmonious life.

embodies the rites of passage of the life cycle. Meanwhile, the communal ceremony conveys social integration, in Javanese language called *Slametan* which literally means "blessed", be it men-men relationship or men-nature relationship. The local tradition represents the inner nature of Javanese people, who sticks to their traditional moral and ethical values as a guidance to be qualified human beings. Such principle is called Javanism: the way Javanese people uphold their spiritual conducts (Endraswara, 2014; Abimanyu, 2014). The manifestation of Javanism is shown in a vertical relation, where Javanese people must be resigned (Javanese: *sumarah*, *pasrah*) towards their Creator, God, and submissive (Javanese: *ngestoake*) towards their superior, both institutional and informal. In Javanism, the traditional concept of conformity (Suseno, 1993) is guided by Javanese ethics for horizontal relationship: helpfulness and humbleness when Javanese people interact within their community, and attentiveness towards the nature. Helpfulness and humbleness signify a high degree of respect, whereas attentiveness towards nature means that Javanese people have to be aware about the balance of ecosystem. Thus, Javanese communal ceremony must always synergize horizontal and vertical relationship concepts. However, the historical journey of Indonesia has put various impacts on the Javanese communal ceremony.

Based on the historical fact, the traditional Javanese ceremony thrived before the 1960s. Only, during the 1960s, because political situation in Indonesia plunged into turmoil, which was always commonly labeled as "communist *coup d'etat*", every collective activity was being associated to communist activity. So, under the first period of New Order governance, the communal ceremonies became nullified and paralyzed. This is perhaps caused by the military power as one of the four factors affecting the modern power, suggested by Giddens (1990) and Barker (2008).

The once reigning military power represents control by means of violence through oppression. The folk cultures was always became the innocent victims. In contrast, during the 1970s to 1980s, which was the peak of New Order era, the Javanese communal ceremony was awakened because of political interest. Local traditions were modernized to be festivals or carnivals, jubilation, or even became a competition for prize.

Pemberton (2003) proved through his research that Javanese communal ceremonies, especially in Central Java, were empowered to be political tool to gather votes in general election, either in local scope or in national scope. Today, after the fall of the New Order, under the developed Indonesian government, religion influence takes over the military power. Thus, the huge power is not only represented by the material orientation but also the religion invasion. As such, the invasion of modern power has been completed by the transformation as representation of industrialism, control and social supervision which embodies surveillance, profit orientation as the core of capitalism, and the mainstream religion expansion.

The Impact of Modern Power over Javanese Communal Ceremony

Gramsci (1999) affirmed that the external hegemony describes the domination of a culturally diverse society by the ruling clans, who manipulate the culture of that society. The linkage of hegemony and domination, of course, gives a privilege to impose ideology. This function, underscored by Barker (2004, p.98), brings about the legitimating of "the sectional interests of powerful classes". He argued that the concept of ideology keep within bounds its practice to ideas which are associated with, as well as, sustain the power of dominant class. Referring to the social classification, Gramsci (1999, p.14) proposed two structural levels – civil society or "private" and political society or "the state". It means that both hegemony and domination work together to energize their power. While domination accomplishes through coarseness and direct actions, hegemony constructs meanings through repetition and persuasion. Javanese traits indirectly support domination because of the submissive nature. The basic traits of Javanism itself – to adapt, affiliate and conform – renders the Javanese people to be very accommodative, and therefore, contributes to the change.

The impact of modern power towards local tradition as a part of cultural expression does not seem as obvious as a process of influencing supposed to be. Most of cultural agents do not realize that they are being influenced; notwithstanding, it directly conquers their mental as subordinates. To mention the communal ceremony in Landungsari village, the first reason is the mingling of Javanese with other ethnics groups and the change from agricultural to industrial life. The second reason is that the tradition is being carried over through generations, which automatically relies on the older generation, above 60 years of age, whereas in Landungsari village, the population of people of 60 years old or older is less than 3% out of the total population.

The core of Javanese communal ceremony, represented in this study as the *Opak-opak* tradition, expresses the rites as the heart of Javanism. The rituals are initiated by *Ujub Jawa*; praying in Javanese language; led by a local traditional leader whom viewed as a holy patron. The preparation of the ceremony offerings is based on the local beliefs, representing the appreciation of God's grace. All of the offerings consist of agricultural products, both dishes and food, as well as fruits. The ceremony is held during the agricultural-related phases such as soil cultivation, spreading of the seeds, nursing the young plants, keeping the plants grow, and most importantly on the harvest. The place for the ceremony varies from the graves of ancestors which signifies respect towards the previous generations, water springs, rivers and big trees – symbolyzing life which embodies the harmony of Javanese people with ecosystem, to the crossroad – which, to Javanese people, symbolizes an important point to decide which direction one will take in life. This underlies the philosophy of Javanese life, namely *Memayu Hayuning Bawono* and *Memayu Hayuning Bebrayan*.

Not surprisingly, however, the impact of modern power as the external factor has reduced the meaning of the performance of communal ceremony into a mere superficial function, exposing the ceremony to the public. Modern power brings about change, and therefore "development" becomes a powerful word, and the core energy of power is to raise benefit. To face the challenge of national prosperity, the leaders of developing world must endeavor to foster the economic growth and development.

Global interaction (Appadurai, 2010) surely contributes to spread the idea of capitalist practices. Furthermore, in *Culture Matters* (Harrison-Huntington, 2000) Linsay confirmed that economic growth will be achieved when the engines of growth encourages the productive use of the nation's resources. In this particular case, the Indonesian government makes use of the Javanese traditional teachings for the sake of benefits for modernity. Consequently, the Javanese communal ceremony has a new casing, mainly to accommodate tourism purposes. The "development" leaves the soul of Javanism which was embodied by traditional Javanese people through local tradition. The soul has been separated from the body, and as such, the Javanese communal ceremony is slowly dying (Figure 2).

Figure 2: Tourism "modernizes" Javanese communal ceremony
The figures show how tourism advertises through the transformation of communal ceremony to carnival.

Barker (2000, p.11) emphasized that cultural invasion conquers each unit of the way of life "includes the generation of meaning through images, sounds, objects, and activities". In terms of objects, he referred to clothes as one of the manifestations of cultural invasion. This tendency can also be found in *Opak-opak* tradition held in 2014 compared to the ceremony in 2013. In 2013, the carnival in Landungsari village articulated the fluid Javanism trait by putting the harmony of the traditional and the modern one. This marks the happening of "crossing border", where the traditional culture can be hand-in-hand with modernity (Figure 3). However, in 2014, this depiction of accommodative notion was totally changed (Figure 4).

Figure 3: Crossing border.
Each image displayed different costumes identifying the coexistence of different cultures and religions (global influence also participated to enrich culture).

Figure 4: The change because of mainstream religion invasion.
The images on the top depicted the carnival in 2013 which still involved the traditional costumes, whereas the images on the bottom from the carnival in 2014 showed that the traditional costumes were denied.

The costume worn by the men who participated in the 2014 communal ceremony showed that the expansion of the mainstream religion, Islam, has a great role in renouncing the Javanese traditional culture. This is the transformation of the 2013 traditional ritual in which all the people are equal. Egalitarian can be viewed from the way the people dress and the age of the participants. Additionally, the traditional Javanese collective activities such as communal gathering that used to take place near the spring, the grave of the ancestor, and under a big tree, have changed because of the influence of religion as one of the components of modern power (Figure 5).

Figure 5: Traditional communal activity (left, 2013) and the religion-influenced activity (right, 2014).

It can be seen from the ceremony in 2014 which was located on stage. Not only does the place shifted, but also the way of how the Javanese people dress homogenously symbolizing Indonesian Muslim, as well as the shift of the nucleus of Javanism the *Opak-opak* tradition namely the prayer in Javanese language, *Ujub Jawa*, into Arabic language.

Interestingly, discussing the invasion of the power which always relates to superiority of authority or leadership and inferiority of subordinate or powerless group, there is no apparent conflict. The dichotomy of Javanism teaching, which makes the internal factor, also contributes in undermining the Javanese communal ceremony. Javanese people always willing to compromise as a collective group, including to welcome all religions – to mention in Indonesia, it covers Hinduism, Buddhism, Islam, Christianity and other beliefs. This is in the line with Javanism traits which are fluid and accommodative. In this particular case, the government makes use of this compromising attitude for the sake and benefits of modernity. Thus, the heart of Javanese communal ceremony becomes nearly extinct because the ceremony itself becomes a marketable event rather than a spiritual rite. Offerings (Figure 6) are the first priority that once inherently attached to Javanese people in expressing their gratitude to God's gift has been abandoned. It can be concluded that the Javanese communal ceremony is now resides in a disavowed position.

Figure 6: The spirit of Javanism.
Two kinds of offerings, which sooner or later, will fade away.

Conclusion

Opak-opak tradition performed in Landungsari Village is a prototype of how communal ceremony shifted from collective activity to institutional activity called festival. The Government's control towards this annual festival, labeled as "local tradition carnival", makes the heart of communal ceremony, the local genius, dying. The observation done over *Opak-opak tradition* performed in 2013 found that the communal ceremony still involves traditional elements such as serving offerings, presenting rituals at sacred places, and demonstrating local tradition both through fashion and performances. Furthermore, in the carnival, the Javanese concept of fluidity demonstrated its spirit through "crossing border" symbolizing the accommodative attitude towards others. This Javanism trait reveals that basically Javanese people can accept differences and open to change.

Whereas that of 2014 indicated that modern power has changed the cultural ideas dramatically. If modernization and its by-products are believed, they will simultaneously change cultural ideas because of the change of social structure. This sort of socio-cultural phenomenon also rises in Landungsari village. The conversion from the rural life, with agricultural pattern, into urban life, together with the mingling population, and the decreasing number of the natives especially the elderly become the factors supporting the transformation of the heart of the traditional cultural ideas. The new casing named tourism has shifted the values of ethical and moral guidance. Javanese local genius which was inherited from generation to generation diminished, even tended to vanish along with the change of the folk culture in Landungsari village – from traditional to modern one. Local government takes dominant role in commercializing *Opak-opak* tradition to be tourism object.

By the reason of modernism and to underline the role of industrialism, capitalism, and the invasion of religion, as well as development, Indonesian government actively focuses on harvesting the riches of traditional culture. As the spirit voicing present time, the power of modernism is promising an established future: prosperity and newness. Tourism program endorsed by government is a sophisticated vehicle to motorize modern power. To mention communal ceremony in urban areas in Java today, this modern power has exceedingly employed its energy to obliterate the past which generated traditional culture wherein the Javanese philosophical values existed. Tourism successfully transforms this kind of ceremony into an engine to foster economic growth. Landungsari village as "urban" space opens a good chance for modernism to penetrate its power over traditional culture. *Opak-opak tradition* as one of the persisted communal ceremony might not be a mnemonic device anymore.

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Aida Makoto and Yamaguchi Akira:
Reflections of Neo-Nationalism in Their Art and Writing

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Abstract

This paper continues research on the art of Aida Makoto and Yamaguchi Akira, focusing particularly upon new data from the past five years. The artists' written publications are examined to determine the degree to which they confirm or contradict the analysis of the artworks themselves. Aida, in his essay collection entitled *Kakikorisen to ya umarekemu* (*I Was Born to Have My Head Scratched*), claims that parody is useless in order to present himself as a master of parody. In *Hen na Nihon Bijutsu Shi* (*Strange Japanese Art History*), Yamaguchi apologizes for boring readers with the 'tedious' topic of Japanese art history when in fact his book is an homage to that art. Aida seeks to demolish modern society and return to a traditional version in which the man is 'naturally' the head of the family. Yamaguchi seeks to demolish the hegemony of the Western art world which has dominated Japan since the Meiji Era. Both Aida and Yamaguchi are skilled writers: the entertaining manner in which the visual artists use language serves their goals of social criticism. Their written works are also illustrative of the battle between two factions: politically correct versions of equity and diversity in contrast to the neo-nationalistic revisionism becoming more and more apparent in all aspects of Japanese politics and society.

Keywords: Aida Makoto, Yamaguchi Akira, Okada Hiroko, contemporary Japanese art, *Nihonga*, gender studies

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Introduction

How do contemporary visual artists in Japan, particularly those who employ traditional Japanese imagery, represent themselves in written works, and towards what ends? Which is more influential, the artist's attempts to manipulate imagery or language? Which is then mightier, the pen or the brush?

II. Aida Makoto: Parodist or Conformist?
A. Neo-nationalism

At first glance, Aida seems to be bent on destroying every tenet of modern Japanese society with his wildly diverse, shocking, yet technically brilliant works, many of which both draw from and parody traditional Japanese art (Yamashita, 2012). However, comments made throughout his career in fact show that he is rather conventional in his desire to return to the pre-World War II society and familial structure.

Figure 1: AIDA Makoto
A Picture of an Air Raid on New York City (War Picture Returns)
1996
six-panel sliding screens, hinges, Nihon Keizai Shinbun, black-and-white photocopy on hologram paper, charcoal pencil, watercolor, acrylic, magic marker, correction liquid, pencil, etc.
174×382cm
CG of Zero fighters created by MATSUHASHI Mutsuo
photo: NAGATSUKA Hideto
Takahashi Collection. (c) AIDA Makoto. Courtesy Mizuma Art Gallery

Aida states that he transformed the cranes of Rinpa artist Matazo Kayama's *A Thousand Cranes* into fighter planes bombing New York in the work entitled *Air Raid on New York City* (Takahashi Collection, 2011a). Cranes, symbols of longevity and peace in Japan, have become zero planes soaring in the shape of the symbol of infinity over a burning New York City. While this image was lauded in Japan for its art historical referencing and for revitalizing Japan's own artistic tradition, it was not well received in other countries, particularly the U.S (Aida, 2007, 218) because of its

perceived neo-nationalistic content. Aida denies warmongering, and defends artworks such as these by claiming that they are inevitable, and cathartic: "If I didn't make it, someone else would. The ideas already exist in the collective imagination... You could say that in subconsciously channeling that material, it's like using poison to draw out poison" (Maerkle, 2008, para. 13). In fact, a few works have been interpreted as anti-war despite the violent imagery; for example, in *Mi-na-ma-ru* (*Minimal*), the phrase "Long Live the Emperor!" is drawn in the actual blood of a young man (McNeill, 2013, para. 7).

B. The Celebrated Lolita Complex

Sexualized violence against young girls in imagery in Japan seems to have become such a cliché that critics barely acknowledge the subject matter. Is this kind of violent imagery escapist, cathartic, or does it actually promote discrimination, objectification, and violence?[3] Western and Japanese feminist critics claim that this ubiquitous motif is representative of sexism and violence against women in society at large. Is Aida unconsciously trying to kill off the *kawaii* (cute) girls dominating Japanese consumeristic pop culture in hope for a return to the "good wife, wise mother" of the pre-war era?

One of Aida's most notorious images is entitled *Mikusa-* (*Blender*): "a gruesome childhood fantasy in which thousands of smiling young female nudes are liquefied inside a massive blender" in impressive Baroque style (Ritter, 2007, 6). Aida says, "Feminists ask: why just women?...100% juice is beautiful and pure…It would be okay if it were just men…Art is best when simple" (Aida, 2011). He continues with a vague comment about how 'young girls' can be used as a motif, a negative motif, in Japanese society (Aida, 2011). "I am not motivated from within to draw mature women," he says, noting that it is his sickness[4] (Aida, 2011). One of his most popular later works, *Jumble of 100 Flowers* (2012-present), depicts a screen-like painting of naked young girls who are targeted as if in a video game. When shot, their wounds spew *kawaii* motifs such as strawberries and pastel-colored bubbles.

"Young boys…," he says. "…hate girls, in a way, and those are the images that go through their minds" (McNeill, 2013, para. 9). Here Aida implies that misogyny is universal—universal in that it is biologically pre-determined for males to hate and want to violently eliminate females. However, he contradicts himself when he notes that as a teenager he had physical problems, a horrible bullying older sister (Aida, 2012b), and an unnaturally dominant mother (Aida, 2008) all of which may have influenced his artistic misogyny.

In another interview, Aida says, "Well, it's not just me. In modern developed countries, because of the amount of sex surrounding us, people have become something like monkeys in a zoo, masturbating on and off. Whatever is in my paintings is, in a way, entirely natural, because people have made such things"

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[3] For discussion on this subject, see Helverson, 2009/2012.

[4] The Japanese version differs in register and contents from the English translation. Aida says "boku no byoki" ("my sickness") in Japanese which is not translated at all in the English version.

(yknow-interviews, 2009). He states about Japan's infamous *kawaii* culture, "I guess you could say that I do incorporate the idea, or what I consider *kawaii* into my work unconsciously" (Jones, 2012, para. 7). Once again, these quotes raise a myriad of questions which Aida does not seem inclined to address: because humans have developed something, it is inherently "natural"? Yet if *kawaii* culture is a modern development, is it "natural" (that is to say, biologically predetermined)? If Aida had grown up in a culture outside of the *kawaii* phenomenon, would he have become so misogynistic?

Aida says, "There are so many motifs in my work that could infuriate people, but they only focus on a handful (mostly sexual). I think this reveals an immature society" (DeHart, 2013, para. 11). How deliberately ironic Aida is being here is up to debate. Art critics defend the imagery: "It's not so bad compared to *manga* and *anime* on the Internet" (Nanjo in Balfour, 2013). The images are said to simply express humans' "intrinsic savagery" (Kataoka, 2012, 42). "Just as Japanese people have a hard time understanding Christian morality, so too might Americans and Europeans misunderstand the values of Japanese culture," (Mitsuma in Maerkle, 2008, para. 23). Aida continues this thread: "…the expression of a greater diversity of opinions actually contributes to peace or harmony. So even my tasteless manga can be part of that process" (Maerkle, 2008, para. 28). This is an interesting twist on tolerance and multiculturalism: pedophiles and their art must be accepted as one aspect of diversity. Once again, it is difficult to know how serious or how deliberately provocative Aida is being here.
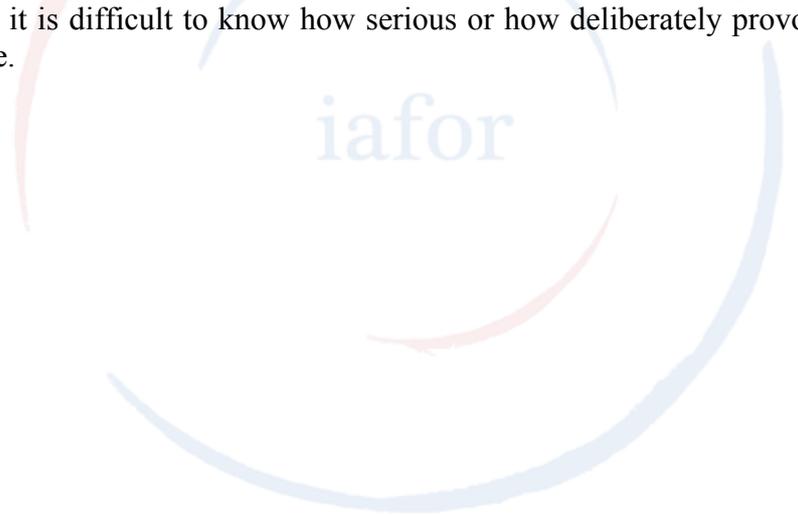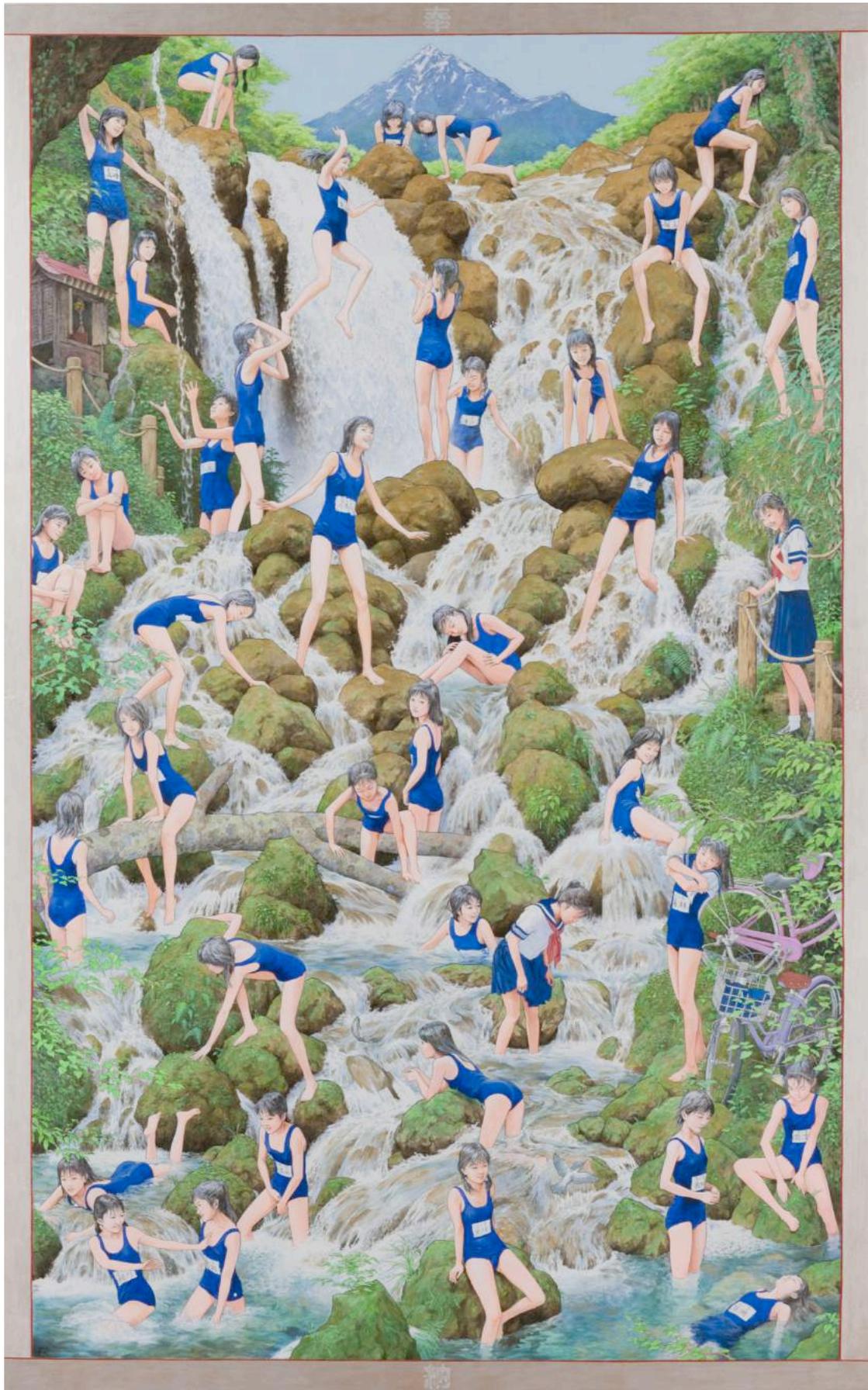
Figure 2: AIDA Makoto

Picture of Waterfall
2007-2010
canvas, acrylic
439×272cm
photo: FUKUNAGA Kazuo
Collection of National Museum of Art, Osaka
(c) AIDA Makoto. Courtesy Mizuma Art Gallery

Aida says that he finally got his lower body and libido "in control," and so stopped painting so much "blood and girls" (Takahashi Collection, 2012). He instead turned to waterfalls for this "back to nature, pacifist" phase of his life (Takahashi Collection, 2012). Describing *Picture of Waterfall*, a creepy voyeuristic work, as peaceful is surely deliberate irony.

C. The hated 'Modern Samurai': The businessman or *sarari-man*

In mainstream Japanese society, the businessman's devotion to work is celebrated: he is a modern samurai selflessly fighting for the success of his country. Aida, however, is rather unkind to 'salarymen' in his art. For example, *Ash Colored Mountain* is a technically brilliant painting with references to the regal landscapes of Japanese art, yet it depicts heaps of broken computers and businessmen in gray suits forming a mountain in the shape of Mount Fuji. Aida states, "Feminists will ask why there are no businesswomen, but I'm not drawing with political correctness in mind!!!" (Aida, 2011). It must be noted, however, Aida's businessmen sometimes self-destruct in his artworks, but teenage girls are often blended up, blown apart, stabbed, or otherwise violently eliminated by the artist.

Aida says, "This will not be a popular opinion but I think Japan needs to become more humble,… The decline in Japan's GDP is actually a good sign in my opinion" (DeHart, 2013, para. 34). "I think I will be more than happy, as long as there remains a solid, mature culture here" (Jones, 2012, para. 9). Is Aida saying that *kawaii* culture and/or his art is solid and mature? On the intersection of misogyny and nationalism, Aida says that the reason why he doesn't want to draw mature women is strange, "…but put analytically, after Japan lost the war, it lost its fatherly and patriarchal influences" (Aida, 2011). Aida notes that there are very few examples in history of such demasculinized and feminized culture (Aida, 2011), which presumably means the loss of the Emperor. The SDF is not a proper military and American military influence is pronounced (Aida, 2011). "Maybe it would be better if every country in the whole world were peaceful like Japan, but it's uncool, soft, and perverted"[5] (Aida, 2011).
Aida blames his compulsion to create images of violence against young girls on a weak feminine society, the solution for which is for Japan to re-enter a pre-World War II-like era in which they are poor, but the father is the head of the family, and they have a 'normal' army—with invasive tendencies? Aida's claim that peace is perverted once again indicates his insistence that violence in general and specifically

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[5] ≧The Japanese words used here are "kakkowarui, sofuto, hentai na kuni." To match Aida's colloquial style, I have translated "hentai" as "perverted" rather than "abnormal" as was done in the subtitle. ≧

against females is "natural." The implication is that Japan should reclaim its (natural) former Imperial glory.

D. *Kakikorisen to ya umarekemu* (*I Was Born to Have My Head Scratched*)

While Aida's confrontational artworks depict a deep sense of alienation, this collection of essays, currently available only in Japanese, reveals Aida's humor. Covering a wide array of subjects from the Chinese art boom to rigidity in the Japanese schooling system to mentoring up-and-coming artists to his own difficult childhood, Aida not only expresses surprisingly mainstream views on the challenges facing Japan today, but does so in gendered colloquial language which further creates the impression of being a part of society rather than the image of himself that he seems to promote: the *enfant terrible* critiquing it. The title for Aida's book comes from one of the essays in it, in which Aida describes that his greatest spiritual experience is having his wife scratch his head so that he can fall asleep (Aida, 2010, 52), which seems indicative of a mother complex. This paper analyzes two chapters of the book in relation to his visual arts.

1. *Kare- Jiken*: The Curry Incident: Summary and Commentary: p. 7-15

In this chapter, Aida returns to his parents' home in rural Niigata where he describes making an excellent curry for everyone in the family. Aida's father, who at first reacted badly to his Alzheimer's and diabetes, has "given up" to decline--just like Japan-- and is a non-entity (Aida, 2010, 7-8). Aida's 6-year-old son acts out by ringing his sick grandfather's call bell and is severely verbally and physically disciplined by Aida's mother (Aida, 2010, 9). Aida's son runs upstairs crying, saying he hopes everyone burns and dies (Aida, 2010, 10). Aida says that his mother often yelled using unnatural manly expressions and to hear them now used on his son must break both males' hearts (Aida, 2010, 11).

Aida discusses his disgust with passive fathers and "feminist" or aggressive mothers both of which he claims are the result of post-World War II societal changes when the "natural" relationship between males and females became skewed. In this chapter, Aida writes that his mother looked like a lesbian women's libber because she had short hair and wore no makeup (Aida, 2010, 12). This, he claims, shows a lack of aesthetics which may in fact be a lack of femininity (Aida, 2010, 12). His sister, however, was lovely and feminine, just to be contrary to her mother (Aida, 2010, 12). Aida says he can see how this horrible childhood affected his violent and strange art, but is thankful he did not become a murderer from it (Aida, 2010, 13). He thought this as the curry he had cooked coagulated in the rice (Aida, 2010, 14).

This story of Aida's son seems to parallel his own childhood experience with ADHD and an abusive mother. In a later chapter when Aida and his wife discuss their son's ADHD, this chapter becomes even more poignant.

Figure 3: OKADA Hiroko
Future Plan #1
2003
inkjet print
120×157cm
(c) OKADA Hiroko. Courtesy Mizuma Art Gallery

2. *Ko Sodate Shippai Chuu (featuring) Okada Hiroko: Failing at Raising a Child (featuring) Okada Hiroko***: Summary and Commentary: Pages 96-122**.
Aida introduces this chapter by noting that his wife is *urusai*, or loud and bothersome, like his son even though she is the only person in their home who does not have ADHD (Aida, 2010, 96). Because she knows that being sent to the classroom for children with learning disabilities will be bad for her son, she's getting neurotic in the search for alternatives (Aida, 2010, 97). Aida notes that his name for ADHD children, who have special talents along with their problems, is *hoshi no ko,* or Star Child (Aida, 2010, 97).

Aida's wife, Okada Hiroko, is a successful contemporary artist herself. Her most commercially famous work is a photo of young, smiling men standing in a hospital ward whose extremely pregnant stomachs protrude over their underwear. The motivation for this work is surely as an ironic reaction to the declining birth rate in Japan, which conservative male politicians say can be solved by women dutifully staying home and taking care of their children.

Okada begins her section of this chapter with a halting self-introduction in feminine language as her husband goes off to the studio to prepare for his upcoming art exhibition (Aida, 2010, 98). She uses the polite form for "I" (*watakushi*) when

explaining that she kept her own name after marriage because she is an artist (Aida, 2010, 98). Okada writes that she got involved with an alcoholic loser, got pregnant, and got married (Aida, 2010, 98). The baby was at first cute and she loved him, but as he grew, his "abhorrent, loathsome genes" began to show themselves (Aida, 2010, 98). However, the real problems began with school (Aida, 2010, 98).

She's always getting angry calls from her son's teacher, but her husband says that because she's an artist, too, she should express something her artwork (Aida, 2010, 99). She writes that she's afraid to produce art because of the teacher, and asks the reader, "Is it really ok?" to do so (Aida, 2010, 99).

Her son, Torajiro, is running around naked which he learned from being so free at home, but which he shouldn't do at school (Aida, 2010, 99). He also wore a skirt for a while, but was severely scolded by his homeroom teacher (Aida, 2010, 100). He kisses and hugs classmates, and Okada apologizes for him loving everyone, especially in Japan where this behavior is not accepted (Aida, 2010, 100).

The class size is large for an advanced country, she has heard, in U.S. it's only 30 and 25 in Finland, so teachers must be exhausted alone in the classroom trying to manage it (Aida, 2010, 102-103). The children are great at sitting through class, while the teacher ordering the students to do each little step resembles military training in its attempts to "unite people via conformity" (Aida, 2010, 104). "Discipline first" is traditional Japanese culture, Okada writes (Aida, 2010, 104). Okada apologizes about her son making a bad environment for the other kids, noting that he doesn't get so angry and upset at home (Aida, 2010, 1049.

Here Aida himself interrupts to ask the reader what they think of his wife's commentary (Aida, 2010, 108). He says it's like a B-grade blog (Aida, 2010, 108). He made a new word to describe his wife's condition, *tarui*, or hard and tired (Aida, 2010, 108). He notices how women lack objectivity, and says he's sorry, but must get back to his exhibit (Aida, 2010, 108). Once again, how ironical is this section? Is Aida unaware of how his wife is sacrificing her career to take care of their son while Aida continues to prepare for his own exhibit?

His wife continues, "Actually, I want to die," because she has to write this column complaining about her son (Aida, 2010, 109). Tora is taken to be examined by specialists, but Okada notes that some doctors love drugs, some doctors love puzzles and games, and neither seems right, but staring at a [photo of Mt. Fuji] is better than drugging the child (Aida, 2010, 113). She wants to change schools, but there are no options in Japan, and since her husband has nothing but art in his head, she's worried (Aida, 2010, 113-14). She concludes her essay by noting that her son wrote "Un-free Free Notebook" on the cover of his school Free Writing notebook (Aida, 2010, 121).

The "Curry Incident" chapter clearly depicts Aida's traumatic childhood and suffering as a result of his ADHD and abuse. In the "Failing to Raise a Child" chapter, Aida's wife laments the rigidity of the school system and the lack of treatment options for their son, but little direct comment is made about the disparity in gender-based familial roles. This desperate chapter by Aida's wife depicts typical gender discrimination and shows that women are *not* taking over Japan and subjugating its men, as Aida has repeatedly claimed. Aida's visual attacks on Japanese girls in his

artworks could be a symbolic attempt to return to a masculine pre-war Imperial system with its military might, but he seems to be overestimating the power his enemy; the cute, smiling, terrifying girl of consumerist culture, and women in general.

II. Yamaguchi Akira

A. **The superb technician: an alternative to simplistic *kawaii* culture** (Carpenter, 2012, 211)

Aida and Yamaguchi have been friends since their art school days. Aida has constantly heaped praise on Yamaguchi, noting that while many art students can draw a decent image after spending hours in the studio, Yamaguchi can "accurately depict virtually any object in the world without reference to photographs, through the sheer power of his imagination and memory" (Aida, 2014, 1). Images such as *Department Store: Nihonbashi Mitsukoshi* have been massively popular, as have his samurai paintings, abstract images with forays into existentialism (Igaya 2013), installations of electrical poles, and modern tea rooms made of corrugated plastic. In previous research, I (2009) have noted about his paintings, "Yamaguchi's fantasy world gives the impression of a pre-pubescent male *otaku*/geek sketching; for example, a temple/warship, triple-decker planes which seem to contain mini-cities, or a funicular/hot spring spa contraption… [Yamaguchi is] an artist with a bird's eye view on a world filled with happy people enjoying their fantastic creations."
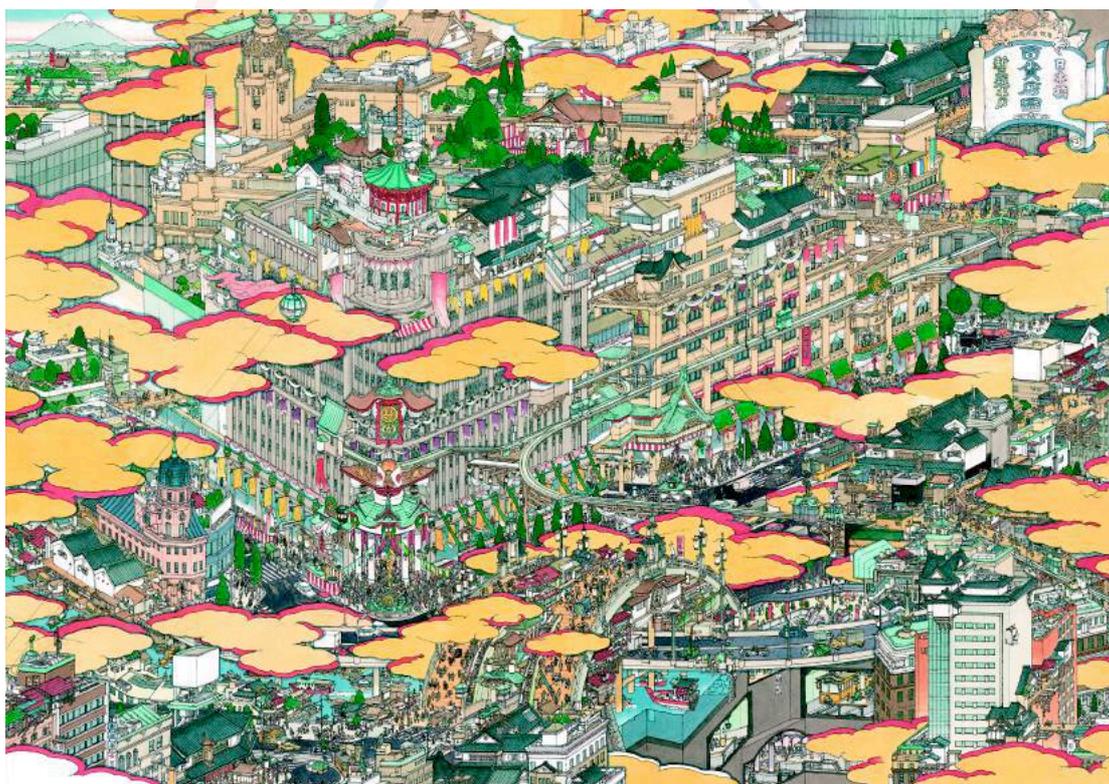

Figure 4: YAMAGUCHI Akira
Department Store: New Nihonbashi Mitsukoshi
2004
pen,watercolor on paper
59.4×84.1cm
Collection of Isetan Mitsukoshi Ltd.
(c)YAMAGUCHI Akira. Courtesy Mizuma Art Gallery

B: Invisible Servants

The absence of women in Yamaguchi's imagery is a reflection of the general gender bias in society in which women are literally or figuratively invisible because their contributions are not valued (Skov and Moeran as cited in Helverson, 2009, 68). *People Making Thing*s is one such work: aside from a few women serving tea or noodles, "people" are in fact 95% men in this painting of a mishmash of eras and genres celebrating Japanese ingenuity. Yamaguchi has also stated that he finds media focus on gender issues to be "repulsive" (Yamaguchi A., 2008).

C: Neo-nationalism

Many images depict battle, in an initially humorous combination of traditional samurai on horseback, with contemporary elements such as farmers in white trucks, and even futuristic space ships and weapons. Of these Yamaguchi says, "I have no experience of war. For that reason, I'd be reluctant to try to portray battle scenes as if I had actually experienced them. Instead, I want to depict the terror of war but from the outset to convey the message that this [is] fictional" (Koyama-Richard, 2013, 6). *Postmodern Silly Battle* is one such image which seems to actually depict war as "a picnic" as Koyama-Richard notes (2013, 6) or as simply absurdist (Carpenter, 2012, 212). However, given Yamaguchi's oeuvre and comments about succeeding against the West (Yamaguchi, 2012b), are these images patriotic (Sawaragi, 2012), or are they neo-nationalistic?

D: *Hen na Nihon Bijutsu Shi*: Strange Japanese Art History (currently available in Japanese only)

Aida notes that while Yamaguchi's technique "is based on the traditional Oriental method of painting sharply defined outlines with the brush, …he is equally in command of Western methods such as perspective and shading" from his studies of Western art in university (Aida, 2014, 1). Over the decades spanning his career, Yamaguchi has stated many times that foreigners don't understand his art at more than a simplistic level (Okabe, 2003, 8-9). In one interview, he said to a foreign scholar fluent in Japanese, "I wanted to re-do the modernization of Japanese art for myself. Being from France, you might not understand the conflict I'm describing" (Koyama-Richard, 2013, 3). His goal is not to "cheaply plagiarize" previous eras, but to make them his own (Yamaguchi, H., 2013, b1).

These statements all echo the themes found in his book, a treatise on the superiority of Japanese art over Western art in which he skillfully analyzes a thousand years of history, citing works by Kiyoo and Duchamp, Seiki and Richter, *Ise Monogatari* scrolls and Impressionist paintings. Given his background in Western art, perhaps this focus upon the Western vs. Japanese art binary is inevitable. Although Yamaguchi himself has noted that focusing on this binary is becoming outdated (Yamaguchi A., 2012b, 219), hypocritical Western cultural imperialism has overvalued Western art while devaluing Japanese art and he seeks to reverse this historical injustice. In sync with neo-nationalistic tendencies, other art historical traditions in the world are ignored, and the contributions of women artists and scholars are not mentioned.

Figure 5: YAMAGUCHI Akira
System Series
2013

Richter System
mixed media
66×78.5×15cm
photo: MIYAJIMA Kei
(c)YAMAGUCHI Akira
Courtesy Mizuma Art Gallery

For example, Yamaguchi writes that even though Japanese art is often dismissed as merely two-dimensional by Western laws of perspective and realism, it is the beautiful Japanese line which creates depth (Yamaguchi A., 2012a, 30). Yamaguchi praises the balance of text and image in Japanese art, but, dismisses the medieval traditional in the West of annunciation paintings: "…of course there's writing in painting in the West too, but that's like the balloons in *manga*; for example, an angel shouting, "You've gotten pregnant!" with those words coming from its mouth, in a primitive manner (Yamaguchi A., 2012a, 33). He continues by rating Japanese artistic composition as better than Western functional design for maps and illustrations (Yamaguchi A., 2012a, 36).

He writes of black, or the ink used in traditional Japanese painting, as an ambiguous color, a rich color, with many nuances (Yamaguchi A., 2012a, 14, 15, 31). He notes his own *kechikechi*, or conservative, use of color as a child; he didn't envy people who could slap on thick colors (Yamaguchi A., 2012a, 40). This statement foreshadows his critique of Western Impressionism with its thick painting style.

Yamaguchi continues by discussing the use of white highlights in Japanese art— which predates the Impressionists by centuries (Yamaguchi A., 2012a, 41). "…instead of thinking that a picture is perfected and completed by color, it is in fact completed by adding white" (Yamaguchi A., 2012a, 41). It would decrease in rank ("rank" is used in katakana here) if color were added (Yamaguchi A., 2012a, 41). The superiority of black ink and paper-white over Western oil colors is repeatedly emphasized.

In the section entitled *Eyes Wallowing in the Pleasure of White Scrolls*, Yamaguchi describes his pleasure at viewing Japanese art, but seems to imply that more Japanese people are focused on art such as Western impressionism (Yamaguchi A., 2012a, 43). Both types of art share the same illusion in putting the viewer outside the picture surface, which is similar to the catharsis or liberation one experiences with *haiku* or *tanka* (Yamaguchi A., 2012a, 43). Nonetheless, he wishes Japanese could "experientially" understand the "illusion of sumi and brush" and "turn the perception of the brain switch off" (Yamaguchi A., 2012a, 44). "I want other people to wallow at exhibitions like I do," he writes (Yamaguchi A., 2012a, 44), exhibitions in this case being traditional Japanese art rather than the highly feted Impressionist exhibits in Japan.

Yamaguchi tells a parallel story of being a first year art student who painted an image of an armored warrior (*yoroimusha*) and was told to stop by his teacher: "It's not that Japanese things are bad, but that Japanese style was forbidden," he explains (Yamaguchi A., 2012a, 243). Such an "easy- to-use, easy-to-understand" image "was thought to stop thought" (Yamaguchi A., 2012a, 44). He wondered then how he could express Japan and what is "Japan" in the first place (Yamaguchi A., 2012, 243). This

existential crisis continues, "Are we first Japanese or first humans?" (Yamaguchi A., 2012a, 243). Using the word *watashitachi* for "we" indicates that he believes only Japanese people will read his book. The division of people into two categories, "Japanese" or "Human," further indicates his focus on Japan vs. "Others" in a nationalistic dichotomy. He ends by stating that, "If I think that Japanese are first humans, which one of these two is the more expansive term cannot be determined lightly" (Yamaguchi A., 2012a, 243). "Like computers and OS, like air and a tire, the two are hard to differentiate, and it's not useful to think about [the difference] anyway" (Yamaguchi A., 2012a, 245).

In the section entitled *Painters who are Buried Alive*, the use of "are" instead of "were" implies the potential for these artists to be rediscovered and positively evaluated as Yamaguchi is attempting to do in his book. "Looking at the exhibits of the National Museum of Modern Art looks like a mini-history of Western art," laments Yamaguchi (Yamaguchi A., 2012a, 246). Artists such as Asai Chiyu, Goseda Yoshimitsu, Kuroda Seiki, and Kiyoo were buried by conventions of the times (Yamaguchi A., 2012, 246). Kiyoo in particular is an artist who "belonged" to both schools of art, not just commanded a bird's eye view of them (Yamaguchi A., 2012a, 246). Kiyoo unified the Western and Japanese art traditions when he painted a portrait with the background in thick Impressionist style (Yamaguchi A., 2012a, 246). The results were limitless, or boundless, in that he destroyed Western perspective to create a unique space (Yamaguchi A., 2012a, 248). "The reputation of the buried artist is beginning to be discovered again in exhibitions. I hope that he will be evaluated correctly," writes Yamaguchi (Yamaguchi A., 2012a, 246).

Yamaguchi writes in the final sentence of his book that modern Japanese art has been "looked down upon, forgotten to be looked at, and looked at wrongly" (Yamaguchi A., 2012a, 252).

This is an insightful, masterful survey of the history of Japanese art under the oppression of the Western art hegemony. Unfortunately, for Yamaguchi there is only hierarchy. Yamaguchi is still a product of culture colonialism in that he can only react against his art school training by now attempting to make Japanese art superior to the West's. Given the diversity of the world art canon, are there truly no other options than one forcing its superiority upon the other?

Conclusion

"Art is said to be the expression of the personal and political subconscious of a society: a 'beautiful fruit but a frightening instrument' because it both represents current historical and cultural values as well as influencing them for future generations" (Chino as cited in Helverson, 2009, 75). These two artists were at first lauded for being unique and anti-conformist in bringing traditional Japanese techniques and imagery into the modern age on their own terms. In this manner they both achieve their goal of modernizing Japanese art *as* Japanese art.

These books seem to be vastly different types of works: one an emotional, humorous, irreverent parody of modern society, the other an intellectual treatise championing Japan's rich artistic traditions. In fact, however, their written works reveal the artists to be quite conformist. They seek to maintain pre-war familial and social structures

for their own ends: the means to create their art unfettered with docile females supporting them on the sidelines. Their depiction of females in their artworks as sex objects (Aida) or as nearly invisible servants (Yamaguchi) reflects the usual gender bias in both the West and Japan, in a kind of colonization of gender with males dominating females. Both artists seem to be pushing Japan towards a reaffirmation of stereotypical masculinity which includes war, with Aida focused on pre-World War II, and Yamaguchi on the pre-Meiji Era. However, there is a distinct lack of retrospection about what aspects of Japan's history created the new era, with its hated businessmen and *kawaii* girls. In addition, what will Japan's remasculinization mean for these two artists, and their sons? Will Japan's sons (and daughters?) be willing to go off to fight wars while the "good wives, wise mothers" stay home? The neo-nationalistic trend seen in Japan, with right-wing Prime Minister Abe attempting to abolish pacifist Article 9 and calling for international textbook revisions which would whitewash World War II atrocities (Narusawa, 2013), makes Asian neighbors nervous about the potential for future military aggression. It also makes Japanese worry about losing their children in battles abroad and about becoming targets of terrorist acts at home. Aida and Yamaguchi may mean for their art (and writing) to be a 'beautiful instrument' through which Japan can reclaim its masculine national pride. However, could it also be a 'frightening' one?

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Strategic Motivations for Australian Military Intervention in the Middle East

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Abstract

Australia has once again sent its armed forces to join a military coalition in the Middle East, this time as part of the international intervention against the Islamic State in Iraq and Syria. This continues a pattern of Australian participation in Middle Eastern military interventions over the past century. Apart from the role played by Australian forces in the World Wars as part of the British Imperial forces, Australia has also participated in ongoing United Nations Peacekeeping Operations (UNPKOs) in the Middle East; these actions were generally justified by the aims of upholding the global order and international law.

Motivations for Australian involvement in the post-Cold War US-led multinational interventions in Iraq have been more controversial. The UN-authorised Operation Desert Storm in 1990-91 saw a small participation by the Australian Defence Forces (ADF). The US-led invasion and occupation of Iraq from 2003 had a larger involvement by Australian forces in a deployment that was both domestically and internationally controversial.

The participation of the ADF in these US-led interventions in the Middle East raises the important issue of whether these missions were largely symbolic; primarily executed to secure the US alliance, rather than pursuing any direct purpose in upholding Australia's direct national security interests. Involvement in the wars in Iraq arguably made Australians less safe, exposing them to a higher level of terrorist threat. The general lack of transparency and public accountability for how Australian governments decide to go to war is another troubling legacy of these deployments.

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Australia and British Imperial Involvement in the Middle East

Australia's first military deployment to the Middle East region was its contribution to the 1885 Sudan Expedition, a minor role in the British Empire's war to suppress the *Madhist* revolt. The colonial government sent a volunteer contingent of an infantry battalion and an artillery battery in March 1885, motivated as an expression of Imperial loyalty, and out of recognition that the defence of the Australian colonies was entirely dependent on being part of the British Empire. The NSW contingent was only involved in some minor skirmishes with the Sudanese *Madhist* rebel forces, and spent most of its time on railway guard duty (Alomes, 1988: 321-322).

The contingent returned from its brief deployment in June, with most of the small number of casualties due to illness. The Sudan Expedition thus turned out to be a largely tokenistic endeavour, although it was exploited by authorities in both Sydney and London as an expression of Imperial patriotism. This pioneering effort therefore provided a historical precedent for later military interventions, of supporting the interests of a larger coalition ally, even though there was no direct security threat to Australia (Burke, 2008:30-31).

With the outbreak of the Great War in 1914, although an independent Dominion since its Federation in 1901, Australian foreign and defence policy was still effectively subservient to Britain; and therefore Australia automatically committed its forces to the Imperial war effort, with its expeditionary forces named the Australian Imperial Force (AIF). The AIF's ANZAC Corp, after training in Egypt, deployed in the Gallipoli campaign invading the Turkish Ottoman Empire, landing at what would become known as Anzac Cove on April 25th, 1915. The ANZAC Corps suffered over 8,000 fatal casualties in the strategically inept campaign, before being withdrawn in January 1916 (Carlyon, 2006:28).

Despite ending in failure, the Gallipoli campaign soon became one of the core symbols of Australian nationalism, promoted by successive governments ever since. The extent to which this near-mythic sense of patriotic discourse has been carried on to the present day can be seen in the extent to which enormous effort has been expended on the 100th anniversary commemorations of the Anzac Day landings, with up to $325 million being spent by the Commonwealth government, more than any other country's Great War ceremonial observances (Brown, 2014).

Following the Gallipoli campaign, most of the AIF was then directed to the Western Front. However, the AIF's cavalry forces, particularly the Australian Light Horse, spent the remainder of the war in the Middle East as part of the Palestine campaign, during 1916-18. Australian forces took part in a number of notable actions, particularly a dramatic cavalry charge at the Battle of Beersheba, preliminary to participating in the taking of Jerusalem from Turkish forces in December 1917. The AIF then played a role in the taking of Damascus in 1918, alongside the famous Arab revolt coordinated by T.E. Lawrence. Far from tokenistic in this instance, Australian military forces made a significant contribution to the British Empire's hegemony in the Middle East; this of course had post-war geopolitical ramifications which would resonate throughout the 20th century (Trumpener, 2014: 90).

As with the Great War, the Second World War saw Australia again automatically commit its forces to the war effort of the British Empire. The 2nd AIF was raised, and first attached again to the Middle Eastern theatre, where the 6th Division joined the Western Desert campaign against the forces of Fascist Italy in Libya. After contributing to the capture of Bardia, Tobruk, and Benghazi from November 1940 to January 1941, the 6th Division was then transferred to Greece, from where it was eventually evacuated, and again from Crete, after the German invasion in April-May 1941 (Labanca, 2015: 87-89).

The 9th Division was in Tobruk when it was besieged by Rommel's Afrika Korp from April 1941, along with the 18th Brigade of the 7th Division. Nicknamed the 'Rats of Tobruk' by Nazi propaganda, the AIF forces played the primary role in successfully repelling a number of German attacks, before being gradually relieved from August to October (Badman, 1988: 90-108). Meanwhile, in June-July 1941, the remainder of the 7th Division played a major role in an often - overlooked campaign, the invasion of Lebanon and Syria, against the Axis-aligned *Vichy* French forces (Beevor, 2012: 176-179).

With the outbreak of war in the Pacific from December 1941, the Australian Labor Party (ALP) government led by Prime Minister John Curtin insisted on the return of most of the AIF for the defence against Japan, with the 6th and 7th Divisions being recalled in early 1942, overriding the preference of Winston Churchill and the Imperial General Staff to divert them to the defence of Burma. The 9th Division remained in the Middle East, fighting in the decisive Battle of El Alamein in October-November 1942, before also being brought back to Australia, to serve in the Pacific theatre (Ham, 2004: 87-93).

Some Royal Australian Air Force (RAAF) squadrons and Royal Australian Navy (RAN) ships would remain to serve in the Mediterranean theatre, but the bulk of Australian forces were now committed to Australia's core strategic area of operations. With the fall of Singapore in February 1942, leading to the capture of the 8th AIF Division, which would endure a brutal captivity under the Japanese Imperial forces, Britain could no longer provide for Australia's defence. That role would shift to Australia's new primary ally, the United States, a security relationship that remains dominant to this day (Griffiths, 1993:10-11).

Australia and United Nations Involvement in the Middle East

Australia was a founding member of the United Nations in 1945, and the ADF has had a long tradition of participation in UNPKOs. The earliest of these began in the Middle East, and while not an original contributor since their inception, Australia soon came to be a regular participant to these missions, which were primarily small groups of unarmed observers, sent to monitor truces and ceasefires.

Australian participation in UNTSO, one of the earliest PKOs, began in 1956, supervising the ceasefire lines between Israel and Egypt, Syria, and Lebanon. ADF observers have served tours of duty in UNTSO on its various fronts in complementary sub-missions to the present day. The ADF has participated in UNDOF, on the Golan Heights since 1974; the MFO in the Sinai, since 1973, including RAAF helicopter units; and UNIFIL in Lebanon since 1978, during

which there has been one ADF fatality. Australian peacekeepers also contributed observers to UNYOM in Yemen, in 1962-63; a substantial ongoing mission by the Australian Federal Police (AFP) to UNIFCYP in Cyprus since 1964, where 3 fatalities have been suffered; and to supervise the Iran-Iraq War ceasefire in UNIIMOG, in 1988-90 (Australian Senate, 2008: 4-5).

As part of the UN PKO system, as outlined in the UN Charter, and approved by UN Security Council resolutions, these operations have been the most legitimate of Australia's Middle Eastern interventions, with the objectives of upholding international law. The ADF was also involved in a controversial, and ultimately unsuccessful PKO in the Horn of Africa in Somalia, with an infantry battalion serving in UNOSOM, in 1993-94, suffering one fatality while attempting to secure famine aid relief delivery (Australian Senate, 2008: 8-9).

Following the Iraqi invasion of Kuwait in 1990, the Hawke Labor government threw in its support for Operation Desert Storm, the UN-authorised and US-led coalition to repel Iraq's invasion. A relatively small naval task force of three RAN warships was sent, with a small number of officers serving on exchange in staff and Headquarter positions. In the post-war instability that continued after the liberation of Kuwait, an ADF medical team was sent to the UN-protected Kurdish autonomous zone to aid refugees (Cantwell, 2012: 24).

Australian involvement in the Persian Gulf War of 1990-91 had legitimacy under international law, being an intervention authorised by the UN Security Council. However, the war had a deeply problematic outcome, with the 'Iraqi question' remaining unresolved, proving to be the beginning of Australia's participation in the long-running saga of US intervention in Iraq. The moral dilemmas of this intervention soon became apparent, with the RAN participating in the post-war UN-authorised blockade of Iraq, enforcing economic sanctions aimed at securing Iraqi participation in WMD inspections. These sanctions were criticised for having a disproportionate effect on the civilian population of Iraq. The Australian Wheat Board, a government-authorised wheat export marketing body, was also later implicated in the UN's 'oil for food' sanctions-busting scandal, although a legal inquiry held in 2006 exonerated any government , ministers, including Prime Minister John Howard, for lack of evidence (Cole Inquiry, 2006: 61-62, 115).

Australia and American Intervention in the Middle East: Afghanistan and Iraq

With *al-Qaeda*'s terrorist attacks on the US on September 11, 2001, the Howard government immediate invoked the ANZUS treaty with the US for the first time, pledging full support (Prime Minister Howard had been visiting Washington at the time). The ADF joined US forces in the initial invasion of Afghanistan in October 2001, to overthrow the Taliban government, with the Special Air Service (SAS) particularly involved in the Battle of Tora Bora, which narrowly missed capturing Osama bin Laden. This was the beginning of what would become the longest and costliest military operation for Australia since the Vietnam War, an involvement which remains ongoing. A 1500-strong ADF task force was withdrawn from Afghanistan in 2002, in part to prepare for participation in the US invasion of Iraq in March 2003 (Brangwin & Rann, 2010).

While the Afghan deployment did have perceived legitimacy under international law, being an operation originally aimed at eliminating an international terrorist threat, Australia's involvement in the Iraq War was far more controversial, both internationally and domestically. The Howard Coalition government supported the justification of the Bush administration unquestioningly, that Iraq's Baathist regime was developing Weapons of Mass Destruction (WMDs), and was allied to *al-Qaeda*. This was questioned by whistleblower Lt. Col. Andrew Wilkie, who resigned from the Office of National Assessments (ONA) intelligence analysis agency in protest (Wilkie later became an independent member of parliament). While the Opposition Labor Party had backed the deployment of the ADF to Afghanistan, it refused to give bipartisan support to the invasion of Iraq (Wilkie, 2014).

Australian involvement in the invasion of Iraq in 2003 again comprised three RAN warships, this time with the addition of 500 Special Forces, and 14 F/A-18 fighter aircraft. Following the overthrow of Saddam Hussein's regime, an ADF stabilisation force was deployed in 2005-2008 in the relatively stable Shi'ite dominated Al Muthanna province in southern Iraq, providing security for a Japanese Self Defense Force (JSDF) reconstruction team. A security team was also maintained to protect diplomatic staff in Baghdad. The nature of this deployment meant that the ADF in Iraq was under relatively less risk than US and other allied forces, with only three Australians killed in action. Following the election of the Rudd Labor government in 2007, the ALP fulfilled its election promise, withdrawing the ADF from Iraq by 2009 (Corcoran, 2014).

In 2004, as the Taliban insurgency began to intensify after its initial overthrow, the ADF was returned to Afghanistan by the Howard Coalition government, to join the US-led International Stabilisation Forces (ISAF) aiding the Afghan government. This would come to comprise regular rotations of Special Forces and other combat units, backed by a 'reconstruction task force', termed Operation Slipper, based in Uruzgan province, at a typical strength of around 1,500 personnel. Serving initially under Dutch, then US command, over 33,000 ADF personnel would end up serving in Afghanistan, suffering 41 killed in action, with 261 wounded, many seriously (not counting hundreds more suffering Post-Traumatic Stress Disorder, with over 100 veteran suicides, and up to 3,000 veterans becoming homeless), as a result of extensive combat operations against the Taliban over nearly ten years. Having originally received UN authorisation, unlike Iraq, the war in Afghanistan maintained bipartisan support from the ALP. The total cost of Australia's involvement in Afghanistan has been at least $10 billion (Hyland, 2015).

The ADF combat task force was finally withdrawn from its base at Tarin Kowt at the end of 2013 by the new Abbott Coalition government. 400 personnel remained as an advisory training and counter-terrorist team based in Kabul. These were meant to be withdrawn after the end of 2014, with the official end of ISAF's combat mission. However, these ADF advisors are remaining with the residual US/NATO forces, which have had their mission extended by the Obama administration to at least 2016, and potentially beyond (McNally and Bucala, 2015).

On this basis, Afghanistan appears to be another strategic failure, with Australia's major motivation being to yet again to secure its alliance with the US, while making a largely tokenistic, yet still costly contribution to coalition warfare. Despite its best efforts and sacrifices, the failure of ADF to enable long-term stability and security in Uruzgan is symbolic of the wider failure of ISAF to defeat the Taliban insurgency. This repeats a historic pattern of folly in Australian foreign policy, with the precedent of the Vietnam War (Meek, 2014).

Following Australia's involvement in the Iraq War, which was launched on the basis of faulty intelligence deliberately manipulated by the Bush Administration, resulting in a shattered country, a destabilised region, and a humanitarian catastrophe, a group of academics, and former senior diplomats, public servants and military commanders formed the Australians for War Powers Reform advocacy group, calling for a review of the war powers of Australian governments (Broinowski, 2012). The decision to go to war is effectively in the unilateral hands of the executive, the Cabinet, with no real requirement for the approval of parliament, and with certainly no real mechanism of accountability or choice of the wider public. The lack of transparency in Australia's war powers, particularly if the decision has bipartisan political support (effectively sidelining opposition from Independent MPs, and minor parties such as the Greens) was revealed yet again in Australia's latest contribution to a US-led military coalition intervening in the Middle East.

War Against *Da'esh*/Islamic State (IS)

The Abbott Coalition government was one of the first to pledge military support to the US-led coalition against *Da'esh* (also known as Islamic State [IS]; Islamic State in Iraq and Syria [ISIS]; & Islamic State in Iraq and the Levant [ISIL]), the Sunni-based Islamist insurgency based in Iraq and Syria. Emerging out of groups of radicalised Baathist insurgents following the US invasion of Iraq in 2003, *Da'esh* took advantage of the chaos wrought by the civil war in neighbouring Syria from 2011 to replenish its organisation. International concern over the rise of *Da'esh* followed its dramatic offensive in northern Iraq in the summer of 2014, where around 1,000 insurgents took the city of Mosul, and saw widespread atrocities and war crimes committed against routed Iraqi government forces, Shi'ites, and other minority groups (Reuter, 2015).

In October 2014, the Abbott government committed the deployment of around 600 ADF personnel to Iraq, including 200 Special Forces advisers; and 8 F/A-18 'Super Hornets', which were soon carrying out airstrikes against *Da'esh*, supported by three refuelling/transport aircraft. This latest Australian intervention has a greater degree of legitimacy under international law, compared to the invasion of Iraq in 2003, since it is at the request of the sovereign government of Iraq, and due to the danger posed by *Da'esh*, which has notoriously executed hostages, among the many atrocities and war crimes it has perpetuated. The large number of foreign fighters which have joined *Da'esh* has included at least 100 Australians (out of potentially up to 20,000 foreign fighters) providing another justification claimed by the Abbott government to support ADF involvement alongside US forces, and other coalition members (Switzer, 2015).

However, as with Australia's involvement in the 2003 Iraq War, there is the danger that joining this latest US-led coalition will only aggravate any potential terrorist threat to Australia. Similarly to the first Iraq War, the intervention against *Da'esh* is not popular with the public, with a recent poll indicating only 36% support the return of the ADF to Iraq (Essential, 2015). In measures to counter the threat of Australians fighters returning radicalised by *Da'esh*, the Abbott government, again with largely unquestioning bipartisan support from Labor, introduced legislation in February 2015 which intensified the counter-terrorism powers obtained in the wake of the 'War on Terror' since 2001. New restrictions were replaced on travel to areas of Iraq and Syria, and laws to retain Australian's 'metadata' by security authorities, and to punish journalists and public servants revealing 'secret operations' have been recently passed, despite concerns this will do little to protect against terrorism, but instead erodes the civil liberties of all Australians (Sparrow, 2015).

Following an Iraqi government counteroffensive against *Da'esh* in Tikrit in March 2015, controversially aided by Shi'ite militias covertly backed by Iran, Abbott's Cabinet confirmed an increase of around 330 more ADF troops to replace the 200 Special Forces in their training and advisory role, to be joined by 143 advisers from New Zealand, to be deployed in June. It is estimated that this latest 'building partner capacity initiative' will last at least two years; Abbott has refused to comment on whether further escalations will occur in future. The new additional deployment will raise the cost of Australia's involvement in Iraq (and potentially Syria) to at least $400 million. It will make the ADF mission the second-largest of the coalition partners, after the US forces. Canada has announced it will join US airstrikes against *Da'esh* in Syria, so this leads to the question of whether the RAAF will also follow suit? Super Hornet strikes have so far been limited to *Da'esh* targets in Iraq, although refuelling flights in support of US aircraft for sorties in Syria are already taking place (Griffiths, 2015).

Conclusions: Implications and Legacies of Australian Intervention in the Middle East

Having joined the US-led 'Global War on Terror' since 2001, the ADF has effectively been at constantly been at war ever since, even if this is not often in the public's awareness. Joining the campaign against *Da'esh* continues Australia's participation in a seemingly perpetual used of armed force, on behalf of its primary ally, the US. Renewed ADF participation in Iraq is thus the latest episode in a long failed history of external training of the Iraqi Army by numerous countries (including Iran) and private military contractors, since the 2003 invasion by the US. Iraq and Syria remain a local and regional humanitarian catastrophe, but *not* a direct national security threat to the US, much less Australia. US-led intervention will be marginal at best in contributing to the containment and eventual decline of *Daesh*, which is ultimately the responsibility and burden of Iraq and Syria's own fragile and traumatised political structures and processes. In a recent speech by Foreign Minister Julie Bishop on the rise of *Da'esh*, there was no acknowledgement of role of the US invasion of Iraq in 2003 in its formation, instead blaming the 'Arab Spring' since 2010 for its emergence. This demonstrates a fundamental ignorance, bordering on arrogance, by Australia's political

leadership regarding the security of the Middle East, with concerning implications for implementing effective strategy towards it (Keane, 2015).

Based on the historical record, the strategic impetus of Australian participation in Middle East military interventions has predominantly been to support its primary allies: first the British Empire, then the US. Australia's postwar participation in UN PKOs/interventions has at least had the motivation of supporting the UN-based system of international law and security, which gave them a greater measure of legitimacy.

Overall though, most interventions in the Middle East have arguably *not* been in Australia's direct national security or strategic interests, and have been a harmful distraction from Australia's main area of strategic and diplomatic concern, the Asia-Pacific region. Apart from the material and human costs of Australia's involvement in war in the Middle East, joining the recent US-led interventions has also put Australians at greater risk of terrorist attack. The history of Australian military intervention in the Middle East also raises ongoing concerns over the relative lack of transparency and accountability in the decision making processes of Australian governments in sending the ADF to war.

There has been relatively little discussion and debate in parliament, much less in public, on the reasons for going to war; no public inquiries have been made into the decision process and motivations for going to war in Iraq and Afghanistan; and no official histories of the wars are being commissioned as yet, which could examine these questions. As Australian forces continue to be engaged in combat operations in Afghanistan and Iraq, and potentially Syria, this troubling legacy seems set to be tragically perpetuated into the near future.

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Thought and Image in Gonçalo M. Tavares: A Contemporary Writing

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Abstract

The paper is part of a project on Representation and Image, within the line of current research Literature, Theory and Literary Criticism. My goal is to investigate the image as the smallest unit of literary art, a special form of thinking. My question oscillates between pairs Text/Image, Real/Unreal, Poetry/Prose towards something I call the Body/Meaning in Literature. The concept of contemporary writing for me is something that is ahead of us and challenges our understanding: we are stunned in face of time and we ask for answers. The Portuguese-Angolan writer Gonçalo M. Tavares falls within this framework. Hence the choice of the book Mr Valery (2002) of which I selected a little tale or chapter, in which the proper representation of the real is placed under suspicion, the principle under the comical manner, which it puts in check our science or reason top (in truth, belief or habit). It`s the Power of contemporary writing.

Keywords: image, body, representation, contemporary writing

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Introduction

Part of Gonçalo M. Tavares' work is characterized by an ostensive space and time indetermination, which is a marked distinction of his contemporaneity in the present panorama of literature produced in Portugal. He is a 45 year old writer, born in Angola, whose thought dates back to Nietzsche and his modern followers. To summarize, I would say the main idea is total disillusion but without nihilism. How is this possible? Through the belief in the written word and its ability to effectuate meaning, as we will attempt to explain.

The writer places us on the verge of a feeling which is to happen. His 'realism' does not mean the reality transfiguration at first, instead of this, his writing questions the reality itself and pursues other 'realities' that is to say, a practice which denotes a happy and tragic simultaneous cosmovision.

In order to discuss such contemporary writing, the piece has the following segments: a) the theoretical base; b) reading of the Work: "The sneeze", a short story of G. M. Tavares; c) analysis; and conclusion.

a. The theoretical base

According to Immanuel Kant, we will never get to know things as they really are because they are always unknowable. However, we can get to know the way in which they appear to us – of which Kant calls phenomenon – for the way they appear does not depend solely on them, but also on us, of our body. The language establishes the separation between the order of the phenomenon and the order of the noumenon, which is the domain of things. The image or the sign, as a phenomenon, does not reach the thing, because, selon Lavaud (1999), "in it, it is the withdrawal of the thing which is announced, (…) [that is] it does not produce anything but an absent effect."[1]

The English empiricist philosopher David Hume (s.d.) says that the human experience is built upon strong impressions, followed by weaker ideas or images, which gives importance to the body. On the other hand, Jean Paul Sartre (1940) distinguishes image and perception saying that the former is an essential 'poor' framework of the world, while the latter is abundant for it contains a boundless reserve of matter. Selon Lavaud (1999) "[…] the given of the perception constantly overflows the conscience"[2] in addition to what we can observe with our conscience, keyword in sartrian thought, and "there is always more in the thing that what we can observe."[3]

For Charles Sanders Peirce (1974), image is a framework or a piece of the framework of the perceived object, a certain type of sign (cf. etymology of the word sign, from the Greek 'cut') which translates the intense original experience for maintaining the traits of the overwhelming and excessive perception which had been experimented by the body. For him there are three types of signs – iconics, index and symbols). In his proto-aesthetics there is a special place for what he calls 'image', a kind of hypo-icon, or almost-icon, stronger than diagram (type of index) and metaphor (type of

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[1] "en elle, c´est le retrait de la chose qui s´annonce, elle ne produit qu´un effect d´absence." (p. 17)

[2] "[…] le donné de la perception déborde constamment la conscience". (p.65)

[3] "il y a toujours plus dans la chose que ce que nos pourrons en observer." (p.65)

symbol). Selon Pignatari (1974), for this North American linguist, "the artist and the scientist are creators of icons"(p.54) which preserve the delirious or chaotic (or superabundant, according to Sartre) quality of the matter ('indetermination') which becomes powerful as it goes through the bodies.

Peirce's ideoscopy refers to a first type of experience (Firstness) marked by the 'qualities of feeling' (1974, p. 24) which houses the impressions (sense of Hume) which are received by the body. A second experience (Secondness) corresponds to the "conflict" (p.24) under the shape of a "reaction or shock" of the impressed body which is capable of sprouting images (sense of Hume, perhaps borrowed from Peirce). The third type of experience (Thirdness) marks the generalization of experience process with the rise of the sign which organizes and conducts the 'sensation' and the 'shock' constituting the scope of Semiotics.

Dissimilar to visual arts, in Literature image is defined as that which constitutes the literary text as a representation of reality, from which the metaphor and the metonym are examples. Expanding the concept, we noticed that the word image is part of the expression imaginary and that a writer's production is the fruit of his/her imagination. On the other hand, it is part of a triadic relationship in which there exists a me, some things 'outside' of me and a line of communication between them both. In terms of semiotics, this characterizes the language that encompasses the 'author' or interpreting person; the 'real' or to whom it refers; and the word or linguistic sign.

To deal with this experience, the contemporaneous and recently dead Portuguese poet Herberto Helder (2006) refers to it as 'energy beams' (p. 130) which derives from the nature intensity and that 'is seen as the world,/the power of an action of the imaginary' (p. 31). These words express the elements of theoretical elements that were pointed out earlier: energy, intensity, nature, the world, power, image and the imaginary.

In this piece, part of a research paper, we aim at articulating the power of images in Peirce's ideoscopy with Hume's empiricist ontology as I notice, in both, the important place the body (perception and experience) has as the base of subjectivity, which, in principle, is open to strong impressions, to nature or to matter, providing them with the shape or articulation as images. This result is usually named as representation, a striking presence that marks the absence of the re suffix. This is an inevitable process for which man can provide meaning to the world and to himself by means of common language. In summary, here are our keywords and their applications: image, body (perception; experience), representation, contemporary writing.

Even so, what type of relationship is this when one is dealing with literary art? There are enigmatic or strange texts that leave us in total unease. What is the concern regarding the apprehension process of what is real?

When a text escapes the common representation of the world, it's images escapes the world's coded representation and is open to the freshness of what one may name as 'delirious matter' or devir selon Deleuze (2004). They agglutinate other bodily senses besides sight, smell, taste, touch and hearing. In reality, in Literature, image is an open and unstable space which exposes the oscillation or ambiguity between words and things. Notwithstanding that literary art is a 'third' experience as it is a

representation and is under the linguistic sign, it remains faithful to the firstness of the 'quality of feelings' and to the secondness of the 'reaction–or shock' and that they provoke hypon-icons or almost-icon, named images and diagrams.

There is no doubt that Tavares is a producer of texts that go beyond and above the traditional representation in narrative prose (more inclined to the almost-icon named metaphor), his work surpasses the false dualism that opposes the real versus the non-real (fictional or imaginary). If literary theory has been using a lot of color to define these two fields, strictly speaking, they only exist within the classical concept of the thought. According to Hume and Peirce's empiricism, what we do have is the matter of the body in inter-relations, providing knowledge, subjectivity and the meaning of everything for humankind.

Despite being composed of recognized signs (for instance, a 'lady', a 'bucket', the 'rain'), the contemporaneous narrative introduces the questioning once the realist tradition elements are abandoned, disregarding the notions of character, narrator, space, time, etc. This comes closer to what Nancy (2005) names as poetry once 'there is more than one access to sense, it is the access of meaning' (p.12) or the possibility to make sense. Texts of this type refute identification 'of genre or poetic mode' (p. 13) and even when serving language, they articulate 'sense from the standpoint that there is no meaning if there is no articulation' (p. 17) or a language fold.

Withdrawn from the chaotic nature and result from the bodily experience of the subject, the image redefined here can help us read Works which are considered obscure, hermetic, strange, fantastic, surreal, etc., as those productions that propose new ways of understanding ourselves and that which surrounds us.

b. Reading "The Sneeze"

In more ways than the award-winning novel Jerusalém, awarded in 2005, the equally awarded is mystifying. What a small and awarded book is this Mr. Valéry (2006)? We cannot find, in our mental library, anything quite like it, except for juvenile literature due to its extremely accessible language. We are ahead of a small volume of short stories, mini-tales or chapters whose protagonist is always the same character Mr. Valéry. Let us read one chapter called 'The Sneeze':

> Mr. Valery was afraid of the rain.
>
> For years he trained his swift pace to dodge the water that was falling from the sky. He became an expert.
> He would say: This is how I escape the rain.
> And he drew an arrow representing himself.
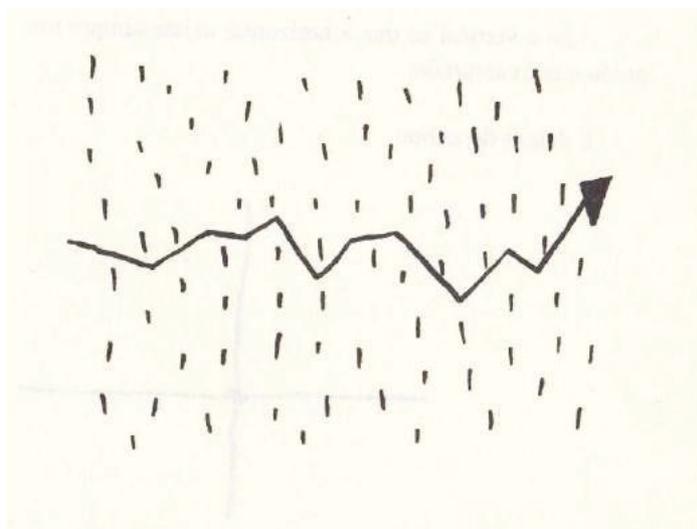
- In the end - Mr. Valery was proud of himself - here I am, dry and without an umbrella. I hate ugly objects, he would say.

One day, however, by accident, a lady who was cleaning the pavement threw a bucket full of water onto the street at the very moment Mr. Valery was passing by.
Completely soaked, Mr. Valery explained:
- I was looking at the sky when everything happened.
And he also added:
- When the vertical line joins the horizontal one, a dot is alw captured.
And then he drew
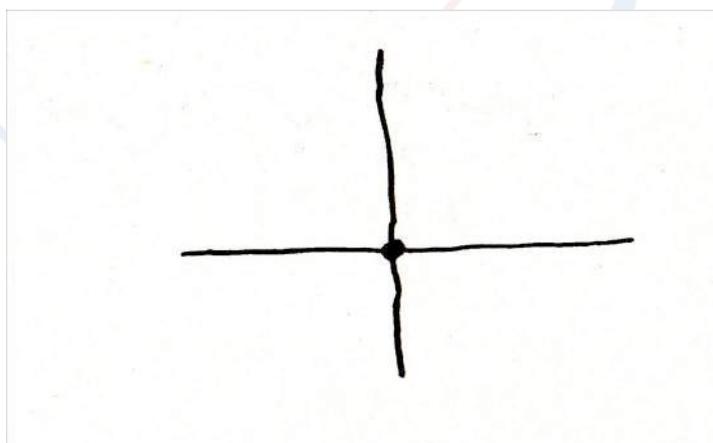
- This dot - murmured Mr. Valery, with his hair still dripping - was me.
- The Destiny - said, finally, Mr. Valery - this is something unknown to me.
And it all ended with a heavy sneeze.
(Tavares, 2006)

c. analysis

As we notice, any child used to reading fairy tales can understand this text from its naive and even absurd surface. However, the text is much more than a simple 'wonderful', 'allegorical' or 'metaphorical' narrative. It goes beyond.

Where is the difficulty in making sense of this text? Certainly the text requires meaning. Nancy (2005) says that 'the difficulty is in that what does not allow to be done' and that 'poetry turns the absolute difficult into ease' and as 'in ease, difficulty yields' (p. 11), what it does not mean is that the difficulty is removed.

Within this dialectic between the difficult and the easy, Tavares' micro-tale can be perceived as a poetic text that spreads itself throughout the pages' stains, encompassing almost-icons as iconic signs (the image of rain), index signs (the diagram of two lines) and symbolic signs (the metaphors as words). As a literary text, I could also state that it is formed by hypo-icons as image, diagram and metaphor, respectively. This set aims at two dramatic situations: the character's success and his failure in front of the events.

In the face of the predictable events (the rain), Mr. Valéry's 'science' seems to find a way to escape (success) by means of the first representation (drawing of rain), further from fate (the bucket of water thrown by the lady – a event), the previous solution does not work. What is left of him? He made a second representation (drawing of lines) and found a rational explanation with a sentence - "This dot […] was me" - and a magic word also (Destiny) that brings comfort in the face of the imminent cold. From success to failure, he ends up surrendering to his powerlessness: 'The Destiny (…) - this is something unknown to me'. These procedures prove that it is not a text for children; it goes further beyond that as it presents a philosophical scope.

As for both situations Mr. Valéry brings laughter to the reader. In the first situation, that laugher is due to his naïve and over-inflated pride (cf. the comic character according to Henri Bergson, 1983): "- In the end - Mr. Valery was proud - here I am, dry and without an umbrella". In the second situation, we laugh due to his exaggerated rationalism aiming to escape the frustration for having been 'caught': "- I was looking at the sky (…)" and "When the vertical line joins the horizontal one (…)". At the end of the text the reader gives a third laugh at the sneeze which works as a spontaneous expression of Mr Valéry's body, breaking down his boldness; the expression which gives the title to the tale as if a trophy is presented, a priori.

One cannot forget that events are recorded on a sheet of paper, under our eyes, they have nothing to do with reality. Let us remember the famous 'This is not a pipe' discussed by Foucault (2009). If reality is not there, evrything that is presented there is part of the imagination, it is the imagery universe composed of signs or representamens using Peirce's terminology. Their qualities are combined with each other to different degrees to represent the object as an almost icon: images, diagrams and symbols.

The first drawing is an almost-icon image due to its resemblance with the represented object (the rain). The second drawing is an almost-icon diagram (or index) by the presence of graphic lines whose goal is to narrate the object (when the meeting

happens). But also the horizontal arrow we see in the first drawing is an almost-icon diagram of Mr. Valéry's route which keeps him dry. Finally, each word – 'Valéry' or 'Destiny' – just like every sentence – 'Mr. Valery was afraid of the rain' – is an almost-icon metaphor, as it is there where one finds the most arbitrary relationship between the sign and the objects that represent it. But if the symbolic and arbitrary signs control common language, in literary writing (poetry and prose to a smaller degree) the opposite takes place and the imagery and index hypo-iconic signs are abundant. For instance, the articulation syntax of the words in the sentence is an invisible diagram that equally demands meaning, despite the fact that each word by itself has already made sense previously, in the dictionary, pre-coded.

Further on from laugher, we can access an array of senses in the human condition which Mr. Valéry's character brings forth. In the hidden comic detail exists a tragic content, it may be the fragility inherent to human nature in this world. Thereafter, the text gains a thickness that is a result of each of the signs that compose it and from the assembly that matches them among each other.

The visual approach is transmuted into the verbal approach and vice-versa, in a process that encompasses a widened concept of image/idea to use Hume's expression. To this worthy bond between almost-icons in Arts according to Peirce we can associate Didi-Huberman's visuel concept as 'poor' (en-deça) of representation, something that brings freedom from the substantial reality. For Didi-Huberman (1998) the image is the interruption of new modes of visibility that wrenches (breaks, 'déchire') the regular sight horizon and reverts the canonic categories of representation, as is common in poetry. Remembering Nancy, poetry is not a genre but a quality which permeates texts of all kinds, as it indeed does in Tavares' prose.

Conclusion

What can we conclude from reading this text? First of all that the text has a very singular style, on the surface almost juvenile. Before saying that it comes close to poetry, it is necessary to say that it is a poetic text in the sense of that which was mentioned earlier: the difficulty which is apparent. But what is to be done? Nancy (2005) replies: 'It is to place on the being. (…) The poem is something done by the performance itself" (p. 18). It is that something which is done and undone 'it is the access to the meaning' (p. 18). 'a sense that will always present itself'(p.10).

It is impossible to set apart the graphic symbols drawings as they are all articulated with the text in a way that they are contaminated in the same key of possibilities of sense/meaning. The drawings are neither simple illustrations of the text, nor ekfrasis, they are strong elements requesting a meaning in the articulation between each other. Gonçalo M. Tavares is part of a category of literary intellects who overcome the verb/image dichotomy without making one the supplement of the other.

Mr. Valéry's space and time indetermination leads us to appraise him less of a character and more of a behavior. This is the character trait – pride, naïf, pathetic – this is what is being focused on. Mr. Valéry is searching for a magical way to avoid the difficulties of ordinary natural thing such as rain, but also, he makes use of a mathematical diagram – the joining of the two lines – to comfort himself while faced with uncontrollable fate. At this moment, he still uses a symbolic language resource –

the linguistic sign 'destiny' – to regain his self-esteem which, soon after, is again thrashed by the event of the 'sneeze'.

For the time being we believe that the theme of Tavares' micro-tale is the questioning of the representation of what is real, which is placed under suspicion, at first under the comic profile by the nice Mr. Valéry, whose science or superior reason is not always powerful enough to control reality. And what is the actual sense of the text? According to Flaubert, we can say that 'Mr. Valéry is us ourselves!' who have no alternative, but to surrender to the unknown 'with a heavy sneeze'.

The author manages to articulate a paradox in this short narrative – total disillusion but without nihilism. How is that possible? Due to the faith in language itself – imagery, diagrammatic or metaphoric – capable of producing meaning and sense when confronted with any catastrophe. This Work reveals the fragility of humankind as well as it's presumptively proud capacity in reverting tragic feelings. It couldn't be more Nietzschean!

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The Great Global Acceleration of 1890-1914: Eça De Queirós, Imperialist Power and The Far East

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Abstract

This research analyzes the Far-Eastern scripture of the Portuguese writer Eça de Queirós (1845-1900), one of the controversial and acclaimed writers of Portugal (and Europe) in the nineteenth century, whose vast work Peter Gay applauded and Harold Bloom integrated into the Western canon. In our work, we detail his critique of industrial capitalism and the Eurocentric position of imperialism in Asia as an exercise of power. In his journalistic activities he showed to the reader the asymmetry of the industrial division of labor that divided the world between aggressive technology producers and the rich and complex cultures holders like China, but without powerful industries and international finance system. In his writings, the otherness is mediated with cultural diversity anticipating multiculturalism, positioning the Far East as a producer of cultural paradigms to the West. As a diplomat of his country, defended uncompromising way the rights of Chinese immigrants, outbound Macau, then Portuguese colony, worked on the Spanish island of Cuba, producing sugar. Our theoretical framework employs Edward Said's concepts to a reading of the East and the notion of the modern world of K. Polanyi, C.A. Bayly, V. I. Lenin, G. Arrighi mediating imperialist power and the depredations of people and nature of imperialism of time preparing the great acceleration of 1890-1914 as a confrontation of powers.

Keywords: Power, Imperialism, Industrialization, Regeneration, Modernity.

Introduction

The Portuguese journalist and writer José Maria Eça de Queirós (1845-1900) described the last decades of the 19th century as part of a definition process of local powers in Asia in the fight against imperialism. The years 1890-1914 were described by several classical authors such as Lenin and Polanyi, and recent Bayly, Arrighi and Hobsbawm, as a time of great acceleration. It resulted in a new configuration of power in the Far East and in the world.

Eça de Queirós was considered by Peter Gay as one of the most important authors of fiction in the 19th century(Gay, 1986, 416). Harold Bloom, in turn, considered him the canon of Western literature (Bloom, 2002, p.653-693). As a diplomat, he held various positions as his country's Consul. Initially, in Havana, Cuba, between the years 1872 to 1874, where he defended Chinese immigrants leaving China due to the Portuguese possession of Macau (Monica, 2001, 127). He was also Consul in England and in Paris, city where he came to pass away, in 1900.

As a journalist, he kept in touch with the progress of international news and as a diplomat with the diplomatic community, gathering information, developing privileged viewpoints in relation to the big international final acceleration of the 19th century, as well as the issues relating to imperialism and to power. Following the news regarding the Far East, he realized that a structural change of enormous importance was occurring in China and Japan, which reflected on the issue of power. The amplitude of the same was a more complex process of worldwide transformations at the time of the great acceleration.

The scope of this article is to establish a dialogue between journalism and history, culture and economy of that era, noting the emergence of Asian powers as a prophecy of Eça de Queirós in relation to Asian dominance in contemporary times.

Considering imperialism: transformations in the world.

The literature we've selected to support the basic premise of this paper notes the establishment of a world under acceleration during the last decades of the nineteenth century. A time in which the exercise of the imperial power of European countries occurred - England and France - and the emergence of new countries, United States, Germany, Italy and Belgium. At the same time, the Ancient Empires like the Ottomans, but especially the Chinese Empire, had difficulty in successfully facing foreign threats. These ancient powers lived the dilemma of change by a modernizing regeneration or to disappear under the onslaught of Europeans. The exercise of power of these empires reduced considerably, because besides being devoid of effective military assets, they saw themselves as politically divided. Endowed with traditional powers, they imposed their will on their subjects, but lost ground to the skill with which Great Britain or France moved their own instruments of power.

At the same time, Asia noted the emergence of a cohesive nation State, Japan (Polanyi,1957, 20) that proved able to combine its political and military power tools with remarkable success (Bobbio, 1983, II, 938-939).

Since the first decades of the 19th century, new Latin American countries entered the international arena within the new industrial labour division. In the final decades of the century of certainties, the producers of raw materials were benefited by outbreaks of export that would boost their commodities, which ranged from Chilean nitrate, coffee from Brazil to Uruguayan meat (Hobsbawm, 2010, 99).

Some authors such as Polanyi consider that the 19th century produced a historic, economic and cultural phenomenon, unprecedented in the midst of relative world peace. It lasted for almost a hundred years, coexisting with smaller, short-lived wars. The technological revolution resulted in major changes in the ways of producing goods and services in the most powerful industrial nations (Polanyi, 1957, 19). In the end, all countries were being gradually drawn into the orbit of the new international labour division, pivoted by the revolution in transport and communication which accelerated connection throughout the world (Nayyar, 2013,41). According to Hobsbawm, the greatest achievement of the 19th century was the establishment of a single economy, which extended gradually until it reached the most distant regions of the globe (Hobsbawm, 2010, 99).

By analysing the emergence of imperialism in his famous work, V.I. Lenin stressed the growing role of banks and finance in the process of the exercise of imperial power. When the banking concentration in the central countries placed the resources of a mass of small capitalists under the control of a few but powerful holders of capital, things changed. The reinforced financial system went on to be one of the "fundamental transformation processes of capitalism in imperialism"(Lenin, 2010, 138). This banking network reveals itself to be more dense and active in the most powerful countries: France and England. They started to apply voluminous capitals in the colonial world and in other European nations such as Portugal. The result of the banks' growing power resulted in a concentration of political power in their hands, because the State joined the bankers who had begun to dominate the industry, the press and, finally, the government itself.

The exercise of power of the most powerful countries and their finances in non-European countries started to be practised directly, either through military domination, or indirectly, through massive capital investments, which turned those who received them taxable in powerful countries. As there were no more unowned territories in the world, repossessions would forcefully happen exacerbating international relations. As Lenin states, apart from England and France, new countries "have progressed with an extraordinary speed, America, Germany and Japan (Lenin, 2010,207-229), and which quickly became the newest imperialist power. To fulfill its national projects of growth, markets and territorial expansion, they had to re-divide the territories by force and take portions from the most fragile and unprotected, such as the Turkish Empire, the Spanish and the Chinese.

On the other hand, a recent author like Bayly, named that era as "The great acceleration, 1890-1914" as a time in which "things to come", were predicted and which survived in the midst of crises and conflicts in the extra European world involving the imperial powers and their respective spheres of influence (Bayly, 2004 ,451). An author like J. A. Hobson, a British liberal, pointed out the evil Alliance between the power of the State and financial, industrial and commercial sectors in the action of stripping their colonies and tributaries (Bayly,2004, 454).   Once again,

China and Japan are placed in the centre of the debates. On the other hand, the Chinese Empire, torn by internal wars, resisted, thus leaving K. M. Panikkar to explain that unlike India, China did not yield before British pressures, maintaining its political unity (Panikkar, 1953, 94 ,175). The second was the Japanese Empire, which, after a dramatic industrial growth and accelerated modernization, defeated China in 1895. After taking possession of Korea, it had to be restrained by the force of the Shimonoseki Treaty.

The Japanese national State: power and representation

Since 1648, the national States in Western Europe, were essential units in the world politics of the modern era (Arrighi,Silver,1999, 19). When intervening in Asia, the commercial and financial companies were assisted by economic and military instruments of power, coordinated by the institutional system of their respective Nation States[i]. For Arrighi and Silver, "This system came up with an aggressive and militant process that introduced the dynamics of progress", pushing the opening of China to foreigners and starting the Scramble for Africa (Arrighi and Silver, 1999, 20). The National State in both themes, China and Japan, desiring to industrialize so as not to perish, behaved differently in achieving their national goals and therefore its construction in Asia was different, older and more crystallized than in the West.

The ancient Chinese Empire, to which the profound sympathies of Eça de Queirós leaned towards, was torn apart by internal clashes and popular uprisings. The struggle for modernization that the country undertook was oscillatory and contradictory, reflecting the tensions and conflicts within their power structure. Therefore, we see that the empire was not launched unitary in the regenerative battle, losing part of its millenarian sinocentric regional economic system that integrated Japan, China and Korea (Howe, 1996, 3-7).

The Japanese isolation, however, continued, until Commodore Perry forced the opening of Japan, consolidated with the unequal Treaty of 1854. The Meiji Restoration of 1868 began a series of reforms aimed at making Japan a modern industrial nation, building weapons to control "the foreign barbarians" and avoid being dominated by them (Arrighi & Silver, 1999, 261). The Japanese isolation, however, continued, until Commodore Perry forced the opening of Japan, consolidated with the unequal Treaty of 1854. If the power in Japan was traditional, it not only relied on the ability to coerce its subjects, but coming from a tradition which, according to Weber, is founded on the belief of a sacredness that is imposed on its subjects through State mechanisms linked directly to the source of power which has existed "since forever"(Bobbio, 1983,II, 941).

The Japanese national state played an important role in that institutionalization, soliciting support from its people (Wittner, 2007, 26). Its meteoric economic ascension led it to start its colonial empire in Taiwan. By capturing Korea, it extended its colonial process, inspired, albeit indirectly, by the English experience (Bayly,2004, 461). Finally, the victory obtained in the war against China of 1894-1895, showed the far East and the local nationalist leaders that Western domination was not perennial. In the wake of this expansion that generates imaginary dividends, in India and Brazil, distant countries to the Japanese victory in Tsushima against the Russian Empire in 1905, parents began to baptise their children with the name of Japanese admirals, like

Togo. In Abyssinia, on a high due to the victory against the Italian invasion, its main social scientist urged the country's Government to imitate Japan (Bayly, 2004, 461).

The National State in China: the most ancient system of power on earth

Eça had a great affection and respect for China. Having known many Chinese and read abundant literature about its rich culture, he was the author of a fantastic novel, O Mandarim(1880). Displacing his main character from southern Europe to China, its main story is set in Beijing, the capital that he had never seen in person.

On a subject that described the crisis that China lived, he showed that the country, since the unequal treaties of 1842, was being shaken by crises. Its vulnerability led it to grant increasing concessions to England and other countries, whose privileges, supported by warships, steamboats, the telegraph and rail-roads, were destroying and ruining the local economy. In the face of imperial weakness, Chinese Administration sectors undertake the so-called 'self-fortification' program. They began to build up arsenals, shipyards and military academies.

Upon analyzing China, Eric Hobsbawm notes that it had three forces that were able to confront foreign pressure. Firstly the Court itself, understood as a place of resistance. It was in this laboratory of power that the Confucian officials realized that only the adoption of the Western model of industrialisation and modernisation could lead China to overcome its obstacles and its military weakness. Hobsbawm points out that the Japanese were a successful model in Asia, actually itself incited in Western practices. However, they feared the moral degradation that could result from this policy. Against this position, the foreign action and the setbacks of the court system had led to failure.

In an article from the Páginas Esquecidas (Forgotten Pages), Eça analyzes this crisis in which his admired China lived among the revolution, the agitation and the attempts to modernize, only without losing China's existence and its traditional values. Actually, what he detected was an internal conflict between the holders of the traditional power, the one that "has always existed". The Cabinet was present at the construction of the railway between Beijing and Hanwueu. According to Eça, the railway was already planned, but "the old Conservative Party had always prevented its realization with the reason or pretext that a noisy acceleration of movements would disrupt the rural tranquillity of China, would provoke the repugnant foreign presence and offend, with the implementation of rails and the drilling of tunnels, the holiness and recoil of the earth, and could displeasure her and urge her towards these impatient movements that we call earthquakes"(Eça de Queirós, 934,935).

Eça realizes that there is a confrontation on the throne, because, if the Empress is conservative and contrary to the railway's project, the young emperor, by being more determined and bold, is favourable. He detected a great economic opportunity for the central power with the implementation of the railway. He points out that the price of land is almost null, the labour cost is next to nothing and it should make a good profit for the State's coffers. Because the transportation of food and clothing to the capital Beijing, in addition to passengers in a countless number, would all be very lucrative. He points out that a political trump would be to reinforce the centralization of power over large distances in the country. And "the difficulty in monitoring the project throughout vast distances, mandarins and Governors of remote provinces, the cost of

concentrating and quickly dispatching troops and the impossibility to centralize trade and finance in the capital"(Eça de Queirós, 935). Eça does not cease to point out that, if, on one hand, the completed rail-road benefited Beijing, it also benefited the British capitalism. Exactly because, "England, above all, because it sees in it a first acceptance of the Western ideas, and through them, an additional influence in the 'mandarinism' of Beijing".

However, the author seems to talk with himself and with the story. It seemed to him that the British perception was mistaken. "It won't be due to travelling faster that China will lose its contempt and horror for foreigners. This contempt has roots in morals and religion, that no improvement in the material means of transport can modify. Neither our industrial progress, nor our intelligence and science constitutes a strong enough influence to 'un-Chinese' the Chinese. On the contrary, the more it knows us - the less it respects a civilization that it considers to be singularly tumultuous and sterile".

And he'd cite examples of Chinese nationals who, residing in California, were increasingly fanatic as Chinese despite knowing the American material progress. They'd turn towards "China with a patriotism that was doubly rooted and fanatic." But it would not lose sight of the issue of obtaining the material instruments of power. And he would quote a Chinese intellectual who studied in Paris, which made him admire Beijing even more. And the income taxation of the rail-road would make the central Government even stronger "and feeling stronger, it will become more intransigent (Eça de Queirós, 936).

The great acceleration in Asia: the sino-Japanese war in the eyes of Eça.

The first impression that Eça transmits to the reader about the outbreak of the conflict is that "this war between two strong Nations of the far East only offers the interest of a military pantomime, spent in a region of fantasy" (Eça de Queirós,2000, vol. III,1374-1375). However, he refutes the notion of exoticism of the contenders, a misleading specular image born from a Eurocentric speech. It is thanks to "certain strange traces of figure and costume seen in engravings; detailed of customs and ceremonies, learnt from newspapers (articles on varieties), with caricatures or fantastic beings and, above all, with what we see of its art - that is how we construct our concise and definitive impression of the Chinese and Japanese society"(Eca de Queirós, 2000, vol.III, 1375).

Eça then makes us acknowledge that, behind all these stereotypes, prejudice and ignorance, "there were strong social institutions and it tames an old and copious literature, an intense moral life, fruitful working methods, ignored energies, that the average European doesn't even suspect of"(Eca de Queirós, 2000,vol.III, 1375). For Eça, the enmity between China and Japan resembled the existing friction between France and England who lived in a climate of perpetual antagonism in the 19th century: "They are the two great nations of the far East, where both aspire predominance: they have a similar development in literature and art, even in certain national industries that both export and which clash on the markets".

Here, the issue of power again gives way to the conflicts from an antagonism between forces for the supreme power in the region's imaginary and which confides in

territorial and material benefits: the mandate of the heavens. When managing an increasing number of Asians under its control, the Japanese power obtains a consolidated sphere of its legitimacy (Bobbio, II, 936).

Then, the initial exchange of hostilities between China and Japan regarding rights in the region, made war break out and, in a few weeks, "Japan occupied Korea, dismantled the old King and the old Government, rejected the Chinese army, exchanged the Chinese armada, invaded Chinese soil and began a march on Beijing to impose on the Son of the Heavens, inside the Holy City, a peace that was full of shame and ruin. For now, the Japanese were still marching far from Beijing, (when he wrote the story, the war was still not over). But when it finally arrives, as history forebode, China would have suffered the greatest affront of all its history of 6,000 years"(Eca de Queirós, 2000, 1383). In his prediction, he suggests that to obtain the power to confront the foreign invaders, its banks and military art, China should soon "become European, have more resources and be more scientific, more modern. She will do exactly what Japan did these last fifteen years (...). In at least twenty years, China may be the most powerful military nation on earth"(Eca de Queirós, 2000, 1383).

Conclusion

Eça de Queirós was a native of a small country, Portugal, a country with a huge agricultural empire at a time of aggressive imperialist redivision. Pressed by the emergence of the German empire and the British empire that threatened it with an ultimatum in 1890. Analysing the regeneration of the Chinese empire was rethinking its own. Considering the Japanese miracle was thinking of a solution for its own industrial tardiness.

After reporting the internal conflicts that lacerated China and weakened its struggle against foreigners and their threats, he detailed the measures adopted to overcome the obstacles. As in Portugal, the struggle in China between conservatives and progressives benefited the conservatives which, in a last instance, facilitated foreign domination. On the other hand, the rapid advances that Japan obtained, put it in a favourable position to compete for the Korean and insular territories, such as the Taiwan of a weak and divided China.

The concentration of the financial power found the support structure and the power tools of the European national states to penetrate into Asia, destroying the sinocentric system and shaping the world in its economic Eurocentric system. At the time of the great acceleration, a new power could emerge, as Japan did in Asia, but in Asia, the oldest power – China - could regenerate and rebuild itself. But China's revolt was just beginning, which only accentuates the prophetic role played by Eça de Queirós, seen in our work as a subtle international policy analyst of his time.

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Shakespearean Intertextuality in "The Rivals"

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Abstract

This paper explores Shakespearean intertextuality in The Rivals (1775), a comedy by the British playwright Richard Brinsley Sheridan. This play witnesses characters parallel to those in Shakespeare's plays including The Merry Wives of Windsor, Much Ado about Nothing, Measure for Measure, Twelfth Night, Romeo and Juliet, and A Midsummer Night's Dream. Through intertextual connections with sources or analogues found in Shakespeare's works, Sheridan elaborates on the themes and characterization in The Rivals and increased dramatic tension. By drawing on the theories proposed by Linda Hutcheon concerning intertextuality and adaptation, this paper addresses The Rivals in relation to its applications of different literary forms, such as allusion, quotation, translation, and parody.

Keywords: Shakespeare, Sheridan, The Rivals, Linda Hutcheon, intertextuality, adaptation

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Introduction

In the first chapter of A Theory of Adaptation, Linda Hutcheon explains the relationship between sources and adapting works by emphasizing the "repetition with variation" and "the comfort of ritual combined with the piquancy of surprise" (4). Hutcheon believes that the process of adaptation is characterized by three features: "an acknowledged transposition of a recognizable other work or works," "a creative and an interpretive act of appropriation/salvaging," and "an extended intertextual engagement with the adapted work" (8). According to Hutcheon, known adaptations set up audience expectations through a set of norms that guide our encounter with the adapting work we are experiencing (121). In addition, adaptation may involve a number of variables, including the demands of form, the individual adapter, the particular audience, and the contexts of reception and creation (Hutcheon 142). Like the source, the new work is influenced by "a context—a time and a place, a society and a culture" (142). This paper will compare the contexts surrounding The Rivals and its Shakespearean sources or analogues.

Sheridan's first play, The Rivals is set in Bath. Captain Jack Absolute, son of Sir Anthony Absolute, is in love with Lydia Languish, the niece of Mrs. Malaprop. As Lydia prefers a poor soldier, Jack disguises himself as Ensign Beverley, but Lydia will lose half her fortune if she marries without her aunt's consent. Mrs. Malaprop accepts a proposal from Sir Anthony for a match between Jack and Lydia, but Jack is afraid of revealing his deception to Lydia. Bob Acres, also Lydia's suitor, is provoked by the furious Irishman Sir Lucius O'Trigger to carry a challenge to Beverley. Deluded into thinking that love letters for him from Mrs Malaprop are from Lydia, Sir Lucius also challenges Beverley. When Acres finds that Beverley is his friend Jack, he declines the duel. Sir Lucius also clarifies his misunderstanding at the arrival of Mrs. Malaprop. Lydia forgives Jack though he shatters her hopes of a romantic elopement.

Several characters in Sheridan's The Rivals are "parallel characters" to those in Shakespeare's plays. Sir Lucius O'Trigger is a foreigner as ill-tempered as Dr Caius, a French physician in Shakespeare's The Merry Wives of Windsor. Shallow comments on Dr. Caius's brutal aggressiveness, saying that, even though he has "lived fourscore years and upward," he has "never heard a man of [Dr. Caius's] place, gravity and learning so wide of his own respect" (3.1.52-54). Unable to control his emotion, Caius calls Evans a jackanapes, a term of contempt for someone of a lesser social class: "You, jacknape, give-a this letter to Sir Hugh. . . . I will cut his troat in de Park, and I will teach a scurvy jackanape priest to meddle or make" (1.4.95-96). Later, he declares his attempt to kill Evans for his advances on Anne: "[b]y Gar, me vill kill de priest, for he speak for a jackanapes to Anne Page" (2.3.71-72). Also, he insults him directly: "By Gar, you are de coward, de jackdog, john-ape" (3.1.72).

In The Rivals, Lucy's behavior resembles that of Mistress Quickly in Shakespeare's The Merry Wives of Windsor as a double-crosser, deceiving different people for her own profit. In scene 2 of The Rivals, Lucy delivers a soliloquy:

> Lucy. So---I shall have another Rival to add to my mistress's list---Captain Absolute.---However, I shall not enter his name till my purse has received notice in form. Poor Acres is dismissed!---Well, I have done him a last friendly office, in letting him know that Beverley was here before him.---Sir Lucius is generally more punctual, when he expects to hear from his dear Dalia , as he calls her: ---I wonder he's not here!---I have a little scruple of conscience from this deceit; tho' I should not be paid so well, if my hero knew that Delia was near fifty, and her own mistress.---I could not have thought he would have been so nice, when there's a golden egg in the case, as to care whether he has it from a pullet or an old hen! (33)

Similarly, Mistress Quickly, house-keeper to Dr Caius, acts as go-between for the three suitors of Anne Page: Doctor Caius, Slender, and Fenton, and encourages all of them.

In The Rivals, noted for her aptitude in misapplying words, Mrs. Malaprop delivers speech riddled with malapropism. The term comes from the French mal á propos, meaning "inappropriately." Mrs. Malaprop's comically inaccurate use of long words has given the word "malapropism" to the English language. Her attempts at learned speech include a reference to another character as "the very pine-apple of politeness," instead of "pinnacle"; another as "headstrong as an allegory on the banks of the Nile," instead of "alligator." In fact, malapropism is commonly used comedic device in Shakespeare's plays, especially among the buffoons who frequently mistake meanings of their words. The constable Dogberry in Shakespeare's Much Ado about Nothing (c.1598) is a precursor of Mrs. Malaprop in his gift for misapplying words. In Shakespeare's play, Don John averts Claudio's marriage by arranging for him to see Hero apparently wooed by his friend Borachio on her balcony, but it is actually her maid Margaret in disguise. The plot by Don John and Borachio is unmasked by Dogberry and Verges, the local constables. Dogberry questions Borachio and Conrad, and tries to inform Leonato of Don Juan's plot to discredit Leonato's daughter Hero. Preoccupied with the arrangements for the wedding, however, Leonato was impatient with Dogberry's wordy preliminaries, and sends him away. Dogberry's mangling of language and labored witticisms prevent him from using words effectively enough to mount a defense against slander. When Leonato tells him: "Neighbours, you are tedious" (17), as Sheldon P. Zitner has noted, Dogberry "mistakes the word [tedious] for a compliment." His responses indicate that he is confusing "tedious" with the word "copious" (Walls 200-202), or "fluent."

> Dogberry It pleases your worship to say so, but we are the poor Duke's officers. But truly, for mine own part, if I were as tedious as a king I could find in my heart to bestow it all of your worship. (18-21)

Later, Dogberry delivers a further flow of time-wasting verbiage, saying: "Yea, an 'twere a thousand pound more than 'tis, for I hear as good exclamation on your worship as of any man in the city, and though I be but a poor man, I am glad to hear it" (22-26). As such, Dogberry embodies the character of gentle pathos as well as hilarious comedy. This distinguishes him from Sheridan's portrayal of Mrs. Malaprop.

Other similar characters of malapropism include Elbow in Measure for Measure, Mistress Quickly in The Merry Wives of Windsor, Bottom in Midsummer Night's Dream, and the nurse in Romeo and Juliet. In Measure for Measure, the constable Elbow brings in two prisoners, Pompey the pimp and Froth, a client of Mistress Overdone's. Elbow calls the villains "benefactors" instead of "malefactors." Attempting to "protest" on his wife's behalf, he states that he "detests" his wife. Though Angelo and Escalus attempt to understand why Elbow has arrested these men, Elbow fails to clarify the incident. The scene erupts into chaos when Elbow hears Pompey calling his wife "respected" and mistakes the word as "suspected." His incomprehensible story is so confusing that Angelo leaves in exasperation, and Escalus releases all the men.

Sheridan's play also concerns the love-affair of the stubborn and jealous Faulkland with Julia. Faulkland is as melancholy as Duke Orsino in Twelfth Night, who is in love with Olivia, but she rejects the duke's suit. The Rivals also quotes a speech in Shakespeare's Twelfth Night: "If music be the food of love" (I. i. 1). Furthermore, Sheridan's Bob Acres is as bragging and cowardly as Sir Andrew Aguecheek in Twelfth Night. A foolish knight and a rejected suitor of Olivia, Sir Andrew become jealous because Olivia favors Viola/Cesario over himself. Sir Toby urges him to challenge "Cesario" to a duel. Terrified by the idea of a duel, he reluctantly agrees to write a taunting letter to Cesario. Yet both knights finally gave up their claims.

Sheridan's debt to Shakespeare's 1 Henry IV can be seen in Sir Lucius O'Trigger's character with similar martial fervor of Hotspur, and in an argument resembling Falstaff's speech on honor. Falstaff deflates honor by depicting it as failing to repair wounds and deaths, and advocates self-preservation even through the dishonor of counterfeiting death on the battlefield (Ardolino 89-90). In Act IV, Scene i of The Rivals, David, Bob Acres's wise servant, ridicules the duel of honor to dissuade his cowardly master from risking his life. The name of David in Sheridan's play ironically alludes to David's battle with Goliath in the Bible; the victory of the champion of the God of Israel over the enemies of God's helpless people. In 1772 Sheridan fought a duel of honor, in which he was seriously wounded, and this is perhaps why he, through David's speech, reiterates Falstaff's comments on honor.

Conclusion

Based on Linda Hutcheon's theories in relation to adaptation, this paper investigates Shakespearean parallels in The Rivals and comes up with three findings. First, the intertextual impacts may result in new or hybrid signification. Second, the new signification may influence the achievement of the comic effects. Third, the playwright's life experiences may influence his applications of the Shakespearean tradition.

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Visual Communication on Cross Cultural Folktale Case Study: Indonesian and Korean Folktale

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Abstract

Cultural become a reflection from a state or a country. The effort from a community to defend cultural with all its way, once through how the smallest environment in organization community as a family. Korean and Indonesian are Asian countries which have a lot of thing of difference and also commons ways at its culture. The common culture that explored on this study is the habit of storytelling of folktale from the parents in Korea and Indonesia. Folktale is a daily story with cultural background on a community that have message as a moral of the story so that become a good example of good behavior to children or even grandchildren. With all that reasons this study with the main idea of merge of folktale from different cultural, Indonesia and Korea, on a picture book. With two version of both folktale we can known and understand of each message from each culture.

Keywords: Cross Cultural, Folktale, Picture Book

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1.   Introduction

Culture is a reflection of a country. Therefore, culture is very important for a country to be owned and maintained. Culture is every matter that related to intellection and ingenuity of human. This has been going on human life for long time and hereditary. Thus, efforts of togetherness and awareness to the importance of culture in society is need to be done to preserve the existence of culture.

Korea is a perfect example of a country that is very successful in popularizing their culture in the eyes of the world. Through the joint efforts given by the community and also support from Government Programs, Korea successfully make the world recognize to their culture, both modern and Korean traditional culture.

Meanwhile Indonesia, an archipelagic nation with more than 17,000 islands, is very rich in culture. However, the awareness of the community and support from government are not optimized yet. The world has not seen the great potency that Indonesia owned.

From this fact, Korean culture and Indonesian culture has some similarities and differences. Both can learn from each other so that they can be assessed and taken from the positive sides, and then can be applied in culture of each country. By doing this, both cultures can develop and become more rich.

One of the similarities from both cultures is the habit in Korean and Indonesian parents in telling a fairy tale to their descendant. Fairy tale is daily story with certain backgrounds that consist of moral messages that make the behaviour of their descendant to be better.

From a lot of fairy tales in Korea and Indonesia, there is a similar fairy tale with a great moral message. "Why the sea is salty?" is the title that selected by author in this research. Some reasons of this selection are: 1. Both countries are surrounded by oceans, thus, the fairy tale about the origin of salty sea water become very important to be preserved; 2. "Why the sea is salty?" is one of popular fairy tale in Korea, but not in Indonesia. Thus the author eager to introduce this fairy tale to Indonesia.

For these reasons, the author has an idea to combine the two fairy tales in one Picture Book; "Why the sea is salty?" With two different versions (Korea and Indonesia), expectedly society in Korea and Indonesia could know and understand each culture. The author also plans to merge the two cultures (Korea and Indonesia) into one in the central page of the Picture Book.

The author has an idea of Cross Culture Design in a Picture Book as one of Social Innovation. The result from this Picture Book, the author expects social problems in the society a bit much could be overcome. Cultures from different nations and countries could be learned and understood by other from an early age, so intercultural tolerance could be generated.

2.   Identification and Analyze

In determining the title of the fairy tale that will serve as an example in this study , the authors first to find out what are the fairy tales that have been popular in Korea . One of the popular title is Why the sea is salty?. Furthermore, the authors also find out whether in Indonesia also have a fairy tale of the same title. Apparently, Indonesia also has several versions of the fairy tale; Why the sea is salty ?

The next thing is to find out the author conducted through direct interviews to the people of Indonesia who are in Korea, whether they are aware of the existence of the fairy tale; Why the sea is salty? . The result is more than 90 % of Indonesian people interviewed say do not know and have never heard of these tales.
Both of these are becoming quite a valid reason for the author to take the title of a fairy tale: Why the sea is salty ? Being the object of study Cross Cultural for Social Innovation.

Of the various versions of the fairy tale; Why the sea is salty ? that there are and have been published in book form as well as the Korean version of the story both Indonesian version, the authors specify one version of the judgment; simplicity of the story, and the illustrations are made in Korean and Indonesian. So I can improvise in making a new picture book of the object of research.

Keep in mind, this study was not aimed to redesign the existing picture books and has been published as a picture book that is new. However, in this study, the authors simply designing a new picture book as a medium in the study Cross Cultural Design for Social Innovation. So the working drawings, done by the author do not change the story content and images are there. But what about the story and a picture of a fairy tale: why the sea is salty? both the Korean version and Indonesian version can be unified in a single medium, picture book.

A.   The Myth of Korea : Why the sea is salty?

Figure 1: Cover: Why the sea is salty? Korean version that choose by author

Some things that can be identified and analyzed on a fairy tale book: Why The Sea is Salty Korean version of this are:
Book Form:

a. Book size: 19x23 cm
b. Number of Pages: 32 Pages
c. Cover Type: Hard Cover
d. Supplement: Provide CD
e. Publisher: Little Classic Book edition 07
f. First Edition: July 10, 2012

Pages	Visualization	Narration
6-7		Once upon a time there lived a very kind King. He protected all of people with his heart. He gave rice and clothes for the poor family. In the picture on page 6 and 7, there is meaning of denotation and connotation. Denotation is the meaning of the second page is a continuous image intact. There is a text that explains the meaning of the image in the Korean community atmosphere happy. It appears they had just come out of the gates of the kingdom by bringing everyday needs. While the connotation of meaning contained in the text: King kept them in his heart. The king of kindness that help poor people. There are some very interesting mark on pages 6 and 7 of this. South Korean symbols contained some images such as Tiger flag, cherry flowers, handbook, and roof kingdom. Everything is very identic with South Korean.
8-9		" Our King is the best!". All of villagers talking about the King's kindness. At the time a merchant wearing a hat who said, " As you already know, our King have the magic millstone , right ? It says that we could wish anything from that millstone ". " Just because his God gave him that kind of magic millstone". A man beside them accidentally hear that stuff. So the thief want to keep the millstone for himself . " Magic millstone ? Well , from now it's mine ! " In the picture on page 8 and 9, there is only the meaning of denotation. Denotation meaning is a picture of the two pages is the atmosphere in the restaurant. Appearances

		of diners were talking about something and in the lower right corner there is someone who is listening to their conversations. Some interesting sign of the picture on page 8 and 9 of this is the handbook, bottles, and tableware. Everything is about a symbol of the Korean community activities.
10-11		At that night too , the thief secretly went inside to the royal palace . The King was saying " Come up ! Stop ! " In front of the millstone . " Come up ! Clothes ! " And then came up clothes . " Stop ! Clothes ! " And then it was not stopping at all . Every times the King wish , it will came up . Rice , food , silk goods, and many others . The thief was happy looked into that . " That 's really the magic millstone that I want". The picture on page 10 dan11 has denotation meaning. The thief was spying activities shown the king when asked something to the stone grinder. Each image shows the meanings of actually exist. Some of the signs are quite interesting in this is the second page of costumes and expressions used by the king, the objects desired by the king out of a magic stone grinder illustrated with smolder.
12-13		The thief was waiting on the outside until the King slept. So when the King fell into a deep sleep he went inside the room and took the millstone without any sound of his feet. And then he run away far from the royal palace . In the picture on page 12 and 13, denotation meaning clearly visible. The thief managed to come away with a magic stone grinder out of the palace. While some of the signs contained in the second picture on this page is; foot tiptoe thief that indicates he does not want anyone to know of its existence, then the moon is covered with clouds, signifying evening .

14-15		"Lol, From now I'm rich ! " The thief runs into the sea faster and faster .
		"It will be better for me to take a boat and go somewhere far away. So anyone can not find me anymore! "So the thief beginning to move on his boat.
		Figure 14 on page 15 shows the meaning of denotation and the thief who has been in the vast ocean with paddling mightily. Some of the signs contained in the second picture on this page is the Sun that marks the day was lunch, then the expression of happiness thief who was going to be rich shortly, activities and rarely paddled energetically between boats and land away from each other .
16-17		The thief finally reach the place far from the land . He did not see the land anymore . Perhaps in there we can not hear either the seagull voice . The thief was very rush and want to roll the millstone as soon as possible . He grabbed the millstone and thinking .
		" Hmm ... What I'm going to wish ... " A minutes later he find the Things That he want. " Okay , It'll be a salt ? Because there was no other than a salt that precious! '.
		Image found on page 16 has denotation meaning that the thief was thinking would ask what the magic of the stone grinder . While the images are found on page 17 are the objects that occur to the thief to be asked until he finally thought to ask for salt.
		Some of the signs contained on this page is the position of the second thief was in the vast ocean with no land looks more images . Then some of the objects depicted as a symbol of wealth desire thief

18-19		" Come up! Salt! " When he closed his mouth the salt came up. It was very white and many of course. " Oh my... Its really coming up, my precious salt! " Because he was very happy he keep dancing and dancing match with the salt coming voice. " I'm happy! I'm happy! " Denotation meaning held on the picture on page 18 and 19 is a happy expression of thief because the magic rock salt grinder issued in accordance with the request. While the signs are located on the second picture on this page is equal to the previous page; vast ocean, happy expression of thief pictured with the dance and the magic rock salt grinder and smolder issuing.
20-21		Millstone made so much salt that keep making salt and no break. So it's made the boat going down. " Oh ... if I continued like this it will fell down to the sea. I must stopped this! " But one thing that he can not forget he was stop the millstone. He was going crazy Because of the salt making millstone. It's look like the salt was slipped into his head. " Oh my head! " Meaning of Denotation in the figure on page 20 and 21 is the magic millstones that continuously secrete salt. While the connotation of meaning contained in the text of a magic stone grinders can be maddening because the thief cannot stop salt coming out continuously. Some of the signs contained in the second picture on this page are a salt that surrounds the whole page, then writing yellow signifying thief buried by salt so that the figure is not visible even there.
22-23		Not far, the salt was going through like a mountain and stills more coming up. In a hurry the thief shouted something from inside his head. " Stop, please! " " Now stop! ". " No, please stop! " " It's enough, salt! "

		Although shouted many times the millstone did not stop. So the millstone will keep making a salt forever. In the picture on page 22 and 23 there is meaning denotation, where the continuous salt out until mounting. The panic that the thief cannot do anything and the boat is filled with salt. Sign contained in the image on the both page. Salt mountain signifies the continuous salt out the boat is about to sink, the thief expression confused and panic because they do not know how to stop the magic stone grinders excrete salt.
24-25		The boat can not pull anymore and start sinks to the deep sea. " Help! Help me! Help! please help me? " The thief tried to ask some help but... In the sea, who can help him? Anyone? There was no one. The picture on page 24 and 25 have the meaning denotation boat overturned because it can no longer accommodate the salt that comes out of the magic grinder stone. The thief and also the magic stone grinder was also seen falling into the sea. Some signs were found on the second page is the high waves of the sea, paddle upside down , and the expression of the thief who tried to ask for help.
26-27		At the end the thief and millstone was go through the bottom of the sea. Until now, the millstone is still making the salt and would not stop forever. So that's why the water in the sea was salty. The picture on page 26 and 27 have the meaning denotation shared atmosphere at sea on two pages . Page 26 pictured sea to sky, while on page 27 shows the atmosphere in the sea magic millstones that sank in the sea floor but still excrete salt. There are some signs that this is the second picture of life under the sea with some marine animals and magic millstones still excrete salt. Moral message contained in a fairy tale;

		Why the sea is salty? Korean version of this are: Do not steal other people's rights, if we want something to work and try to get it instead of the quick and easy way like stealing.

Table 1 : Identification and Analyze

B.   The Myth of Indonesia: Why the Sea is Salty?

Indonesia also has several versions of the fairy tale: Why the sea is salty? Different versions have the background by the local culture differences. Authors have fewer obstacles in the search for data on the Indonesian version of the fairy tale. Until now there has been no published picture book that is a fairy tale. It is also supported by the results of interviews conducted by the author to the Indonesian people who are in Seoul, South Korea.

The interview is intended to find out if they know or have heard of a fairy tale. Why the sea is salty? When I do interviews to some Indonesian people it showed more than 90 percent of Indonesian people do not know and have never heard of these tales.

To that end, the authors are interested in lifting a fairy tale; Why the sea is salty? Becoming the object of study Cross Cultural for Social Innovation. In addition to disseminating information to the people of Indonesia that there is a fairy tale, the authors intend to provide a new concept in the fairy tale picture book with the media. The new concept is how two different countries with different cultures can come together in a fairy tale picture book by the media as an innovation society.

Figure 2: Fables; Why the sea is salty? In Indonesian version

Of the several versions of fairy tales, "Why the sea is salty?" Authors found the to differences in cultural background which is owned by the tribes in Indonesia, specially a story version from Borneo, Indonesia. The main reason is an interesting addition to the story, there are some similarities and differences with the story that is owned by a Korean version.

But in the creative process, the authors did some improvisation in the fairy tale; Why the sea is salty? This is done to give the impression of a more dramatic and appealing

without compromising the core of the story. So the ultimate goal of the study Cross Cultural Design for Social Innovation can be achieved.

Fairy tales; Why the sea is salty? Borneo version tells the story of the ancient times there lived a beautiful princess with her grandmother in the rainforest of Borneo. The grandmother worried because the daughter is not married, basically the daughter did not want to get married. However, to please her grandmother, she is willing to marry a boy who can transform saltwater into a freshwater. These requirements are very severe attractive young lads from all over to participate in the contest.

After 40 days, none of the youth who succeeded in converting salt water into fresh water so that the daughter was happy for not getting married. However, on day 41 a midget man came and gave the jug to his grandmother. The jug of fresh water that has been turned into salt water after 40 days and 40 nights praying to God Almighty.

Midget man - grandmother was advised to save the jug carefully. Hearing this, the daughter of panic. Indeed, she basically did not want to get married so the daughter carried off the jug down the river to the sea. She intends to dispose of the jug into the middle of the ocean to destroy the evidence that she did not get married.
However, in the middle of the ocean, the boat of the princess hit the waves were quite big and the jug was broken down in the boat. The princess was surprised because the salt out of the jug. Salt out continuously to make the princess a panic because they do not know how to stop it. Until finally sink the boat of the princess.

Moral messages in fairy tales; Why the sea is salty? Borneo version of this is: Do not force a person wishes, promises must be kept, power of prayer can change the impossible becomes possible.

From the story above, some of the things that can be identified and analyzed how to move the story into a picture book that is interesting. Identification of Borneo, Kalimantan typical figure of a beautiful woman, custom clothing, traditional house of Borneo are some very important things to be studied first.

The author organized a mind mapping about things is what will be done first so as to achieve the expected results. One of the convenience of the authors is the absence of a comparison of picture book fairy tale, "Why the sea is salty?", on Indonesian previous versions. So I can work with pretty freely in the absence of previous reference.

3.   Art Work

After getting all the information about the author of the fairy tale: Why the sea is salty ? From both side, the Korean version and the Indonesian version are needed. The author designed the first fairy tale. How fairy tales; Why the sea is salty? Korean version and Indonesian version can meet in the middle of the page

Some scenes from fairy tales "Why the sea is salty?" of Korean version of the cut without compromising the core of the story, the next scene of the Indonesian version of the fairy tale is connected as needed. For the Indonesian version isn't too difficult, because there's not a picture book of reference material available. Making it easier for authors to determine any existing scene.

The author will share part 2 Picture book; Korea and Indonesia. Both can be read as required. The page will repeatedly done, so as not to confuse the reader. Both sections will meet right in the middle of the page. The scene that unites the Korean version and Indonesian version will be made a little different by using Pop – up.

Page	Story
1-2	Showing the atmosphere of prosperity, and happiness of society
3	The ambiance of the restaurant, where people discuss the millers who can grant wishes. At the same time, there was a thief who pretends to be disciple who hears
4	Thieves are willing to take a peek and the rice mill
5	Describing the royal atmosphere at night, where the thief has managed the millers who took this
6	Describing the feeling of happiness thief managed to come away with a boat millers
7-8	Greedy thieves want many salt, because it could be a rich man

Table 2. Folktale: Why the sea is salty? In Korean version

Page	Story
1-2	Describing the atmosphere of Borneo, house of princess and grandmother
3	The scene is followed by the entire youth contest.
4	Youth Midget successfully deliver saltwater to grandmother
5	The young man told me how he can turn fresh water into salty water
6	Princess carried off in the salt water in the jug to be discharged into the sea
7-8	Princess shocked he was carrying a jug broke and excrete salt

Table 3. Folktale: Why the sea is salty? in Indonesian Version

After determining that the story will be made drawing works. The next thing to do is to record all the needs of a fairy tale; Why is seawater salty? both the Korean version and Indonesian version using mind mapping system. This system greatly helps the author to get ideas of what can be visualized later.

The next step is to find a reference to establish the characters, the setting, the icon corresponding to the required story. It is conducted by the author in addition to find references via the Internet, also performed several times to survey historic places in Korea. References are needed to get an idea of how the sketch is then performed. After the sketch The character of a fairy tale: Why the sea is salty version Korea and Indonesia

No	Main Character	Reference	Sketch

1.	Thief		
2.	King		
3.	Kalimantan Princess		
5.	Grandmother		
6.	Youth		

Table 4. References and Sketch Characters

After a sketch of the two versions has been made, then performed on the actual size and layout followed by staining.
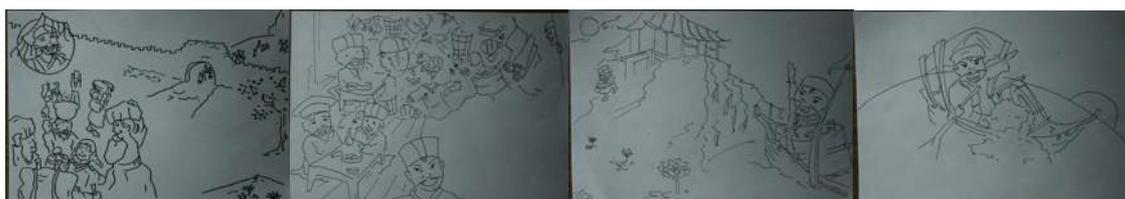
Figure 3 . Sketch and Layout Tale: Why the sea is salty ? Korean version

Figure 4 . Sketch and Layout Tale: Why the sea is salty? Indonesian version

After the coloring process was completed, it's begun on computerized process. This is done to give the final touches on the results of picture books such as finalizing the base color, add text both in Korean and Indonesian, add graphic elements to create a more dramatic scene in the picture.

Results Figure Work that has been through computerization ready to be printed and bound. For Cross Cultural research interests for Social Innovation the results are printed digitally because it is only needed for exhibition purposes. However, researchers are already thinking about when would be made in large numbers through offset printing.

4. Final Art Work
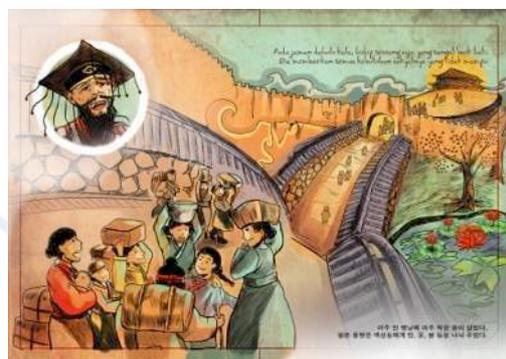
Figure 5. Pages 01-02 Tales : Why is seawater salty ? Korean version

Text on pages 1-2 is : " In ancient times , there lived a king who was very good-natured . He gave all the needs of people who can not afford ".

Atmosphere of happiness and prosperity of the people in Korea illustrated the meaning of denotation, because they have a king who is very concerned with their circumstances.

They seem a conversation talking about the king depicted in the top left corner as connotations. Some icons used on the image on this page is, the contours of the land is hilly Korean with solid royal palace, lotus and cherry flowers are blooming and the clothing of the people which is the symbol of the Korean nation.

Figure 6. Pages 03-04 Tales : Why is seawater salty ? Korean version

Text on pages 3-4 of this is, "People always talk about the good of the king. And they know, the king has a rice mill which can meet any demand. It is heard by a thief " .

The atmosphere in the restaurant was described as a denotation on the second page , where the people are so happy to tell about the goodness of the king . Illustrated connotations when they talk about what objects are desired can be fulfilled by the magic rice milling.

From the conversation, overheard by the king of thieves that can help people because it has a rice milling magic. And he plans to steal the rice mill.
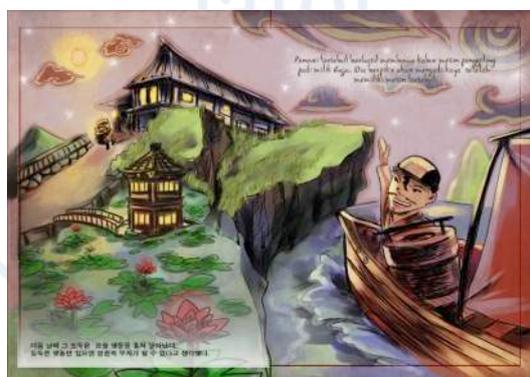
Figure 7. Pages 05-06 Tales : Why is seawater salty ? Korean version

Text on pages 5-6 is, " The thieves managed to come away with the rice mill belonging to the King. He thought it would be rich after having engine".

Denotation meaning contained on the image of the both pages. Page 5 is a royal atmosphere at night, where the thief managed to come away with the rice milling out the royal courtyard.

Meanwhile, on page 6 , described the thief was in the boat and looked happy for successfully stealing the rice mill .
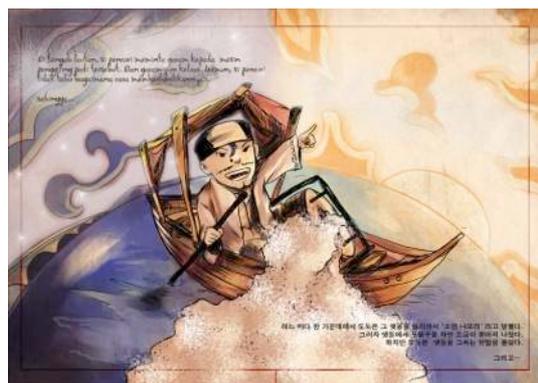
Figure 8. Pages 07-08 Tales : Why is seawater salty ? Korean version

Text on pages 7-8 is " Amid the sea, the thief asked for salt to the rice mill . And out . But the thief does not know how to let him go . So ... " .

Denotation meaning there on the second page. On page 7 and 8 , describe the state of the thief who had successfully carried off the rice milling in the middle of the ocean . Expression of the thief who 'd come away happy because rice milling magic, and he asks because he thinks salt needed by so many people can make it rich. And salt - came out .

On the second page there are also connotations, that portrayed united day and night, it is meant the thief across the ocean from night until sunrise .

Figure 9. Pages 01-02 Tales : Why is seawater salty ? Indonesian version

Text on pages 1-2 of this is, " In ancient times, in the rainforest of Borneo, Indonesia. There's a princess living with her grandmother. The grandmother worried because the princess still not married yet. The princess only want to marry someone who can turn fresh water into salty water".

The second meaning of denotation on this page, described by the shelter atmosphere of the princess and grandmother in the Borneo rainforest. Shade trees, rivers and rows of dwelling house signify grandmother and princess. Another sign is the accessories on the neck and head of the princess and grandmother long ears. It is a characteristic of the native people of Borneo.

Other denotation meaning is the princess looks grim because his grandmother told him to get married. With a dissatisfied, the princess finally approved the request on the condition of his grandmother. She will only marry a man who can turn fresh water into salty water.

Figure 10. Pages 03-04 Tales: Why the sea is salty? Indonesian version

The text on page 3 is, " Made the contest to find a husband for her princess. Many young men came dashing village, but none succeeded. The text on page 4 is , at day 41, it finally come a midget men to join the competition . He gave a magic jug containing fresh water to salt water has become a grandmother".

Denotation meaning described on page 3 with the atmosphere of the village lads queuing want join the competition. They wanted to marry the princess , but no one person who managed to turn fresh water into salty water . Contest announcement posted on a tree in Borneo forest across the river . There orangutans living in the forest as the original animal icon Kalimantan.
Denotation meaning described on page 4 with the arrival of the dwarf accompanied Enggano favorite bird , the bird supposedly said this is a sign of loyalty . He gave a bottle to his grandmother's magic jug as proof that he can turn fresh water into salty water

Figure 11. Pages 05-06 Tales : Why is seawater salty ? Indonesian version

The text is on page 5 , " The dwarf told that the jug is the result of praying to God for 40 days and 40 nights . He too advised that the jugs guarded so as not to rupture . The

text on page 6 is , "The princess tried to get away with carrying a jug of magic to be thrown into the sea ".

The second meaning of denotation on this page described how the dwarf can turn fresh water into salty water . By praying to God for 40 days and 40 nights under waterfalls , freshwater - was eventually turned into salty . Connotations reflected glow indicating the change jar of fresh water into salt water in the jug after the dwarf prayed for 40 days and 40 nights.

Denotation meaning is shown on page 6 when the princess heard the story of trying to bring the brine to be blurred in the jug and wanted to throw it in the ocean along the river surrounded by forest.

Figure 12. Pages 07-08 Tales : Why is seawater salty ? Indonesian version

Text on pages 7-8 of this is, " But before the discarded jugs, ocean waves make the boat swerved and the princess's jug broke. The princess was very surprised because the continuous salt out of a jug that has been broken and does not know how to stop it. Then ... ".
The second meaning of denotation on this page is the princess of the shocked expression because the salt out of the jug is broken. The princess became very panicked because the salt out continuously and can not be stopped.

Figure 13. Pages 09-10 Tales : Why is seawater salty ? Korean version and the Indonesian version

On page 9-10 is a page that became the core of the study Cross Cultural Design for Social Innovation. On this page are shown in a scene from a fairy tale "Why is the sea

salty?", of Korean version and Indonesian version. Shown in the picture of the thief who dropped out of the ship and the princess who had been at sea.

There is no text on these two pages. The author deliberately did not add text because it is through language that is strong enough image and pop - ups plus engineered, information conveyed quite acceptable. In addition, another reason is the author invites readers want to end the story with their own interpretations, but the core moral message to be delivered remains to be understood.

Denotation meaning showing panic atmosphere experienced by the Thief (Korea) and the Princess (Indonesia). They do not know how to stop the continuous salt out of the rice milling and the jug. Eventually their ship was wrecked on the sea. So the seawater becomes salty

5. Conclusion

The conclusion of this research are:
A. Picture books can be a media of cultural melting pot.
B. Picture book, as one of the media in graphic design can be a cultural medium in solving problems that exist in society.
C. Fairy tales of "Why the sea is salty?" has owned by both countries; Korea and Indonesia have some important moral messages in people's lives. Thus, with this cultural melting pot, moral message received will be much more
D. Mechanical pop up in the middle of the page intentionally used by the author to provide both cultural melting accents; Korea and Indonesia.

To that end, the authors suggest that this study is just the beginning of great ideas about cultural melting. For now, fairy tale "Why the sea is salty?" media stories that can be merged with both the Korean culture and Indonesian culture. It isn't something possible to do, the idea of cultural amalgamation with other countries can be realized with the media in a fairy tale picture book.

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Death in the City: Cemeteries of the Ottoman Empire and Modern Turkey

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Abstract
With the advent of modernity, death is excluded from the routines of everyday life. Instead of individual graves which had been included in dwellings and cemeteries located in the vicinity of religious structures in the pre-modern period, mass cemeteries of modern cities are displaced to the margins of urban life. The mobilization of modern administrative mechanisms mark a breaking point in this process when the body underwent a nationalization process and came to be seen as the possession of the state. Hence, as spiritual functions were divorced from the political realm, death was stripped from its spiritual status and turned into a legal and medical phenomenon. In psychoanalytical terms, the spiritual aspect of death is repressed by the political and administrative machinery of modernity. How does this phenomenon reflect in the politics of the spatialization of death? How are the remains of spirituality articulated with the political and administrative structures and how is this articulation manifested in space? By means of answering these questions, this paper addresses the specific case of the Ottoman Empire and modern Turkey, where the modernization process dates back to the early nineteenth century. Through the analysis of legal and administrative documents, travelers' accounts and on-site observations we demonstrate how spatial and behavioral propriety of cemeteries were regulated and controlled by administrative power mechanisms and how everyday practices have the potential to disrupt the former.

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Introduction

On a rainy October day in 2013, we were on an academic excursion on a street at a central area in İzmir. Lined by ordinary facades of residential blocks, cafes, and eateries, there was nothing unusual about the street until we encountered a stretch of unexpectedly tall and impenetrably solid walls along the sidewalk. The only visual access to the other side was allowed through the guardrails of a locked gate. The empty, squalid area beyond, hardly provided any clues about its use, had we not noticed a few tombstones that dotted the wild foliage on the ground. This was a haunting scene indeed. Our walk, our desire for a hot cup of coffee, and our academic conversation was uncomfortably disrupted by this momentary encounter with an "other" site, which was an unmistakable reminder of death. We were caught unprepared.

In our modern lives, cemeteries are well-guarded and orderly sites located on the outskirts of the city and cemetery visits involve pre-planned rituals, which usually coincide with loved ones' death days and religious holidays. Our discomfort with the seeming incompatibility of a deserted cemetery with the ordinary practices of everyday life, lead us to explore further. Why is the very ordinary phenomenon of death so alienated from our daily lives? What is the relationship between the realms of the living and the dead in contemporary cities? What kind of spatial and cultural regime regulates this relationship?

By way of answering these questions we set out to explore the changing cultural and urban context of cemeteries in the Ottoman Empire and modern Turkey.

Smooth Spaces of Pre-Modern Cemeteries

In his work on the network society, renowned geographer Manuel Castells states that "it is a distinctive feature of our new culture, to attempt to exile death from our lives." (Castells, 2010) Castells argues that recent developments in medical technology and biological research, which are based on the obsessive prolongation of life, are indicative of the "relentless will to reject the inevitable." (Castells, 2010) Supporting his argument by the growing proportion of death instances in hospitals rather than homes, and decreasing time devoted to mourning, Castells points to the isolation of death in space and time and contends that the dominant trend in our societies is to erase death from life.

This erasure, which can be tied to a generalized notion of modernization, has a history which followed different trajectories in different cultural contexts. In Turkey, the orderly cemetery with its guided gate, grid-plan, regular pathways, and clearly identified tombstones, which is located at a distance from the urban center, is a relatively recent phenomenon, the history of which runs parallel to the administrative and cultural modernization process of the Ottoman Empire and the Turkish Republic.

To be specific, Ottoman cemeteries witnessed a major historical transformation in the early stages of the establishment of a modern administrative system, founded in 1839. At that time, the Municipal Council in Istanbul was given the authority to determine their location in the city (Ergin, 1995). Until then, cemeteries for the general population were located outside the city walls, whereas those for high ranked

administrative officials were situated on the grounds of religious complexes in the city. As historian Nicolas Vatin states, burials in private gardens or door fronts were also common practice for the former (Vatin, 2011). Cemeteries within religious complexes were called Hazire, where burials required special permission by the Sultan, the related endowment's board of trustees and the Chief Religious Official (Şeyhülislam).

Whether located inside or outside the city walls, Ottoman cemeteries were intimately connected with the routines of everyday life. The visibility of the tombstones from the surrounding streets was highly desirable in Hazires, which would allow the passers by to offer their prayers to the deceased (Laqueur, 2014). Hence higher ranked officials would be buried at areas closest to the streets. Sometimes a summary of the inscription on a tombstone would be doubled on its back side for higher visibility. In one extreme instance, a second tombstone was erected for a Pasha to be placed across the street from his real tomb at the Üsküdar cemetery. Burial within the city walls was clearly a class-based privilege, which ensured the deceased subject's continual existence in "the world and in words." (Foucault, 1967) Also at a different level, such burials enabled the spiritual practice of offering a brief prayer to the deceased to every urban inhabitant.

Despite the administrative complexities involved in the burials of inner-city cemeteries, the latters' spatial layout seems to have been left uncontrolled. As the remaining examples indicate, tombstones were rather haphazardly placed with no apparent order. It seems to be safe to speculate that the empty areas on the hazire grounds were filled on a first come first serve basis rather than in accordance to a pre-conceived site-plan.

Figure 1: Eyüp Ottoman cemetery, İstanbul.

If the burials of the members of the upper echelons of Ottoman society were somewhat ceremonially situated, those of the common folk displayed a contrary situation. As Ottoman historians and contemporaneous travelers' accounts indicate, the latter, which were located outside the city walls, were in a rather chaotic physical

state. Written and visual evidence indicates the haphazard growth and lack of maintenance of such cemeteries. As engravings, paintings and photographs from the nineteenth century show, they were dotted by broken or fallen tombstones meshed with wild foliage and trees. In 1877, Italian traveler Edmondo de Amicis, who visited the Galata cemetery reported "a myriad of little columns of stone or marble, that incline in all directions and are strewn in disorder all down the descent" and continued to say that,

> Footpaths wind in and out among the graves and trees, crossing and recrossing one another in all directions from one end of the cemetery to the other. A Turk seated in the shade smokes tranquilly; boys run about and chase each other among the tombs; here and there cows are grazing, and a multitude of turtle-doves bill and coo among the branches of the cypress trees; groups of veiled women pass from time to time; and through the leaves and branches glimpses are caught of the blue waters of the Golden Horn streaked with long white reflections from the minarets of Stambul (de Amicis, 1896).

Although the Orientalist tone of this description is embarrassingly obvious, similar scenes that are recorded by other travelers and illustrated in contemporaneous engravings confirm the chaotic physical environment that included the performance of everyday activities on cemetery grounds. This also meant that religious burial practices conveniently integrated with the latter when a funeral was performed.

In contemporary theorists Gilles Deleuze and Felix Guattari's terminology, pre-modern public cemeteries were manifestations of smooth spaces, that were left outside the scope of administrative regulation and control. According to the authors of A Thousand Plateaus, smooth space is non-formal and amorphous. It is based on speed and movement as opposed to striated space, which is the space instituted by the state apparatus. (Deleuze and Guattari, 1987) Organized around a center, striated space is defined, standard, and calculable. In that sense hazires can be considered to be spatially smooth, but administratively striated spaces. In fact, as Deleuze and Guattari clarify, these two spaces are not mutually exclusive: Smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space.

Striation of cemetery spaces took a significant turn in 1868, when all inner-city burials were banned as health hazards following a series of plague and cholera epidemics that resulted in high death rates (Vatin, 2011). This marked a turning point in not only the spatial but also the socio-cultural history of death, whereby associated with disease, the latter was exiled from the routine practices of everyday life. From the second half of the 19th century, the tombs of the privileged, which had to be placed in public cemeteries, became distinguished landmarks with their elaborate tombstones and private boundaries delineated by law walls or fences. In describing the Üsküdar cemetery, De Amicis says, "Here and there may be seen small enclosures surrounded by a low wall or railing, in the middle of which stands a column surmounted by a huge turban, and all around it other smaller columns: this is the grave of some pasha or person of distinction buried in the midst of his wives and children." (1896) clearly, an unprecedented class-based spatial hierarchy was imposed on the smooth spaces of public cemeteries.

The decision that excluded cemeteries from urban boundaries and included the burials of the powerful and wealthy members of the society in public cemeteries marked the beginning of a new spatial regime which parallels the modernist denial of death. This process, which increasingly striated the cemeteries intensified in the following decades.

Striated spaces of modern cemeteries

Until 1930, administrative decisions regarding cemetery spaces were made on an ad-hoc basis to respond to a specific need or request. For instance, a state decree of 1890, related to a cemetery's possible relocation, stated that regardless of any physical and sanitary conditions, dislocation of dead bodies was unpermissable (Ergin, 1995). Another decree of 1893 responded to a request for a road construction at the site of a cemetery. Denying the permission, it stated that such construction on dead bodies would not be compatible with the sacred nature of the cemeteries (Ergin, 1995). As these cases clearly indicate, during the early phases of modernization, considerations of the sanctity and integrity of the cemetery grounds came before the economic efficiency of urban space.

The first comprehensive text that identified burial processes and cemeteries as a separate realm of regulation and control came with the Sanitary Code of 1930, following the foundation of the Turkish Republic in 1923. The code consists of fourteen sections on topics ranging from the bureaucratic structure of the health related state departments to measures against various epidemic diseases. The tenth section, entitled "Cemeteries, burials and relocation of corpses," is mostly on the sanitary and administrative aspects of transporting dead bodies to or between cemeteries. The only clause regarding cemetery spaces states that, all municipalities "are required to establish one or more cemeteries outside the boundaries of the city and at a sufficient distance from residences, according to the population and death rate of the location." According to the same clause, the propriety of the site would be determined by licensed health officials (Umumi Hıfzısıhha Kanunu, 1930). The code banned all burials outside of the prescribed areas, which had to be surrounded by walls and maintained by the related municipalities.

These were significant decisions which definitively removed cemeteries from the everyday flow of urban life. Henceforth, as walled administrative units located away from the city, cemeteries and funeral ceremonies were to be isolated entities outside of everyday spatial practices. In Michel Foucault's terms, modern cemeteries formed an "other city" where every individual possessed his/her "dark dwelling" (Foucault, 1967, p. 19). In time, these other cities became spatially, administratively and socio-culturally autonomous units. Indeed, the reorganization and/or institution of various Ministries in the founding years of the Turkish Republic instituted a separate governance structure for cemeteries and burial practices. As administrative (read secular) aspects of cemeteries were left to the Ministry of Health and Social Welfare (Sıhhat ve İçtimai Muavenet Vekaleti,1920), the regulation of burial rituals went under the domain of the Presidency of Religious Affairs (Diyanet İşleri Başkanlığı, 1924).

Despite all specifications, administrative precautions to exclude cemeteries from urban boundaries were bound to failure in major cities like Ankara, İstanbul and

İzmir, due to uncontrolled urban sprawl.[i] Hence, cemeteries which had formerly been located outside the city were unexpectedly surrounded by residential neighbourhoods. While some of the inner city cemeteries were declared as historical sites and remained in place, others were relocated outside the newly expanded urban boundaries. Hence the distance between the living and the dead remained to be an administrative battleground in growing cities. On the other hand, the interior organization of cemetery grounds were incessantly regulated by further regulations and by-laws.

The most significant and detailed set of rules on cemeteries that followed the 1930 code, namely Cemetery Regulations, was issued a year later by the Ministry of Interior Affairs. This was the first body of sanctions that was devoted solely to the administrative aspects of burial procedures and cemeteries.[ii] It established a distinct spatial regime that finalized the striation of cemetery spaces and the isolation of the realm of death from everyday life.

First of all, the new regulation specified the physical characteristics of cemetery boundaries, which had been made obligatory by the Sanitary Act. Accordingly, cemetery walls were to be two meters high and made of solid materials like stone, brick or mudbrick. Entry would be provided by a single gate to be controlled by a guard. Although the related clause stated that this was to prevent "people and animals from outside" to enter the premises, the two meters height requirement also rendered the cemetery invisible from the outside. In other words, the tall solid walls established a very visible barrier and a clear separation between the worlds of the living and the dead. Yet the spatial organization of the two worlds followed very similar codes based on hierarchy and zoning, which are grounded in bureaucratic codes of instrumental rationality. According to the 1931 Regulations, cemeteries had to have a broad main entryway; a circumambulatory road that ran parallel to the wall; and secondary roads that defined the burial lots. Primary and secondary roads were to be lined with trees and individual burials had to be aligned within the lots. The text contains detailed specifications on such issues as water provision and services to guarantee the proper maintenance of the cemetery grounds.

Secondly, the new regulation established not only a spatial but also an administrative and a behavioral regime that would govern the cemeteries. Administratively, burials were divided into three categories, conspicuously named as first, second and third class. Such naming reflected income categories in an embarrassingly obvious way. First and second class burial lots could be purchased by families and individuals. The former would be located along the primary road, where owners had to delineate their lots by walls or fences and finance the construction of underground sarcophagi. Located along secondary roads, second class burials belonged to individuals, where the provision of boundaries and sarcophagi was voluntary. Located "in an orderly manner" along tertiary roads, third class burials were free of charge (clauses 20 and 21). There, "based on the characteristics of the soil as reported by health officials, the bones and remains of the deceased can be removed and buried at a designated site after a period of time deemed suitable by the Municipality Council, which can be no less than five years, to make space for a new burial." (clause 22) The social order of the living, which privileged families and sedentary life, was re-staged in the realm of death.

Figure 2: Typical modernized cemetery layout.

Needless to say, the 1931 Regulation dictated that proper recording of every burial had to be kept, including the name, reputation, age and address of the deceased; their father's name; the date, place and cause of death; burial number and burial authorization documents (clause 31). Hence every burial would be re-presented in the chronologically ordered database of proper history.

In terms of regulating the behavioral propriety in the cemeteries, the 1931 Regulation imposed a number of significant limitations that specified when, by who and how the premises could be visited. First of all, visitation times were to be determined by related municipalities and no visits were allowed after sunset (clause 19). Boundaries of individual graves were not to be crossed and pedestrian movement had to be restricted to designated pathways. Drunks, beggars, sales people, unaccompanied children and pets were not allowed to enter (clause 17). "Disrespectable behavior to the dead" was prohibited and visitors were obliged "to demonstrate due discretion and respect that is commensurable with the modalities of the location." (clause 38) Henceforth cemeteries were meant to be isolated stages where specific scenarios were to be acted out by the visitors.

The 1931 Regulation treated cemeteries as striated spaces per se. The symbolic interfaces of life and death were pushed outside the routines of everyday life and became contained sites of administrative regulation and control.

Conclusion

In explaining the interactivity of smooth and striated spaces Deleuze and Guattari say that (1987, p. 500):

> What interests us in the operations of striation and smoothing are precisely the passages or combination: how the forces at work within space continually striate it, and how in the course of its striation it develops other forces and emits new smooth spaces. Even the most striated city gives rise to smooth spaces.

In the context of the present argument, one of the best instances of the integration of smooth and striated spaces is illustrated at a war cemetery in İzmir. Located on a hilltop, and surrounded by walls, the cemetery is a monumental manifestation of military order and discipline. Upon entrance from ceremonial gates, the visitor is first invited to a memorial room which houses the photographs of the martyrs, that cover the walls in a gridded order. The central space of the cemetery grounds is occupied by a courtyard, the focus of which is a monumental sculpture dedicated to the martyrs. The rest of the grounds is filled by identical tombstones. Fronted by a flag, each one is engraved with the name, military rank and death date of the deceased.

More recent burials bear some traces of so-called individuality, as some families adorn the tombstones with photographs and the tombs with flowers. Most photographs are of young men in their uniforms with confident expressions compatible with their nationalist mission. Similarly, flower arrangements represent flags that cover the surface of the tomb. Far from being individualized signs of remembrance, these are reminders of the sacred nature of martyrdom: The sacrifice of life for a transcendental cause.

In short almost every detail of the highly striated space of the war memorial aptly manifests militant nationalism with hardly any trace of the personal encounter with the realm of death. This order is disrupted in one striking instance, by a subtly different burial. At first sight, the marble tombstone which is adorned by two flags and a photograph that features a young man holding a military salute against the backdrop of yet another flag is hardly different than the rest. Upon closer look, a mailbox, whose lid is held intact by an ornamental ribbon, is revealed among numberless flower pots. The middle-aged mother, who visits the cemetery every day, calmly explains that she uses it daily to place letters that she writes to her son. Regular correspondence was a mutual promise that they made before he had left for war. The promise was kept after his death; the arduous journey between her distant house and the cemetery was no obstacle.

Figure 3: War cemetery, the tomb and the mailbox, Kadifekale, İzmir

The order of the war cemetery is radically interrupted in this case, where the encounter with death is not suppressed by symbolic gestures of heroic nationalism. In Deleuze and Guattari's terms striated space is unexpectedly reversed and returned to a smooth space. Against all odds, the modernist regime that isolates death from everyday life is subverted. The sight of a simple domestic mailbox in a war cemetery is a powerful reminder of the violence that is involved in the policies that involve the expellation of death from the practices of everyday life. It is also a reminder that, beyond ceremonial mourning and administrative control, cemeteries can be seen as ordinary components of everyday sites that are intimately integrated with everyday urban practices.

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[i] . This phenomenon is mostly due to migrations from the countryside, especially after the 1950s, the reasons of which are beyond the scope of this article.

[ii] . Although various clauses of the 1930 Cemetery Regulations were continuously refined by other regulations and by-laws well into the 21st century, their basic content remained unchallenged. These were issued in 1931, 1941, 1994, 2005, 2010 and 2013 respectively. A detailed list including these and other related laws and regulations on administrative aspects of death was published by The Union of Turkish Municipalities (Çelik, 2010).

The Images of Vietnamese Women in Three Films by Tran Anh Hung

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Abstract

The Trưng sisters (c. 12 - AD 43), Trưng Trắc and Trưng Nhị , were Vietnamese women who rebelled against Chinese rule almost 2,000 years ago, and are regarded as national heroines of Vietnam. Highly revered in Vietnam, they led the first resistance movement against the occupying Chinese after 247 years of domination. Many temples are dedicated to them during the Lunar New Year to commemorate their deaths.

The story of the Trưng sisters conveys the courage and resilience of Vietnamese women that passed from generation to generation and survived dark episodes in history such as the Vietnam War. However, the Vietnamese women were usually seen as subservient and passive both in literature and in daily life. The issue prevails as to how the popular fictional avenues, such as cinema, represent Vietnamese women to the mass audience. To address this, the trilogy of films by Tranh Anh Hung – The Scent of Green Papaya, Cyclo and Vertical Ray of the Sun – were selected. The analysis of these films conveys the passivity of women in the context of Vietnamese films.

The paper aims to show the passive representation of Vietnamese women in contrast with the patriarchal image of men both in films and in the media. Moreover, an examination of the reviews of the films unveils the important contribution of Tran Anh Hung to the feminist discourse.

Keywords: Vietnamese women, Vietnam War, Passivity, Tran Anh Hung

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Introduction

In Vietnam, Confucianism, Buddhism and Taoism have co-existed for many centuries (Anh, 1998). They are known as the "triple religion" (tam giáo) and have pervaded all aspects of Vietnamese life. As a poetic metaphor, this blend of elements in East Asian cultures has been likened to a 'grand tapestry' with Confucianism as the 'warp,' providing morality and practical norms for human relation; Taoism as the 'woof' that defines human relations with the universe and the cyclical changes of nature; and Buddhism, with its notions of compassion and the afterlife, as the 'golden thread' (Johansson, 1998; Saso, 1990). Other religions, including Christianity (Catholicism and Protestantism), Islam, Cao Dai and Hoa Hao also co-exist.

In spite of the diversity of religious influences in Vietnam, the concept of family has been deeply influenced by traditional Confucian doctrine. In the family, the man is traditionally regarded as the head, having the last word in making decisions on production, business, and investment of household resources (Drummond & Rydström, 2004; Que et al., 1999; Rydström, 2003). Traditionally, a Vietnamese woman should follow "the three obedience" (tam tòng), which are:
(i) obey her father as daughter; (ii) obey her husband as wife and; (iii) obey her eldest son, if the husband has died (Bich, 1999; Tuyet & Thu, 1978). Women in rural areas are relegated to doing the household chores such as child rearing and managing expenses. They have little influence on other important issues such as: purchasing assets, property, houses and other decisions requiring large amounts of money. (Anh, 1991; Liljestrom, 1991; Long, 2000).

Over the years, there have been important changes in Vietnamese society particularly regarding women's status and education. The number of female deputies in the National Assembly accounted for 27.3% of the total members as of 2007 (Ha Thi Thanh Van, 2012). Meanwhile, in the same year, the proportion of female college graduates was 36.24%, master graduates was 33.95% and Ph.D. graduates accounted for 25.69% of the total, according to the statistics of the Vietnam Women's Union. However, the decline of fertility in the female sector meant a decrease in household size and more women joining in the labor force (International Women's Rights Action Watch, 2000).

Despite said changes in women's priorities, the traditional Vietnamese family remains fundamentally the same. The preference for sons has remained, exemplifying the Vietnamese proverb, "having ten daughters but no son is the same as having no children" (Bélanger et al., 2002; Dong, 1991; Rydström, 1998). The cultural value of sons is strongly supported by government policies advocating the maintenance of a small family. According to a report of the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW 5+6), in the state's administrative offices at all levels, the percentage of women ministers is equivalent to 11.29% of the total. Breaking this down further, at deputy minister level the figure is equivalent to 12.85%, and at chief minister (and equivalent) 12.2% in 2004.

The Doi Moi policy, an economic reformation mandated by the Communist Party in the late 20th century, opened Vietnam to new influences and consciousness leading to an international view of human rights and the potential of the free market (Glewwe, 2004). Reforms in areas of health and education were also undertaken, mostly concerning the allowance of private sector with mixed results (Glewwe, 2004).

The Doi Moi policies are generally considered to have made positive contributions to the Vietnamese economy, as rapid growth rates were achieved, macroeconomic variables stabilized, exports and foreign direct investment grew, poverty levels reduced, and life-expectancy and school enrollment rates increased(Glewwe, 2004). During this period, women started to participate in different fields, which were primarily handled by men such as: Information technology, industrial manufacturing and trading. The government also conducted vocational training classes for women and encourage them to enroll in higher education (Le Thi, 2005).

Even so, Vietnamese society and its social structure have maintained a strong imprint of Confucian thought. Alongside Buddhism, Confucianism has contributed to the fading of communism in daily life (Rubensson, 2005).

Vietnamese modern society is described by scholars as a combination of old patriarchal traditions, emphasizing the subordinate role of women, and modern Communist party ideology advocating equality by law (Johansson, 1998; Thinh, 2001). At present, gender relations in Vietnam are a compound of norms, values, and practices inherited from a distant Confucian past as well as a more recent socialist one. These have been made complex by changes associated with the transition to a market economy and its integration with the global sector (Werner & Belanger, 2002). In other words, gender relations are in a state of flux, despite attempts to maintain older patriarchal norms concerning gender roles. "Tradition" and "customs" coexist with increased opportunities for women to participate in economic activities (Kabeer et al., 2005). Strong cultural traditions, often centered on patriarchal norms affecting the family and gender roles, continue to prevail despite economic reforms.

In the international scene, Vietnam has been reported to be performing well in terms of its GDI (Gender Development Index) ranking in relation to its per capita GNP (Gross National Product). It ranked 89 out of 146 countries in 2002, scoring well above other countries with a similar level of economic development.

Despite all these changes, men continue to be the primary breadwinners in the Vietnamese household. Women continue to be responsible for housework and childcare and are expected to maintain family harmony and happiness (Long et al., 2000). However, they are also expected to contribute to improving the household livelihood. Due to their heavy household work burden, women have only less time and energy to participate in social activities, additional learning and local democracy (Kabeer et al., 2005).

Historically, women have played an important role in Vietnamese society and they have held "a special position and prestige in family and society" compared with women in other countries in the South East Asia. This was seen during Vietnam War when women had to participate in the War effort while attending to household chores. (OMCT, 2001; WU, 1989). This is the impact of the Confucian influence in Vietnam

during the Chinese occupation of the northern half of the country more than 1000 years ago. It substantially weakened the traditional gender equity, and some authors have argued that it was at this point that patriarchy became entrenched as the dominant form of gender relation (Quy, 2000). With the advent of the Socialist government, formal equality was established in the Constitution. A number of government policies and grassroots women's organizations were established as a consequence of this such as: (1) the Marriage and Family Law (1989); the Civil Code (1995); (3) the Labor Code (1996) and Gender Equity Law (2006). Nevertheless, discrimination against women has continued to exist in Vietnam and women encounter substantial legal and social obstacles when attempting to enforce their rights (OMCT, 2001).

Even though Confucian influence has left strong imprints on family ideology and norms for social relations (Johansson, 2000), a number of changes have taken place during the 1990s. Relations between generations have altered. Fertility rates have been reduced. The number of women working outside the home has increased and women's education has improved. Despite this, men are considered to be the main decision-makers concerning production and allocation of resources, while the power sphere of women in many cases is restricted to the household (Franklin, 2000; Johansson, 2000).

The inequality also affects the representations of Vietnamese women in the mainstream media, particularly in the news, have been accentuated by scholars because such depictions play a vital role in shaping perceptions of the world (Berger & Luchmann, 1967; Hall, 1997; Shoemaker & Reese, 1991). The importance of the issue is magnified because media consumers are allowed to see the world through the eyes of the media (Fishman, 1980). Accordingly, the rendering of Vietnamese women as passive and subservient rather than as women possessing an agency for empowerment may have further implications.

However, the news media is not the only outlet that feeds the images of Vietnamese women to the Western world. Fictional films are also a vivid source of information. As Appel and Richter (2007) assert, films have an implicit influence on the way people view the world. Yet one is left to wonder how films represent Vietnamese women to the world and the images and roles they portray. One is also left to wonder whether these representations are true to the real experiences of the contemporary Vietnamese women
Through different periods, the images of Vietnamese women always emphasize tolerance, sacrifice and passivity. In order to give a clearer picture of Vietnamese women's portrayal in film, the researcher has considered some significant films below as examples that help underpin the main themes of the study.

Discussion

Films about Vietnam and Vietnamese people produced by foreign national directors are scarce and among these that portray Vietnamese women are scarcer still. It is for this reason that the trilogy comprising The Scent of Green Papaya, Cyclo and The Vertical Ray of the Sun have been selected for this examination. The goal is to discern the images and characters of Vietnamese women embedded in these films.

1. The Scent of Green Papaya

Synopsis

The interior life of a Vietnamese household in the 1950s, as seen through the eyes of a young servant girl. The film is set in 1951, when the beautiful and inquisitive 10-year-old peasant girl Mui (Lu Man San) is hired as a young helper to work at the home of a businesswoman in Saigon. When the father steals all the family's savings, the tireless mother (Truong Thi Loc) is forced to support the family through the little profits of her tiny fabric store. As the family struggles to survive, Mui becomes attracted to a family friend named Khuyen (Vuong Hoa Hoi). The film then moves to the 1960s. The family is in desperate straits. The father has passed away, and Mui (Tran Nu Yen Khe), now in her twenties, works for Khuyen. Khuyen has a sophisticated and attractive French educated fiancée. Mui serves Khuyen as she served her former employer, with dedication and silence. She also develops feelings for Khuyen in silence, but gradually Khuyen begins to take notice of Mui's love for him.

The images of women

The structure of the film consists of two parts: The first part describes the operation of servitude relationships. Women start to handle the house chores at childhood, learning from an early age how to eventually be a housewife and a homemaker. The second part focuses on the employer, a woman with multiple roles in the family and who has a useless husband. And at the end of life, the grandmother and the employer can only seem to have meaningful dialogues with the deceased, not with the living.

The role of women in Vietnamese culture is central to this film and they are portrayed as victims of a cultural ideology, Confucianism.

The employer, Truong Thi Loc, is a multiple-role woman: a mother, a wife, a daughter-in-law and a breadwinner. As a wife, she suffers betrayal and oppression from her own husband. Yet she loves her husband with an unconditional love and expects nothing in return from her life partner. The scene that best expresses her tolerance is that in which she helps her husband prepares his suit for his "walk", and then realizes that he has taken all the family's money for his personal gratification. Even when the husband returns from his third 'disappearance', she does not blame him:

Mui: "But the other time when he came back, she didn't say anything?
"Nothing, not a single word, she was happy. She cried for joy." Said the old helper.
The employer lives a meaningless life, a life that has been defined by the patriarchal system; she has the role of motherhood not only to her children but, effectively, also to her husband and the wife-hood-to give but not to receive. She prioritizes her family before herself, displayed in the scene when she runs up and down thanklessly to serve the meal for her family.

The story also shows other subtle traits relating to Vietnamese women. If Mui is the image of a beautiful woman, the employer, has the traditional Vietnamese traits, which are kindness and servility. She gently comforts Mui as well as taking care of her own children. She expresses love for her lost child to Mui, while seeing her sleeping. She regards Mui more as a daughter rather than as a maid. The mother acts as the catalyst that holds the family together. The maternal role of Vietnamese women plays a vital role in the family as well as in the society. Tran Anh Hung also emphasizes this role in Mui, when she touches her womb at the end of the film.

The second part of the film is built on a distinction between the two opposite cultural perspectives. One side is represented by the fiancé named Thu. She comes from an elite class and has been educated in European. She has Western ideas of glamor but more significantly, has absorbed a more European approach to the balance of power and responsibilities between men and women who are involved in relationships. Yet, at the same time, she is aware of the Confucian custom that women should not touch a man's head, as it is the noblest part of a man.

"I wonder what percentage of women in Vietnam have never touched their fiancé's head. My mother told me that before they used to teach girls that a well-educated woman should never do it." She wonders.

In a critical scene, she touches Khuyen's head without hesitation, something that Mui, a quiet and servile woman, who is aware of and maintains the traditional values, would never do.

Khuyen chooses a traditional woman, probably because he wants someone who is familiar with these customs and he has a fear of radical change. Khuyen does not want to be dominated by Thu, who has a strong personality and is also very outspoken. Had they married, Thu might have had a more equal relationship with Khuyen and had her revolution. Ultimately, the film implies that men still want to retain their superior position over women - the patriarchal structure favors men and subordinates women.

At the end of the film, Tran Anh Hung offers the audience the solution: When the husband teaches Mui how to read and write, he inadvertently hands weapons to her by which she might be liberated. But this is only a possibility, and one that she does not take. Because, in the last scene, Mui, after a monologue delivered facing the camera closes her eyes in response to the fetal movement inside her womb. With this pregnancy, the cycle might begin again and the traditional relational model will be repeated. Through the characters in the movie, modes of behavior that are very characteristic of Vietnamese women are displayed: these are patience, dedication, and sacrifice. The character development is not shown because any changes that will come in these social arrangements will come very slowly indeed.

1. Cyclo

Synopsis
A "cyclo" is a bicycle-drawn taxi similar to a rickshaw and, in this story, is used as the nickname of an 18-year-old boy trying to scrape together a living in the desperate poverty of Ho Chi Minh City. Cyclo lives with his grandfather (Le Kinh Huy) and two sisters (Tran Nu Yen Khe and Pham Ngoc Lieu. He drives his taxi for a bitter woman (Nguyen Nhu Quynh) who devotes most of her time to her mentally unstable son (Bui Huy Hoang). When the pedal-cab is stolen, Cyclo is forced into a life of crime to repay the debt and falls in with a group of petty thugs led by a self-styled poet (Tony Leung Chiu Wai).

The images of woman
The film focuses on the post-war survivors of the conflict during the reconstruction period of the 1980s and the character Cyclo (Le Van Loc) serves almost as an 'everyman', whose experiences almost mirror those of the country itself in the post-war era.

Alongside the adventures that befall Cyclo, the director illustrates how women lived at this time. They are still restricted by the rules of Confucianism but cannot escape the impact of the political upheavals of this period.

Cyclo's sister is the female character standing between the two male protagonists, Cyclo and the poet. Her gracefulness embodies an idealized construction of tradition in contrast with the grim atmosphere that pervades the film. Her passive presence is almost allegorical and is set in sharp contrast to the perversion and chaos that seem to characterize the almost Mafia-like society that is immediate post-war Vietnam. Neither her brother Cyclo, nor her boyfriend the poet (who is unable to lead a normal relationship with her and even becomes her pimp), are able to protect her. She ultimately faces the same destiny as countless other Vietnamese women during and after the war as she is forced into prostitution.

Aside from being a war victim, she is also a victim of the male-dominated culture in Vietnam, exemplified by the men just returned from the war whose power still remains. She could have chosen to be an ordinary worker as she used to be but, ironically, because of love, she slips into prostitution. As with the leading character in "The Scent of Green Papaya", love will not necessarily free women from servitude in their relationship with men. In the sister's case, because of love, she ends in shamefulness by sacrificing her human dignity. While she had no chance to participate in other career, her naivety in following the lover's footsteps into a Mafia world reflects her passivity. Indeed, most of the time, she remains silent and her expression is almost limited to simply crying when facing problems. It has been argued that language is a man-made construction, constructed by men and for men (Muted group theory- Cheris Kramarae) but in this film, the sister is muted verbally and mentally because she has been oppressed by the patriarchy and by the poet, her lover.

This theme is underlined when she encounters different types of customers. She is first sold to a pervert who forces her to urinate in front of him; one likes to wash women's feet and another man likes to see women handcuffed. Yet her portrayal somehow still aligns with the feminine and pure image of the principal protagonists in "The Scent of the Green Papaya".

Indeed, she is at last able to free herself after the death of the boyfriend (the Poet), an ending that might be seen as positive since that her servile position can be seen to end when the dominant (male) group is not present.

1. The Vertical Ray of The Sun

Synopsis

'The Vertical Ray of the Sun' is a tale of three sisters who live in close proximity in present-day Hanoi. Lien (Tran Nu Yen Khe), the youngest sister, shares an apartment with her younger brother Hai (Ngo Quang Hai) and works at a cafe run by her oldest sister Suong (Nguyen Nhu Quynh). Suong is the wife of Quoc (Chu Hung), a photographer with whom she has a son. The middle sibling Khan (Le Khanh) is married to Kien (Tran Manh Cuong), a writer in the midst of finishing his first novel.

The images of women

During the first decade of the 2000s, Vietnam's economic growth rate was among highest in the world. The country started willingly to open itself to the outside world and was influenced by different cultural waves and especially American culture. Vietnamese women gradually changed their lifestyle and social ideology although they still faced many challenges because Vietnamese men did not always accept these changes easily or graciously. It is a period of transition in relations between the sexes, and this is captured in the film when Hoa (Lien's boyfriend) comments on his relationship with Lien (the youngest sister):

"I'm not ashamed to tell you this but I think she dominates me."

He is afraid of being dominated by women or somehow overreacts to the situation but he slowly accepts it, and in the same with the patriarchal way of thinking in Vietnam slowly gave way to changes that recognized the possibility that women were the equal of men.

Their second eldest sister Khanh (Le Khanh) is married to a novelist who is struggling to end his latest novel but finally finds a way to end it. Compared to her siblings, Khanh has the most luminous life with a loving and romantic husband. She is also a liberal woman, comfortable when talking about the male's sex organ in conversion with her other sisters -a topic that Vietnamese women would never have talked about so openly in the past. Tran once again praises the importance and virtues of women's motherhood role in the scene when Khanh admitted that she is pregnant. Nevertheless, Khanh is stuck between liberal and conservative thoughts. Thus, she comfortably talks about sex with her husband but when she fears her husband may be having an extra-marital affair she just remains silent. Instead of confronting her husband directly, she chooses to share her doubts with her sisters. These women prefer their comfort zone: there is still a gap that makes them reluctant to approach the men closest to them to discuss important family matters.

The third sister is Suong (Nguyen Nhu Quynh), whose husband is obsessed with his photographs of rare plants. Suong knows that her husband is having an extra-marital affair with a woman by whom he has had a child and with whom he secretly lives on an island where he collects his specimens. The nature of his life explains his long absences from both women. Suong has been fully aware of her husband's attitude towards their marriage through the indifference he showed after she miscarried their first child.

If the film was set before the war, Suong would be like other women, silent and subservient, but she comforts her heart by falling for a businessman. Suong wants equal treatment with husband and she looks for the love that she deserves.

Tran made the films for women but he also used the trilogy to criticize the continuing and unquestioned role of men in the family perspective. The women carry the burden of motherhood and child rearing while the men continue to enjoy a degree of freedom in their approach to familial responsibilities that cannot easily be justified. The culture might be more liberal than the past but the traditional values still remain in contemporary life.

Conclusion

This paper has argued that The Scent of Green Papaya, Cyclo and The Vertical Ray of the Sun contribute to shaping the attitude and the belief of viewers toward Vietnamese women. The trilogy functions as a witness to changes that have occurred in Vietnamese culture between the 1950s and the present and also serves as a device for interpreting the lives and the worlds of Vietnamese women as they changed during those decades. These three films are quite possibly even more instructive and persuasive than a presentation of bare statistics and facts. The Scent of Green Papaya, Cyclo and The Vertical Ray of the Sun can implicitly influence the way viewers understand Vietnamese women and the way they make judgments about Vietnamese women's worlds.

Also, this research has highlighted the power of narrative. Films can persuade viewers and in this instance can play a major role in constructing the world of Vietnamese women to viewers. Films and the other arts have a peculiar flexibility: they are able to alter reality or single out particular realities that better fit their narrators' agenda. Accordingly, it is important both to highlight the portrayals of Vietnamese women in The Scent of Green Papaya, Cyclo and The Vertical Ray of the Sun and to understand how the director has constructed those portrayals to better convey his themes.
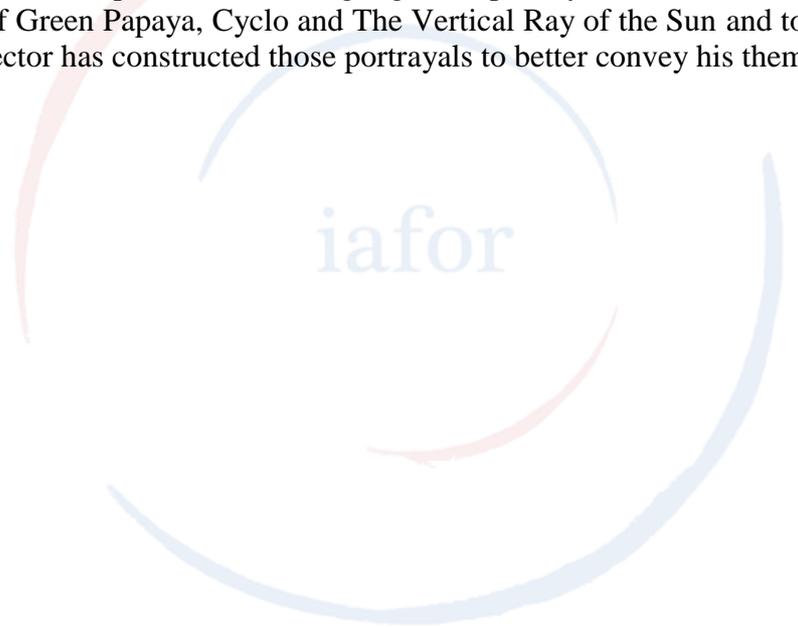
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Sustainable Development in the Ovop Movement: Human Resource Development in Community Organizations in Japan

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Abstract
This study is concerned with sustainable development in the OVOP movement in Japan. The findings of the OVOP movement are compared and contrasted according to sustainable development approach. To support this aim, this study uses qualitative method of data collection which is in-depth semi-structured interviews. This method offers insight and help to explore unexpected phenomena and the complexity of development process. The results and analysis led to the conclusion that OVOP movement is related to sustainable development. Based on the findings, the OVOP model of sustainable development was developed from this study. This model can potentially enable researchers and practitioners to have a better understanding of process of sustainable development in the OVOP movement, which may be useful to test in alternative settings or other contexts in OVOP-equivalent projects in other countries.

Keywords: Sustainable development, community organization, human resource development and qualitative approach

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Introduction

To cope with conditions of rapid change and intense competition in the world of capitalism, in the past 40 years, the momentum of the development in many countries has gradually swung towards ensuring the sustainable development. It is believed that sustainable development is important because this concept is not only respond to the needs of the present but also the needs of the future. The theoretical framework for sustainable development evolved in 1972-1992 through a series of international conferences and initiatives.The term of sustainable development was initiated in Our Common Future, a report published by the World Commission on Environment and Development in 1987. According to the United Nations, sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs (UN, 2011).

In 1972, the United Nations Conference on the Human Environment held in Stockholm to delineate the 'rights' of the human family and to revitalize humanity's connection with nature. In 1992, the first UN Conference on Environment and Development (UNCED) was held in Rio de Janeiro and adopted an agenda for environment and development in the 21st Century. Agenda 21 is a program of Action for Sustainable Development contains the Rio Declaration on Environment and Development, which recognizes each nation's right to pursue social and economic progress and assigned to States the responsibility of adopting a model of sustainable development. According to Agenda 2, sustainable development is the integration of the economic, social and environmental pillars. The conference focuses on the expression "Harmony with Nature", with the first principle of the Rio Declaration: "Human beings are at the centre of concerns for sustainable development. They are entitled to a healthy and productive life in harmony with nature" (UNCSD, 2011). Therefore, sustainable development is a visionary development paradigm, involving a convergence between the three pillars of economic development, social equity, and environmental protection.

The concept of sustainable development is widely accepted and sustainable development has been adopted as a desirable goal by governments, businesses, and NGOs in many countries. However, the term sustainable development suffers from definitional vagueness and ambiguity (IPCC, 2007). Also, sustainable development needs new ways and new ideas how to engage people and leader in the search for achieving the goal of sustainable development (Adams, 2006). Thus, it would be useful to understand the practical cases and how the concept was applied in the real situation by the local people and leader in the community organizations.

Why Japan? Why 'One Village, One Product' Project (OVOP)

The 'One Village, One Product' project (herein after referred to the OVOP project) was initiated in 1979 by a former governor of Oita Prefecture in Japan, Morihiko Hiramatsu. In 1995, he was awarded the Ramon Magsaysay Award for his contributions to economic independence and development in Asian countries. There are three principles in his OVOP project: (1) produce things which are locally originated, but globally competitive;

(2) sustainability and be creative on the basis of local initiative and decision-making; and (3) seek to develop human resources in the local communities (OVOP, 2005). In this study, OVOP movement has been selected for exploring the OVOP model of development in community organizations. OVOP began in 58 villages in Oita Prefecture. Since this project was first implemented, each local community identified one or a few locally unique products, concentrated resources on its production, established it as a local brand, and sold it on the domestic and international markets (Matsui, 2011). These products in this project include both tangible things such as local products and intangible things i.e. places and events. In local products alone, there was a dramatic increase in the number of products and sales were substantially increased from 143 and 35.9 billion in 1980 to 336 and 141 billion Yen in 2001. As for intangible products, Oyama town set up a unique agricultural production system through its co-operative (Stenning & Miyoshi, 2008; Yamagami & Fukimoto, 2011), more than ten million tourists visit Beppu for its hot springs, and Yufuin town has more than 3.8 million visitors every year to see its traditional products.

During the 36 years since this project was first implemented, each province in Japan now develops products and local brands in their own style. As a result, this project has begun to be recognised not only in Oita prefecture, but also in other parts of Japan and other countries. As the aims of this project are not only to improve each community's economy but to train the local people to be self-reliant, help them take part in the sustainable process of regional development, which is based on their expertise and local know-how. Therefore, the main objective of this project is not only to raise the standard of living but also increase the human resources in the district (Fujimoto, 1992; Hiramatsu, 2008; Kemavuthanon and Duberley, 2009; Igusa, 2011; Yoshimura, 2004). Thus, OVOP movement would be a good source of data to illuminate the process of development in community organizations in the light of the concept of sustainable development. Some lessons that could be learned from OVOP movement in Japan would be useful to fully understand current models of community development and would help to generate implications for future research and practice.

Community organizations have been examined in this research because the majority of people work in medium and small businesses (Handy, 2001). Also, it is believed that community organizations needs to be further investigated to understand the process of development at the grassroots level (Burns, 2003; Kemavuthanon, 2014). In addition, the OVOP movement in Japan has been chosen as a focal area of study because the nature of this project is within community-based organizations. Therefore, it allows the researcher to investigate development process at the grassroots level.

The Objectives of the Research

The principle objective of this research is to develop an OVOP model of development. The proposed tentative model of development can potentially enable practitioners and researchers involving in the OVOP movement to have a better understanding of the processes of development. Also, the OVOP model of development and the concept of

sustainable development will be compared and contrasted. Thus, the overall aims of the research are:

1. To explore how respondents perceive the process of development in OVOP movement
2. To identify the similarities and differences between the OVOP process and sustainable development
3. To explore the cultural conditions of development in the OVOP movement

Based on the research objectives, it is important to identify the research questions in this study. The major questions are:

- How do the respondents perceive the process of development in OVOP movement?
- What are the similarities and differences between the OVOP movement and sustainable development?
- To what extent do respondents perceive the influence of culture in the process of development in community organizations?

Research Methodology

Qualitative methods are likely to be more suitable and provide confidence as they can uncover contextual variables which are grounded in people's experience. Also, qualitative approach allows the researcher to see the unexpected dimensions of process and explore it (Bryman, 2004).This research, therefore, uses qualitative research methods to study OVOP movement because they allow access to in-depth knowledge and coincidental data related to the research topic. In this research, seven respondents who involved in the OVOP movement were selected for in-depth interviews. Cases from different villages from Oyama, Yufuin, Ajimu were considered. Also, the data were collected from the Oita government officers and staff at the Oita OVOP international Exchange Promotion committee to understand the OVOP policy and implementation.

Table 1
Description of the Respondents

Respondent	Position	Location
J 1	The Governor of the Oita Prefecture	Oita Prefectural Office
J 2	Prefectural Government Officer	Oita Prefectural Office
J 3	Prefectural Government Officer	Oita Prefectural Office
J 4	Staff at Oita OVOP International Exchange Promotion Committee	International OVOP Exchange Committee Office
J 5	President and General Managers of Oyama Yume Koubou	Oyama Town
J6	President of Tamanoyu	Yufuin Town
J 7	Head of the Green Tourism Study Group	Ajimu Town

The aim is to generate data to provide authentic insight into the OVOP movement, such as the way in which the respondents form groups, what the development process is and what their development problem and the way they cope with those problems.

Findings

Based on the findings of this research, the OVOP movement is closely related to International Union for Conservation of Nature (IUCN)'s three circles of sustainable development that involve the balance of economic development, social development and environmental development (Adams, 2006, pp. 2) as shown in figure 1.
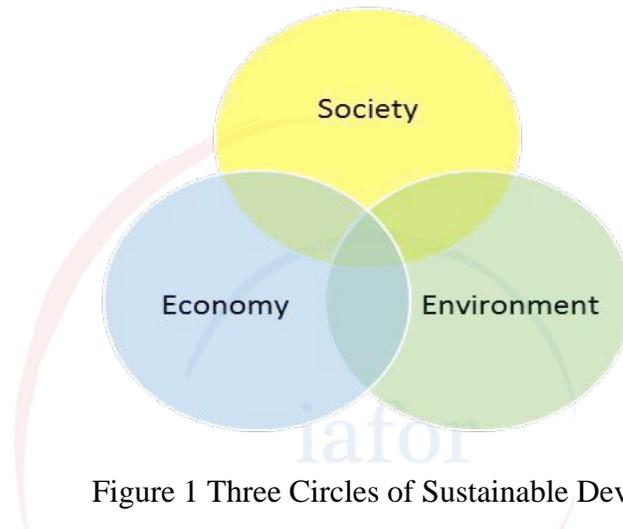
Figure 1 Three Circles of Sustainable Development

This development leads to the ultimate goals of OVOP which are not only the GNP (Gross National Product) in terms of economic development and quality of life, but also GNS (Gross National Satisfaction) involving social and environmental development, which are shown in Table 2.

Table 2
The Goals of OVOP Movement

Respondents	Economic Development	Environmental Development	Social Development
J 1	/	/	/
J 2	/	/	/
J 3	/	/	/
J 4	/	/	/
J 5	/	/	/
J 6	/	/	/
J 7	/	/	/

Economic Development

In Japan, the objectives of OVOP movement is poverty alleviation and income generation; increasing employment opportunities; narrowing the gap between urban and rural areas; reducing the depopulation in rural areas and human resource development. Therefore, the government encourages tourists to the local villages. Former governor Hiramatsu organised many fairs in major cities in Japan and abroad to advertise prospective local products. Regional markets were also held throughout Oita to encourage the consumption of OVOP local products. Furthermore, former governor Hiramatsu organised many fairs in major cities in Japan and abroad to advertise prospective products. Regional markets were also held throughout Oita to encourage the consumption of OVOP local products. Also, the OVOP movement and products have been publicised through mass media.

One of the respondents (J 4) from Oita OVOP International Exchange Promotion Committee mentioned in the interview that:

> OVOP focuses on local and domestic oriented markets. Export is not the objective of the movement. Local products were sold directly to customers through, for example, Michinoeki (side road stations), Satonoeki (village stations) to sell local products, Antenna shops in Fukuoka and Kono Hana Garten (The farmers' garden cooperatives). These cooperatives have a restaurant for visitors to eat famous local products". According to the interview with the leaders of Oyama Yume Koubou (J 5), "as there are many cheap agricultural products from China and Korea, the role of marketing promotion is to provide enough information to the customers such as the quality and benefits of Japan plums. Based on the research on umeshu (plum wine), the value-added products will be encouraged through promoting the production of high quality umeshu to serve the market. The villagers involve in decision-making processes such as setting their own price and designing their packaging. Also, some of the products' packaging has their products' story and villagers' pictures who produce the products to guaranty the quality.

Based on the interview, therefore, trust, integrity and responsibility to the customers and people beyond the community is one of crucial qualities in the OVOP movement.

Also, in Yufuin town, based on the interview of the president of Tamanoyu hotel (J 6):

> The movement in Yufuin has tried to produce the 'Yufuin brand' through the networking with the well-known artists, novelists, politicians, film makers, NGOs, private sectors, intellectuals, government officers. The aims are to encourage other people to know about their town as a unique exciting place to visit. Exciting events, such as Yufuin music festival and cinema festival, are continually held in Yufuin so younger generations will be pride of their hometown as an important place.

The findings indicate that there is constant effort to improve the quality of production and to produce value-added unique products. Competition and cooperation are encouraged to develop products and help people to learn from their mistakes. Also, people who are involving in the OVOP movement understand about the value of their resources, environment, uniqueness and culture. People who involving in the OVOP movement can differentiate their products from other places by improving their packaging, R&D and offer increased services, guarantee their products such as people can return their products if they are not satisfied with the quality.

Local products were sold directly to customers through many distribution centres such as Michinoeki (side road stations), Satonoeki (village stations) to sell local products, Antenna shops in Fukuoka and Kono Hana Garten (The farmers' garden cooperatives). These cooperatives also have a restaurant for visitors to eat famous local products that are healthy for customer's health such as organic vegetable and meats. There is a trend toward 'slow food' rather than the 'fast food' which concur with the concept of 'sufficiency economy' which proposed by the King Rama IX (King Bhumibol Adulyadej) who was awarded the United Nation Human Development Lifetime Achievement Award in 2006. This concept is based on Buddhist teaching of self-awareness and the middle path approach or moderation, focusing on knowing the right time and the amount to be 'enough'; not too much or too little (UNDP, 2007). Based on the finding 'quality' not a 'quantity' is important in the process of development. Trust, humility, respect, integrity, responsibility and critical think and doing are emerged qualities in the OVOP movement.

Social Development and Human Resource Development

Since the implementation of the OVOP project, village communities are faced with rapid changes and a competitive business environment; for example, they must cope with meeting deadlines, quality control, production capacity, logistics, design preferences, marketing challenges, and a shortage of future village leaders. Also, there have been many trials and errors along the way of development. In Japan, the governor of the Oita prefecture (J 1) and two government officers (J 2 and 3) said in the interviews that:

> the government does not attempt to help OVOP villages by providing subsidies and other financial assistance because this may obstruct the goals of OVOP movement which are self-reliance and human resource development. Instead, the prefectural government offers active support on infrastructure, technical guidance and marketing.

Based on the research findings, the OVOP movement involving not only the 'hardware' or providing R&D institution and training school but also the 'software' that support people to be able to think creatively and trust what they think and do. Therefore, the process involves how people 'think' and 'do' in community organizations. It is a long-term oriented process as people will be more critical thinking and have an ability to solve their problems for themselves.

In the OVOP movement, leaders in the villages encourage people to participate in community event, share their knowledge and experience and build networking. For example, in Yufuin Town, according to the interview with the president of Tamanoyu (J 6), "to build a unique cultural place, there is the cooperation with local networking to exchange ideas, experiences, and resources. In this regards, the leaders develop open system so that the hotel owners in the town can share information which once used to keep in secret to other hotel owners regarding the number of the guests and the services providing to the customers. By sharing information, they can build good relationship, networking and improve their services to the customers. Also, they provide the options for the customers as a package to stay in different hotels in one trip so they can enjoy the variety of the offering and services.

Also, there is cooperation with local networking; for instance, mutual cooperation between R&D, the government, producers and consumers to exchange ideas, knowledge, experiences and resources. Additionally, the growth of grassroots-level diplomacy is supported, between people of different countries. According to the interview with the respondent (J 4), "the Oita OVOP International Exchange Promotion Committee was established to promote the OVOP movement and the growth of grassroots-level diplomacy between people of different countries. The OVOP has been introduced to 104 countries through seminars, meetings, training programs and exhibitions. Also, in 2012, there were more than thousand people from 52 countries visited the Oita OVOP International Exchange Promotion Committee Office and 3,555 people from 22 countries attended OVOP lectures". Thus, the territory of the networking is beyond the community. Through the process of learning, the boundary of development is becoming blurred. Trust, respect and goodwill towards other people are key components of networking.

Also, the finding indicates that the OVOP involved the development of future global-minded, challenging leaders, who can drive OVOP to further success. For example, in Yufuin Town, according to the interview with the president of Tamanoyu (J 6), "we try to develop our younger generations to be good leaders for the community because they need to have enough knowledge, skills, capabilities, and values to bring people to the same mutual destination". In addition, as supported by one of the OVOP community leaders (J 5) described in the interview that "natural leaders often emerge from the movement. They are people who grow up and live in their areas and try to revitalize their community. They want to make their home town a happiness place to live and a good model for other towns and cities. The OVOP movement involves the development of community building".

Therefore, in the OVOP movement, the human resource development approach focuses on younger generations through the process of creating meaningful place to attract them to live and work in their home town and contribute to the better place for future generations. In the process of development, what people 'think' and 'do' is crucial in the process of development. They should have enough knowledge, sincerity to develop their home town from the 'inside', rather than force them to work for the community from the 'outside'. Thus, human resource development is centre of OVOP development process. Ability to think critically and be selective in their perceptions and make rational decisions

whether they should or should not do is crucial qualities in the process of OVOP movement.

Environmental Development

In the OVOP movement, products are harmonised with nature, the local culture and ways of life, as well as encouraging pride in the community in such areas as organic food, environmentally-friendly packaging and slow food. The policy towards protection of the environment is promoted. In the case of Ajimu town, based on the interview with the president of green tourism study group (J 7), "the movement has developed their unique agricultural places and activities to promote 'heart-to-heart relationship'. This attempt is to provide experiences in the town 'as natural as possible' not just 'as much as possible'. According to the statistic, from 2000 to 2010, there were more than 22,000 people from the mass media, students from schools and tourists visited Ajimu town to stay for a short home stay to learn about agricultural experience and activities for example cooking and picking the grapes together". Also, according to the interview with the respondent (J 4), "Each village is not necessary to have many products, only one or some amount of product that originated in their home town and they can be proud of those products". The findings concur with the concept of 'sufficiency economy' focusing on knowing the right time and the amount to be 'enough'; not too much or too little (UNDP, 2007). Each village does not need to have many products but only some products that uniquely from their home town.

Based on the findings of this research, The OVOP movement is the combination of heart (sacrifice, community spirit, compassion, goodwill, responsibility, trust and respect), the head (local wisdom, creativity, knowledge, critically thinking based on keeping wisdom and goodwill in balance), and the hands (action-orientation, capabilities, teamwork, networking and interactive learning). Thus, hidden components, such as what people think and do, are the other side of movement. Also, the OVOP movement is closely related to the goal of sustainable development that involving the balance of economic development, social development and environmental development, as shown in table 2. A model of the OVOP movement is presented in Figure 2
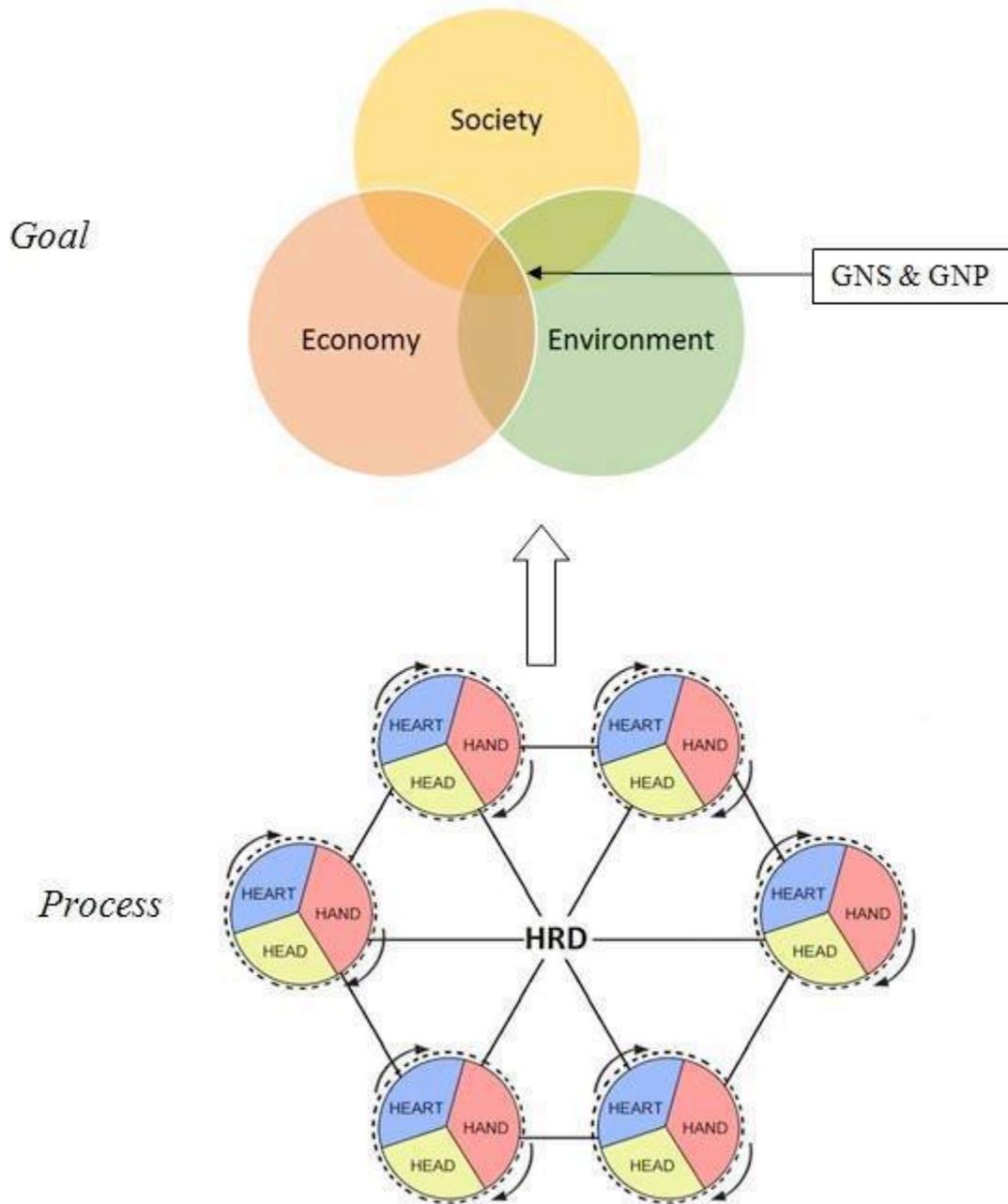
Figure 2 A Model of the OVOP Movement

The Discussion of Sustainable Development and the OVOP Movement

There are some similarities and differences between the OVOP movement and sustainable development. Based on the findings of this research, the OVOP movement is closely related to the concept of sustainable development because the OVOP movement involves the balance of economic development, social development and environmental development. The ultimate goals of OVOP movement are not only the GNP (Gross National Product) in terms of economic development and quality of life, but also GNS (Gross National Satisfaction) involving social and environmental development.

Also, the data reported here are in line with the linkage between concept of sustainable development and human resource development. According to the interviews, the process of OVOP movement involves human resource development, community building, networking and people participation. The findings are linked to the first principle of the Rio Declaration: "Human beings are at the centre of concerns for sustainable development. They are entitled to a healthy and productive life in harmony with nature". (UNCSD, 2011). The findings are related to this principle that people are very crucial and prime concerns for sustainable development. However, the findings of this study extend the sustainable development by indicating that the process of development involving how they 'think' and 'do'. It involves the process of not only what people are 'doing' towards their goal but also 'thinking' and their 'perception' about themselves towards their environment (other people and nature). The OVOP movement is related to a set of qualities and perception which are goodwill, responsibility, integrity, capabilities, creativity, respect, critical thinking and doing, trust, sincerity, sacrifice, sense of community belonging, patient, persistence, humility, continuity improvement and lifelong learning.

Also, the findings show that the goal of development is a holistic approach and beyond self-interests. The boundary of OVOP movement is not only within the village. The scope ranges from one's own village benefit to that of other people beyond the organization. This finding is link to the concept of servant leadership theory which extends and swings the momentum of the process to serve and support others, including people in the group, villagers, customers and community at large. The findings of this study concur to some extent with Greenleaf (1998)'s concept of servant leadership, which is rooted deep in his Judeo-Christian heritage, and emphasises: increased service to others; a holistic approach to work; the promotion of a sense of community; and a deepening understanding of spirit in the workplace.

To serve others, it is the crucial role of villagers in motivation process to serve, build trust, and develop learning and a respectful environment, in order that people may become more self-reliant, enhance their capability building development and have a sense of community belonging, which will result in sustainable development and a better community to live in the long term. This idea is a shift away from the traditional autocratic and hierarchy modes of development toward a model based on teamwork, human development and community building. The idea of OVOP movement is closely related to servant leadership is possibly because the idea of the OVOP movement was

initiated by a former governor of Oita Prefecture, Morihiko Hiramatsu, a Christian whose concept was influenced by his religious beliefs (Takahashi, 1987). Also, Greenleaf (1977) notes that the idea of servant leadership, often seen as a Christian framework, was first formulated as one step in the noble eightfold path in Buddhism at least two thousand five hundred years ago. This is the path which leads to the end of suffering. It can be divided into three basic categories: wisdom (right view and right intention), ethical conduct (right speech, right discipline and right livelihood), and mental discipline (right effort, right mindfulness, right concentration or absorption). It focuses the moral mind on being fully aware of our thoughts and actions, and develops wisdom by understanding the Four Noble Truths and developing compassion for others (Phra Dhammapitala, 2000).

Based on the findings, the success of the movement is the result of the development of people's thinking and doing. The process involves helping villagers to see things holistically and focus on the connection between themselves and other beings and the way in which they can live together harmoniously. The process constructed by the respondents in the OVOP movement is closely related to virtue and the moral principles of religious and cultural beliefs. The success of movement depends on the extent to which people in the village have good intention and goodwill towards other people in and outside the group. This implies that the principles of religious and cultural beliefs can be seen as an ethical component or moral side of development. Therefore, the OVOP movement should be explored in the light of cultural dimension to fully understand the phenomenon.

Also, the OVOP movement concur with the concept of 'sufficiency economy' focusing on knowing the right time and the amount to be 'enough'; not too much or too little (UNDP, 2007). Therefore, critical thinking and doing is the key element that will not harm the benefits of other people currently and the future generations. Also, the findings of this study would seem to suggest that 'thinking beyond self-interest' is crucial qualities in the OVOP movement that make other people want to be in the process. The OVOP movement tends to support Greenleaf's (2003) concept of 'servant leadership' that puts other people as the highest priority needs. Additionally, as much as thirty four percent of the population in Japan is Buddhist (NHK, 2009), the movement could be linked to ethical leadership and ancient writings on virtue and moral principles in religious beliefs which seeking the meaning and value of life, which see life as a holistic process, connecting with other living beings and the environment.

Additionally, the OVOP movement seems to be associated with the ideas of Benioff and Southwick (2004) on 'corporate philanthropy'. The focal point of this book is to encourage businesses to see the role they can play as members of both local and global community, and support an alignment of values and mission with community non-profits, as well as a challenge to include 'giving' as part of organization's value system to make the world a better place to live. This model says that philanthropy must be woven into every thread of corporate existence so that it becomes a part of the cultural fabric of the organization itself.

If the main goal of capitalism is to focus on making profit, the advantages of this system may lead to freedom to compete in the market and the encouragement of new and creative ideas. However, money is not the real and genuine ultimate goal of happiness (Phra Dhammapitaka, 2000). To focus too much on competition could lead to decreased morale, destruction of the environment and the unique culture of each community. Without an awareness of the dark side of capitalism, a widening gap between rich and poor could result in a vicious circle. Thus, the findings seem to suggest that to ensure sustainable and genuine development, the goal should be shifted from making profit alone to serving the community. The concept of 'compassionate capitalism' could be connected to the concept of sustainable development and OVOP movement and swing the momentum of the process to serve and support others, including subordinates in the organizations, customers and community at large.

Conclusion

The results of this study lead to the conclusion that OVOP movement is related to sustainable development. Based on the findings, the OVOP model of sustainable development was developed from this study. There are some similarities between the OVOP movement and sustainable development as these two approach focus on the GNP (Gross National Product) in terms of economic development and quality of life, and GNS (Gross National Satisfaction) involving social and environmental development. However, the OVOP model expands the concept of sustainable development that the process involved cultural and value in communities that was influenced by cultural and religious beliefs.

The OVOP movement involves the heart (community spirit, compassion, sacrifice, goodwill, responsibility, trust and respect), the head (creativity, local wisdom, knowledge, critically thinking based on keeping wisdom and goodwill in balance), and the hands (action-orientation, teamwork, networking, capabilities and interactive learning). Therefore, understanding the OVOP movement cannot be divorced from context. Based on the OVOP model of development, 'thinking beyond self-interest', 'critical thinking and doing' and 'human resource development' are crucial in the movement. This model can potentially enable researchers and practitioners to have a better understanding of process of sustainable development in the OVOP movement, which may be useful to test in alternative settings or other contexts in OVOP-equivalent projects in other countries.

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Traditional Art, Interactive Technology, Gamifying Cloud: Cross-Cultural Hybrid Puppetry New Experience

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Abstract
Ministry of Culture put forward that hand puppet was one of the top ten potential highlights of "Masterpieces of the Intangible Heritage of Humanity" in Taiwan while the United Nations Educational, Scientific and Cultural Organization (UNESCO) passed the "Convention for the Safeguarding of Intangible Cultural Heritage" in 2006, which clearly shows that hand puppet has become the performing art culture that can best represent Taiwan and is highly valued. With significant increase in computing capability, the new digital tools (such as tablet PCs and smart phones) have been able to present various kinds of 3D digital media materials in recent years. Together with navigation system and internet technology, users have been able to make real-time interaction on the internet platform and so the concepts generated from interactions in different fields will be an important trend for development of digital content industry. Therefore, this paper offers Gamifying museum, a design development mode using display space of Li Tien-lu Hand Puppet Historical Museum as the scene, combining virtual and physical interaction, and integrating elements of Monopoly to create new experience of hand puppet culture.

Keywords: hand puppet; augmented reality; gamification; Gamifying museum

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Introduction

Glove puppetry is also known as hand puppet, a local play manipulating puppets as performance, originated in 17th century (the end of Ming dynasty and the beginning of Qing dynasty). Hand puppet has a history of 300 years in Taiwan since being introduced to Taiwan in the middle period of Qing Dynasty and is one of the three major folk puppet shows in Taiwan. The hand puppet culture combines a wide variety of performing elements, such as literature, philosophy, storytelling, sculpture, embroidery, painting, music and drama, which may be called " integrate eight performing fields into one performing art" that is "the best extraction of such performing fields" (Wu, 2005). With development of internet technology and popularity of all kinds of image devices, the puppet show has gradually been integrating into the performing mode using lights, special effects and montage. It is now the traditional performing art that can best represent Taiwan for its rich cultural connotation and multi-type performing modes and an indispensible part of the entertainment in modern life.

Sheng	Dan	Jing	Chou	Za	Ding
Male lead with a plain face	Female lead	Male lead with a painted face	Jester	None of the above four types	As a fixed role
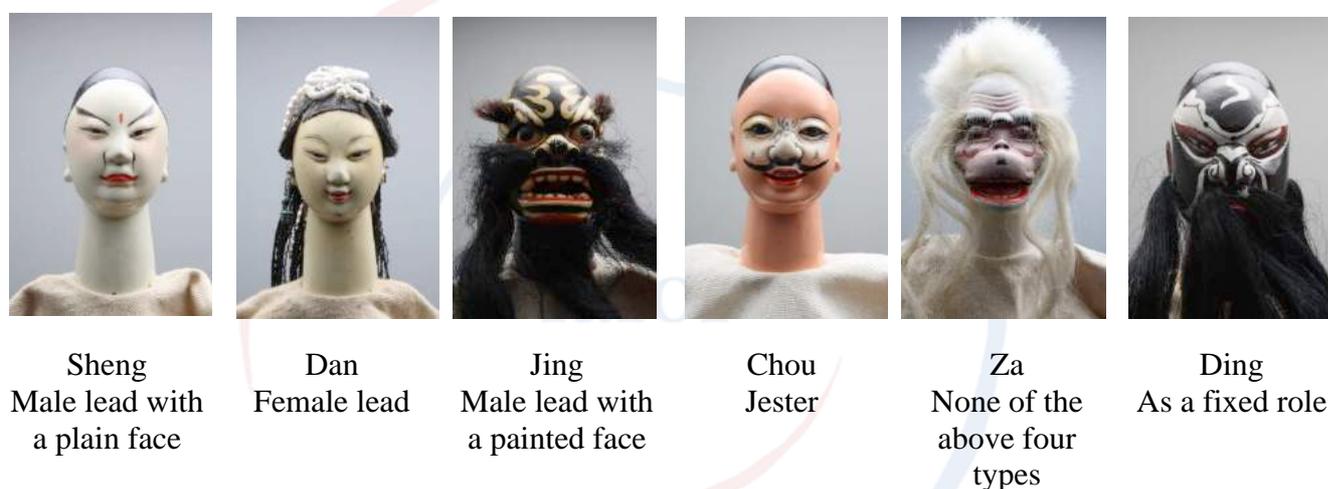
Figure 1: Role classification of traditional puppet show
Data source: Jun-Kuan, Li at I Wan Jan Puppet Theater (2014)

Augmented Reality (AR) was put forward by Milgram and Kishino in 1994. This technology has been quite mature now and AR development functions (such as Unity) have been built in many development tools that have been extensively used in a wide range of fields including education (Echeverría et al., 2011; Kaufmann and Schmalstieg, 2003), entertainment (Wagner et al., 2004), geographic information systems (King et al., 2005), media art (Levin, 2006), psychology (Juan et al., 2005), surgery (Glossop and Wang, 2003), and city planning (Ben-Joseph et al., 2001). The utilization in these fields all has specific achievements and values.

Gamification has been a new research topic in recent years. Gamifying Library at University of California, San Diego let students experience services provided by the library through digital tools such as navigation and interaction (Young, 2013). Google and Volkswagen collaboratively developed SmileDrive system that starts to collect records like distance, time, weather, route and people users meet on each of users' drives and a smile score will be given automatically when users reach destinations and their friends and family members can all participate in interaction. This is called

Gamifying Driving. For promoting the concept that "fun is the easiest way to change people's behaviour for the better", Volkswagen has worked on Thefuntheory for re-construction plan of public facilities based on gamification since 2009 (Volkswagen, 2009). Also, Nike, the sport brand, combined game competition systems and was the first one launching Nike Plus App for jogging records (Park & Bae, 2014). These examples all show that gamification design is an important basis and a development trend for design in modern era.

This paper put forward Gamifying museum, a design development mode using display space of Li Tien-lu Hand Puppet Historical Museum as the scene, combining virtual and physical interaction and integrating elements of Monopoly, which has changed traditional static and one-way display behavior for museums' exhibits. Integrating interactive technology and gamification into mode design and development, Gamifying museum creates a whole new experience of visiting museum.

Rationale of Design

This study started from the field research and was based on principles of interactive design and gamification; it established Gamifying museum mode and completed development through the four steps of study implementation. Together with digital content production, cloud database establishment and APP with integration of game elements, this game makes display area in the museum is no longer a static and one-way exhibition but a virtual and physical interactive game, creating the mechanism that is fun and able to learn when visitors enter into the museum. The four steps are:

1. Inventory: Made an overall inventory of the existing exhibits and display space and divided the actual museum collection of each showcase into two levels, "type" and "item" and then used the classification framework to acquire result of tentative classification.
2. Conversion: Made the whole display area a virtual and physical interactive game and turned the inventory result into a Monopoly game that players needed to pass levels in the game. Four major game levels created correspondingly were casting, equipment, nurturance and life.
3. Development: Software and hardware development tools for Gamifying museum include embedded radio frequency device, server database establishment and gamification user interfaces, exhibit digital contents and game levels and procedures for the interactive game APP.
4. Completion: Prototype testing of Gamifying museum was based on the actual museum, mainly used the left-side display area on the second floor of the museum and subsequent practice development was proceeded by trying hard not to affect the existing showcases and exhibits within the museum.

Also, the below four main design concepts were followed for design and implementation of this study:
1. The major premise is not to affect the existing showcases and exhibits within the museum.
2. Give "new experience" to both curators and visitors of the museum.
3. Increase time for visitors to stay and their knowledge of hand puppet.

4. Become a "new tool" to understand visitors' behaviors.

Process of Design

1. Field Research – Onsite Exhibit Inventory of the Museum

This study adopted the field research method by making an onsite exhibit inventory of the museum on Nov. 07, 2014 and making showcase classification based on the museum collection. Classification means the extension of the concept that is the set of the things that divide into smaller classifications under that concept (extension, relative to intension, refers to a range of applicability that a term denotes) (Chen, 2012). After the overall inventory was made, all showcases were classified into four major types, namely puppet heads, accessories, puppets and sets and part of showcase types were further classified into items, the second level, based on the museum collection. After classification and level were clear, the existing exhibits of the study field were tentatively classified based on the classification framework (See Table 1).

Table 1: Showcase classification framework and result

First Level (Type)	Second Level (Item)	Content		
		Number	Showcase Picture	Museum Collection Picture
1. Puppet head		1		
2. Accessory	2.1 Hat	1		
	2.2 Costume	2		

	2.3 Prop	1		
3. Puppet		12		
4. Set	4.1 Procession	3		
	4.2 Stage	1		

2. Design of Gamification Content

The data and framework acquired from the field research was further integrated into interactive design and gamification concept and result of tentative classification was turned into content of interactive game APP. For example, accessory, the showcase type under the second type of classification, was turned into equipment, the game level. The following are details of the four major levels that are casting, equipment, nurturance and life in the game:

(1) **Casting:** Li Tien-lu hand puppet shows define six types of puppet roles, that is to say Shang, Dan, Jing, Chou, Za and Ding. This study chose two roles for each type as design of casting, derived correspondingly occupation names and capability value settings and provided a total of 12 profession roles for players to have various choices so that they would always be interested in the game.

(2) **Equipment**: Chose six exhibits from the showcases under this type as the menu content for the game level of equipment. In addition, the game level

APP interface was displayed using purely text-form choices and information, making players stop in front of showcases and watch actual exhibits by understanding their motives for appearances and styles they want to know.

(3) **Nurturance**: Chose four showcases under this type as content development for the game level of nurturance. Each level has three NPC settings that can have dialog boxes. Based on capability types players want to nurture, they can choose relevant NPC to have questions and answers for having interactions to increase values.

(4) **Life**: Based on role values of the above three game levels, find out order to participate in events for the game level of life. For example, for players whose capability values are high will be led to No. 12 showcase to trigger an event and will be led to next event game level based on the items selected by the players. After three events, all players will go back to No. 26 showcase and result will be exported after calculation of values.

Results of Design

1. Virtual and Physical Interactive Display Area

This study used the left-side display area on the second floor of Li Tien-lu Hand Puppet Historical Museum. There were a total of 30 showcases with different features. After evaluation of design concepts and establishment needs, only 12 of the showcases were selected for embedding radio frequency devices and route design was produced according to the corresponding showcase locations for tasks of game levels (See Figure 2). Visitors can bring their own smart mobile devices or borrow public devices at the information desk in the museum free of charge. After installation of APP specific for the display area, visitors can enter the area and start their ongoing interactive visit activity.
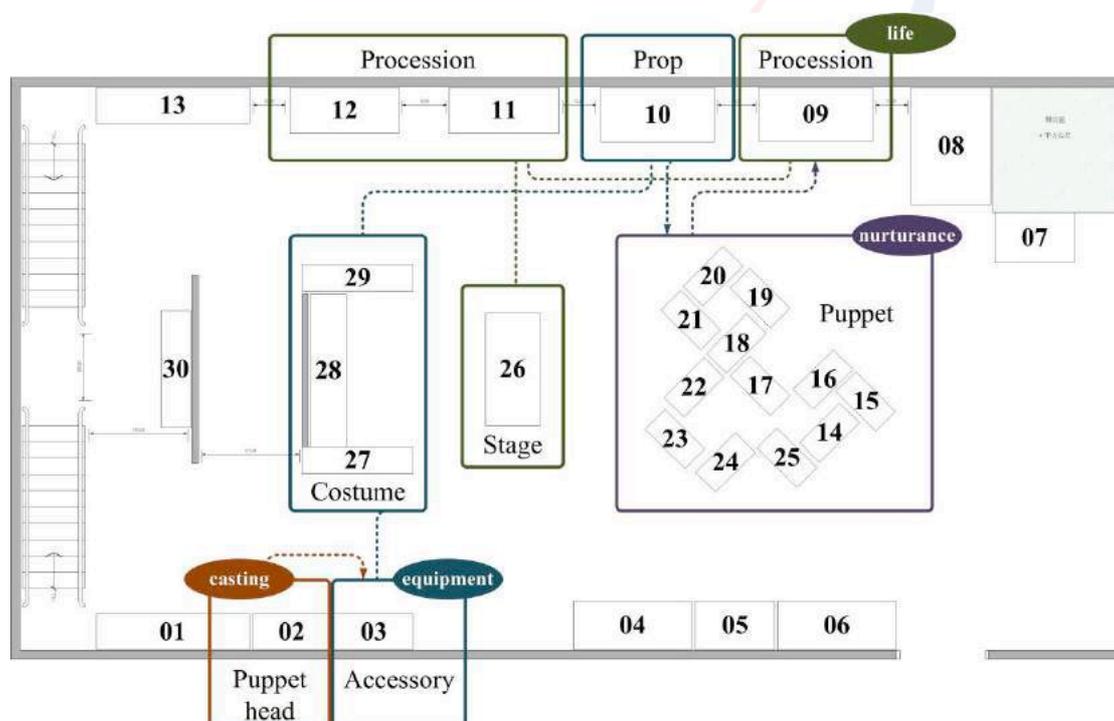
Figure 2: Showcase location and route plan

2. Interactive Game APP

There are a total of 12 tasks of game levels in the whole interactive game APP. Visitors can start the fun exploration (see Figure 3) when turning on the APP in their smart mobile devices. The initial screen makes use of texts and pictures to tell a story leading players into imagination space of the game situation and takes them to the showcases of puppet heads for the first level in the game. After players choose their roles, enable them to input ID so as to increase their role identity and then start adventures. Game routes and final results will depend on the choices of each game level by players, which boosts the overall pleasure and durability and let players to have new experience of rich hand puppet culture.
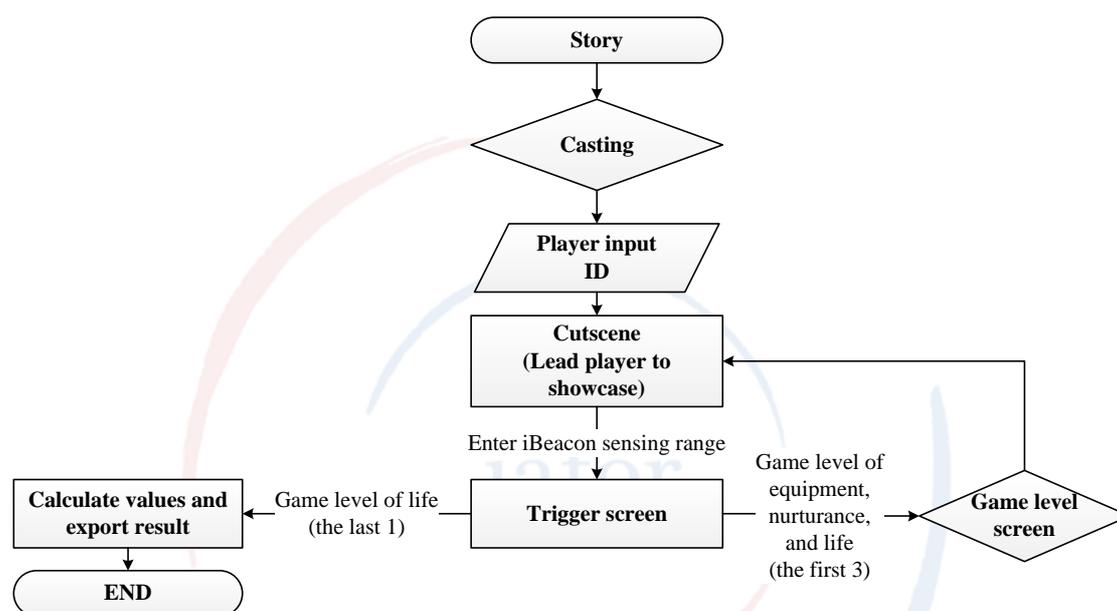
Figure 3: Interactive game APP flow chart

Conclusion

The main study achievements are listed as follows:

1. Made an inventory of the existing exhibits and display area within Li Tien-Lu Hand Puppet Historical Museum at Sanzhi, Taiwan and deeply analyzed essential connotation of all showcases such as puppets, puppet heads, helmets, musical instruments, and elaborate and colorful stage.

2. Integrated interactive design and gamification elements into the game APP and made the whole display area set as a virtual and physical interactive area. Enabled visitors to choose to explore different routes via gamification setting and created the gamifying museum mode with specific study actions.

3. Worked in cooperation with Li Tien-Lu Hand Puppet Historical Museum for development of the virtual and physical interactive display area and completed establishment of structures include embedded radio frequency device, cloud database and interactive game APP.

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Comparing Mathematics Textbooks from Taiwan and Indonesia in Exponents and Logarithms

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Abstract
Textbooks provide three critical features for teachers: the sequence of the material presented, suggested content to be taught, and a list of activities and instructional ideas for engaging students. For students, textbooks can be the primary vehicles of knowledge acquisition, often replacing teacher discussion and input as the primary source of information in the upper grades. Exponents and logarithms are important mathematical concepts and central to many collegiate mathematics courses, including calculus, differential equations and complex analysis. This research presents an analysis of the differences in mathematics textbooks from Taiwan and Indonesia in teaching exponents and logarithms. The specific textbooks examined were Nan-Yi (NY) from Taiwan and Buku Pegangan Siswa Kurikulum 2013 (BPSMK) from Indonesia. Using content analysis, the textbooks were compared based on three dimensions, including: 1) chapter arrangement and presentation methods, 2) scope of content areas and 3) type of problems. Results indicated that (a) the two textbooks differ in topic sequence and the way of introducing exponents and logarithms as well as the activities in the chapter, (b) the content areas is explained more deeply in NY than BPSMK, even though there are fewer subsections in NY than BPSMK, and (c) the type of problems showed that BPSMK is more contextual than NY. This examination revealed that each country has a different way of designing their textbooks depending on what their expectations are of the students and also how the textbooks can empower the teachers and students in learning activities.

Keywords: mathematics textbooks, content analysis, exponents and logarithms

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Introduction

Textbooks provide important guidelines for teachers in how to teach the students in their class, when students use the same textbooks although they are in the different place, they can still learn the same thing because they use the same guidelines. Textbooks tend to dictate what is taught, in what order and, to some extent, how as well as what the learners learn (Shabani & Nejad, 2013).

Exponents and logarithms are important concepts that play a fundamental role in further mathematical courses. In most textbooks, logarithms are introduced as the inverse of exponents ($y = a^x \Leftrightarrow x = \log_a y$). To understand the concept of logarithms, students need to understand exponential growth. Learners can understand exponents and logarithms functions through exponentiation as an action and process where the result is exponential expressions; exponentiation as action and process, are the ones who can compute ax as a x times and when they repeat the action and reflect upon it, they consider that action as the process (Makgakga & Sepeng, 2013).

This research presents an analysis of the differences in mathematics textbooks from Taiwan and Indonesia in teaching exponents and logarithms. The analysis focused on these two countries because the researchers were curious about why exponents and logarithms are presented in the first chapter in Indonesia but in the last chapter in Taiwan. Why did this happen? What is the difference within this topic? Specifically, the purpose of this research are:
1. What are differences of mathematics textbooks of Taiwan and Indonesia in the chapter arrangement? Specifically in topic exponents and logarithms, how are their presentation methods ?
2. What are the differences of the scope of content areas in exponents and logarithms?
3. What are the differences of quality of problems in both textbooks?

Theoretical Framework of Textbook Analysis

According to Ghaderi (2010), the general content analysis is divided into three groups: (1) The quantitative methods: In quantitative method the information is changed into inputs which have the capacity in mathematics. Generally in quantitative researches for the analysis of the textbook contents, 5 percent of the pages in each book are viewed. All of the materials, pictures, passages, audio or visual are analyised. The ability of reading of a textbooks is also related to the quantative methods. (2) The qualitative methods: The qualitative methods focuses on qualitative analysis, qualitative goals and the level of the materials and some of them focus on analysis of meaning and concepts. (3) The mixed methods: Some of the qualitative concept researches are involved in the relation ships of the textbook concept and daily education activity of students and teachers.

The analysis of the textbooks of Erbas, Alacaci and Bulut (2012) was carried out in terms of the following issues: (1) visual design and readability (i.e., text density in 5% of the pages chosen randomly, use of the visual elements such as photo, tables, figures,graph); (2) content structure (i.e., how chapters/units are organized in terms of number of units and their contents throughout the textbooks); (3) weights of content areas (i.e., weights of each of the following content strands: number and number

concept, statistics and probability, geometry, algebra and measurement); (4) subject heading; (5) prevailing approaches to the content presentation throughout the books; identified and analyzed in terms of their sequencing and role in presenting the content: student-centered activities, topic explanations, real-life and/or reahstic connections, technology and manipulative use, problems and exercises.

Framework analysis of Alajmi (2012) is focused on three aspects of the textbooks: (1) the physical characteristics; focused on the number of lessons and the portion of the text devoted to the lesson in each textbook where all pages in each book were counted; (2) the structure of the lessons, examined whether the lesson appeared in large units or chapter, also suggested in the textbook who start with title of lesson then a discussion for the concept the discussion for the concept and ended by exercises; (3) the nature of the problems, focused on problems that were presented for practice. These problems appeared within or at the end of the lesson, under titles such as exercises, review, or check your understanding. A problem in this study was not necessarily a single exercise but might have included a set of exercises that focused on the same concept.

Based on the explanation above, researcher summarized all of the important aspects to examine in a textbook where it will be shown in below table.

	Aspect	Erbas et al	Ghaderi	Alajmi
Chapter arrangement and presentation methods	Total Chapter	✓	-	✓
	Position of Exponents and Logarithms	✓	-	✓
	Presentation methods of content	✓	✓	-
Scope of content areas	Weight of Material	✓	✓	-
	Different Content	✓	✓	-
Quality of problems	Total Problems	✓	-	✓
	Distinguish problems	✓	-	✓

Table 2.1 Aspects to examine the differences of mathematics textbooks from Taiwan and Indonesia

Method

Textbook Sampling
Mathematics textbook series from Taiwan and Indonesia in Senior High School level is chosen in this study. The specific textbooks examined were Nan-Yi (NY) textbook from Taiwan and Buku Pegangan Siswa Matematika Kurikulum 2013 (BPSMK) from Indonesia. The NY textbook is the popular textbook in high school level in Taiwan. Most of Taiwan student in secondary high school use NY as their source in learning mathematics. The BPSMK was produced in 2013 and had modified for new edition in 2014. BPSMK is used for all schools that have conducted curriculum 2013 in their school.

Textbook Analysis

This study is based on content analysis of two mathematics textbooks for grade X in exponents and logarithmss topic. This analysis will examine the differences between NY and BPSMK. This study focused on three aspects of the textbooks :

(1) Chapter/unit arrangement and presentation method;
The arrangement of chapter/unit in textbook examined two parts, they are: total chapter in whole textbooks and position of "exponents and logarithms" chapter in the textbooks; The presentation method related to the how the textbooks can introduce the mathematics concept of exponents and logarithms.
(2) The scope of the content area;
The scope of content area examined the weight of material content of textbooks; how the differences of two textbooks in their content in exponents and logarithms.
(3) The quality of the problems
The quality of problems examined the total of problems that posed in the textbook with two different types of problems they are contextual and non-contextual problem. Contextual problem is a problem related to or arises under the context of a real-life situation. In contrast, non-contextual problem is a situation that is unrelated to any practical background in everyday life or the real world.

Results

Chapter/Unit Arrangement and Presentation Method

The similarity of both textbooks are:

a) NY and BPSMK have the same unit parts in whole chapter of exponent and logarithms.

b) For presentation methods, after the properties posed, NY and BPSMK proposed the simple example to show the properties usage in problem.
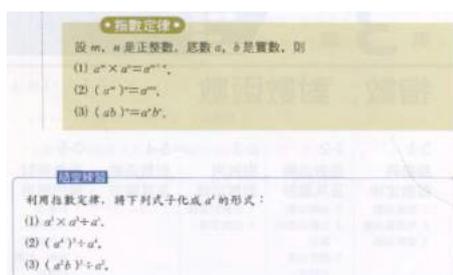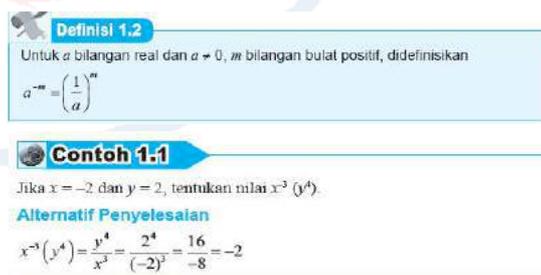
Figure 1: NY pp.164   Figure 2: BPSMK pp. 8

The differences of both textbooks in this aspects are:

a) NY learned exponents and logarithms on the last chapter in first semester but BPSMK learned it on the first chapter in first semester. Before NY examined exponents and logarithms, firstly they learned about Number and Polynomial as chapter 1 and Polynomial and Mapping as chapter 2. In contrast, following exponents and logarithms BPSMK learned "Equations and Linear Inequality", "System of Equations and Linear Inequality", "Matrix", "Relation and Function", "Sequence and Series".

b) In the representation method of topics NY poses directly the concepts such as definition and properties either for exponents or logarithms but it is different in Indonesia. BPSMK expects the students to derive the concepts of exponents and logarithms by solving the contextual problems that is related to the concepts; it means that the students must get the concepts by theirselves. BPSMK will always be begun with contextual problem before the definition or properties but NY posed the contextual problems after definition or properties. This finding revealed the different methods that used in both textbooks. NY presented one section of exponents and logarithms with the definition and the problem respectively and continue with the other sections with exercises as boundary in each section. Unlike NY, BPSMK presented the material with the problem that it will guide the students to find the concept of exponents and logarithms, after they find the concepts by discussing with the other students and teacher, they will continue to have the other discussion group in "discussion" part about proofing the concept that they have gotten. BPSMK also showed the proof for all of properties in the content, but NY did not show that.

The Scope of the Content Areas
The disparities of both textbooks in the material scope aspects are:

a) NY is more extensive than BPSMK. It is logically because the difference of total of topic each semester is also different. The obvious different topic between these textbooks is "exponents and logarithms function and its graph". Exponents and logarithms function just as introduction in BPSMK, but in NY that topic is learned more deeply. BPSMK introduces exponents and logarithms function by showing the graphs for several function. The purpose is that teacher want to show the general form of graph of that topic but they do not expect students to draw a graph by theirselves, it is showed because there is no questions for student that asked them to draw graph. NY provides many types of exponents and logarithms graph including the properties of graph and the relationship of two graphs are also posed inside. Beside introduce the properties of graph, NY also expects students to draw the graph by theirselves by using the given function, for example we can see in the following:
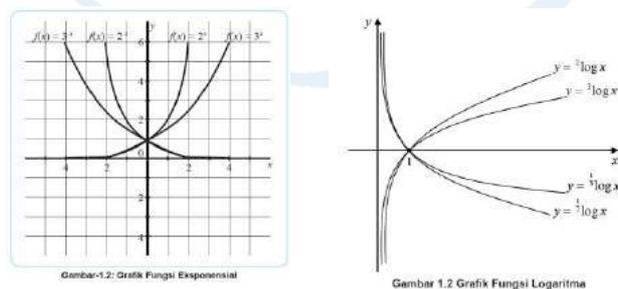
Figure 3: Graph of exponents and logarithms in BPSMK

Figure 4: Problem of Exponents and Logarithms in NY

b) Although NY is more extensive than BPSMK, it does not mean that all of topic in BPSMK including in NY. NY and BPSMK are together to propose the root form after properties of exponents, but the different is NY does not proposed about rationality and simplifying of root form, NY just proposed the properties of root form. BPSMK proposed the properties of root form with its rationality and simplifying as following:

$$\frac{p}{\sqrt{q}} = \frac{p}{\sqrt{q}} \cdot \frac{\sqrt{q}}{\sqrt{q}} = \frac{p}{q}\sqrt{q}$$

Rationalize the root form

$$\sqrt{8+2\sqrt{15}} = \sqrt{(5+3)+2\sqrt{5\times3}} = \sqrt{5+2\sqrt{5\times3}+3}$$
$$= \sqrt{\left(\sqrt{5}+\sqrt{3}\right)^2} = \sqrt{5}+\sqrt{3}$$

Simplyfying the root form

The Quality of the Problems

In this study, problems term will be often used where the meaning of problems here are including problems as example of definition, exercises for student in each sub topics, the discussion work, the project group and all of task that student must do.

The sameness of this part is both of textbooks give the different level of problem, that is from easy problem to difficult problem. The dissidence in this aspects are:

(a)   The total numbers in exponents and logarithms between NY and BPSMK are 189 and 106 problems, respectively. However, the distribution of problems for each section was nearly same in both of the textbooks.

(b) Based on the quality of problems, it related to the the type of problems that existed in the textbooks. Type of problems in textbooks can be divided into two general categories; contextual and non-contextual problems. Contextual problems presented mathematics problem within a real life situation. In contrast, non-contextual problems was presented by using only mathematical language or symbols.

Here are the examples of contextual problems from both textbooks:
Example 1:
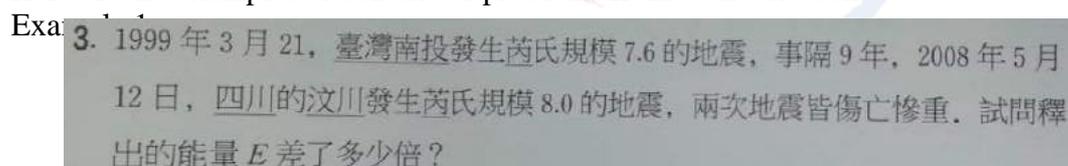
Figure 5: Nan-Yi, pp 227

Example 2 :
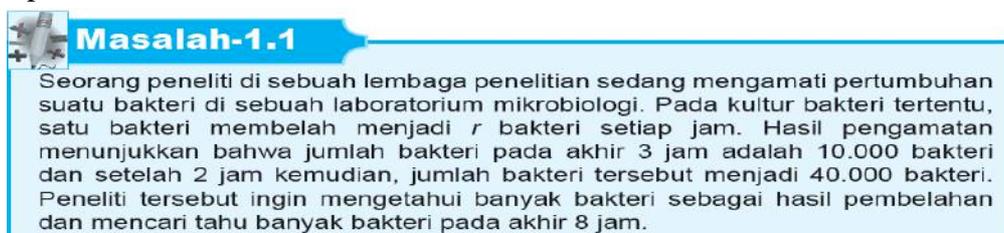
Figure 6:Buku Pegangan Siswa Matematika Kurikulum (BPSMK) 2013,pp 3

Here are the examples of non-contextual problems from both textbooks:
Example 1: Determine the result of:

6. 化簡下列各式：

(1) $\sqrt{3} \times \sqrt[3]{96} \times \sqrt{\sqrt[3]{12}}$.   (From NY, pp 175)

Example 2: Determine the result of:

Tentukan hasil dari

$$\frac{\left(2^{n+2}\right)^2 - 2^2 \times 2^{2n}}{2^n \times 2^{n+2}}$$

(From BPSMK, pp 17)

This study found that the ratio of non-contextual problem to contextual problem is higher in NY than in BPSMK (NY: 8:1, BPSMK: 9:1). This result showed that NY has more contextual problem than BPSMK has. It is reasonable to believe that, because BPSMK was based on problem solving then the contextual problem is used in each subtopic to find the concept such that the textbook did not have special section to pose the contextual problem. It was contrast in NY where NY have the special section to learn the application of exponents and logarithms that all of problems are contextual problems.

Discussion and Conclusion

This study analyzed mathematics textbooks used in two countries: Taiwan and Indonesia. The analysis focused on the chapter arrangement and presentation methods, the scope of content areas and the quality of problems. Using content analysis, the textbooks were compared based on three dimensions, including: 1) chapter arrangement and presentation methods, 2) scope of content areas and 3) type of problems. Results indicated that (a) the two textbooks differ in topic sequence and the way of introducing exponents and logarithms as well as the activities in the chapter, (b) the content areas is explained more deeply in NY than BPSMK, even though there are fewer subsections in NY than BPSMK, and (c) the type of problems showed that BPSMK is more contextual than NY. All of differences between these two textbooks showed that students in Taiwan or Indonesia learn same subject but they are different in the depth of subject. Is it also impact to different of mathematics understanding of student? This probably needs further studies to confirm it. This examination revealed that each country has a different way of designing their textbooks depending on what their expectations are of the students and also how the textbooks can empower the teachers and students in learning activities.

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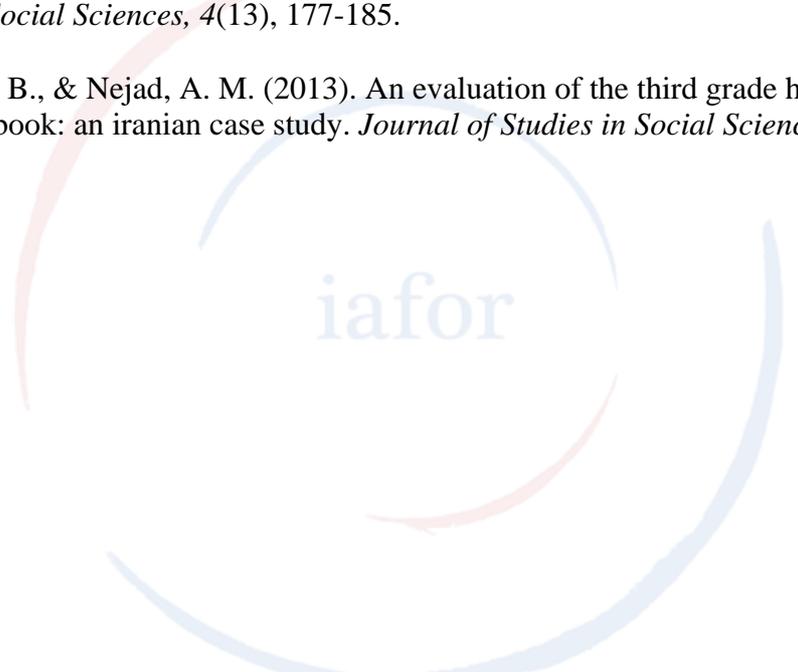
Combining Digital Games with Art History to Create an Interdisciplinary Learning Experience for Students

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Chan Li Lin, National Taipei University of Education, Taiwan
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Abstract
This paper presents an interdisciplinary to develop content-aware application that combines game with learning. The employment of content-oriented game enhances the gamification of learning in culture education. The gamified form of the application is used as a backbone to support and provide a strong stimulation to engage users. However, developing content-aware game is a demanding work without proper guidance. The purpose of this research is the development of an interactive game-based learning application to combine the cultural content with game. Therefore, we present the application which in form of augmented reality (AR) ~the Digital Hukou Project. The Digital Antique Project aims to transform artistic cultural heritage into content of AR application named "Adventure for Hukou Treasures". By using AR application and watching AR presence through mobile screen, the users can immerse in appreciating virtual cultural artefacts which are selected as representatives from Chinese art history and learn the beauty of historic artefacts in ubiquitous computing environment. The results reveal the advantages of gamification having appearance for users to have better understanding on Chinese historical artefacts. We expect this research to extend the adaptability of game development in art culture education.

Keywords: interdisciplinary, gamification, augmented reality, artefact

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Introduction

In the Digital Hukou Project ~ "Adventure for Hukou Treasures", local art history ~ in this case, local culture ~ is being converted into an AR card game. Global culture has shifted aside local culture within the society and made it less attractive in comparison with modern foreign culture. By using game design, the Digital Hukou Project aims to develop a content-aware application/ game that combines gamification experience with local culture learning when the users are playing the game. readers are hoped to feel a different sensation when they are playing this game. The gamified form of digital content is used as a backbone to support and provide a strong stimulation to engage users to comprehend and enjoy art/architecture information of Hukou Old Street. The project transforms artistic cultural heritage of Hukou Old Street into content of AR application. By playing AR table cards, the users will immerse in a virtual scene of Hukou Old Street and learn the beauty of Hakka culture and historic architectures in ubiquitous computing environment.

Augmented Reality (AR) technology extends Virtual Reality (VR) performances by blending real and virtual elements into real scenes, and to enrich the visual object with a non-artificial view of real scenes. AR technology has already made vivid impact on many domains. This paper focus on how AR techniques can offer a great solution of enabling visualization of 3D models of cultural architectures to be applied in art education for children and to be used to enhance user's cognitive skills.

1.1 Research Motivation
With the innovation of technology and mobile devices, the features and performances of portable digital products have been increasing dramatically, prompting more convenience and mobility of digital game products in use. By multi-touch somatosensory interaction, the player's gesture touch and limb movements involved in the game, bring a more intuitive feeling, instead of something more than the emotional reflections. When the direction of information technology gradually being taken seriously into the future development of education model, along with computer hardware and software and the Internet to flourish, constructing a multimedia and interactive digital learning environment continues to provide more learning opportunities and quality optimization for development and to enhance cognitive and affective skills.

Mobile devices are capable of real-time rendering of high-end video, synchronized transmission of voice, text, images and other media learning activities; they are beyond the traditional teaching model to provide a ubiquitous computing environment (Ubiquitous Computing), and trigger the restructuring of many learning styles in the way of changing imagine (Reimagined) concept. Many studies have found that computer software, computer games or interactive multimedia interface can be used to enhance young children's cognitive and language skills and promoting their motivation and performance.

1.2. Research Background
Hukou Old Street had been once prospered and is now declined because of the changing of railroad exportation. Located in Hukou Township, Hsinchu County, the old street is a long street occupied by two-story redbrick buildings that were built around 1920 and are probably the most complete Japanese-era shop-houses in

Taiwan. Therefore, the project focus on developing a proper approach to serve as interactive game, and offer a learning opportunity on Hukou Old Street through playing cards to appreciate Hukou historic architectures.

When the direction of information technology gradually being taken seriously into the expected development of education model, along with the boom in hardware and software of mobile devices, constructing a multimedia and interactive digital learning environment that provides more learning opportunities and quality optimisation to enhance cognitive and affective skills. Therefore, the knowledge/ information of Hukou cultural architectures is transformed into real-time rendering of high-end video, synchronised transmission of voice, text, images, objects, and other learning content in the AR card game.

1.3. Objective
The present project for building a virtual scene of cultural architectures enables user, or tourists especially in this project, to bring magnificent architecture closer to see and use for interactive appreciating and learning. The solution of this project makes cultural architecture portable and interactive, and furthermore, to transform viewers into players to interact with AR content in an intuitive and exciting manner. For presenting AR component in a more attractive and functional way, future works will integrate the AR target into the form and function of toys that are more appealing to children. It means the transformation of AR target markers will also function as essential approach of production development to accomplish both business and cultural creativity purposes. Therefore, this research aims to evaluate the current development of game-based learning and presents an overview in achieving interoperability between playing and learning/appreciating.

Since game is an attractive and effective medium to interpret solid knowledge into pleasure information through designed images, music, sound effects, and missions. By applying game as a medium, it is hoped that the process of re-introducing Hukou historical buildings can be a more easier and fun way for user to absorb the designated information.

1.4. Methodology
To stimulate user's interest to learn about local culture by playing card game, this project uses AR technology to make game more attractive and interesting to introduce Hukou historical heritages. This project applies game design method to develop the concept of the serious game on certain subject of the past Hukou life. We had built 27 pieces of 3D buildings and created more than 10 game characters for this Hukou card game and the AR application.

In this game, the figures possess special attributes served as crucial elements allow users to recognize the figures as Hakka people. On the other hand, Hukou Old Street is classical in appearance and is accepted as one of representative settlements of Japanese-era architecture. The traditional looks of Hukou is preserved well after several renovation projects. However, these buildings not only differs from each other to show their own individual feature, but also decorates with relief motifs of Chinese-style feature such as dragons, cranes, and immortals to declare it origins. Hence this project will present 27 3D buildings to serve as the AR image with its paired AR card.
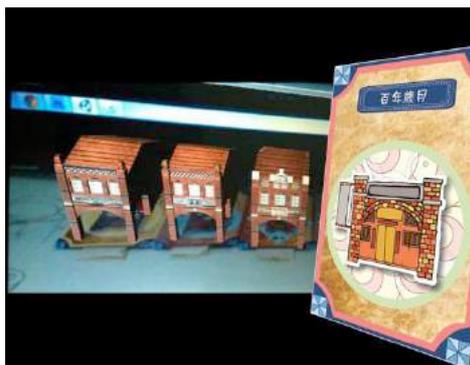
Fig. 1 3D Hukou historical buildings on AR cards

2.1. Game synopsis

"Adventure for Hukou Treasures" is a game designed to help users/players to grasp a concept of cultural treasures and to absorb the educational information on Hukou history. The Hukou "treasures" should be defined as a cultural concept but to be designated as any specific person or thing. This game brings the beauty of Hukou local culture and traditional architectures to the palms of players. However, the purpose for designing this game is to stimulate players' motivation to pay a visit to nowadays Hukou Old Street and to taste the cultural atmosphere in person.

2.2. Game design

There are 8 main characters in the game; they individually represent the Hakka ethnic, Taiwanese ethnic, aborigine, modern traveler, and catholic priest. These game roles are all in vivid characteristic designs, no matter on clothing, hairstyle, or personality. This game feature aims to provide players with multiple options to play self-chosen roles to immerse in the Hakka society and to experience the story of the Hukou Old Street. Furthermore, the game world is mixture by the past and the present, player immerse in the Hukou historical heritages and nowadays scenes to appreciate the beauty of Hukou culture.

Table 1. Character Card Setting and Design

No.	Name	Ethnic/ Occupation	Character Design	Card Design
1.	Hayong.Yumin	Aboriginal Male		
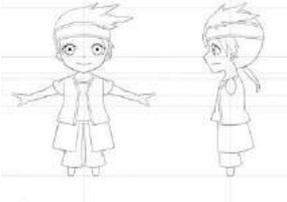
2.	Limuyi.wayu	Aboriginal Female		
3.	Jiang, Ta-Chang	Hakka Male		
4.	Roh, Fei-Yu	Hakka Female		
5.	Roh, Shih-Fu	Taiwanese Male		
6.	Wu, Kuo-Yu	Taiwanese Female		
7.	Yo, Ker	Traveler Male		
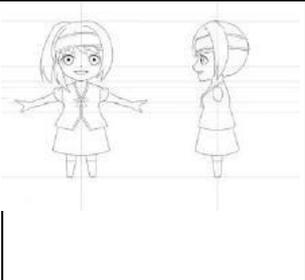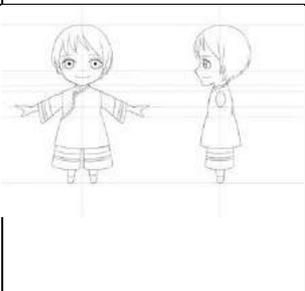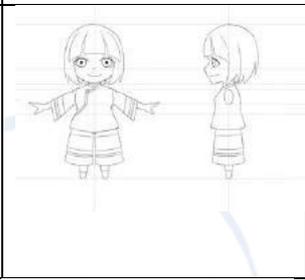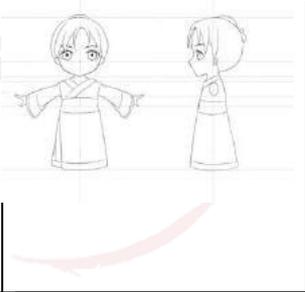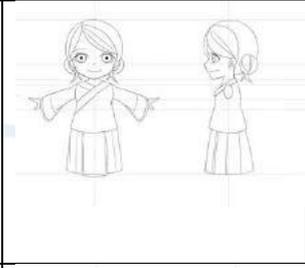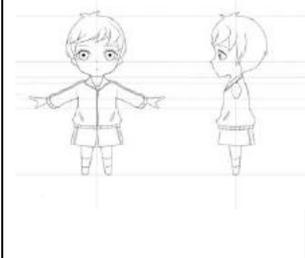
8.	Ru, Zen	Traveler Female		
9	W. M. Jones	Catholic Priest		
10	Emma Dane	Catholic Nun		
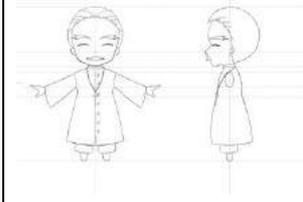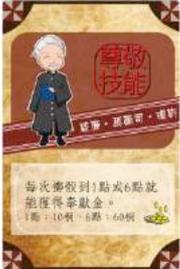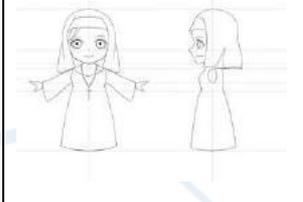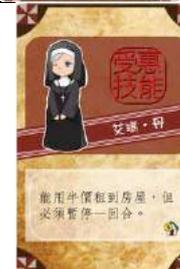
Table 2. Four Seasons Event Card Setting

No.	Name	Season	Description	Card Design
1.	The Feast of Spring Festival ~ Event 1	Spring	To attend the feast, and to make acquaintance with local residences.	
2.	The Feast of Spring Festival ~ Event 2	Spring	Intruding into the feast in progress, player turns away from the activity.	
3.	The Aegiceras Festival ~ Event 1	Summer	Win a photo competition award by the picture of aegiceras blossom.	

4.	The Aegiceras Festival ~ Event 2	Summer	To participate the Aegiceras Festival and spend money on eating and drinking.	
5.	Autumn Date with Hukou ~ Event 1	Autumn	Speeding up for the reason of attending the Hakka Yimin Festival.	
6.	Autumn Date with Hukou ~ Event 2	Autumn	Left a time capsule to pray for lucks.	
7.	Santa Dragon Caroling ~Event 1	Winter	To give assistance to the Santa Dragon Festival.	
8.	Santa Dragon Caroling ~Event 2	Winter	Immersing in the festivity of the Christmas when participate the Santa Dragon Festival.	

○

For the reason that player is endowed capability to use "Aegiceras Currency" to purchase personal property in the game, such as building, or game props. Therefore, this project also designs "Building Card" and "Props Card" to act as the ownership of estates and game objects. The building cards can serve as the image markers for AR application to scan to execute augmented imaging function on device and to meet the educational purpose. The developed result is likely to be as seen below:

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Fig. 2 AR card (right) and AR imaging (left)

In this project, the Autodesk 3ds Max, that enables designers to focus simply on creation, is used to make all three dimensional characters and architectures in this AR able game. For modeling game characters and historical architectures, we conducted field investigations and developed the character settings to use as the 3D characters design guideline and to meet the standard of cultural digital archive. According to the research result and game design proposal comes after several field works, the project team can then design game cards and 3D objects to use as the content of both the AR application and the table game, as seen in the picture below:
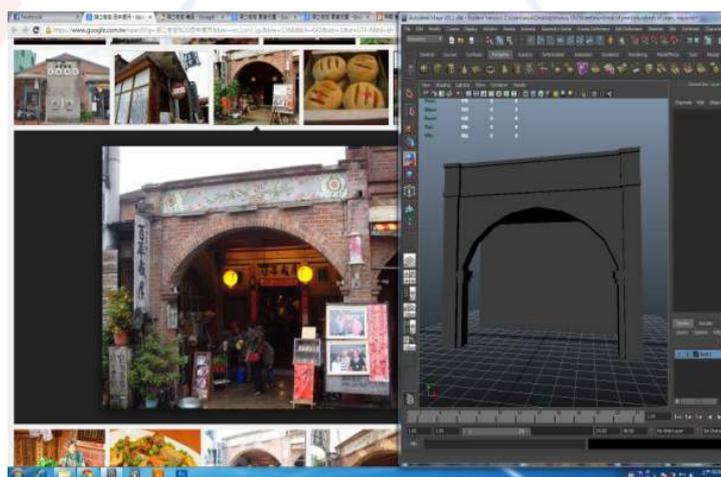
Fig. 3 Modeling in 3ds Max (right) and building reference materials (left)

This project proposes a content system that includes tools and materials used to create representations of digitized cultural architectures of Hukou Old Street. The development of AR contents consists of three aspects: content creation, target management, and AR presentation as shown in fig. 4.
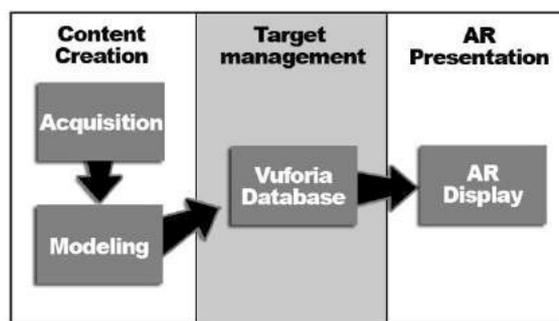
Fig. 4 The structure of developing AR contents

3D models of architectures are stored in the Target Database offered by Vuforia SDK-based AR application. With Vuforia software platform, 3D objects come to life with interactivity through 3D graphics to mobile device and individually show on the corresponding AR card.

Through webcam or mobile device's camera, the front side, which is illustrated with graphic appearance of architecture, will function as AR Target to show corresponding 3D model. Meanwhile, the rear side, which is illustrated in form of doorplate, is design to show the description of details of the specific architecture. This is an import function designated to provide further information for who interested to discover more on any historical architecture.

Conclusion

The present project that builds a virtual scene of cultural architectures enables user, or players especially in this project, to bring magnificent architectures closer to see and use for interactive learning. The solution of this project makes cultural architecture portable and interactive, and furthermore, to transform viewers into players to interact with AR content in an intuitive and exciting manner.

This project adapts the game design style references to AR game projects and also the local culture features, such as traditional clothing, historical heritages, traditional costumes, and a traditional stories. For the modification, we made some attractive media which is video game to attract people learning local cultures. Our purpose to made this demo game is for conserve Indonesia's own culture and tradition. We aren't eliminating the adventure part and the figures in this game. We will rearrange the designs after the demo game give a positive respond from the Indonesian community.

For presenting AR component in a more attractive and functional way, future works will integrate the AR target into the form and function of publications that are more appealing and suitable for user to absorb educational information and appreciate 3D virtual objects simultaneously. It means the transformation of AR target markers will also function as essential approach of production development to accomplish both business and educational purposes.

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Contemporary Chinese Theatre and Rebellion against Tradition: Influence of Culture Changes in Little Theaters

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Introduction

In 2010, during the events of Cairo International Experimental Theatre festival, the researcher attended a Chinese drama show titled "Lady Macbeth"[1] "Sichuan Opera". In spite of the status of shock resulting from the root difference from the theatre show; it is entirely in contradiction with the western theatre traditions we used to see. However, in the meantime, there is a status of curiosity and surprise of existence of heritage theatre so far, in light of a world globalization and simulation to western theatre[2], the traditional Chinese theatre is characterized with cultural privacy that distinguishes performance, clothes, makeup and other elements.

 But from the beginning of 20th century we can detect a lot of radical changes by which the Chinese society either on the cultural and economic level which led to the appearance of new theatre trend parallel to the traditional theatre. The important of which is 'The little theatre' which was based on refusing heritage theatre, as the evolution of the little theatre is considering a type of rejection of theatre writers to the idea of preserving the authority and giving forms to artistic concepts and expressional forms.

The study aims to detect the important forms of cultural rebel which was represented in translation motions which made apparition of the magazine of "New Youth" in 1915 and which have had an impact in the boot of a new culture and the movement of the 4th of May 1919 and the apparition of the little theatre as well as inevitable reality in the apparition of the Chinese society in general and on the theatre in particular.

Cultural changes were not the only owner of the sole influence on the Chinese theater, but the economic changes also impact on it, then the economy had changed from economic market to a free economy and that also had an impact on the Chinese society in general and on the theatre in particular, and to play a role also had impacting on the apparition of the little theatre

The researcher is discussing causes of the rebellion on the traditional theatre as representing the traditional art authority, and direction to a different stream and dispense with identity in theatre arts how this was reflected in theatrical and through analysis of a scene from the play "Suo Linnang2014" of Beijing Opera which represent the national legacy theatre and a scene from a play "Rhinoceros In Love"2013 as a model of the experimental stream on the little theatre by using the methodology of culture anthropology, trying to reveal the extent of the change that has occurred in the Chinese theatre, and whether succeeded the culture and economic changes to breaking the heritage theatre or the little theatre kept with some of the features of the traditional theatre.

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[1] The play presented in 2010, the Republic Theater, Cairo, Egypt.

[2] Once the show ended, the researcher carried out a questionnaire with the show attendants regarding their opinion in the show that around 80% of respondents have confirmed that in spite of language barrier against understanding the dialogue; they were impressed and surprised with the show . They also assured that director's selection of "Macbeth" as a global medium has assisted significantly in understanding the theatre show. This led the researcher to complete her study in the Chinese traditional theatre and the changes it has witnessed.

The forms of cultural rebellion

By the beginning of 20th century it is began to be implemented to the Chinese theatre some cultural changes and western influences, which affected the theatrical movement and led to the apparition of current theatrical different and parallel to the traditional theatre stream, and the beginning of the multiple movements of literary translation into Chinese language were one of the most important culture movements that appeared in the early 20th century, and translated many works of romantic writers whom the French novelist "Victor Hugo1802-1885", Russian novelist "Leo Tolstoy1828-1910", poet , writer and artist Indian "Tagore1861-1941" and other, one of the most famous and influential writers in Chinese society, the British playwright and poet "William Shakespeare" famous and the Norwegian playwright and poet "Henrik Ibsen".

Since 1902, it was the beginning of showing Shakespeare's plays in China, and with the proliferation of translations of his plays and making research on it; Shakespeare has become famous and well-known among the Chinese people, furthermore that his plays become the models that guided the development of Chinese modern theatre the criterion for assessing the level of theatre(Qing Gong:2007), and was for Ibsen the largest and the most important influence in society, in July 1918, the magazine of "New Youth"[3] issued a special edition of Henrik Ibsen. In the same year, "Hu Chia" translated the play of "Doll's House", then the Chinese began to know Ibsen widely featured beyond (prompt Ibsen), it published numerous works and writing article about him and his work, and have writing several plays under the influence of person 'Nora' hero, especially play ' Hou Che' " the big issue"[4] and play Ngeou Yang Yu Kien "licentious" [5] so 'Nora' become a symbol of women's liberation and individual freedom, and it affected on many of Chinese women have begun to resist the moral order and the autocratic feudal families.

The impact of the magazine "New Youth" did not only stopped on Ibsen, it has played a big role in the showing of the new culture by writing some article in vernacular against the old classics and the values of Confucian society, they saw that the development would not only come follow Western standards.

In the following years began the most important cultural and political movement at the level of china's modern history and is the movement of 4 may 1919, is the movement against imperialism and caused direct to treaties Unequal imposed on China after the First World War "the Treaty Versailles"[6] and the inability of the

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[3]This magazine appeared in September 1915 in Shanghai then moved its headquarters to Beijing in 1917 when he was appointed 'Chen' head of the Chinese Literature Department.

[4] The author here presents the story of a liberal girl finally decides to leave the House and leave with her husband and has chosen in the face of the father the alive in traditional rituals and myths that secured, her speech says that marriage is a matter of life and that they alone should decide about it.

[5] The hero here is presents a married women, her husband's grandmothers often brought up the same day that the family receives her husband's new concubine, and when a husband's aunts reveal this secret was kept by, and tell her to accept the reality of modern women as wife of the heroine rejects any compromise on this. And once you get the divorce leave the House carrying her baby in her arms in the company of the courtesan who convinced her by not trusting husband sneak. And following the surprise of all the members of the family of this leave, draining all: Ah! What a licentious

[6] China had entered the first world war, the Triple Alliance allies in 1917 with the condition that all German spheres of influence in China would be returned to it again, but after the war ‹‹the Treaty of

Government to protect Chinese interests and allow Japan to take the Province of Shandong Which had surrendered to Germany, and this has led to widespread national revolt where a student resistance movement Involving various groups in the whole country.

The movement of the [4th] of May, is the source of for ideas and important events in the history of modern China, where many believed that getting out of problems adopted Western ideas such as equality and democracy and called on nationalists to reject the traditional values and the abandonment of the Confucian approach which emphasized the hierarchy in the relations of the terms such as "Mr. science" and "Ms. Democracy"[7], most important symbolic words in that in order to highlight point was that the Chinese extremism was walking into the western direction thought and the idea of liberal democracy, it was the first modern western stream they signal the start of absorbing new trends, and shaking off some of the old agreements outdated, detailed considered contempt of movement of traditional Chinese culture, where it began introducing new and different ideas to China through the rebellion cultural movement.

After the previous culture changes of the translation movements and the magazine New Youth and the movement of the 4th of May, and the rejection of traditional values and traditional theatre as does not reflect the reality was necessary to stream theatrical different of traditional theatre and the emergence of here came the emergence of the little theatre are an inevitable product of the reality of Chinese society and the little theatre for the first time in 1920, has appeared and it was called (aimei de xiazi) "amateur theatre", And has become a large scale movement, but soon calmed down during the conflict between the Communist Party of China and the Party of Kuomintang, but sent back in August 1982 when " Gao Xingjian's" play "The absolute sign" where the view in small rehearsal hall in the theatre of the people in Beijing and this has led to great popularity of play's little theatre and high performance of the "Little theatre" [8]

The importance of play in big bold text at the theatre and at the level of output where the dramatic love story between "Khai DZ" a young man who seeks to find a job and "Mei fang" little girl, but due to the harsh economic conditions could not marry, having "Khai DZ"- and an Assistant train driver- the commands to the assistant and lighting the red light which represent the absolute sign to make the train enter safety to the station discussed the play here the problem of finding a job and faced by young people in that period, and had a show like this topic in this period, a large bolder by the author and director, noted a shift in dramatic themes of historical topic to topics which reflect the reality we live as well as a new method to realize the psychological world of the characters and the play that gave the force attracting the fact and the importance of play in breaking the shackles of old theatrical, it is provided in circumstances in which most of the plays feature a traditional individual molded style, where made the public living in an atmosphere of reality, dream, illusion and

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Versailles ' in April 1919 the Germany rights empowerment the Shandong province to Japan and that make raising of the nationalist sentiment in China and to the movement of the 4th of May.
The movement of the 4th May ‹‹Shandong article‹ , Wikipedia.

[7] ^ Article the movement of the 4th May, Wikipedia.

[8]   By the mid 1980s, Huaju troupes in China's major cities were staging productions in newly created Little Theatre's pace. Juchang, Xiao 2011 - Encyclopedia of Contemporary Chinese Culture - Little Theatre.

memories as well as attracted the public toward depth figures revealed psychological and emotional and psychological situation of these figures on the stage.

Little theatre have paved to the apparition of the experimental stream, and we considered and classified "Meng Jinghui' [9], one of the most important directors so, in 1990 he is called as "leader of the experimental theatre" because he was considered the most familiar literate of the experimental theatre arts, and Ming dramas has raised a storm of drama in China and its name become synonymous with the Avant-garde.

In the early 1990s, when people asked Meng Jinghui what he and his fellow dramatic upstarts meant by "experimental drama," the young director reply, "I don't really know!" But he certainly knew what it wasn't. "We wanted to do something different from the state-run theaters, our teachers at the dram academy, and the Party propaganda that's encouraged by the Ministry of Culture. We wanted to create something new, something that didn't exist."

Meng says, "We were trying to find a new name to define what we were trying to do. So we decided on 'experimental.' This derived in part from the foreign concept of experimental, but more importantly it meant a new kind of drama to express ourselves in a manner that truly belonged to us."(Christopher Barden)[10]

When asked today for a precise definition of experimental drama, Meng responds, "I know what isn't experimental drama. So what we're doing is whatever constitutes the opposite of non-experimental drama!"(Christopher Barden)

The most important characteristic of the Ming's dramas that he draws its themes from real life where it shows the suffering of the people and their confusion on stage and the inner world of the characters on stage and the humanitarian concern and the value of life through experimental drama, he also use the output level theatrical techniques are rarely used on stage by such as electronic music and strobe lighting in a new attempt to convince the audience mentally and visually is what brought unprecedented change in the Chinese modern drama.

Meng adopted the manner of the realistic expression of irony from a perfect world and that was the basic on which topics on ancient Chinese theatre, where the audience is thinking through the irony of historical backgrounds, and could exploited the slogans of the revolution, to reported on the deteriorating situation of the reality of Chinese society, it is appears in the play ''total thinking'' and is quoted on the record of one of the writers Ming's anonymous dynasty entitled "Si fan"(Boa LinKhai:2010), the

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9 Born in 1964, Bachelor degree from Chinese Department, Beijing Normal University, Master degree in Acting and Directing Department, Central Academy of Drama, acted the leading role in "The Rhinoceros, directed "Waiting for Godot" by famous French playwright Samuel Beckett in 1991, wrote and directed drama "Si Fan" in 1993, wrote and directed experimental drama "I Love XXX" in1994, directed "Rhinoceros in Love" and "Bootleg Faust" in 1999 and The first movie "Chicken Poets" debuted in September 2002, then become the leader of experimental movement in China.
Meng Jinghui: A Trailblazer of Chinese Experimental Drama, China culture, 2003.

[10] Barden, Christopher, Experimental Drama Comes of Age: Meng Jinghui's new production plays to packed houses

play ''Rhinoceros In Love'' is one of the most important plays directed by hui in 1999 which was the beginning of the little theatre and the fame of hui.

Economic changes:

The appearance of little theatre was not the only result of the culture reasons, but also referred to the economic changes role, and the apparition of the little theatre considered as a direct reflection of social and economic changes during the China's transformation from a planned to a market economy, and as a response to the pressures of the subsidy reduction, because the small theatre depends mainly on lower production costs and serve while the needs of the audience.

Economic reform has brought dramatic changes in Chinese society and the Chinese Theatre in the late 1970, after the economic collapse that occurred in China, the "Ding Xiaoping" reformed in the economy, where the Chinese from the planned economy from the planned economy system[11] to the system of market economy[12] and the impact on the general life in Chinese society, so the money was controlled of everything, become the measure of success or failure and the money is the primary goal in life, and played the role in Chinese society to change from a society based on social status to a civil society based on the market, as well as China's entry into the World Trade Organization and the culture of consumer goods, then was the beginning of the appearance of the comic and commercial theatre and increased the playwright interest of the willingness of the public and the ways to selling and promotion the play, reflected in the topics addressed by traditional ideas, has departed completely from the idea plays principles and high morality which was addressed by the plays of old and started paying attention to topic that deal with the psychological and emotional state, and the frustration of youth in crisis That period.

Analysis of the two plays

After review and analysis of economic and cultural changes to Chinese society of early 20th century researcher discusses the vulnerability of Chinese Theatre and culture changes are breaking down stereotypes of dramatic and theatrical in the little theater or keep each through a critical study for scene of two plays "Suolin liang" and ''Rhinoceros In Love'' by using the methodology of semiotics, and how this impacts on the level on the level of theatrical elements and issues raised in the presentations.

Scenarios level

The traditional theatre "Beijing Opera" is different the little theatre where the subjects on stage, where Beijing Opera provided legacy topics with a deep

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[11] Is a type economic system, where the State's macroeconomic police and trade activity, but allow free economic decision with regard to employment and consumption at a certain level. There no control by the State over the factors of production, in addition to planning center around results and how the production and of the production, but with the freedom of individual decisions, such as choosing a job. The criticism is centrally planned economic system sometimes because they are not the organization correctly, or not a reservation quality control workers and incentives. This is known as ''oriented economy''

[12] A market economy or the Capitalist economy, is a classical liberal economic system, which is an essential component of economic liberalism and the idea of a free economy is the lack of State interference in economic activities and let the market adjust itself.

understanding of virtue and high principles such as loyalty and honor and courage which always triumph of good over evil in the end and other ideals and divided into military plays "Wu" and civilian plays "Wen", they are discussed social problem and marriage and other matters of life, the little theatre is The social plays the modern reality of society through to show the suffering of the people in life, it puts human qualities and Good Bad wayfarer on stage, he is trying to dive into the depth Human soul.

If we look at the plays in question we can understand what we mean, we find that a "Suo Linnang" is civil play, dating to 1940 wrote by "Weng Ouhong" revolves around the idea of Fidelity and giving and generosity and fulfillment of During the heroine of the offer and is "Xue xiang ling" a rich and a good heart decide on her wedding day that own jewelry bag given to "Zhao shuo zhen" after she heard her crying and sympathized with her, but after 6 years of losing her family and her wealth in "xue" flood and find work as a maid at "Zhao", and remember "Zhao" and remember her gift so she help to reunite her family.

The play off the little theatre''Rhinoceros In Love'' in which the writer "Liao yimei" reflects the feelings and emotion of the simple life and the psychological conditions of young people and their concerns and express simple problems, where the theme revolves around the love story between two young city, one a young man named "Malo", a janitor in the Zoo where grazing animal Rhinos and is similar in its lethargy and his stupidity and love with a girl named "MingMing", do for her everything he can and in spite of that he didn't get half of what he offered to her and in the eyes of the other person "Malo" considered a fanciful man caused by his exaggeration in this evaluation of his sweetheart and eventually "Malo" kills the rhino and it is a reference to the killing of his love, where shows that death is better than live without freedom and he lowered his head to the customs of the society in the end.

And if we look at the economic and culture changes in this period, the little theatre is the most reflective of reality, where the dramatic situation of the unit and the deficit was felt by young people after their long previous value principles and reflected the mindset of the people of the cities after the social changes that have occurred in the community of interest of the funds at the expense of human feelings of moral values, this play is a vivid picture of Chinese society at the period, and the traditional theatre still plays traditional Chinese so far on the stage and still the idea of Utopia and the ideal are the values dominant theme, this of course does not underestimate traditional plays as far as takes us away from reality in which we live.

It is clear from the foregoing that the evolution in the level of topics in theatre for little theatre, which rejecting the ideals which unsung Chinese community search for theatre and themes reflection the social situation and the frustrations that surrounds them at the time and reflected the reality of Chinese society and critique him too..

Performance's acting:

The primary role of actor and takes the main axis in the play, featuring the art of Chinese actor that specific profession acquired actor and need preparation period ranging from six or seven years of childhood, and it's called (comprehensive) actor,

the actor in theatre heritage must learn Mime, dance, fencing, and even boxing and aerobatics, acrobatics, and martial arts, singing, here shows the complexity of this art.

To present a play, the actors depended on the stylization performance presented in gestures and movement of stationary normal spectator Code recognizes that do not change, but rather than actors of mastery, representative performance style of the actors is determined by the heritage of centuries, where the stylization performance details and a large number of formulas of the performing, there are about fifty formula for hands gestures, and the multiplicity also formulas for traffic and legs, feet, head, and torso formations, and rely too many skills, including beard, propeller, quantum skills, heroine adopted "Xue" skill sleeves throughout the theater premiere of expression her felling, whether sadness or happiness(image1)

(Image1)

The actors in particular the heroine ''Xue'', in her representative performance depended on the unusual technique[13] and to use maximum effort to get less done and which appeared in the movement of the heroine ''Xue''.

The actors in "Rhinoceros In Love" depended on reincarnation performance, "Stanislavski's approach" and it is one of the most famous courses, which relied on protective Stanislavski curriculum in the representative performance, In scenes of emotion Stanislavski advised to recall the representative any incident occurred in his life be happy events or bad depending on the scene presented, confirming the

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[13] The three principles that Eugenio Barba dimming them representative of the Far East theatres in General, are
  - a- The unusual technique
  - b- Breach body balance
  - c- Dynamic contrast or meeting of contrast and a technique similar to the movement of 'frog' in jump, before jumping frog forward it back down a bit back and is the same as the movement representative, before applying a representative falling back to back, it pulls together the most energy.

principle of realism in the representation, the actors movements and their realistic performances, does not depend on the blades or specific movements to symbolize a certain act, and is what expands it spread by masses more on the level of state of China or the rest of the world due to its dependence on the movements or the language of most of the global body of the characters could anywhere in the world to understand it.

Fashion level

Fashion vast difference between the legacy theatre and the little theatre, where the traditional theater depended on the clothes of legacy patterns and forms of specific origin is due to the middle of the 14th century, can The public that distinguishes type of personal and social class of the desired artist through service and head coverings, each layer has a different costume fashion presents a civil plays characters that have a special costume, and dubbed "Xingtou", a rich layer of clothing with bright colors such as personalized 'Xue' (image2) and headgear decorated and is a reference to the

(image2)

class and most importantly is the sleeve, the wide sleeves worn by the upper class flip over the champion of the middle class her dress without sleeves (Image3).

(Image 3)

But in the little theatre the actors wearing a modern clothes, for example, Malo wearing a white T-shirt and black pants, Ming wearing a red dress they are fashionable clothes do not rely on private Chinese society semantics (image4)

(image4)

Makeup level:

While it is the make-up of the most important elements in Legacy theatre, lacking in the little theatre, the actors in the little theatre did not put any makeup, either in the theatre, the audience recognize the legacy qualities by makeup for each has a specific meaningful such as the red which indicates noble qualities, as courage and sincerity ,and this has appeared during the play, the hero "Xue" (image5) is

(Image5)

courageous and sincerity, firstly she sacrifice the special jewelry for girls, 'Zhao', and different color semantics make up from the far East and the Middle East (Arabic States),while the white color in the theatres of the Middle East symbolizes peace, purity and honesty and transparency symbolizes the make-up of the Chinese theater to all that is bad and snider in the human soul and is what confuse the Egyptian spectator while watching the play_ if unfamiliar with the basic of the legacy theatre_ and is due to direct cause by different cultures.

And there are some characters have makeup like clown personality 'Chu', a piece of chalk in amid-face (image6) from the lower class, entertaining character of a villain.

(Image 6)

Decoration level:

There is no decoration in the Chinese traditional theatre, and this is evident in the play, if we search for decorations in the play "Suo linniang", we look in vain for the decorations have been designed by the painter, despite frequent changes of (backgrounds), it's not considered décor in the Western sense of the word , there is no

decoration on stage only extensions of the theatre, such as table and some chairs with a straight back(image7), which is use calculates and economy either pots and cups

(Image7)

and oars, they used to use a realistic and this is what appeared on stage, in the minute(1:16:50) an actor's appears constipated a paddle seems like a boat in the middle of the River in an attempt to escape the flood (image8), similar to the little

(Image8)

theater with traditional in this elements, it is also the lack of decoration, the display is a black curtain used as a background(image9), as well as some accessories for theatre,

(image9)

such as tabletop and seats are simple but varied casual use, the traditional theatre is sometimes used for multiple purpose in this revelatory, as sometimes used as Thrones (image10) and sometimes as lawn seats and sometimes impenetrable barriers if it gets the heroine in distress behind her, either in little theatre it uses realistically or accurately as use in usual life.

(image10)

But the lack of decoration in both plays causes by demobilized, the fact that the traditional theatre is based on the art of acting, this art represents the basic element and the little theatre, either because the lack of decoration for economic reasons, the economic collapse that occurred in China and reducing of the subsidy, to theater resulted in the adoption of the theatre the least possibilities to reflect reality, second reason is the rise of the little theatre based rejected the idea in the traditional theatre extravagance at the clothes and makeup.

Conclusion

1- Chinese traditional theatre depended on the blades or specific semantic's actors at the level of the elements of performance and make-up, clothes, decor make him a culture specificity that distinguish it from any other form of theatre.

2- The modern drama fully disagree in traditional drama art from in the art form instead of the idea of dancing and singing in the legacy theatre, is designed to create real optical effects on the stage, mainly through dialogue and physical activity.

3- The apparition of little theatre came as a result of the many forma of culture, social and rebellion that was the legacy theatre rejected for traditional values and to look to the west.

4- There are similarities between the Chinese legacy theatre and the little theatre at the level of theatrical presentation elements, such as the lack of use, and also the use of lighting in the theatre instead of decorative lighting, but for different reasons.

5- The little theatre borrowed theatrical practices of the western actors, in terms of approach and performance apparel and discovered the Chinese spoken drama.

6- The difference between scene of legacy and little theatre, in the little theatre is largely realistic in terms of the topics they are reflecting the social life, unlike traditional theatre is learning more to the use of both legacy themes or display elements.

Recommendations:

1- Increase culture exchanges between Asian and Africa, in particular, countries of the Middle East.

2- Increase translated books and special Chinese theatre in general to the English language as an international language and marketed them in the Middle East.

3- Translate the Chinese play into English language.

4- The national authority had to facilitate the procedures associated with missions and culture exchange between the two countries.

5- The need for the media to raise awareness of culture legacy theatre plays.

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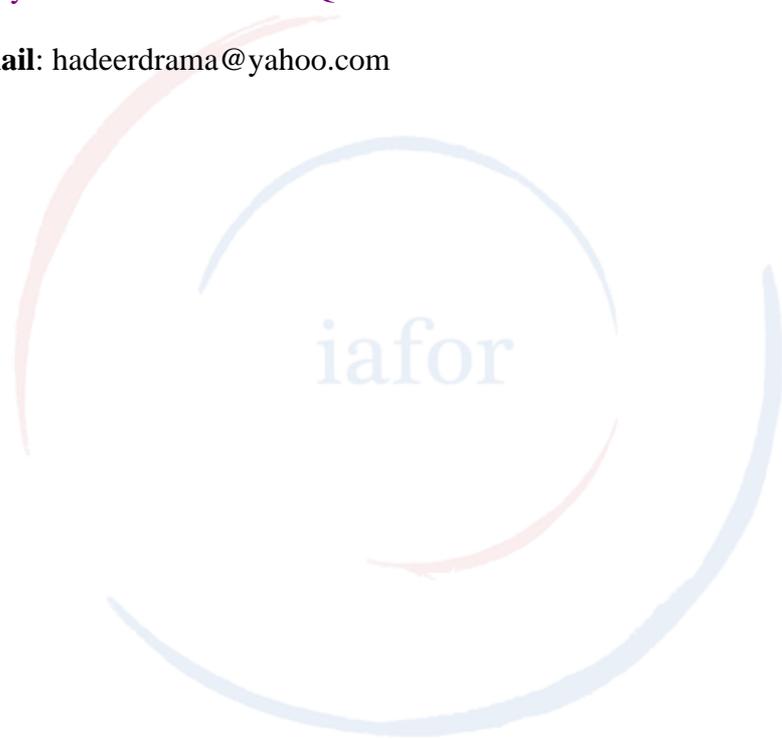
The Power of Action and Silence in Joshua Oppenheimer's The Act of Killing and *The Look of Silence*

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Abstract

Film as one powerful media to penetrate political and cultural barriers is evident in two Joshua Oppenheimer's films on Indonesian 1965-6 genocide, The Act of Killing (2012) and The Look of Silence (2014). This paper explores how the films evoke controversy and generate power to raise contemporary Indonesian society's awareness regarding the historical trauma. Furthermore, the exploration expands to questions on humanity: what it means to be a human in a condition in which the victims live in silence and fear while the killers have impunity and see themselves as heroes? The Act of Killing focuses on triumphant "butchers" of thousands of accused communist and on the society that emerged from that genocide. The Look of Silence amplifies the silent and fearful lives of the survivors and relatives to the victims. The findings show that the films' narrative and visualization manage to reveal the wounds of the nation and the damaging consequences of the unreconciled trauma.

Keywords: Indonesia, Power, Action, Silence, Historical Trauma

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> The past will never pass as long as threats still prevent us from acknowledging what happened in the past and from voicing the meaning of the traumatic past incident. (Joshua Oppenheimer)

Introduction

In almost 70 years of its independence, contemporary Indonesia is still haunted by its traumatic past that cost hundred of thousands innocent Indonesians. The past refers to the 1965-66 killings of the accused communists throughout Indonesia, which was a part of the global conflict between the U.S. and the Soviet Union that represent democracy and communism respectively. The CIA devised a plan to install Soeharto and bring down the leftist Soekarno that included the killings of top Indonesian generals and put the blame on the Indonesian Communist Party (PKI) for it. The incident was never reconciled as the New Order regime under president Soeharto (1967-1998) rose to power owing to the incident. Furthermore, they perpetuated the discourse of communism as evil to preserve their power and control the people. They demonized communism, exalted themselves as heroes of democracy, generated impunity for the butchers, and condemned the accused communist survivors and their relatives for life.

The fall of Soeharto's regime in 1998 does not change much most Indonesians' perspective towards communism. More than 30 years of indoctrination on the evil of communism has seemingly made this idea an innermost conviction for most Indonesians. Thus, it explains the reason why Indonesians never talk about it openly, let alone commemorate it in reconciling manners. Due to the New Order regime's strict censorship and repression, any communism-related materials are either destroyed or banned. It may also explain the absence of any contesting historical accounts on what happened in 1965-66. The first openly public effort to talk and challenge the mainstream conviction about the killings is Hilton Cordell's Shadow Play (2001), which reveals the human tragedy in Indonesia under the manipulative and propagandistic Soeharto. In 2009, an American anthropologist and psychiatrist, Robert Lemelson, released 40 Years of Silence that breaks the silence of the survivors and their descendent through testimonies and difficulties they face living in contemporary Indonesia. The effort to reveal this "wounds of the nation" is epitomized in Joshua Oppenheimer's controversial and innovative documentary, The Act of Killing (2012) and The Look of Silence (2014).

The fact that all four films are produced by non-Indonesians does not mean that no Indonesians dare to challenge the New Order version of history. There were artists, activists, and students who voiced their concerns and protests, but it came with consequences: some were outcast, others were kidnapped and interrogated, and few of them were "silenced" and never found. Even after the fall of Soeharto, especially around the beginning of the 21st century, this sort of intimidation occurs. This suggests that the New Order ideology remains strong as ever. It may also explain why the majority of Indonesians prefer to stay silent when it comes to the discussion of the 1965-66 killings. Consequently, the four films mentioned above were never publicly released on Indonesia movie theaters due to the fact that they would definitely be banned. In fact, the Indonesian film crew behind The Act of Killing insisted on anonymity to avoid intimidation. Thus, the screenings were done privately and exclusively, usually intermediated by students or activists, and even then the

military, police, or certain mass organizations still interfered with an excuse that the screenings may trigger social unrest, as happened in the latest screenings of The Look of Silence in three places in the city of Yogyakarta on 17 December 2014, and in Malang city on 10 December 2014. The controversy the two films arouses regarding the historical tragedy highlights the significance and importance of Oppenheimer's films as one medium for reconciliation. Like it or not, Indonesians have to face and acknowledge the past atrocity that has cost the lives of many innocent fellow Indonesians. Any excuses people make on the importance of the communists' killing which outcome is the democratic Indonesia, do not change the fact that genocide occurred, the killers are free, and the innocent survivors live in fear. In addition, an unreconciled trauma of this magnitude may create a precedent in the future that such tragedy is allowed to happen for a "right" reason. These main issues are the main focus that the films try to address, that for whatever reason, killings are unacceptable and reconciliation is critical for the nation to move on.

What separates The Act of Killing and The Look of Silence from other documentaries that similarly deal with war victims and criminals is their deep and disturbing psychological effects, not only for those with prior experience or knowledge on the incident, but also for general audience. The Act of Killing has punctured the boundary of horror and documentary genre through the exploration of the killer's memories, psychology, physical actions, and especially the killing re-enactments. For Indonesians, the shock mostly comes from the contrasting and revealing facts of the incident which totally differ from the mainstream version. To the general audience, the visualization and narration of the proud "butchers" through their "killing performance," coupled with the bitter and fearful silence of the victims, create a creepy-surrealist account of the incident. The killing re-enactments in The Act of Killing and the awkward encounter between the survivor and the killer in The Look of Silence collide the past and the present, and blur border between fact and fiction. They bring back the traumatic past and open the wounds that have been forcedly buried for many years. In addition, the revelation that the victims remain victims who live in fear and uncertainty, while the criminals are regarded as heroes and hold power, make the films almost unbearable to watch.

The Act of Killing

The Act of Killing opens with the following introduction:

> "In 1965, the Indonesian government was overthrown by the military.
> Anybody opposed to the military dictatorship could be accused of being
> a communist: union members, landless farmers, intellectuals, and the
> ethnic Chinese. In less than a year, and with the direct aid of Western
> governments, over 1 million 'communists' were murdered. The army
> used paramilitaries and gangsters to carry out the killings. These men
> have been in power—and have prosecuted their opponents—ever
> since…" (Oppenheimer, 2012)

Taken from the first scene of The Act of Killing, the quotation above underlines the ever existing horror of the past that indirectly shapes the seemingly peaceful and democratic contemporary Indonesia. Oppenheimer does not show what most Indonesians do not know about the tragedy but what they already know and try to

ignore and forget. The last two sentences of the introduction above become the film's main concern: how the killings were performed and what the present consequences on both the killers and the families of the victims. The power of The Act of Killing comes from four important variables that center on the perpetrators: the candid camera, the perpetrators' account/memories, their loud, boastful and surrealistic theatrical actions, and the perpetrator's sense of guilt, especially that of Anwar Congo's.

The "protagonists" of the film are two ex-paramilitary members, Anwar Congo and Adi Zulkadry (see figure 1), who claimed to be ones among many communist killers of the 1966. The film is set in Deli Serdang, North Sumatra, one of many places in Indonesia where the killings happened. In one interview, Oppenhemeir said that among tens of killers whom he interviewed, only Anwar shows a glimpse of remorse and burden of living with such a horrifying memory. This is achieved through the use of candid camera. Behind his pride and boastful manner, the camera candidly captures some scenes in which Anwar is seen a weak and tired old man who tries to cope with his past atrocity. These shots show the genuine emotion of Anwar and Ady when they are confronted with their own past. Thus, the audience is presented by alternating expressions of proud/guilty/nervousness of the perpetrators, especially Anwar Congo. The moments when the camera captures his action/reaction during or in-between the re-enactments shooting show the mixed feeling clearly, at the same time also directly connect the present and the past. These seemingly accidental shots speak as loud as the re-enactments themselves, both amplify the power of visualization that generates the audience's awareness and the sense of urgency for nation reconciliation.
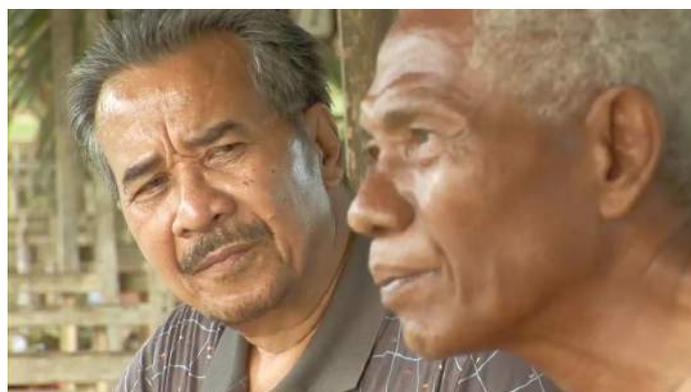
Figure 1: Adi Zulkadry (left) and Anwar Congo (right)

The second strength of the film comes from the killing re-enactment which ideas come directly from the perpetrators. Regarding the re-enactments, R. G. Collingwood, a historian philosopher (as cited in Brink, 2012), argues that re-enactments are significant to understand history because "history is concerned not with 'events,' but 'processes'" (p. 177). The Act of Killing emphasizes on a horrifying missed and/ or ignored past "historical process," which is still being shaped at present by the perpetrators and victims. By re-living this process through graphic re-enactments and the everyday lives of the perpetrators, Oppenheimer shocks and arouses Indonesians' consciousness of the unreconciled trauma within the Indonesian history. Oppenheimer brilliantly produces "a documentary within a documentary film" with multiple layers of narration, many of which juxtaposes the present situation

and the past accounts, merging them together when the re-enactments are done at the actual "historical" sites with the actual perpetrators (see figure 2).

Figure 2: A re-enactment of one "favorite" killing method in the actual killing site, performed by Anwar Congo

This particular scene above shows a powerful visualization when Anwar, leisurely and methodologically, demonstrates one method of killing which he claims prevents the victims from spilling too much blood, as stated in his narration below:

> "There's many ghosts here, because many people were killed here … They died unnatural deaths. They arrived perfectly healthy. When they got here they were beaten up and died … Dragged around … And dumped … At first we beat them to death. But there was too much blood. There was so much blood here … So then we cleaned it up, it smelled awful. To avoid the blood, I used this system. Can I show you …?"

These re-enactments "transform the temporal into the spatial and are intensely visual" (Paul Anzte and Michael Lambek , 1996, p. xii), as they not only draw audience into the actual "killing space," but force them into living the killing/being killed experience through the perpetrator's act of killing. In his online article, Peter Bradshaw (2014) dubs the re-enactments as "a veritable Marat/Sade of 20th-century history," emphasizing the sadistic-theatrical scenes of the film. The use of cinematic Hollywood genres such as musicals, gangster and western styles to re-enact the killings (see figure 3-5) are somewhat disturbing and uncanny as it downplays the horror of the killings. Yet, the killers' choice of the Hollywood styles also implies the perpetrators' attempt to escape the horrifying past by imagining it as happy memories, just as Oppenheimer in his interview with Amy Goodman (2013), describes Anwar Congo coming out of the movie theater one night, "dancing his way across and killing happily … acting was always part of the act of killing for the men in the film" (para. 26). The result of this memory visualization (see figure 3-5) is a mixture of weird, out of place and time costumes, accessories, song-and-dance sequences, bloody makeup, mock sessions of torture, music, and other peculiarities in the re-enactments that powerfully signify the psychological problems the perpetrators have.

Figure 3: A musical burlesque-ish killing re-enactment

Figure 4: A gangster/western-like re-enactment

Figure 5: Herman (left), Anwar's hench-man in a burlesque-ish costume, lamenting on Anwar's head as the "victim"

As information, the perpetrators are given freedom to re-enact the killing in any way they want, and these choice of unrealistic/surrealist re-enactments suggests their reluctance and avoidance to deal with the reality of their past actions, thus hiding behind those surrealistic re-enactments. Another interesting fact about the re-enactments is that Oppenheimer makes the killers acted both as victims and

perpetrators. Anwar Congo himself compellingly played as a victim more often and more convincingly than as the killer (see figure 3 and 5), which interestingly may hint at his guilty feeling and his attempt to redeem himself. When he plays as a victim, he can easily remember how the victims plead for mercy and how they sound when he slits their throats. His repressed sense of guilt eventually rises to the reality level, which means not during the re-enactment, when Anwar, in the last scene located in one of the killing spots, suddenly feels like throwing up but unable to do so (see figure 6). His condition fittingly concludes the overall tone of the film, that people are disgusted and sick of the tragic past, yet do not seem to be ready for an all-out confrontation and reconciliation.

Figure 6: Anwar in the last scene when he suddenly feels sick and attempts to throw out to no avail

The Look of Silence

The visual power of The Look of Silence comes from the camerawork, in particular the zooming and static camera, its pauses and silences, and its focus on face-to-face interaction between the victim's relatives and perpetrators. The film opens with a close-up shot of an old man wearing a phoropter glasses (see figure 6), which also becomes the poster of the film. The old man does not say nor do anything, and it is only after several scenes that the audience learns that the old man is Inong, one of the 1966 killers. In this particular scene, Adi, whose brother is probably killed by Inong, comes to check Inong's deteriorating eyes and while doing so, leading him to talk about the 1966 killings. The scene is highly engaging as it slowly unfolds the tragic past that binds them. The conversation flows smoothly before Inong starts to stutter and finally decides to stop talking when Adi tells him that his brother is one of the victims, with a high chance that Inong is one of the killers.

Suddenly confronted by the unexpected topic, Inong avoids the question by telling Oppenheimer to stop the filming, but unknowingly to Inong, the camera stays and zooms on his silent look. Throughout the narration, Oppenheimer employed the classical talking head style but repurposed it by not solely aiming for the narration, but for the look, which turns out to tell more than the narration itself. Inong's close-up shot is one instance from many in which the interviewees are left speechless while the camera keeps staring at their meaningful silence. The camera often times performs an extreme close-up shot of the interviewees' eyes to reveal the introspective silence through the eyes. Thus, being an ophthalmologist, Adi perfectly fits the film's idea to explore and expose this muted historical trauma by "correcting"

the visions. The longer the silences, the louder they speak to the audience about the muted trauma.

This zooming, static camera shots become the strength of the film in revealing the depth of the psychological trauma that both the victims and the perpetrators suffer from, and this type of shots can be found throughout the film. Inong's contemplative stare, the nervous movement of his lips and body language take us back to the horror of the 1966 event. The camerawork as seen in figure 7 brilliantly captures a powerful moment that fits the film's attempt to re-focus the audience's vision on the blurred historical trauma, which at the same time also serves as an eye-opening moment for the perpetrators themselves.

Figure 7: Inong in the phoropter glasses

Figure 8: Adi and the TV set

The scene is juxtaposed with the scene when Adi, the "protagonist," watched a clip of Oppenheimer's interview with some perpetrators (see figure 8). He silently watched the clip on a TV while the perpetrators boasted about their past actions.   The camerawork as seen in figure 7 above cleverly shows the isolated and silenced past of his life, which is illuminated by the "silent TV set," fittingly serves the inherent quality of film, as Bernard Stiegler states, as a "technology of memory" (as cited in Wahlberg, 2008). In his case, however, a memory clash occurs between the victims and perpetrators, with the later being in power. The scene has double layers when the audience watches Adi watches the TV set. Here, the visual power is coming from the way Adi watches it: his silent and perplexed reaction towards what he watches represents the muted voice of the helpless victims, who can only stand and watch the perpetrators's boastful and proud manners.

The scene is abruptly cut to a scene in which an old woman helps a blind old man taking a bath, whom the audience later learns to be Adi's parents (see figure 9 and 10). The film also introduces Adi's son in a school scene in which the teacher, in a brainwash-like manner, feeds the students with the mainstream version of the 1966 historical accounts, in contrast with what Adi tells his son. These silences and the continual misleading indoctrination of the young generation on the historical event suggest the reluctance, denial and even fear of contemporary Indonesians to deal with the nation unattended wound. The film consistently juxtaposes Adi's interview scenes, which represents the present, and Adi's parents' mundane activity scenes, which represent the past, to emphasize the fusion of the past and present, with the brief school scene that refers to the future.

The interviews between Adi and the victims and perpetrators are generally conducted in a different manner: Oppenheimer chooses the traditional talking heads interview scenes for the interview of the perpetrators, and a much informal interview with the victims. For example, there are scenes of Adi's interviewing two low-level government officials in their home in which they sit across each other. In contrast, Adi interviews his parents while they are performing their daily activities such as sleeping, cooking and bathing. The distinctive interview style indirectly also refers to the issue of discriminative treatment of the family of the victims, compared to the patriotic treatment of the perpetrators.

Figure 9: Adi's blind and senile father

Adi's interview with his parents is more intimate and spontaneous, and the nature of interview itself is more dialogic: Adi only asks his father about his favorite song or good past memories. Most of Adi's father scenes are silent shots of his physical deterioration: blindness, senility, and paralysis, which powerfully suggest the helplessness of the family of the victims.

Figure 10: Adi's mom

Unlike Adi's father who fails to cope with the trauma and falls into senility, Adi's mother remembers every details of the traumatic experience but helpless to do anything to the perpetrator who is ironically their own neighbor. She only expresses her anger and bitterness continually and surrenders her life and the fate of the perpetrators to the Almighty.

Figure 11: Inong and his daughter

One interesting and powerful scene is when Adi confronts Inong for the second time at his house, this time Inong is accompanied by his grown-up daughter. In one of his responses to Adi's questions, Inong explicitly says that he always drinks the blood of the people he kills to avoid going crazy. He mentions one of his friends who goes insane after killing so many people. Her daughter is surprised as it is the first time she learns about this particular dark side of his father's past. When Adi says that his brother is one of Inong's victims, Inong again does not respond and only absent-mindedly stares at nothing. Awkwardly, his daughter apologizes to Adi on behalf of Inong. The focus of this scene is Inong and the presence of his daughter further stresses his unsolved psychological issue; that in his silence and seemingly unrepentant manner, the traumatic past keeps haunting him.

Conclusion

The Act of Killing and The Look of Silence hint at the prevalence of anti-communist discourse in contemporary Indonesia and the reluctance to acknowledge the tragic historical event. The difficulties Oppenheimer faced when trying to interview the victims and officially screen the films for public only strengthens it. It is obvious that any attempt to bring back this tragedy into the nation's grand narrative is still considered subversive. In addition, the anonymity of the film's Indonesian crew members in the closing credits suggests that the wound in the national consciousness is unhealed.

The Act of Killing is produced in a "celebratory" manner by the perpetrators, while The Look of Silence focuses on being confrontational. Both films brilliantly arouse visual senses with their camerawork. The loud and bombastic boast of the perpetrators through their colorful and surrealistic re-enactments in The Act of Killing are contrasted with the numb silence of the confrontation between the perpetrators and the victims in The Look of Silence. The Act of Killing power of the visualization is emphasized through the camerawork that mostly employs candid, wide-shot and dynamic camerawork, in contrast to the use of a more static and close-up camerawork in The Look of Silence.

In conclusion, when the authority justifies genocide, when the killers become heroes, and when the family of the victims faces uncertain future and continual threats, then the wound of the nations will never heal. In a controversial manner, this film shakes Indonesian audience up precisely to open their eyes and mind that there is a gaping unattended and unhealed old wound that tragically lies the foundation of Indonesian society. The glimmerings of conscience of the perpetrators in both films and the strong-willed determination of the family of the victims to live a better live may offer a glimpse of hope that sometimes in the future, the nation is ready to face this traumatic past. Before that happens, this two films will become a reminder of how this unreconciled trauma will continuously consume the nation solidity and unity, as Oppenheimer fittingly states, "Without acknowledging and voicing the meaning of the past that pertains to the discriminative treatment of the perpetrators, then it means we bow and surrender to fear and threats from the perpetrators."

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The Power of Rhetorical Figuresas Foregrounding Elements in J. Steinbeck's The Pearl

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Abstract

A writer's style of narrating is worth analysing, especially when this style can serve as a powerful tool to convey the writer's intention in writing the story as well as to attract the readers' attention in keeping on reading and appreciating the story more. In this case, a writer can use certain linguistic features to function as foregrounding elements in the story. This paper focuses on the use of rhetorical figures used by John Steinbeck in his novella, The Pearl, in the forms of figures of speech, such as metaphors, similes, and hyperboles, and also lexical repetition. Furthermore, this paper will see how these features become interesting foregrounding elements that can attract the readers' attention and how they are also used to support some literary elements of the nevella. The method used in analyzing this is the descriptive method with the referential technique. The grand theory used is Stylistics, which is a study of style in language, or more specifically, the study of distinctive linguistic features. This analysis results in the findings that the figures of speech and the lexical repetition are proved to be powerful features in supporting the characterization, the setting of place, and the plot of the story.

Keywords: style, foregrounding, rhetorical figures, Stylistics

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Introduction

John Ernst Steinbeck III (February 27, 1902 – December 20, 1968) was one of the best-known and most widely read American writers of the 20th century. A winner of the Nobel Prize for Literature in 1962, he is best known for his novella Of Mice and Men (1937) and his Pulitzer Prize-winning novel The Grapes of Wrath (1939), both of which examine the lives of the working class and migrant workers during the Great Depression.

Another novella, The Pearl, was published in 1947. It is the story of a pearl diver, Kino, and explores man's nature as well as greed and evil. In 1947, it was adapted into a film named La perla. In this novella Steinbeck shows how he uses a direct and truthful language in order to denounce what the obsession with wealth causes to his community as well as the identity of the person who experiences that wealth and fame.

It is believed that literature helps better understand human conditions in society. Being a written material, literature through the use of a given language emphasizes the main messages of the writer. Thus, it is logically comprehensible that the writer's style of language is equally important as the writer's message. The Pearl reveals the bad effect of wealth. The pearl which symbolizes prosperity is the cause of harsh disagreement between people. The pearl is the cause of wealthy people's selfishness and heartlessness toward poor people. Through the informative language that Steinbeck employs in The Pearl, Steinbeck takes the reader along to predict the misfortune that an extreme materialistic behavior is going to cause for Kino's family in The Pearl.

In this paper I would like to investigate how the language features used in The Pearl successfully create an artistic piece of writing as well as supporting the main messages of the writer. Yet, this research is not going to give a comprehensive picture of John Steinbeck's writing style in general as it is only based on one piece of writing. In the analysis, Stylistics will be applied as the major theory. Stylistic analysis is part of both linguistic and literary studies. It is practised as a way of interpreting the possible meanings in a literary work. It is also generally believed that the process of analysis will reveal the good qualities of the writing.

This literary stylistic analysis is significant so as to make us have a deeper understanding of how a writer achieves the literary and artistic effects through language. By reading this analysis, it is hoped that we appreciate not only the writer's brilliant ideas, but also how the ideas are expressed. It is also hoped that the analysis can help other readers to be able to respond to a literary work in a more appreciative way by observing its language.

There are two problems to analyze in this paper: (1) What are the stylistic categories which John Steinbeck uses in The Pearl? And (2) How do these stylistic categories reveal John Steinbeck's messages in The Pearl?

Theoretical Framework

Stylistics is a study of interpretation of texts from a linguistic perspective. It is a study of the use of elements of language style, such as figures of speech, in a particular context. Stylistics explores how readers interact with language of texts, which are mainly literary texts, in order to explain how readers understand and are affected by the texts when they read them. (Leech, 1994, p.38)

According to Geoffrey Leech, "Stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language" (p.13). Stylistics shows how authors choose to express themselves in their own particular way. In other words, it shows the relation between language and its artistic function. Literary stylistics has the goal of relating the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description. Linguistic description can be used in analyzing the style of a literary text. (Leech, 1994, p. 39)

The categories are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. (Leech, 1994, p. 75) Leech also stated that "there is no harm in mixing categories" (p. 75) since the purpose of the analysis is heuristic.

In this paper, the stylistic categories which will be focused on are the repetition of the conjunction "and" (grammatical category) and the use of figures of speech, namely the use of similes, metaphors, and hyperboles.

A figure of speech is "a change from the ordinary manner of expression, using words in other than their literal sense to enhance the way a thought is expressed." ("Figures of Speech") One type of figures of speech is a simile, which is "an explicit comparison between things, events, or actions which are fundamentally unlike." It typically involves the words "like" or "as". For example, "His arguments withered like grapevines in the fall." ("Figures of Speech")

A metaphor is "an implied comparison between things, events, or actions which are fundamentally unlike." ("Figures of Speech") For example: The engine stumbles. (Leech 95)

A hyperbole is an exaggeration which is not meant to be taken literally. For example: The world ended the day my father died. ("Figures of Speech")

As a stylistic analysis shows the relation between language and its artistic function, or in this case, more specifically, the literary effects, in this paper the linguistic features are related to the literary effects they significantly support, namely characterization, setting, and plot structure.

Characterization is how a writer reveals what a character is like and how the character changes throughout the story. Characters play a pivotal role in a novel. Characters can be fictional or based on real, historical entities. It can be human, supernatural, mythical, divine, animal or personifications of an abstraction. ("Elements of Literature")

Setting is the time, place, physical details, and circumstances in which a situation occurs. Settings include the background, atmosphere or environment in which characters live and move, and usually include physical characteristics of the surroundings. Setting enables the reader to better envision how a story unfolds by relating necessary physical details of a piece of literature. (Endriga)

Plot is the serial arrangement of incidents, ideas or events. In literature, the plot encompasses all the incidents and provides aesthetic pleasure. The story of the novel progresses through various plots and conflicts. Plots have five essential parts. These are: introduction of the story where the characters and setting are introduced; rising action, which refers to events that occur as result of central conflict; climax, which is the highest point of interest or suspense of story; falling action, which is the action when conflict ends; and denouement: when characters go back to their life before the conflict. ("Elements of Literature")

Analysis

In this part, we would like to do a stylistic analysis by focusing on the use of foregrounding of some linguistic features in John Steinbeck's novella, <u>The Pearl</u>. The linguistic features foregrounded in the novella are figures of speech – such as similes, metaphors, and hyperboles – and the use of the conjunction "and". These foregrounded linguistic features are used to support the literary elements of the novella, namely characterization of the protagonist, Kino, the setting of place, and the plot structure.

Characterization of Kino

In revealing Kino's character, the first linguistic feature that is foregrounded is the use of similes. There are ten data found in which Steinbeck uses similes when describing Kino. It is interesting to notice that many of the words that are used as a comparison to Kino's character are related nature, as can be seen below:
    (1) … he sprang like **an angry cat**, …
    (2) He hissed at her like **a snake**.
    (3) Kino moved sluggishly, arms and legs stirred like those of **a crushed bug**, …
    (4) Kino lay as rigid as **the tree limb**.
    (5) Kino edged like **a slow lizard** down the smooth rock shoulder.
    (6) …he was as dangerous as **a rising storm**.

The objects used in the similes above, a cat, a snake, a bug, a tree limb, a lizard, and a storm, can be easily found in nature, especially in natural places like a forest, a mountain and a beach. This is cleverly chosen considering that The Pearl is set in that kind of surroundings. Thus, when reading the novella, the readers' imagination will be drawn and focused on a place and all the objects generally found there. I believe the novelist deliberately does this to build the imagination and emotion of the readers as he expects, which is something extraordinary.

Another thing that can be gained from the use of the similes above is the fact that Kino is described as a man who is fierce, dangerous and full of smart tactics. In data

(2) Kino is compared to a snake, which is indeed a ferocious animal. In data (6) Kino is compared to a storm, which is associated with something strong and aggressive. More specifically, it is a rising storm, which means that this is something strong and aggressive and it still has the full energy to cause destructive things. In data (1) he is compared to a cat, which is actually not a wild animal, but here in this part, the cat is an angry one. Therefore, it is consistent with the description that Kino is an aggressive man.

He is further compared to a tree limb (data 4) and a lizard (data 5). In the context of the story, Kino is at that moment trying to make a move in his effort to attack his enemies. He knows when to attack the enemy and when to hide himself. Thus, it can be concluded that Kino is depicted as a man who instinctively is smart at building strategies or tactics when fighting.

Two other similes (data 7 and 8) describing Kino's physical action and emotion are related to objects that are commonly found in the surroundings of a person whose job is a pearl diver, namely wound springs and steel:

(7)   His legs were as tight as wound springs.
(8)   But Kino had become as cold and deadly as steel.

This also shows the novelist's excellent choice of words as this also supports the readers' imagination of the whole story.

Another type of figure of speech used by the novelist to describe Kino is metaphors. There are three metaphors found in the novella:

(11) Kino was a terrible machine now.
(12) His strength and his movement and his speed were a machine.
(13) He was immune and terrible, and his song had become a battle cry.

Data (11) and (12) above compare Kino to a machine; what is more, it is a terrible machine. Therefore, although in data (12) it is illustrated that Kino's strength, movement, and speed are like a machine, which is in fact something good, in data (11) it is obvious that the machine that is meant here is a terrible machine. This fact is emphasized more in the metaphor in data (13), which states that Kino is immune and terrible and he produces a battle cry, which gives the connotation of something violent, mean and cruel.

There is another type of figure of speech used to describe Kino, namely a hyperbole, and there is only one hyperbole found:

(14) "This pearl has become my soul," said Kino. "If I give it up I shall   lose my soul. Go thou also with God."

Through the hyperbole in data (14) above, Kino treats the pearl as something very precious and it is even considered his own soul. This also implies how ambitious and greedy Kino has become when he owns the precious pearl. He does not care about anyone or anything anymore, as what matters the most for him now is the fact that he has the pearl.

Setting of Place

Steinbeck uses similes in describing the setting of place. There are three similes found, and the words used to be compared are also related to nature, as can be seen in the following:

(9) The wind screamed over the Gulf and turned the water white, and the mangroves plunged like frightened cattle …

(10) The wind drove off the clouds and skimmed the sky clean and drifted the sand of the country like snow.

(11) But the night was not silent; the little tree frogs that lived near the stream twittered like birds, …

The objects used in the similes above – cattle, snow, and birds – are parts of nature. It is interesting to notice that the novelist uses objects from natural world to describe the condition of the setting of place. The readers will easily get the idea from the comparison of familiar objects to them.

The first two similes are used to describe the wind, as part of the setting of place, as being at rage and thus, harsh. It blows so hard that it makes the mangroves plunge like frightened cattle (data 9), which means they move in uncertain direction. Besides, the wind blows the sand into large piles like the snow (data 10). The harsh wind occurs in accordance with the event when something bad happens to Kino: he is attacked and his house is burnt down, to show that nature is also affected by what happens to the characters. Moreover, in the third simile the novelist compares the little tree frogs' twitter to the birds' to give an emphasis that the night is not at all silent.

Another simile is used to describe the setting of place, namely the town where Kino intends to sell his great pearl:

(11) A town is a thing like a colonial animal.

The town mentioned is compared to an animal which has nervous system, a head and feet, so that the news of Kino having found the great pearl can soon reach everybody in the town. The animal is not just an ordinary animal; it is a colonial animal, to show that the different kinds of people in the town want to take control over Kino. Once they hear about the news, they want to get benefits from Kino's finding the valuable pearl. This kind of simile is very effective to describe the town as a dangerous place for Kino.

Another interesting type of foregrounding used in describing the setting of place is the dominant use of the conjunction "and" in connecting all the descriptive situation and condition. Steinbeck uses hyper descriptive and detailed way of telling the reader. One location in the story that is given the most highlight is the beach. In data (12), (13), (14) and (15) Steinbeck gives a vivid and detailed description the beach. In data (12), for example, Steinbeck is telling the reader about the colour of sand and the living things that exist on the beach, like shell, algae, crabs, lobsters, eel grass, sea horses, and poison fish. The way Steinbeck describes the beach and its living things is very special, especially with the use of numerous conjunction "and"s, as clear in the following data:

(12) The beach was yellow sand, but at the water's edge a rubble of shell **and** algae took its place. Fiddler crabs bubbled **and** sputtered in their holes in the sand, **and** in the shallows little lobsters popped in **and** out of their tiny homes in the rubble **and** sand. The sea bottom was rich with crawling **and** swimming **and** growing things. The brown algae waved in the gentle currents **and** the green eel grass swayed **and** little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, **and** the bright-coloured swimming crabs scampered over them.

The use of the many conjunction "and"s in data (12) above gives the impression that Steinbeck is giving the reader a filmic and detailed picture of the setting of place, in this case the beach. It is as if the reader were watching a film which shows the detailed situation, condition and activities in that certain place. In giving the description of the beach in this novella Steinbeck's detailed and meticulous way of telling is very noticeable. There are four data found in which Steinbeck gives the detailed description of the beach. In data (12) above, he seems to focus on the living things that can be found in that particular beach.

In data (13, 14, 15), still he consistently uses the same style, namely the use of the many conjunction "and"s so as to give the same impression to the reader. In data (13) he focuses on the surroundings of the beach, especially when morning has just broken; in data (14) the details of how the wind blows; and in data (15) the condition or situation of the beach when the pearl is gone. These detailed descriptions can be seen below:

(13) The roosters were crowing **and** the dawn was not far off. Smoke of the first fires seeped out through the walls of the brush houses, **and** the first smell of cooking corncakes was in the air. Already the dawn birds were scampering in the bushes. The weak moon was losing its light **and** the clouds thickened **and** curdled to the southward. The wind blew freshly into the estuary, a nervous, restless wind with the smell of storm on its breath, **and** there was change **and** uneasiness in the air.

(14) The wind screamed over the Gulf **and** turned the water white, **and** the mangroves plunged like frightened cattle, **and** a fine sandy dusta rose from the land **and** hung in a stifling cloud over the sea. The wind drove off the clouds **and** skimmed the sky clean **and** drifted the sand of the country like snow.

(15) **And** the pearl settled into the lovely green water **and** dropped towards the bottom. The waving branches of the algae called to it **and** beckoned to it. The lights on its surface were green **and** lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. **And** the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, **and** when it settled the pearl was gone.

Again, the impression of some pieces of situation or condition of each place can be vividly imagined.

Plot Structure

In the five plot elements of the plot structure analysis, namely the exposition, rising action, climax, falling action, and resolution/denouement, the most distinctive

linguistic feature is the use of the conjunction "and". Steinbeck mostly uses long, complex sentences consisting of many clauses which are coordinated by the conjunction "and". He uses this style consistently in each of the five elements of plot. In this paper, I would like to show how the conjunction "and" is used in the climax element.

Climax

The climax of the story is reached when the trackers follow Kino, and then Kino succeeds in killing the trackers, but it is followed by a tragic event when Kino hears a "cry of death" from the cave. In depicting these events which become the turning point of the flow of the story, Steinbeck again uses the same style of writing. He makes dominant use of the conjunction "and" in coordinating the many clauses containing the series of events that happen. This is clear in data (16 – 18) below:

1.   **The trackers follow Kino.**
(16) When the trackers came near, Kino could see only their legs **and** only the legs of the horse from under the fallen branch. He saw the dark horny feet of the men **and** their ragged white clothes, **and** he heard the creak of leather of the saddle **and** the clink of spurs. The trackers stopped at the swept place **and** studied it, **and** the horseman stopped. The horse flung his head up against the bit **and** the bit-roller clicked under his tongue **and** the horse snorted. Then the dark trackers turned **and** studied the horse **and** watched his ears.

Kino was not breathing, but his back arched a little **and** the muscles of his arms **and** legs stood out with tension **and** a line of sweat formed on his upper lip. For a long moment the trackers bent over the road, **and** then they moved on slowly, studying the ground ahead of them, **and** the horseman moved after them. The trackers scuttled along, stopping, looking, **and** hurrying on. They would be back, Kino knew. They would be circling **and** searching, peeping, stopping, **and** they would come back sooner or later to his covered track.

He slid backward **and** did not bother to cover his tracks. He could not; too many little signs were there, too many broken twigs **and** scuffed places **and** displaced stones. **And** there was a panic in Kino now, a panic of flight. The trackers would find his trail, he knew it. There was no escape, except in flight. He edged away from the road **and** went quickly **and** silently to the hidden place where Juana was. She looked up at him in question.

The trackers were long in coming, as though they had trouble with the trail Kino had left. It was dusk when they came at last to the little pool. **And** all three were on foot now, for a horse could not climb the last steep slope. From above they were thin figures in the evening. The two trackers scurried about on the little beach, **and** they saw Kino's progress up the cliff before they drank. The man with the rifle sat down **and** rested himself, **and** the trackers squatted near him, **and** in the evening the points of their cigarettes glowed **and** receded. **And** then Kino could see that they were eating, **and** the soft murmur of their voices came to him.

2. Kino succeeds in killing the trackers.

(17) Kino was in mid-leap when the gun crashed **and** the barrel-flash made a picture on his eyes. The great knife swung **and** crunched hollowly. It bit through neck **and** deep into chest, **and** Kino was a terrible machine now. He grasped the rifle even as he wrenched free his knife. His strength **and** his movement **and** his speed were a machine. He whirled **and** struck the head of the seated man like a melon. The third man scrabbled away like a crab, slipped into the pool, **and** then he began to climb frantically, to climb up the cliff where the water pencilled down. His hands **and** feet threshed in the tangle of the wild grapevine, **and** he whimpered **and** gibbered as he tried to get up. But Kino had become as cold **and** deadly as steel. Deliberately he threw the lever of the rifle, **and** then he raised the gun **and** aimed deliberately **and** fired. He saw his enemy tumble backward into the pool, **and** Kino strode to the water. In the moonlight he could see the frantic eyes, **and** Kino aimed **and** fired between the eyes.

3. Kino hears a "cry of death" from the cave.

(18) **And** then Kino stood uncertainly. Something was wrong, some signal was trying to get through to his brain. Tree frogs **and** cicadas were silent now. **And** then Kino's brain cleared from its red concentration **and** he knew the sound - the keening, moaning, rising hysterical cry from the little cave in the side of the stone mountain, the cry of death.

Data (16 – 18) above displays Steinbeck's mastery of stringing words into clauses containing very detailed situation. Even a small movement is described in detail so that reading Steinbeck's work is just like watching a film. For example, the tense situation when the trackers get nearer and nearer to Kino is described very meticulously in two paragraphs consisting of thirty-five fragments:

(1)the trackers came near – (2)Kino could see only their legs – (3)only the legs of the horse from under the fallen branch – (4)he saw the dark horny feet of the men – (5)their ragged white clothes – (6)he heard the creak of leather of the saddle – (7)he heard the clink of spurs – (8)the trackers stopped at the swept place – (9)they studied it – (10)the horseman stopped – (11)the horse flung his head up against the bit – (12)the bit-roller clicked under his tongue – (13)the horse snorted – (14)the dark trackers turned – (15)studied the horse – (16)watched his ears – (17)Kino was not breathing – (18)his back arched a little – (19)the muscles of his arms stood out with tension – (20)his legs stood out with tension – (21)a line of sweat formed on his upper lip – (22)for a long moment the trackers bent over the road – (23)they moved on slowly – (24)studying the ground ahead of them – (25)the horseman moved after them – (26)the trackers scuttled along – (27)stopping – (28)looking – (29)hurrying on – (30)Kino knew they would be back – (31)they would be circling – (32)searching – (33)peeping – (34)stopping – (35)they would come back sooner or later to his covered track

Conclusion

In this part I would like to draw some concluding points which are based on the data analysis above, which concerns the stylistic categories used in The Pearl and how these stylistic categories reveal John Steinbeck's messages in the novella.

The linguistic features in this novella that stand out are the figures of speech and the repetition of the conjunction "and". The use of the figures of speech shows that Steinbeck is very skillful in using words. What is more admirable is that the similes used are those connected with nature and the things that can be commonly found in the surroundings where the story is set.

The distinctive use of the conjunction "and" is worth analysing as this is something that is rarely found in other novelists' works. This is also Steinbeck's remarkable style of writing. In this novella, the use of the conjunction "and" is very vividly distinctive and meaningful as it supports a lot of messages that Steinbeck wants to convey to the reader.

What is more, Steinbeck is marvelous for he is able to foreground all the special linguistic features and use them to help the reader pay more attention to the important literary elements of the story. In this way, the reader can understand the novelist's messages better. Steinbeck is successful in using the beautiful language not only in telling the story but also in revealing his ideas to the reader. By doing a stylistic analysis of the novella, it is expected that reader can have a better appreciation of the story, both the use of the language and the literary value of the story.

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The Social Dynamics of Pilgrimage in "Emak Ingin Naik Haji"

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Abstract
Faith of belief in any religion causes a strong desire or is referred to as determination. This phenomenon is stated in the movie "*Emak Ingin Naik Naji*" ("Emak Wants Pilgrimage"). This movie tells a story about an old woman called 'Emak' who is socially within the category of the poor but she has determination to perform the fifth pillar of her Islamic belief. Emak's determination is expressed through a variety of pious events, and sincerity to help the people in need. Through various social struggles of life in a capitalist society, the gap between the rich and the poor, social class differences in everyday reality as a social critique, the faith and determination of this main character remains strong in the hope of performing the pilgrimage.
At the end of the story, Emak successfully fulfills the noble task in her belief, that is the pilgrimage, despite her economic and social conditions. It is this event which is focused to be a model for the audience in living as a religious person both in vertical and horizontal relationships. The approach used in this analysis is the sociological approach, based on Alan Swingewood's theory, which states that as well as literature, film as a work of fiction is a reflection of people's lives of a time. Thus, the objectives to be achieved through this paper are to reveal the social problems in connection with the pilgrimage, and the true meaning of the pilgrimage itself which is expressed through the main character Emak.

Keywords: pilgrimage, faith, social dynamics

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Introduction

In "Contemporary Asian Cinema", Krishna Sen wrote that after 32 years of authoritarian rule by the New Order Regime, entering the 21 millenium is the rebirth of Indonesian cinema. In this era, ideological restrictions such as ethnic, religious, or class contradictions in Indonesia, are no longer effective (Ciecko, 2006, p. 103). "Emak Ingin Naik Haji" ("Emak Wants Pilgrimage") which was released in 2009, is one of Indonesian films produced in this new era. This film is one of the Indonesian cinemas with religious theme, that is the phenomenon of Hajj pilgrimage. Through this religious theme, social criticism can be conceived by people who watch this film.

"Emak Ingin Naik Haji" is directed by Aditya Gumai. The genre is religious drama, and the duration is 76 minutes. This film has won 7 awards and 6 nominations in the Indonesian film festivals. Five of the awards gained in Bandung Film Festival (FFB), and the whole nominations won in Indonesian Film Festival (FFI). Both the two film festivals are categorizes as big film festivals in Indonesia. The main character in this film is Emak (a call for mother particularly in Jakarta and West-Java area), who has determination to perform the fifth pillar of her Islamic belief, that is Hajj pilgrimage. Emak lives with her only son called Zein who loves her dearly. They belong to the lower class. Emak is already 61 years old, and she earns money by making and selling her homemade cakes. Her son, Zein, is an amateur painter, who lives on selling his painting. In connection with the problems of social dynamics in the phenomenon of pilgrimage, there are two important supporting characters, called Haji Saun (Emak's neighbor) and Joko Satrianto. Both characters are described as wealthy businessmen.

The writer is going to analyze this film by using sociology of literary approach, which is based on the theory of Alan Swingewood. The objectives of this paper is to explain social dynamics that occur due to the phenomenon of pilgrimage in Indonesia that is reflected in "Emak Ingin Naik Haji", and to grasp the meaning of pilgrimage described in this film.

The analysis is focused on the main character's determination for pilgrimage. In the end of the story, the main character finally succeeds to realize her determination for pilgrimage. The solution for the main character problem is quite simple, but the points of analysis are in the gaps of the have and the poor, social class contrast towards the motive of pilgrimage, which indicates the social dynamics in the phenomenon of pilgrimage.

Sociology of Literature

To analyse by using sociology of literary approach, is to hold the social elements that are reflected in literature, as in the following statement that sociological studies of the literature resulted the view that the literary works in some certain phase are expressions of society and a part of a community (Anwar & Adang, 2013, p. 367). These social elements may include economic problems, races, social structures, habits, and others. Based on this principle, Alan Swingewood in his theory gave note that a literary work should not be treated as merely historical document. As Yasa quoted from Swingewood, that as art, literature not merely transcends description and objective scientific analysis, or penetrating the surfaces or social life, but it shows the ways people experience society as feeling (Yasa, 2012, p. 22).

In Swingewood's theory, sociology of literature is seeing the literary work in its wholeness, both the external and the internal sides. The text work should not be seen purely from external factors as in positivistic methods, but we have to relate the text structure to society.

> In conclusion we may say that the sociology of literature can develop only through its grip on texts, not in reducing literature to the status of a relection society. Not only do writer articulate social values within their work, and these will surely have certain ramifications for the work's unity and possible literary qualities, but writers are part of the world they describe, frequently struggling with the question of vallues, and this potential activism must not be discounted in the analysis of their work. (Swingewood, 1972, p.87-88)

Creator of a text work is indeed born and lives in a particular society, but we cannot deny that he also has his own perspective and ideals. Society which is reflected by a text is society as seen in the eyes of the creator, described or expressed through creator's imaginative characters. Thus, analyzing the text using sociological approach is focused on discussing the intrinsic elements of the text, by connecting it to the phenomena that occurs when the text is created (Wahyudi, 2013). The way to do is through observation of the character's activities shown in the text.

For the following analysis using sociology of literary approach, it is firstly needed to explain the relationship between film and literature. Bordwell said that "in the mimetic tradition of narration, then, it has become common to compare literary narration to that of film" (1985, p.9). His statement indicates that by using the same approach in analyzing literature and film means that there are similarities between literary works and films (mimetic is the oldest approach for analyzing literary works). Film forming elements are similar to that of literary forming elements, which consists of intrinsic and extrinsic elements. Besides films are often transformations of literature (Teguh, 2013, p. 4-5).

Film Analysis

Before starting to analyse "Emak Ingin Naik Haji", it is important to explain the 'faith' and 'hajj pilgrimage' concept. Tavani stated that the concept of faith can be conceived from two opposing viewpoints, that are 'faith as act' and 'faith as belief'. The meaning of faith here is related to belief or religious faith. 'Faith as act' is indicated as a dynamic motion in human himself.

Regarding the dynamic sense in faith, Tavani said as follow:

> In its dynamic sense, faith can also be understood as an interactive and interpersonal relationship than one has with God. It can also be seen in the form of a commitment that an individual consciously makes to a certain way of living, including an individual's commitment to a vocational form of religious community life, or it can involve an individual's commitment to following a set of doctrines such as when one "professed" his or her faith. (Tavani, 2008)

In the concept of 'pilgrimage' or 'Hajj pilgrimage', Delaney explains that 'pilgrimage' is a departure from ordinary life, is often assumed to be undertaken in relation to spiritual matters and thus is perceived as part of the domain of religion, and to make the Hajj is to touch the foundation of faith and to drink of the wellspring that sustains and gives it meaning (Delaney, 1990, p. 513,515). Meaning of this spritual action is symbolized. The Hajj pilgrimage is one of the five pilars of Islam, and is obligatory for all those phycically and financially able to go (Delaney, 1990, p. 517).

The pilgrimage destination is Mecca in Saudi Arabia. To go on the Hajj means leaving one's home country and going to Mecca. This is the cause why pilgrimage needs costs, and the amount of costs depends on the distance from one's home country to Mecca. In Islam, the place Mecca is very important and becomes the pilgrimage destination for its relation to Muhammed (the last prophet from Allah).

> It was in Mecca that he (Muhammed) first heard God's call and proclaimed his message, a message Muhammed believed was not a new revelation but a return to the one true faith given in the beginning of Abraham…Mecca is known as the mother of towns, the first dry land floating on the waters from which the rest of the earth spread out. It is also the early home of God, the Ka'ba being his dwelling place. Finally, Mecca is the reflection of "other world. (Delaney, 1990, p. 516)

1. Gaps Between the Have and the Poor

Analysis in this section is based on scenes that show gaps between lives of the have (represented by the characters Haji Saun and Joko Satrianto) and the poor (represented by the character of Emak).

The opening scene (minute-1) describes the main character Emak's economic conditions indicated by the atmosphere of her and her son's,Zein's, dwelling house. Her house of which walls made of rough wooden planks and bamboo shows Emak economic conditions that identified as poor. In minute-02:30, the image switches to the house of Emak's neighbor Haji Saun. Haji Saun's residential building with luxury car, appears to contrast to the surrounding houses. Dialog between Emak and Siti (Haji Saun maid) in minute-02:56, followed by Emak's dialog with Zein in minute-04:00, shows that pilgrimage to Mecca is a commodity for the rich.

> Siti: "He (Haji Saun) wants to go on the umroh with his family again."
> Emak: "It seems like just yesterday that Haji Saun went on the Hajj with his family. And they are going on the umroh again. Must be nice, yeah."
> (Gumay, 2009)
>
> Zein: "He's (Haji Saun) been on the Hajj 3 times already, and if I'm not mistaken, this will be his 6th umroh, right, Ma?"
> Emak: "It's called being rich, Zein. He has a lot of money. I've been saving for years and years and haven't yet gathered the money. How much is it these days to go on the Hajj, Zein?"
> Zein: "3000, Ma!"
> Emak: "Hah, you must be joking. 3000?"
> Zein: "3000 dollars, Ma. Around 30 million rupiahs."

> Emak: "Oh, it just keeps getting more expensive. When will I be able to go on the Hajj? My saving is only 5 million rupiahs." (Gumay, 2009)

Emak and Haji Saun both are Islamic believers, but for Haji Saun belongs to the have, going to Hajj seems to become something common, contrasted with Emak who is in the category of the poor. For Emak, to go on the Hajj is a dream. Emak complains about the cost of the pilgrimage which is increasingly expensive, it refers to yearly inflation rates of the economic condition in Indonesia which is reversed to the amount of their savings. For people with no fixed income such as Emak, inflationary effect on price increases, greatly affecting their purchasing power. The average rate of inflation in Indonesia is still quite high shown on the data from the Central Bureau of Statistics (Badan Pusat Statistik Republik Indonesia, 2012) during the last decade (years 2005-2014):

Year	2005	2006	2007	2008	2009
Inflation	17,11	6,60	6,59	11,06	2,78
Year	2010	2011	2012	2013	2014
Inflation	6,96	3,79	4,3	8,38	8,36

Table 1. The average rate of inflation in Indonesia

The character that also represents the life of the have is Joko Satrianto. His economic condition is described in contrast to Emak. On the scene minute-08:49, Emak is walking along the street after entrusting her homemade cake to the vendors in the market. When she arrives in front of the entrance of Joko Satrianto's office building, Emak to be almost hit by Joko Satrianto's luxury car that swerves fast to his office. Her shocked expression and muttering with hands touching the chest expresses how powerless the poor against the have. Then, Joko Satrianto's car swerves and at the same time honking loudly to send Emak away. This scene expresses how powerful and how arrogant the have against the poor.

The character Joko Satrianto also told to have a desire for pilgrimage. Through a telephone dialog by Joko Satrianto's beautiful secretary named Yanti shows connectivity between capital power and pilgrimage. Here, something that is an obligation in religious belief that should be a vertical relationship with God falls into secularity. What Yanti says on the phone in minute-08:51 is, "The quota is full ? Aren't there still 6 months? Can't you help me out on this? I'll pay more. I want the Hajj Plus Package. Under the name Mr. Joko Satrianto." (Gumay, 2009)

What is meant by 'quota' is the maximum amount set by the government for those who go on a pilgrimage. Yanti's negotiation using the words "I'll pay more", and also her demand for 'Hajj plus package', shows how capital power can simplify the process of going on Hajj. Hajj pilgrimage that is supposed to be sacred becomes something secular. Through Hajj plus package, anyone that has more money can go on the Hajj with more comfortable facilities compared to those who pay the normal rate.

Contrasted to Joko Satrianto, who relies on his capital power for going on Hajj, Emak's following words to Zein in minute 14:40 indicates one's truly determination for the Hajj pilgrimage, despite the un-supporting economic conditions.

> It costs 30 million rupiahs. I've saved for 5 years and only have 5 million. So, in order to have 30 million, I have to save for 25 more years. I'm 61 now, which means when I can go on the Hajj I'll be 86. Will there be still time? (Gumay, 2009)

The above scenes indicate that one's economic conditions in the state of being the have or the poor affects the possibility to go on Hajj. Social dynamic due to the effects of inflation as well as the Hajj package plus, with more facilities and conveniences for those who pay more, reduces the possibility for the poor to go on pilgrimage, on the contrary, raises the possibility for the have to distort the holiness of pilgrimage into secularity.

2. Social Classes Contrast and Sincerity

As in the section above, analysis model in this chapter also uses comparative oppositions between 2 scenes through manner of two or more characters. The character Emak represents the lower class, on the contrary the characters namely Joko Satrianto, Haji Saun's wife, and Nita (Haji Saun's daughter) represent the upper class. Social classes here refer to Warner's class model (1949), which divides classes into upper, middle, and lower (Wyatt-Nichol, Brown, Haynes, 2011, p. 189). Social class can be defined as, ""How are people objectively located in distributions of material inequality". In this case, class is defined in terms of material standards of living, usually indexed by income, or posssibly, wealth." (Wright, 2003).

Both Emak and Joko Satrianto are told to have intention of pilgrimage. As a believer, both do good deeds in giving a part of their assets to help others. On the scene in minute-37:40, Joko Satrianto who is an import-export businessman is declaring to the reporters about his good deed in giving donation for the expansion of a mosque building. Joko Satrianto's announcement, followed by Yanti (his secretary), shows his charitable motive that is to ask the media for creating a positive image of himself to be reported to the public. Joko Satrianto's needs the announcement because he runs for a mayor position in the coming election.

> Joko: "We invited the reporters here not to show off. Because I know, if the right hand gives, the left hand doesn't need to know. But if that the news from the reporters, will knock on the hearts of other businessmen to do the same thing, I don't think that's wrong, is it?"
> Yanti: "So make it big news, yeah!" (Gumay, 2009)

Through imaginative character of Joko Satrianto, this film criticizes capitalists who are involved in politics. It is a phenomenon in Indonesia, that ahead of election period, the capitalists are using the same way like Joko Satrianto did to get sympathy from the public and popularity.

In contrast to Joko Satrianto, despite the poor economic conditions, Emak sincerely gives part of her few assets to help others. On the scene in minute-52:40, it is told that Zein's pet bird died of old age. Aisha, the neighbor girl, passes by and notices what is happening. Aisha offers to bury the bird. Later, an event in minute-54, shows Emak is passing by Aisha's dwelling place. Emak greets Aisha's sister who is busy eating. Emak is very surprised to realize that Aisha's sister is eating Zein's pet bird carrion.

She immediately prohibits her to continue eating the carrion. Aisha defends that she had done such prohibited thing because they are longing to eat meat. Their father is sick, so they cannot afford to buy good food. The good hearted Emak, then invites the two girls to eat at her place.

Despite the poor economic conditions, but driven by sincerity, Emak has a will to share with her neighbor who is in need. Her deed is contrasted to the manner of Haji Saun's daughter called Nita. As mentioned above, Haji Saun and his family are already going on the pilgrimage (Umrah) for several times. Nita is very enthusiastic for the coming pilgrimage, because Dude, an artist preacher, is one of her Umrah group members. Yet, on the scene in minute-53:10, Nita gets a call from the agency, reporting that the artist cancels his departure for Umrah.

> Nita: Yeah, walaikum salam. This is Nita. Mom and Dad are out. What is it?
> Agency officer A: I'd like to tell them the latest progress. Dude is unable to join our Umrah group.
> Nita: What?! Dude is not joint us?! OK, then my family and I would also cancel our Umrah trip!
> Agency officer B: What's wrong? Are they mad?
> Agency officer A: Yes. They said they cancelled.
> Agency officer B: Astagfirullahal'azim. (Gumay, 2009)

The manner of Nita indicates how simple for the have to perform pilgrimage. Through the above dialog, criticism conveys how capital factor contributes to distort the holiness of pilgrimage into secularity, for pilgrimage is not based on the motive of faith.

The following dialog between Nita and her maid, Siti, shows Nita's manner who does not appreciate 'fried chicken' which has been prepared by Siti, while the next scene is the event of Aisha and her sister who eat carrion. It shows how ironic the manner of the one who did pilgrimage for several times, yet not on the basis of faith. Faith as mentioned above, is not merely belief, but should be followed by act.

> Siti: Miss, please eat first. I've already fried the chicken.
> Nita: Just give it to the cat!
> Siti: Give it to the cat?? (Gumay, 2009)

As having been stated in the previous section, despite the poor economic conditions, Emak's motivation for pilgrimage is sincerely based on the faith. This determination of Emak is in contrast to Haji Saun's wife's intention. This is shown of the scene in minute-17:07 while she is talking on a cellphone with her friend before going for pilgrimage, "I'll just bring 2 scores of headscarves to sell in Saudi (Saudi Arabia). Or it might get overweight. By the way, how much commission will I get? 20 percents?" (Gumay, 2009). Through this dialog we can conceive that the wife's motivation on going to Mecca, is not purely for pilgrimage, but also for business.

Social dynamic in this section is reflected in the contrast of social classes. Economic rank which determines social class, directed proportionally to the opportunity for

pilgrimage. On the other hand, social class has no direct connection with the faith that should be the motive of pilgrimage.

3. Hajj For Social Status Versus Hajj For Faith

Social status here is one's position in social life. The connection between Hajj and social status is how the Hajj title affects the appreciation by the public against those who do not hold the title of Hajj. Hajj title means to add 'Haji' before one's name. This title can only be used by the one who has had the Hajj pilgrimage. In this film, the Hajj title is such as naming "Haji Saun". The example of how Hajj title affects one's social status in Indonesia, particularly in sub urban area, is if someone with the Hajj title deceased, the amount of people who attend the funeral will be far exceeded compared to the case if the deceased is someone without the Hajj title, moreover if the deceased is the poor one.

How the Hajj title affects one's social status in this film, is reflected in the following scenes. It begins when Zein feels guilty for causing Emak loses her Hajj savings. Ziah, Zein's ex-wife, asks Emak for money to support Aqsa's sugery. (Aqsa is the son of Zein and Ziah) The surgery cost is equal to Emak's Hajj savings. Zein's guilty feeling triggering desperate action to steal a suitcase of money belonging to Haji Saun. In short, Zein cancels stealing at Haji Saun residential house. The next day, Haji Saun reports this incident to the neighborhood head.

> Neighborhood Head: Should we report it to the police, Pak Haji?
> Haji Saun: Oh, we don't have to, nothing is missing. I'm just asking that the guard walk around our streets more. Be more on the look out!
> Neighborhood Head: Yes, Sir! (Gumay, 2009)

From Haji Saun's gesture and the way he is speaking, we conceive that even though the neighborhood head is the head of community where Haji Saun lives, he gives more respect to Haji Saun by calling him "Pak Haji" (Mr. Haji). Moreover, the way Haji Saun speaks to the neighborhood head, is like a boss who is reprimanding his employee. This scene shows how the Hajj title affects the appreciation by the public on someone who hold this title.

More specifically, going on the Hajj for social status, is reflected through Joko Satrianto character. Joko Satrianto is told to have a plan to participate in local election. It has become 'common knowledge' in Indonesia, that people who are in the upper class and have a large scale of capital (or the capitalists), are often keen on entering the world of politics, such as becoming parliament member or local leader. Through imaginative character of Joko Satrianto, this film criticizes such phenomenon, seeing that this phenomenon is one which causes great number of corruptions in local government since the post new-order era until now. Kompas newspaper, issued on September 2014, stated that high political cost is considered as one of the causes of many corruption cases in local government (Yossihara, 2014).

> Yanti: The main thing is, for the election next year, you have to bear the title 'Hajj' in your name, Sir. Because the community in your electoral area is majority fanatic Moslems.
> Joko: I know that.

> Yanti: And later on the banners will be put up, "Vote for Mr. Haji Joko Satrianto". Like that, Sir. (Gumay, 2009)

On the scene in minute-09:37, Yanti (Joko Satrianto's secretary) clearly states that Joko Satrianto's motive for pilgrimage is merely to get the Hajj title, for completing his final goal, that is to win the election. By adding "Haji" before Joko's name, Yanti assumes that it will upgrade Joko Satrianto's social status especially among the fanatic moslem community. The term "fanatic moslem" indicates criticsm against the believers who merely judge one's personal quality from religious symbols that are attached to the person.

As stated in the Kompas newspaper above, high political cost phenomenon is reflected in the story of Joko Satrianto. The first is on the scene in minute-37:50, when Joko Satrianto donates his assets for the expansion of a mosque building, and asks the media to publish it. The second is when Joko Satrianto chooses to go on Hajj by Hajj plus package which means demanding higher cost than to go on Hajj by normal Hajj package (on the scene in minute-08:51). Both Joko Satrianto's actions are for political purposes.

In contrast to Joko Satrianto, Emak's motive for pilgrimage is determination based on faith. On the scene in minute-22:20, as mentioned above, Ziah asks Emak for money to support Aqsa's surgery. Ziah is Zein's ex-wife. She divorced Zein and remarried for economic reason. Though Aqsa is Ziah's son from Zein, but the reason why she divorced Zein, indicates that she is not a loyal wife. Later, on the next scene, it is revealed that she has deceived Emak for the surgery cost is much lower than the amount of money she asked to Emak. Considering Ziah's dishonesty, Emak has a reason to refuse to help her. But in fact, instead of refusing, Emak chooses to sacrifice her dream for pilgrimage.

> Emak: Tomorrow I will go to the bank and take out my savings.
> Zein: No, Mak! That's your money for going Hajj.
> Emak: It doesn't matter, Zein. The important thing is Aqsa can get well soon.
> Zein: No! You've been saving that money for years. You just put it in the bank yesterday.
> Emak: But where else would she get the money, Zein? She said tomorrow she must have money to book the doctor. (Gumay, 2009)

Emak's good deed, by sacrifising her whole Hajj savings with consequences that she cannot go for pilgrimage, indicates 'faith as act'. Furthermore, from the scene in minute-52:40 as mentioned, in the sequel, Emak not only feeds the two poor neighborhood girls, but she also gives them money for their father's medication. These actions also indicate 'faith as act'. For Emak, helping others in need is more precious than merely getting the Hajj title.

The climax of this story is when Zein won the lottery in minute-60:04. The prize is free in charge for pilgrimage. Zein is very excited for his winning. Tragically, in haste to tell Emak this good news, Zein is hit by a car driven by Joko Satrianto. Through the following dialog between Emak and Zein (in minute-67:53), we conceive this film

message, for the meaning of pilgrimage is not related to social status nor capital matters, but in the quality of faith reflected in the imaginative character of Emak.

> Zein: Mak, let's go to Mecca by boat.
> Emak: Don't worry if I don't get to go on the hajj. If Allah calls me before I get the chance to be there, then I surrender to His will. My body might not be up to crossing this wide sea to go to the holy land. But I believe Allah surely knows, my heart has already been there for a long long time. (Gumay, 2009)

Zein's accident eliminates the chance for Emak to go on Hajj. Despite so many obstacles that hinder Emak to go on Hajj, her determination remains strong as she said that Mecca (simbolizing the pilgrimage) is in her heart.

Conclusion

From the analysis above, we conceive that the phenomenon of pilgrimage in modern Indonesian society is not merely related to individual belief, particularly among the moslems, but also indicates social dynamics. These social dynamics occur for two causes, first for the gaps between the have and the poor that remains as Indonesia's big social problem until now. The needs of a large capital to finance the pilgrimage, turns Hajj pilgrimage into a commodity to be purchased by those who have the capital. The have that are identical to the capitalists, are those who grasp the greatest probability for pilgrimage. The second cause is for the contrast of social class. Upper class with a large amount of capital can turn the sacred pilgrimage into secularity, particularly in the purpose to put their social status higher. Indonesian society, that is known as religious society, religious identity can be misused to increase popularity particularly for political purposes, such as reflected through the character of Joko Satrianto.

Referring to Alan Swingewood's theory, a film as a work of art reflects society where it is created, but not merely a copy of the way of majority act and think, for there is an individual character of the work. Social dynamics reflected in this film as the effect of phenomenon of pilgrimage in Indonesia, can be conceived as social criticism. Faith of the main character, which is reflected through various actions, is the message of this film that is the true meaning of pilgrimage is indicates by faith as act, not just faith as belief. Faith as mentioned above has two viewpoints, therefore in one's daily life as well as one's life as a part of society, faith as act is more important such as showed by imaginative character of Emak. For not merely a copy of social life, this film as a work of art has its own idea, that is to remind the audience the concept of Hajj, which has been distorted due to the power of capitalism in Indonesia modern society. Pilgrimage as reflected in the main character, has to be done for determination as motive based on the faith.

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A Survey of Vocabulary Learning Strategies of English for Business Communications (EBC) Students at NUIC

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Abstract

This study investigated the receptive vocabulary size levels and the vocabulary learning strategies (VLS) of ninety-three Bachelor of Arts in English for Business Communications students of Naresuan University International College (NUIC), Thailand. This identified the most and the least frequently used VLS of the participants and the differences of the VLS used by participants with high receptive vocabulary size as compared to participants with low receptive vocabulary size. However, there was nobody who had a high receptive vocabulary size, so the participants with medium and with low receptive vocabulary sizes were compared. All participants completed Nation's vocabulary level test from 1st 1000 to 10th 1000, and the vocabulary learning strategies questionnaire. The methodology used in this study was the mixed method, and the T-test was the main statistical treatment test used in analyzing the collected data using the 0.01 level of significance. The results of this study showed that the most frequently used VLS were the dictionary strategy, the autonomy strategy, and the guessing strategy and the least frequently used VLS were the selective attention strategy, the memory strategy, and the note-taking strategy. All in all, though there were slight differences in the VLS used by the compared groups, but based on the statistical treatment of the data, there were no significant differences in the vocabulary learning strategies used by the medium-level group and the low-level group.

Keywords: nuic, vocabulary, vocabulary learning strategies, language acquisition, receptive vocabulary size

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1. Introduction

Teaching Critical Reading becomes a very challenging task if most of your students don't have the desire to read. Based on my observation, there are two types of readers in my class. If they were not reluctant, then, they were struggling readers. To illuminate on this, Sarawit (2009, p.1) defined reluctant readers as "learners who only read when necessary even though they find reading in English enjoyable and useful while struggling readers read when necessary but they have a very low comprehension of the coverage text that they read." Although the difficulty of understanding the vocabulary used was the usual problem that they encounter, but being college students and foreign language learners I am expecting them to be responsible for their own learning and find their ways of understanding the vocabulary used so they can fully understand what they are reading.

In addition, Krashen (1989, p.440) added that "foreign language learners realize that knowing new words are necessary for mastering a target language. However, in contrast to the foregoing, most of EBC students said that since there were a lot of words that they need to understand, they end up losing their interest to read. In this vein, it can be said that finding difficulty in the vocabulary used is the common problem among foreign language learners as Michael McCarthy mentioned in an interview for Cambridge Connection in 2001 as cited by Fan (2003, p.222) that "vocabulary forms the biggest part of the meaning of any language, and vocabulary is the biggest problem for most learners." Relatively, Asgari & Mustapha (2013) and Amirian & Heshmatifar (2013) supported McCarthy's claim.

Additionally, Seddigh (2012) cited Benson's (2001) study that a way of helping learners in taking charge of their own learning is to consider the vocabulary learning strategies (VLS) since it has become a vital part in language acquisition. Following Benson's line of thought, this study explored and investigated the receptive vocabulary size; the most and the least frequently used vocabulary learning strategies of all English for Business Communications (EBC) students of Naresuan University International College (NUIC). Additionally, this study also analyzed the differences of VLS used by participants with medium and with low receptive vocabulary size.

2. Review of Literature

Being familiar with a lot of words in English is essential in English reading and comprehension. That is to say, the more words a student knows, the better for that student to understand a text. Such was corroborated by Anderson & Freebody (1981), Singer (1965), and Davis (1944) by saying that the vocabulary size of a learner is a strong predictor of reading comprehension. This was attested by Baumann et al (2003), RAND Reading Study Group (2002), and National Reading Panel (2000) claiming that there is a strong, positive, and reciprocal relationship between word knowledge and reading comprehension. Additionally, the studies made by Beglar & Hunt (1999); Laufer (1998); Laufer & Nation (1995); Astika (1993); Laufer (1992); Hirsh & Nation (1992) showed that the size of students' vocabulary correlate closely with reading comprehension. Though, Pearson et al. (2007) point out that word knowledge and reading comprehension are complex and cannot easily be described as one causing the other because teaching words which are unfamiliar before reading the text does not guarantee comprehension. This was supported by Johnson & Johnson

(2012) suggesting that to know a target word, learners need to see the target word in different contexts and learn how its meaning relates to the words around it in order to learn it thoroughly. So, Texas Reading Initiative (2000) concludes that students who simply memorize word meanings frequently have trouble applying the information in definitions and often make mistakes about the meanings.

Since knowing a word doesn't just rely on memorization alone, we can say that knowing a word only means that knowing the full understanding of it is indeed very essential. This holds true for Read (2000) claiming that vocabulary knowledge includes several aspects like the breadth of the word knowledge and the depth of the word knowledge. To shed light on the two aspects of vocabulary knowledge, Shen et al (2008) explained that breadth of the word knowledge in the second language learning is based on the learner's knowledge about the a specific word while depth of the word knowledge isn't just about knowing the meaning of that specific word but also knowing a great deal about its components like pronunciation, spelling, meaning, register, grammatical features, derivations, register, and appropriateness. As regards to vocabulary knowledge, it can be noted that it plays a very important role because vocabulary knowledge and reading comprehension are highly, and positively, correlated as shown in the various research papers that were reviewed in this study.

Furthermore, collecting and knowing the receptive vocabulary size of the participants in this study was very essential. Hence, in order to get the participants receptive vocabulary size, a vocabulary size test was administered to establish their receptive vocabulary sizes, and right after that, the study's questionnaire on vocabulary learning strategies was distributed.

It is interesting to note that the vocabulary size test was created and developed by Paul Nation to provide a reliable, accurate, and comprehensive measure of a learner's vocabulary size from the 1st 1000 to the 14th 1000 word families of English. In this study, only the 1st 1000 to 10th 1000 were administered for 30 minutes. This was so because Nation (2012) clearly stated that VST is a measure of knowledge not fluency, and the test typically takes 40 minutes to sit for 140 item and around 30 minutes to complete the 100 item test. Hence, to get the 100 items, the 1st to 10th 1000 were given to categorize the participants with high, medium, and low receptive vocabulary size in English.

Another thing was that Elgort (2011) suggested that the bilingual version of the vocabulary size test could increase to around 10 percent higher on scores as compared to the monolingual version. In the same token, Karami (2012) supported Elgort's claim by stating that the bilingual version of the vocabulary size test avoids complexities because the items in it provide simple word equivalent in their first language, and of course, due to the fact that participants are highly proficient in their first language. Even though Nation didn't include Thai version of the vocabulary size test, the VST that would be administered in this study was translated into Thai.

Normally, a learner who can perform certain tasks like reading a novel, academic texts, newspapers, watching movies, and listening to friendly conversations in a foreign language needs a receptive vocabulary of 8,000 to 9,000 word families (Nation, 2006). Relatively, Laufer (2013) said that the converging results of the studies on reading comprehension suggest that there are two thresholds for

comprehending authentic written texts. The most favorable however, is the knowledge of 8000 word families yielding the coverage of 98% (including proper nouns) and a minimal one, which is having around 5000 word families yielding the coverage of 95% (including proper nouns).

In other words, those who would fall into the high group would mean that they got a receptive vocabulary size ranging from 8000 to 10000. Those who would fall into the medium group got a receptive vocabulary size of 5000-7900, and lastly, the low group would range from 0-4900.

Though the vocabulary size test is a measure of participants' receptive vocabulary size, it is interesting to note that the scores of the participants provide a little indication of how well those words could be used in speaking and writing (Nation & Berglar, 2007). In addition to, Klare (1974) pointed out that the participants' scores are only and rough indication of how well they can read.

As regards to vocabulary learning strategies, Bernardo & Gonzales (2008) defined it the strategy that a learner employs to reach a certain goal or task. Kafipour (2011) also added that it is any technique or tool that is used to learn vocabulary quickly, easily, and independently.

In that note, the vocabulary learning strategies classification system that was used in this study was adapted from the categorization employed by Seddigh & Shokrpur (2012) which was also adapted from the study conducted by Jones (2006). As for classification system used in this study, they were classified into eight categories. Those classifications were as follows: the dictionary strategy, the guessing strategy, the study preferences strategy, the memory strategy, the autonomy strategy, the note-taking strategy, the selective attention strategy, and the social strategy.

3. Methodology

3.1 Participants
The participants of this study were all English for Business Communications (EBC) students of Naresuan University International College. A total of 93 students participated in this study.

3.2 Instrument
Three instruments were used in this study. First was the VST developed by Paul Nation; second was the VLS questionnaire employed by Seddigh & Shokrpur (2012) which was also adapted other studies conducted by Jones (2006), Fan (2003), Nation (2001), Schmitt (2000), Gu & Johnson (1996), O'Malley & Chamot (1990), Oxford (1990); and third was interview.

Regarding VST, the synonym choices were translated in Thai to get at least 10% higher on scores. It is interesting to note that Nation's VST covers 14th 1000 word families with a total of 140 items. However, this study only gave the 1st 1000 to 10th 1000.

As for VLS questionnaire, it had 41 items and each item had to be answered based on five-point Likert scale. Additionally, each item asked was related to students' approach to vocabulary learning and development

The interview was also conducted to all participants to enable to support and better interpret the results of the gathered data.

Statistical treatments were applied using SPSS in finding the Mean, the standard deviation, and the T-test using the 0.01 level of significance.

3.3 Procedure
Following Nation's standard operating procedure, the VST was administered for 30 minutes and another 30 for answering VLS. After the VST and VLS were gathered, checked, counted, tabulated and computed, the participants were scheduled for an interview to get some feedback on the different items presented in the questionnaire.

4. Results

4.1 Receptive vocabulary size distribution of the participants

Level Group	Frequency
High	0
Medium	49
Low	44
Total	93

As what can be shown in the table, there was no participant who belonged to the high group. On the other hand, there were 49 participants in the medium group, and 44 participants in the low group. Since there was nobody in the high receptive vocabulary size group, so the participants with the medium receptive vocabulary size and the low receptive vocabulary size were compared instead.

4.2 The most and the least frequently used vocabulary learning strategies of the participants

Overall Vocabulary Learning Strategies Used by All Participants

Strategy	N	Min	Max	Mean	SD
Dictionary	**89**	**2.86**	**4.57**	**3.7705**	**.40096**
Autonomy	93	1.00	5.00	3.7097	.71598
Guessing	93	2.00	5.00	3.6022	.79591
Social	93	1.33	5.00	3.5914	.70046
Study Preferences	93	1.00	4.67	3.5197	.59682
Note-taking	92	1.50	4.67	3.4384	.61261
Memory	91	2.31	4.69	3.4100	.46636
Selective attention	93	2.00	5.00	3.1398	.64703
Total	86	2.32	4.28	3.5182	.36678

Based on the computed descriptive statistics of the vocabulary learning strategies of all the participants as shown in the table, the dictionary strategy leads among all of the

strategies with an overall mean of 3.7705 (SD = .40096). It is followed by the autonomy strategy with an overall mean of 3.7097 (SD = .71598). In addition, the guessing strategy ranked third with an overall mean of 3.6022 (.79591). The social strategy took the fourth place in the vocabulary learning strategies used by the English for Business Communications students of NUIC with an overall mean of 3.5914 (SD = .70046). The fifth strategy that, is being practiced by the participants, is no other than the study preferences strategy with an overall mean of 3.5197 (SD = .59682). Furthermore, the note-taking strategy got an overall mean of 3.4384 (SD = .61261) and the memory strategy had a mean of 3.4100 (SD = .46636). Hence, of all the vocabulary learning strategies, the least used strategy, that is practiced by all participants, is no other than the selective attention strategy which received an overall mean of 3.1398 (SD = .64703).

The overall mean of all the strategies is 3.5182 with a standard deviation of .36678. Hence, the most frequently used vocabulary learning strategy is the dictionary strategy, and the least used is the selective attention strategy.

4.3 Strategies which are frequently used by participants with medium and with low receptive vocabulary size

Overall Vocabulary Learning Strategies used by Medium-Level Group

Strategy	N	Min	Max	Mean	SD
Autonomy	44	1.00	5.00	3.8682	.71391
Dictionary	43	3.00	4.57	3.8007	.42302
Guessing	44	2.00	5.00	3.6818	.77077
Social	44	1.33	5.00	3.5379	.75471
Note-taking	44	2.00	4.67	3.4621	.58277
Study Preferences	44	1.00	4.67	3.4470	.68932
Memory	42	2.54	4.69	3.4341	.48437
Selective Attention	44	2.00	5.00	3.1818	.64079
Total	41	2.32	4.28	3.5460	.37249

As shown, the most frequently used vocabulary learning strategy among the medium group is 'Autonomy' (M = 3.8682; SD = .71391), the least frequently used is 'Selective attention' (M = 3.1818; DS =.64079).

Overall Vocabulary Learning Strategies used by Low-Level Group

Strategy	N	Min	Max	Mean	SD
Dictionary	46	2.86	4.43	3.7422	.38169
Social	49	2.33	5.00	3.6395	.65205
Study Preferences	49	2.33	4.67	3.5850	.49782
Autonomy	49	2.00	5.00	3.5673	.69444
Guessing	49	2.00	5.00	3.5306	.81910
Note-taking	48	1.50	4.33	3.4167	.64412
Memory	49	2.31	4.31	3.3893	.45438
Selective Attention	49	2.00	4.33	3.1020	.65689
Total	45	2.63	4.28	3.4928	.36382

The strategy used most by the students in the low-level of the vocabulary levels test was 'Dictionary' (M= 3.7422; SD= .38169) with the least used strategy being 'Selective attention' (M= 3.1020; SD= .65689).

All in all, the vocabulary learning strategies used by medium level receptive vocabulary size and low level receptive vocabulary size showed no significant differences.

5. Discussion/Conclusion

Research question one was about the receptive vocabulary size of the participants in this study. Though forty-nine participants were in a medium receptive vocabulary size category, and forty-four participants were in a low receptive vocabulary size category. However, nobody among the participants in this study had a high receptive vocabulary size. The first possible explanation for not getting participants with high receptive vocabulary size is due to the study's limited population. The second is maybe due to the time that they spent on each item trying to figure out the meaning of the given vocabulary word. The third is that they are not independent learners yet.

Research question two was about the most and the least frequently used vocabulary learning strategies of the participants as well as the differences between the high receptive vocabulary size group and the low receptive vocabulary size group.

The most frequently used vocabulary learning strategies of the participants were the dictionary strategy, the autonomy strategy, and the guessing strategy.

The dictionary strategy is the most frequently sought vocabulary learning strategy of the participants. One possible explanation on this is that it is a very common practice among second language learners to look for the meanings of the unfamiliar vocabulary words in the dictionary. In addition, getting hold of a dictionary nowadays is so convenient because one doesn't need to get hold of a "real" dictionary since there are handy electronic dictionaries and the popularity of different types of dictionary applications to choose from in the apps store that can easily be downloaded for free. However, based on the statistical results of this study, most of them only looked at the definition of the vocabulary word in their native language and care less on its definition in English. This type of practice corroborated the findings of Asgari (2011) that the learners with high receptive vocabulary size moved on from using bilingual dictionaries to monolingual ones. Furthermore, though EBC students of NUIC made use of the dictionary strategy, however, they only use it if they were interested in the vocabulary word. In other words, if they don't think the word is important, they won't look at the meaning of it. That's why their word knowledge about a specific word is very limited because they often neglect to study the lexical category of the new found words that they encountered in the course of their study.

The second most frequently used vocabulary learning strategy of the participants is the autonomy strategy. The autonomy strategy has something to do with finding time to know the meaning/s of word/s that a learner doesn't understand when he/she encountered unfamiliar words during the course of reading, listening to music, or watching English movies. In this study, the common practice of most participants due

to its easy accessibility were listening to English music and watching movies in English outside of class time. Though it is undeniable that that listening music and watching movies in English help boost the students' ability to develop their English abilities if and only if they are really honing their English abilities through the use of media. However, based on my interview with the participants, I asked them if they really understand the words of the music that they listened to, but most of them didn't understand almost everything in the song. They just like to listen to the song due to its popularity and of course, they like the rhythm of it.

Most of them based their understanding of the song on its music video. With regard to watching movies in English, the movie, that they commonly watched, were subtitled in Thai because if it wasn't, they would not enjoy watching it because they would struggle with understanding. Though, the autonomy strategy highlighted the use of media in learning English, it is focused on reading books, newspapers, and magazines in English. However, on all of the 41 items asked for to participants, reading is the fifth least activity that they do. One possible explanation on this issue was explained by the study on students' attitudes towards reading conducted by Sarawit (2009). She explained the nature of being reluctant readers, that is, they read only when necessary even though they consider reading in English enjoyable and useful.

In connection with this, I can say that majority of the participants in this study were struggling readers. Though reading per se is one thing, however, reading comprehension is another thing. For me to be illuminated on this issue, I asked my participants what they usually do if they didn't understand what they had read. In such particular case, most of them just move on. That is to say that that they didn't try their best to understand it, instead, they just asked their teachers to explain the text to them in class. Often times, they didn't read because only few students in class practice reading outside of class time.

The third most frequently used vocabulary learning strategy of the participants was the guessing strategy. This strategy basically guesses the meanings of the words that they didn't understand before finding the meaning in the dictionary or asking someone else for the word's definition. One plausible explanation for this is that, it is easier to guess. Careless as it may seem but it gives learners the freedom to use their knowledge of linguistics, strategies, and the world. However, if all else failed, their best option was to ask someone who they think was familiar with the word, and of course, the dictionary would be consulted just in case that they didn't know who to ask.

All in all, the dictionary strategy, the autonomy strategy, and the guessing strategy were the most frequently used strategies by participants.

Regarding the least frequently used vocabulary learning strategies used by participants, these were the selective attention strategy, the memory strategy, and the note-taking strategy.

The selective attention strategy dealt with being responsible for one's learning. Being this as the least frequently used meant that most participants in this study didn't find to allocate time on studying vocabulary. In addition, among the 41 items asked for to participants, finding time or schedule to study vocabulary was the last thing that they

would do. Based on the information I gathered from the interview conducted to participants, they only study when there would be an announced quiz, but on regular basis, they just recognize the vocabulary word that they had encountered while reading or heard in the lecture, but they didn't search for their definitions not unless they were required to look for their definitions and submit them afterwards. They only study the vocabulary words which were told to them to be included in the test so they can survive getting a passing grade.

Additionally, to most participants, thinking about their progress in vocabulary development wasn't an issue. It wasn't because they felt that their English skills were better than some people that they know. However, they were aware that their English competency was low that's why they planned to study abroad to study masters and at the same time, master the English language. If they have a chance, they would enroll for language training in private language entities because they believed that engaging in it would greatly help them learn the English language pronto.

The memory strategy was the second least frequently used vocabulary learning strategy of the participants. Based on the gathered data, it was evident that they were not interested in learning English vocabulary if they have to exert an extra effort memorizing vocabulary words. One possible explanation of this is that most of them didn't keep a record or jot down vocabulary words that they encountered from time to time that's the reason why they rarely review for new words. Since most of the times they didn't have something to review about, ergo, repeating the words for several times, knowing its homograph, homonyms and homophones, and creating mental pictures of new words were being practiced by a few. They also didn't pay much attention to the words' prefixes, roots, and suffixes. Since jotting down notes wasn't given much emphasis, they usually have the difficulty of classifying the words according to its lexical category as well as remembering the sentence where they saw the particular vocabulary word. In other words, I can say that the participants in this study were not motivated enough in learning English vocabulary. They may be interested in learning English; however, they might not have the will to work on that interest.

That's why their third least frequently used vocabulary learning strategy was the note-taking strategy. It is interesting to note that most participants didn't like writing vocabulary words that they think were common not unless such vocabulary word was of personal interest to them. Nowadays, less and less students are taking down notes due to the fact that taking photos of almost everything is as easy as 1-2-3 as long as they have tablets or smartphones. This observation was very prevalent among EBC students at NUIC. To clarify this issue, I asked them if they find time to review or take a look at the photos that they shot and majority of them said that they only looked at them when necessary. That means when there would be a coming quiz only. Basically, they didn't add any extra information on the notes that they shot. Since they just like to take photos of the lecture notes, it is plausible to say that it is also one of the reasons why jotting words or phrases from the dictionary or from different sources where they encountered the unfamiliar words seem too difficult to do.

In a nutshell, the selective attention strategy, the memory strategy, and the note-taking strategy were the least frequently used vocabulary learning strategies of the participants.

Research question three dealt with the differences between the vocabulary learning strategies used by participants with high receptive vocabulary size and low receptive vocabulary size. Since there was nobody in the high receptive vocabulary size group, so the participants with the medium receptive vocabulary size and the low receptive vocabulary size were compared instead.

Based on the gathered data, the medium receptive size group's frequently used vocabulary learning strategies were the autonomy strategy, the dictionary strategy, and then guessing strategy. However, for the low receptive size group, the frequently used vocabulary learning strategies were the dictionary strategy, the social strategy, and the study preference strategy.

It can be said that listening to music and watching movies in English with Thai subtitle were helpful in developing the medium group's vocabulary development because the autonomy strategy was their utmost frequently used vocabulary learning strategy. In relation to such, they used the aid of a dictionary to help them understand the words that they didn't know from the songs that they listened to or from the movies that they just watched. In addition, if they didn't look at the meanings or definitions of the words that they didn't understand, most probably than not, they would just guess the meaning of the vocabulary words.

On the other hand, for the low receptive size group, the dictionary strategy was the most frequently used vocabulary learning strategy because using a dictionary was the easiest thing to do. After finding the definitions of the words that they didn't understand and still they could not comprehend their meanings, then, they would ask the help of their teachers or friends explaining to them the things that they didn't understand until they reached a level of comprehension, and thus, making the social strategy their second most frequently used vocabulary learning strategy. Once they reached a certain level of comprehension, they would make use of the study preference strategy by referring back to use of a dictionary that will aid them in further comprehension of the given text.

It can be noticed that the guessing strategy wasn't included in the most frequently used learning vocabulary strategies of the low receptive group. One possible explanation on this issue was due to their inability to guess because in guessing, they need to use their background knowledge and use linguistic clues like grammatical structures of a sentence to guess the meaning of a word (Ghazal, 2010).

Though the participants in with medium receptive size and with low receptive size differed on their most frequently used vocabulary learning strategies, it was found out that there was no significant relationship between the vocabulary learning strategies used by both groups. The possible explanations for this were the limited number of participants, getting nobody in the high receptive vocabulary size level, and the results of the means of the students' vocabulary learning strategy questionnaires were so close to each other.

6. Recommendations

6.1 For Student Language Development

1. To improve the vocabulary development and reading strategies of EBC students at NUIC, necessary training on reading and vocabulary learning strategies must be conducted every semester with ten students per group, three hours a week, for four semesters starting first year. This is so because the size of student's vocabulary correlates with reading comprehension. Training on reading and vocabulary strategies can be part of academic development and practice of selective attention strategy is also needed since this was the least frequently used strategy by the participants.

2. To practice note-taking and memory strategies, all teachers of EBC must convene and agreed to require all EBC students to jot down notes and prohibit them from simply taking photos of the PowerPoint slides. By doing this, their abilities to think and remember vocabulary words would be enhanced including their listening skills.

3. To develop EBC students' vocabulary development, it is also important for them to learn at least thirteen words in a day since it is recommended for a non-native speaker who is at tertiary level to at least learn 1000 words in a semester. Those thirteen words per day must come from different readings that they need to read or had read and a vocabulary test about the learned words must be administered every week. By doing this, their ability to communicate in English would be developed.

6.2 For Future Research

1. It is highly recommended for future researchers that would delve into the same field of study to get an in-depth analysis of the receptive vocabulary sizes of the participants by exploring and administering other related receptive vocabulary levels test aside from VST.

2. To lessen unscholarly guesses, it is also recommended to add the "I don't know" option in very question if using VST developed by Nation.

3. It is also hoped and recommended that a further research on vocabulary learning strategies still be explored to students of NUIC especially in the fields of Tourism, HRM, and International Business Management to students

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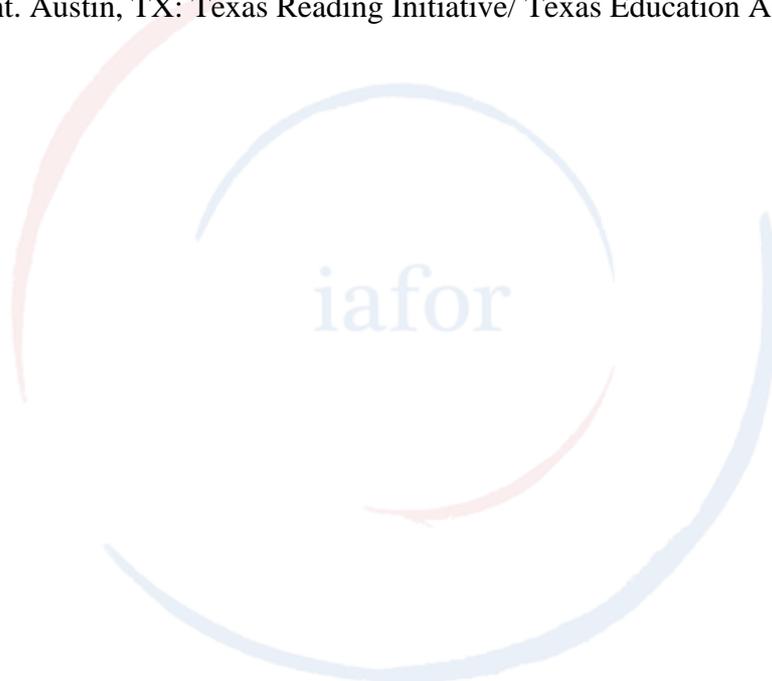
Comparative Study on Portrayal of Successful Indonesian Women in Media Case Study: Soca and Geulis Collumn in KOMPAS

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Abstract

Apart from the Internet and television, newspaper is still a highly effective media in Indonesia. KOMPAS is the largest and most circulated newspaper in Indonesia, while Pikiran Rakyat is the leading newspaper in West Java, the most densely populated province in Indonesia. Every Sunday, KOMPAS and Pikiran Rakyat published a column dedicated to women. Includes in lifestyle bundle, apart from politics economy and social. Soca is short for Sosialita (socialité) in Bahasa Indonesia, while *geulis* means beautiful in Sundanese. The two columns appear weekly every Sunday; therefore there are consistencies in media exposure for young women as readers. In Soca and Geulis, various women from different backgrounds have been featured. Their accomplishments may vary not just based on material gain, from dentist to social worker, from entrepreneur to politician. As Sandberg stated in her book, women's career may not develops ladder-wise, more like a jungle gym (Sandberg, 2014, p. 122). Women featured in may not be CEOs or project managers; their career may not follow the traditional path. The women featured in these columns were considered and displayed as success in society.

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Method

This paper will analyze the lay out of Soca and Geulis collums using content analysis. According to Burton (2005) reading sign in image analysis in 3 categories: position, treatment and content. Position, the spectator is placed to view the photograph. In this case the featured women. Treatments are the way typography and photography techniques were used to enhance the feature. While content is focused on the portraits the women, as their image displayed in the columns.

Analysis

Page navigation for the two columns are different, they are referring to each paper's graphic standard manual. In SOCA, KOMPAS is using a brown rectangle to contrast with the red typography for heading. The typography is using sans serif in block/ high caps and sized 3 times bigger than other headings. However in geulis, there is a silhouette of a woman's body in pink. The silhouette is the same every week; therefore it is not the representation of the featured women. The heading designs for SOCA and Geulis are different from other columns in KOMPAS and Pikiran Rakyat. This difference is useful for the readers to locate these columns.
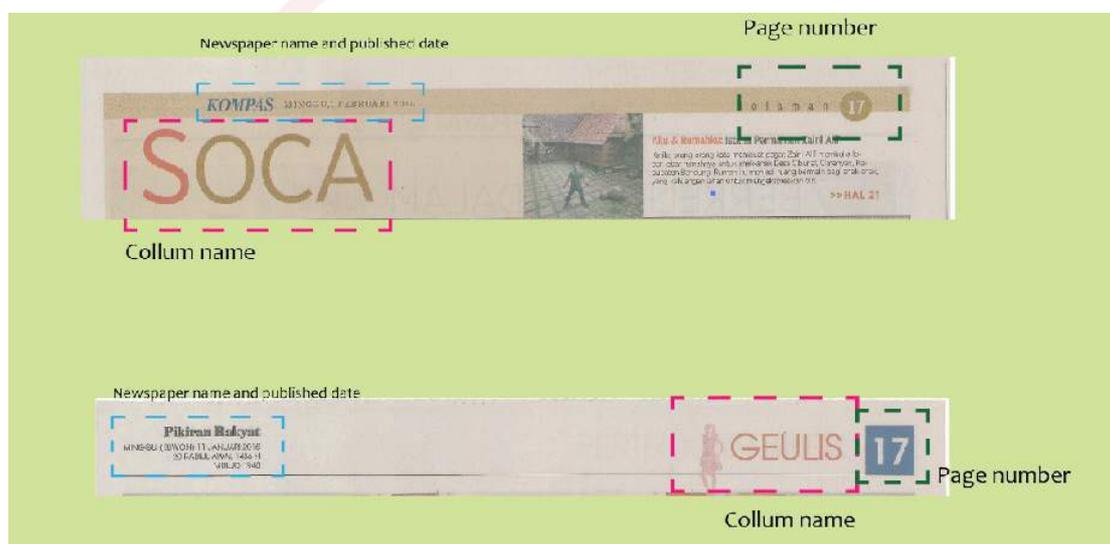
Image 1. The page heading design for SOCA and Geulis.

Soca and Geulis also have divided their section differently. SOCA is using 3 columns grid, while Geulis is using 5 columns grid. The grids in these columns are different from regular news articles (6 columns for KOMPAS and 5 columns for Pikiran Rakyat). Each column also treats its title distinctly; SOCA always writes the featured woman's name 4 points bigger than the title. Geulis writes the title 5 points bigger than the lady's name. The title in Geulis is showing the key point from the article, usually shows the unique trait of each featured lady.
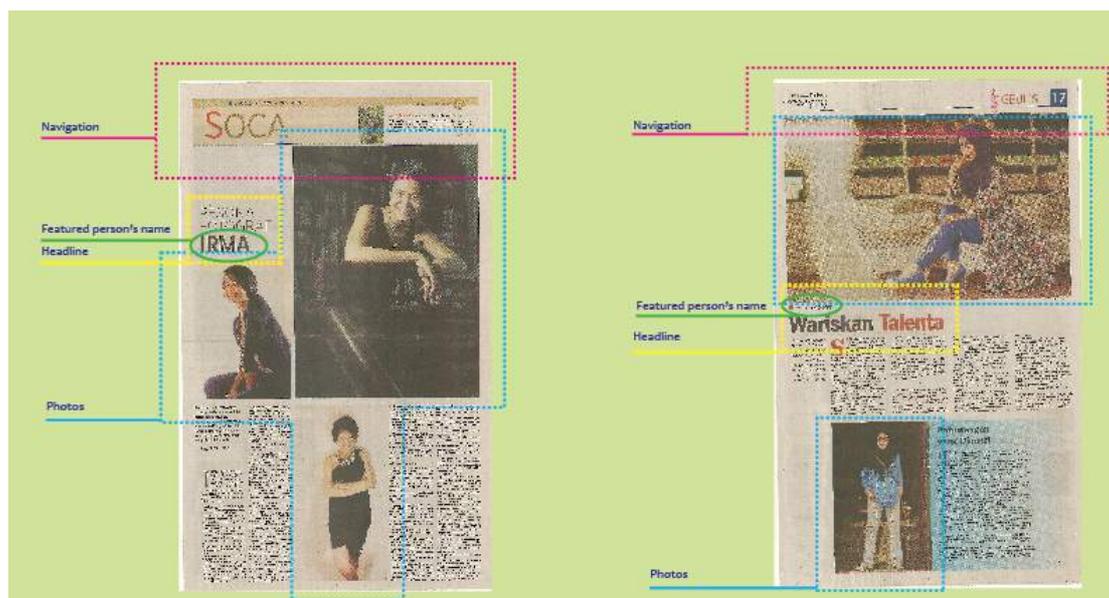
Image 2. Page navigation on Soca and Geulis column

In Soca, 4 photographs were taken in their work environment. For instance: Emmy Go (February 1 2015), Meliana Christianty (February 8 2015) and Riana A. Singgih (February 22 2015) and the Simangunsong sisters (January 18 2015). They came from different professions, Emmy Go is a painting artist and teaches painting at high school, Meliana Christiany is a chef, Riana A. Singgih is a yoga instructor while the Simangunsong sisters are musicians.

Image 3. Portraits of women in their working environment in SOCA

Geulis has featured women in hijab (Moslem head cover for women) 4 times (January 11, February 1, 4 and 8). This finding supports the notion of the stronger Moslem influence in West Java.

Image 4. Ladies in hijab in Geulis

Treatment is the way the image was made, based on the color, photography technique, focus and lighting. Photographs take the most of the lay out. Geulis always puts 2 photographs for each women featured. The first photograph depicts full body, while the other is a close up to her torso. Therefore her facial features were shown more clearly. While SOCA displays 3 photographs: the full body photo, in her work environment or artistically posed and close up.

Image 5. Proportion between photographs and article.

For the content, the featured women are objectified, because their photographs took more part of the page than the article. At all times, the featured women in both columns are in full make up and they were always smiling.

Conclusion

The two leading newspapers in Indonesia, KOMPAS and Pikiran Rakyat have a strong impact on Indonesian readers. SOCA and Geulis are weekly columns from these two major newspapers, dedicated to show successful women to public. SOCA has emphasized more on each lady's achievement and work, and personifies each woman by accentuate her name. While Geulis emphasize the women's unique traits in their titles. The continuous displays of these images of women build a standardized image of successful Indonesian women. The standard is similar, slightly different with stronger Islam influence in West Java. These two major newspapers support this beauty standardization, by showing certain looks as benchmark for how a successful Indonesian woman should look like. The articles also emphasized more on the looks, because according to the layout, their photographs took most space in the articles. In the article, the writer were mostly gave interview about their life journey. And in the last paragraphs, always compliment their beauty.

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Contemporary Theater in Japan: Chelfitsch and the Instability in the Scene

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Abstract

The Japanese theater is known around the world for the traditional Kabuki and the classical Noh. However, the contemporary theatrical production in Japan has gained international recognition in the last decades, with the participation in festivals and cultural exchange. These contemporary artists were born in the 1970s and belong to a generation in search of new identity and aesthetic references. They have in common an attempt to understand the meaning of living in a complex and unstable society. The Chelfitsch group is one of the leading exponents of this new artistic environment. The director and playwright Toshiki Okada, winner of major awards, presents an audacious scenic conception through the use of a hyper-colloquial language and exaggerated gestures. The destabilizations in the scene seem to reflect the instability of a society in transition. This paper intends to present connections between performative dimensions of the aesthetic proposal of the Chelfitsch group and the cultural aspects under deep transformation in the Japanese society, where the ancient relations of sociability and power are in crisis.

Keywords: contemporary theater, performativity, body, Japan

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In times of over exposition, with the radicalism of transit between media universes and daily life in the 21th century, we see emerging an oversimplification and an excess of body images in all kinds of media. In opposition to the spectacularization of the ways of life, in theater the materialization of the body sometimes appears as a sign of experience of the presence in the world. The body represents information of an unchangeable reality, from which it is impossible to escape. Singular bodies, freed from aesthetic and standardizing procedures, generating a new relation with the real.

From this perspective, we choose as focus of analysis the work of the Chelfitsch group and the way it presents the body on scene. The group was created in 1997 by the dramatist and director Toshiki Okada, and named from a baby´s mispronunciation, evoking Okada´s vision about his generation. The Chelfitsch group has a strong international inclusion with countless presentations in festivals around the world. In Japan, Toshiki Okada has already received important prizes such as Kishida Drama Award in 2004, for his play Five days in March. The director is well known for his uncommon method, wherein the drama construction is based on over colloquial language, and the construction of body dramaturgy has a strong influence of dance.

The bodies of the Chelfitsch performers do not control their own image. We could say they are inadequate bodies. When talking about inadequacy we have as reference a pattern. Being a group of Japanese theatre it is necessary to briefly discuss the context and patterns we refer to. The theatre is not a relevant presence in the cultural production of the country. As pointed out by Uchino Tadashi (2008), theatre has never taken part of daily life for most of the Japanese people, more used to TV shows and Hollywood movies. For a long time, Japan has not had national theatre, not even public theatres, thus diminishing the importance of this artistic language in cultural education.

Uchino considers the 1990's a period of recognition and legitimacy of contemporary theatre practice, symbolized by the opening of the new National Theatre in Tokyo in 1997, although the author remarks that such legitimacy did not correspond to institutionalization. In view of the economic recession of that period, the plays shown in public theaters had to guarantee the ticket sales, what obviously favors mainstream performances with the presence of famous actors to attract more public. We identify two trends as the most representative over this period: The Quiet Theatre, an attempt to create an authentic realistic Japanese theatre, with a return to psychology and a colloquial use of language, and the social criticism theatre, more involved with political questions.

Nowadays, the contemporary theatre production in Tokyo, marginalized with respect to traditional structures, addresses issues of life in an over-informed city. The vestiges of the XXth century production are still present, although approached in a distinct way. Most of the artists producing contemporary theatre were born in the 1970's, and they are part of the social group known as "2000 class" or "writers of the Japanese lost generation", the people who joined the workforce after the economic bubble. The production of these artists shares the anxiety of attempting to understand the meaning of live in a city like Tokyo, complex and uncertain, from the economic, social and emotional point of view. The emptiness and the blurring of frontiers between subject and object, public and private, human and machine, life and death are expressed in different ways. The certainty of a stable subjective identity is collapsed in these

productions. On the scene, are evident the confusion and weakness of facing a new reality, in an alien Tokyo strange to old habits and patterns (IWAKI, 2011).

The American writer Mary Brinton (2008) conducted research on the Japanese "lost generation", heir of a declining economy following the bubble of the previous decade, and the consequent institutional crisis. With economy fragility, young people seem to have difficulties with adult life, what would be reflected in the low of numbers of marriages and births. Many of them turn 30 years old still living with their parents and depending financially on them. The author analyses the way social context affects motivation and individual behavior, and vice versa.

Brinton identifies the current young generation, between 20 and 30 years old, lost in the transition between the school universe and the work universe, the passage to adulthood. Where security and identity were once found, there is now a lack of balance, since the social patterns, wherein adults could settle, are completely unbalanced. This generation was not prepared to the new social bases, for instance the new patterns of employment and unemployment, unsteady jobs, part-time jobs, precarious working conditions, and economic marginalization of those not having an elitist education. This has generated a sensation of failure and social isolation of those who have not achieved what society expected from them. On the other side, the author points out that the crisis do not solely bring negative aspects, as it also opens the possibility for unprecedented flexibility in Japan.

This social scenery full of uncertainties is present in the Chelfitsc group plays. The environment: convenience stores and internet cafés. The characters: adults in precarious working conditions and people completely isolated from political debate. Young people unable to make, and do not willing to make, the same decisions their parents made. Symbols and signs of a society in transition, in a deep identity crisis. As an example, the characters from Enjoy (2006) are part-time workers at a manga-café in Tokyo – extremely well educated people but badly employed. Salary-men and homeless people, who also stop by in the café, unveil a lack of belief in society that impacts the other characters of the play, as if they could also be in this situation in the future. The encounter and misencounter between couples reveal emotional immaturity. For these characters there are no major goals to be pursued through their lifes, lived without expectations.

In Okada's first play of great success, Five days in March (2004), a couple spends five days in a motel in Shibuya while protests are held against the sending of Japanese troops to Iraq. The director enacts social problems in Japan and western societies, a turmoil from which emerge broken identities in a global world. The public and private instances seem not to touch each other, as if private life was alienated from social events. In Super Premium Soft Double Vanilla Rich (2014), a convenience store is shown as a temple of consumption, a microcosm portraying the diverse conflicts of Japanese society: a Korean employee causes problems to his manager, for being so much exemplary; a girl leaves the market because she cannot live without a product; an employee does not feel prepared for his job; a man enters the konbini to criticize the consumerism but surrenders to the place for physiological reasons; the supervisor embodies the oppression with the voice amplified by a microphone.

Besides the subjects discussed in the text, the way these subjects are presented in Chelfitsch's work through the lack of articulation between language and body, also deserves special attention. The bodies of Chelfitsch performers are fundamental to create an atmosphere that, to some extent, reflects the instability of the Japanese society in recent years. Going beyond the conventions of naturalistic drama, the dance on scene amplifies daily life movement. A dance not connected to the dialogues among the characters. Characters that make remarks more than they take actions, with extremely colloquial speeches. It is the kind of reality distortion that arises when objects are looked upon through magnifiers – the object ceases to be itself because of closeness. It is as if language was overflowed in the way of a movement. As if one actor was a lot of them, a movement that multiplies, reminding Tokyo inhabitants and their obsessive movements.

The choreography construction of Chelfitsch flirts with the lack of articulation of children's bodies - the childhood as a period of life when the rules and the language are suspended. The gestures communicate without any previous meanings, the significations are built and collapsed all the time. There is, in consequence, a communication much more concerned about affecting senses than generating any sense.

Tadachi Uchino, researcher of Japanese theatre and dance, defined Chelfitsch's work as a kind of synthesis between the Quiet theatre of Hirata Oriza[1] and the contemporary dance genre that he names Kodomo Shintai, or child body (Uchino, 2008a). The connection between Oriza Toshiki Okada arises from the the colloquial use of language in the dramaturgy. Nevertheless, director Hirata Oriza is not concerned with actors movements. His intention is to get as close as possible to realism on scene, rejecting all vocal or gestural formalism, betting on no acting to create a natural effect. Hirata Oriza influence, does not reflect on the way to conceive the acting, but dealing with the actor's consciousness. Nevertheless, the effects on scene are completely different in the work of these two directors. On an interview made in Rio de Janeiro in October 2014, Toshiki Okada declared that the main difference between his and Oriza's theater/plays was the focus on the bodies of the actors.

It is impossible to think of Okada´s work without considering the tension he creates between text acting and body acting. He stated that his method was born from a perception, as spectator, that theatre could never be really truthful as movies at the cinema, mainly because actors did not look natural, even when naturalness was the proposal of the acting. It was as if actors made a great effort to look natural, making the effort more evident than naturalness, so he decided to seek for an artifice radicalization.

When Uchino Tadashi, refers to children's bodies in contemporary dance, there is a possibility of a very powerful understanding which is the identification of children with the potential to subvert the order, deconstruct the norm, without doing it explicitly as a political criticism, but innocently visible. Uchino warns that playing

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[1] As way of explanation, the term Quiet Theater doesn´t restrict just to Hirata Oriza, but to other playwrights such as: Iwamatsu Ryoo and Miyazawa Akio, who produced works in clear opposition to histrionic and popular theatre done in 1980´s, which seemed to reflect the Japanese economic energy that did not fit anyone in the 1990's.

with the deterioration proposed by this disjointed dance – identified in Chelfitsch and many groups of contemporary dance – can indeed encourage the experimentation with the form, opening up possibilities to think about freedom and future. In opposition, it can also be confused with a lack of criticism and self-reflection on what is danced (Uchino, 2008 b).

The estrangement of Chelfitsch poetical scene, caused by the disjunction between what we see and what we listen, shifts all the matter around it. In the disagreement between word and gesture there is no possible naturalness or organicity. The verisimilitude would like to join the dissociated elements, but Okada, tears the representation apart in such a way it never adheres to reality. What is real on Chelfisch scene concerns the materiality of the body as well as the text, revealed as objects of perception.

In the book Lo Real en La Escena Contémporanea (2012) José António Sanchez points out that body centrality in theatre, its real eruption on scene, the aggressive rhythm and choreographic construction are manifestations of hyper-realist theatre, that appear as a sign of conflict between realities and models of life understanding. The search for the material or psychological truth, a paradigm of realist theatre of the early 20th Century, gave way to a bodily truth, guiding the trajectory of many contemporary directors. Sanchez takes embodiment and acceleration of the theatrical scene as coherent procedures with the acceleration of social experience that has its correlate in the acceleration of perception, consequence of the new generators of images mechanisms.

> The corporeal hyper-realism, the choreographic naturalism or dirty realism which make uses of video to show whatever innocent naturalism hid are some of the ways of the realist theatre that persist in the engagement to represent visible reality as we see it now. (SANCHEZ, 2012:97)

In the case of Chelfitsch this corporeal hyper-realism that appears in different ways in the contemporary drama creation (for instance, the nudity of extremely fragile or vulnerable bodies) is not committed with the representation of the "visible reality as we see it now". The game proposed by Okada has/shows/displays a ludic disorder that can be viewed as arising from the excess of the reality outside the scene. Humor and irony are decisive elements for the sensation of estrangement that creates a distance between audience and characters, as well as characters and performers not expressing any emotional engagement.

In the present context of radical spectacularization of society, such distance would be important to let criticism arise. Nevertheless, it is not a direct shock since the ambiguity seems to be a strong feature not only in Toshiki Okada´s writings, but also in his staging, where even the lighting seems to contribute with certain cognitive confusion. In times of pure exhibition and excess of visibility, in opposition to a certain trend of homogenization of the bodies on TV screens, movies, games and mangas, Chelfitsch presents disruptive representations of the hegemonic body images.

The director Okada seems to bet on this disruption as he rejects traditional ways of unifying body and word and he seems to succeed in capturing the relation between daily language and disordered corporeal logic. As a playwright he produces texts in a

most peculiar style that employs a super-colloquial Japanese language, including slangs. He often uses an extremely colloquial speech to build characters, who change subjects without any formality, as we do when we talking to close friends[2]. It is not anymore the flow of inner thought, typical of the intimate narratives of the late 19th Century and early 20th century. In 21th century Japan, with extreme technological development, the dialoguing no longer acknowledges well finished formats, what could be a symptom of a media saturation that also changes the ways of perception. Okada also sees the language as a device that should be freed from restrictions. There is no drama action and we watch several characters that just witness life as it happens. However, the immobility and the passivity are not emphasized in the choreographic construction of bodies. There is an excess of movement, repetition of gestures, lengthening of time, any means of dislocating reality, or what can be captured from it. There is a variation in the use of language. There are bodies disconnected from words.

The speech changes, the body changes, although in an inarticulate way. The speech and the movement appear more and more distant from each other - the director has already declared in different interviews that the movements of the actors are not born from spoken words, but from mental images. I dare saying mental images of a confused generation. He explains that movements do not have to come from language or from speech. The language can merely contribute to build an image, although this image moves the body thus making choreographies possible.

The idea of the speechs, both corporal and linguistic, being born from images, connects to reflection developed by different authors when they analyze contemporary Japanese arts, produced by artists in contact with flattened images from TV, movies, computers, mobile phones. It is worthwhile mentioning the Superflat manifesto (2000) by the visual artist Takashi Murakami, wherein he talks about the flattening and linearity that impacted the perpection mechanisms of a screen generation. The Superflat manifesto refers to a tendency towards bi-dimensional sensitivity in Japan, drawing a line from the pioneers of Japanese painting in the XVII, XVIII and XIX centuries up to production of games, animes and mangas, already part of a worldwide culture. This super flattening is like a feeling of reality, almost a physical sensation, a vision of the world that connects past, present and future. In consequence, the surface would appear as the creation axis of the visual poetics of the last decades in that country.

Taking into account culture globalization and perception changes related to media machines, it is reasonable to consider this phenomenon not exclusively Japanese, even though the new ways of subjectivity that the Otaku culture has created in that society should be taken into account. Joel Black, an American author, suggests that new technologies really altered perception of reality throughout XX century, making films references in our lives, even our emotional lives. If there is, on one hand, a virtual exacerbation, there is also, on the other hand, an increasing desire for the real, an idea that it takes exposition to be real. Nevertheless, over exposition of facts and events on screens, either cinema, television or computers, can also generate invisibility.

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[2] In a lecture at SP Theatre School in October 2014 in São Paulo, Toshiki Okada stated that his writing style was influenced by a college work when he had to transcribe conversations that he listened on the street.

> For in this neoaesthetic age, when experience is mediated to an unprecedented degree of technology and the mass media, it´s all too easy for people to become an-aesthetized, cut off from a sense of the real. And the more desensitized people become, the more sensational are the effects needed to shock them out (…) a substitutive world of virtual of prostreality. (BLACK, 2002:28)

The bodies in Chelfitsch productions seem to want to become three-dimensional all the time, they want to escape from screen flattening, however not to fit into any other already established structure, not even into formal language, thus generating a corporal hyperreality. This is not a body excluded from speech, but a break up with the language itself, not a metaphoric but a metonymic body – a part that shows up as the whole.

From a simple ordinary gesture, amplified and repeated exhaustively, arises a displacement that generates a sensation of nonsense. There is no possibility of illusion of reality. The estrangement is continuous. Everything misfits. The anti-choreography of Chelfisch highlights a dance vocabulary embarrassed in the body. Perhaps a sign of disarticulation times in Japan, where communication is interrupted, where bonds are not created anymore.

The hurricane of estimuli we live subjected to enriches our perception experiences inasmuch as it leads to sensorial dizziness and cognitive dullness. In times of high technological development of imagery, the material presence of the body is its materiality is launched as an excessive element, in opposition to concluded and perfect readymade media images.

As a kind of resistance to the anaesthezising referred to by Joel Black, Chelfitsch performers do not make use of the shock aesthetic, procedure used by many contemporary creators, but of a performance dimension that produces new representations of the body, as they bet on a physicality close to dancing, although without any choreographic formalism.

In conclusion, I hope to have made clear the connections between performative dimensions of the aesthetic proposal of the Chelfitsch group and the cultural aspects under deep changes in the Japanese society, where the ancient relations of sociability and power are in crisis. Theater is not immune to such crisis. The Chelfitsh group aims to make it evident. Its performer´s bodies break representation conventions, fail – on purpose – to build sense, create a vocabulary that overcomes organized statements. Gestures subvert the order of speech, operating an unnamable corporal logic. The generated effects break any trace of likelihood and generate estrangement. Okada bet on the fictionalization of body performers, creating a sensation of permanent artificiality. Dealing with a reality of economy crisis, tsunamis and atomic disasters, the fiction seems to be the only exit.

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Preparing Teachers of Art at Sultan Qaboos University in Oman

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Abstract

Higher Art Education in Oman has a very short history. Officially, Art Education program for preparing teachers of Art was first established in 1991 with the opening of the Art Education Department at Sultan Qaboos University (SQU) in Muscat. The main aim of the program was, and still is, to prepare qualified Art Education Teachers for different pre-university stages and levels, as indicated in the department's published aims. The establishment of this department in Oman was late compared to other Arab Gulf countries such as Saudi Arabia, Qatar, Kuwait and Bahrain. Since the establishment of the department there have been substantial and dramatic changes in preparing teachers of Art at SQU. These changes were in admission requirement for the program, the outcomes of the program and the requirements for graduation with references to the conceptual framework of the college of education. This research focuses on the key assessments of the art teacher preparation program in relation to academic accreditation as requested by National council Accreditation of Teacher Education (NCATE) in order to obtain the substantial equivalence from the National Association of School of Art and Design (NASAD). The primary purpose of this study is to highlight the progress have been made to Initial program regarding the standardized artistic abilities test, GPA Analysis for content knowledge in art education, candidate ability to plan instruction, assessment of field experience, advance application in art studio practice and finally the Ministry of Education Employment Test which took place after graduating from SQU.

Keywords: Key Assessment, Teacher preparation, Art Education, Higher Education, accreditation, Oman

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Introduction

According to Efland (1990), the history of Art Education shows that the first attempt to introduce the study of Fine Arts into universities was in 1868 at Oxford, Cambridge, and London universities in England. Before this period, training took the shape of the apprenticeship system and workshops. Furthermore, the methods and systems of teaching were 'owned' by the masters who trained others in the field (Efland, 1990). Since that time there have been substantial and dramatic changes in art teacher education which take several forms: the pre-service preparation of classroom teachers, the pre-service education of Art specialists, in-service courses and workshops for experienced classroom teacher, and advanced graduate education for visual arts teachers. However, as Galbraith (1995) mentions "the art teacher education program often comprises of coursework divided between general educational, studio education, generic pedagogy, and art education methodology, along with a final-day, semester-long student teaching practicum. It is known that these program components have changed little over the years". (p.7)

With understanding of today challenges in teacher preparation of any educational disciplines, including art education, we all agree that teacher education programs must go beyond mastering the art content knowledge to include 21st century knowledge and skills. The American Association of Colleges for Teacher Education (AACTE: 2010) confirms that the "new teacher candidates must be equipped with 21st century knowledge and skills and learn how to integrate them into their classroom practice for our nation to realize its goal of successfully meeting the challenges of this century" (p.3). This includes skills such as critical thinking, communication, collaboration, and technology literacy which must be addressed in any 21st century programs. Consequently, many art education programs in worldwide tray to respond to these challenges and make changes required to prepare teacher for future and current time. These programs need to be improved even where they can be described as already strong, as they need to take account of new developments in Art Education such as the 21st century knowledge and skills. Day, in his study (2000) entitled 'Preparing Teacher for Excellence', suggests that major changes are necessary in Art teacher preparation programs. This change for university undergraduates includes the expectation that they will study Art-related disciplines, as well as becoming proficient in the domain of Art Education. Moreover, Eisner's book (2002) entitled 'The Arts and the Creation of Mind' illuminates the various ways such as Discipline-Based Art Education (DBAE), Visual Culture, Creative Problem-Solving, Creative Self-Expression, Art Education as Preparation for the world of work, the Arts and Cognitive Development in order to make art as cognitive endeavours. He indicates these art teaching approaches as examples of diversity in teaching art which go beyond the traditional concept of the field of art education today.

 As a result of the reforms in Art Education, the art teacher's beliefs, art museums/galleries, contemporary and multicultural art content, new technologies, visual culture, standards for art teacher preparation and accreditation process of teacher education programs are adopted as an educational reform for improving art education in generally and art preparation in particularly.

Accreditation is one of the most important aspects to consider as a possible way to ensure the quality of any art teacher program. Therefore, the College of Education at

Sultan Qaboos University (SQU) was involved in the process of accreditation since 2009 for many reasons such as:

- Enhancing the international reputation of SQU and the College of Education.
- Placing the college as a centre of excellence for teaching, counseling and scientific research.
- Improving the quality of the college programs based on international standards.
- Produce distinguished leaders in educational change and development.
- Enhance the quality of learning in schools, Connect students and faculty members with their counterparts in distinguished international universities.

(College of Education, 2014)

In order to be accredited, the college of education at SQU talked several steps such as:

- Building the conceptual framework of the college.
- Using the conceptual framework and international standards to assess the programs and the College.
- Using data to identify points of strength and weakness in order to develop the college, the programs and the graduates.

The conceptual framework of the college is organized around five themes. These themes are Academic Rigor and Specialized Experiences, Diversified Teaching, Research Culture and Lifelong Learning, Dispositions and Values, and Technological Skills. Each theme is discussed separately in the document. The college conceptual framework also demonstrates how knowledge, skills and professional dispositions are integrated and assessed in the academic programs. Similarly, the conceptual framework specifies the role of the assessment system in guiding and reforming the teacher preparation programs and processes in the college. These themes are represented in the Optimal Learning Model (Figure 1). The model depicts five connected circles of knowledge, skills, and dispositions that the candidates must demonstrate to become distinguished graduates who can then open the doors to optimal learning for their students.
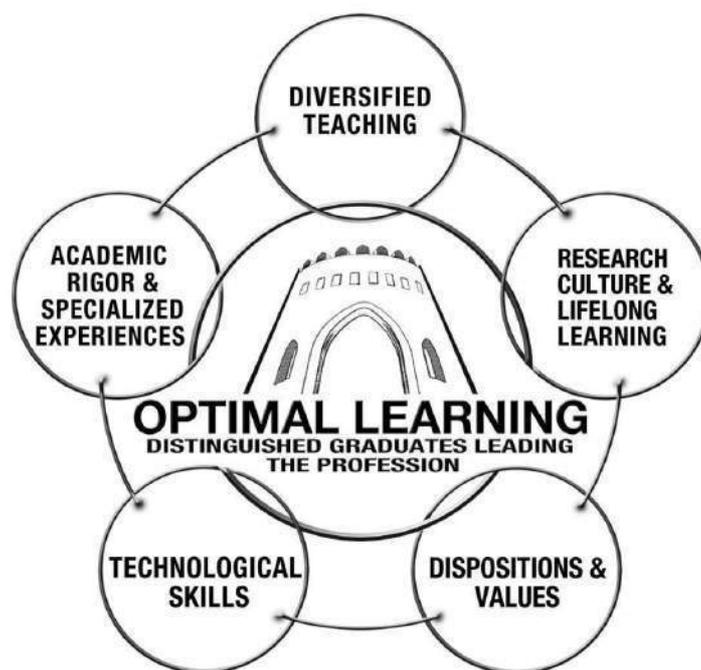
Figure 1: Conceptual Framework model "Optimal Learning Model" at the college of education, Sultan Qaboos University in Oman

Art education program at the college of education like other programs seeks for accreditation from NCATE accreditation body. Therefore, the art education department at SQU did a lot of efforts to improve the condition of preparing teacher of art. Since the establishment of the art education department at SQU in 1991 there have been substantial and dramatic changes in preparing teachers of Art at this governmentally institution. These changes were in admission requirement for the program, the outcomes of the program and the requirements for graduation with references to the conceptual framework of the college of education.

This study highlights the progress have been made to Initial art education program regarding the standardized artistic abilities test, GPA Analysis for content knowledge in art education, candidate ability to plan instruction, assessment of field experience, advance application in art studio practice and finally the Ministry of Education Employment Test which took place after graduating from SQU. This study also provides historical background on art teacher education in Oman which for the first time this history was recorded for teacher education in Oman in generally.

General History of Teacher Education in Oman

In 1970, at the beginning of the Omani renaissance, his Majesty declared the overarching aim to be the expansion of education to reach all parts of the Sultanate of Oman, so that every Omani would get their fair share in accordance with his or her aptitude. Improvement in the field of Education in Oman started growing from 1970

when the government provided free education from primary to higher education, which was then considered as a right for every individual Omani.

The education of both girls and boys is given high priority in Oman. In 1970, there were only three schools with a total of 909 pupils and not more than thirty teachers. (Ministry of Information, 2000). There are currently 2156 schools, including three special education schools with a total of nearly 549257 male and female pupils. Moreover, in the academic year 2014-2015, a modernised Omani curriculum for the kindergarten stage was introduced in all private schools (Ministry of Education, 2014-2015).

In general, the first teacher training institute in Oman opened in 1977 for students who had completed their study in preparatory stage education (grade 7-9). These institutes were later upgraded and in the academic year 1984-1985 they became Intermediate Teacher Training Colleges (ITTC), whose students were secondary school graduates destined to became primary school teachers. In 1995, the Intermediate Colleges were further upgraded and become colleges of education, which granted university degrees in education to their graduates. During the same year, the responsibility for these colleges was transferred from the Ministry of Education to the Ministry of Higher Education (Ministry of Information, 2000).

The College of Education at SQU launched teacher education training in 1986, offering six areas of specialisation: Islamic Education, Arabic Language, Social Studies, Science Education, English Language and Home Economics Education. In the academic year 1990/1991, the college introduced a Physical Education programme, followed by an Art Education specialisation in the academic year 1991-1992. In 2003, the Educational Technology was introduced as new specialisation at college of education, SQU. The Early Childhood specialization is the last teacher training program was opened at the college of education which was in 2007.

As mentioned above, the first official Art Education programme for preparing teachers of Art in Oman was thus first established in 1991 with the opening of the Art Education Department at SQU and this marks the beginning of Art teacher preparation in Oman at the undergraduate level. However, there was art teacher education program at diploma level within two years period of study opened in the academic year 1992/1993 for only three cohorts. The following section presents the position of Art in general teacher training with a focus on the Intermediate Teacher Training Colleges (ITTC) where the Art Education programme was established, followed by the focus on the Art Education programme at SQU.

Art Teacher Training in Oman

From 1977 till 1991, Art was studied as a subject requirement rather than a specialist area for study and was seen as valuable for all student-teachers in these institutes and intermediate teacher training colleges. According to Al-Salmi (2001), the Male and Female Secondary Teacher Institutes (MFSTI) were established in 1977- 1978. They accepted students who had completed the intermediate or preparatory stage (grade 9). The period of study was three years, after which students received a certificate in primary school education. The system of study was based on branching system of general studies in teacher education in many different subjects. Art and crafts were

studied perhaps once a year during the three years of the general teacher training programme at these institutes.

Art as a subject was thus given low priority in the Male and Female Secondary Teacher Institutes (MFSTI). The situation of Art was not much improved when upgraded in these institutes in 1984-1985 to become Intermediate Teacher Training Colleges (ITTC). These intermediate colleges accepted students who had completed their secondary education (grade 12). The length of study was two years with four semesters and at the end of their study, students received a diploma in primary school teaching. Again, Art was studied once in each semester with a totality of four courses. In all these institutes and intermediate colleges, Art was not a specialist area of study but a subject for general teacher education for primary school teaching.

In 1992-1993, under the system of ITTC, Art Education was established as an area for specialisation in primary school education. This programme in the ITTC started after the establishment of the Art Education programme at SQU in 1991-1992. However, the Art programme at SQU was a four-year programme, covering 8 semesters. Graduates of SQU were to work as specialist Art teaches in preparatory and secondary schools. The Art Education programme at ITTC ran only for four years until 1996 and three groups of primary Art teachers graduated from ITTC in this period, as is seen below on the Table 1.

Group of Graduation	Academic years of Studies at ITTC	Period of Study
First group	1992-1993 1993-1994	2 Academic years
Second group	1993-1994 1994-1995	2 Academic years
Third group	**1994-1995** **1995-1996**	2 Academic years

Table 1: Groups of Graduation and the Academic Year of Studies at Intermediate Teacher Training College (ITTC)

According to Al-Salmi (1994), there were nine Intermediate Teacher Training Colleges (ITTC), four for females and five for males. However, the researcher's investigations at the Ministry of Higher Education, revealed that the ITTC Art Education programmes were offered only in three of the nine colleges. Two colleges were in Muscat (Al-Qurm Males' College and Lokhwar Females' College) and another male college was in Sohar (Sohar Males' College).

The ITTC programme was designed to prepare students to teach all of the school curriculum in the first three primary classes (1-grade 3) and to be specialist in one area in the upper three primary classes (4-grade 6), such as Art Education or another specialist subject (Al-Salmi: 2001). The academic study at ITTC was based on credit hours (75 credit hours), which were distributed into four areas of requirements:

1- General Culture requirements (20 credit hours)
2- Vocational Culture perquisites and special methods (22 credit hours)
3- Primary Education specialisation (12 credit hours)
4- Academic specialisation (21 credit hours)

(Ministry of Education, 1985:10-11)

The ITTCs used the Competency-Based Teacher Education (CBTE) Approach. The colleges prepare primary Art teaches through college-based teaching and school-based training. Students have to attend different classes according to each specialist group timetable. As mentioned above, the 75 credit hours are the total amount of their study at ITTC. According to the Ministry of Education (1985), these modules were distributed across four semesters and the programme study at ITTC was divided into five domains of study: (1) General Culture Requirements, (2) Practical Studies and Activities, (3) Professional Education, (4) Primary Education Specialisation, and (5) Academic specialisation.

Structure of ITTC programme for Art Primary Teacher, it can be said that the standard of the primary Art teacher who graduated from ITTC was not high enough in all specialist areas. Al-Salmi (2001) mentions three reasons regarding the unsuitability of the programmes for training primary teachers in ITTC:

1- The standard of the students who joined these programmes-in the first and second stages- was not appropriate for the teaching profession.
2- The length of the programmes was insufficient for training student teachers fully.
3- The subjects taught in the programme were insufficient and unsuitable for training primary school teachers. (p.91)

As a result, in 1995 the ITTCs were further upgraded and became Colleges of Education, which granted university degrees in education. Responsibility for these colleges was transferred from the Ministry of Education to the Ministry of Higher Education. Since establishment of the Colleges of Education in Oman, Art Education and Physical Education have disappeared from these colleges because these specialization areas were provided by SQU in the same university degree level as the Colleges of Education. Moreover, the need of the Ministry of Education for teachers in these areas was less than in other area of specialization, such as Science teachers, English teacher, Mathematics teachers or Islamic education teachers. Furthermore, the standard of the Art Education program at SQU, comparing with primary Art teachers' programme at ITTC, was sufficient in terms of quantitative and qualitative approaches at that time. In addition, those Art educators who designed the ITTC Art Education programme were the same who taught in the Art Education Department at SQU. Consequently, SQU should help extend the professional development of primary Art teachers who graduated from 2-year diploma-level ITTC programme so that they have the equivalent of the 4-year university qualification. Therefore, in the graduates' questionnaire the researcher included a statement regarding this matter as one of the future proposals to develop Art Education in Omani society.

Art Education Program at the University of Nizwa

The University of Nizwa was established in Oman in 2004 as a private university. It is located 140 km from the national capital of Muscat in the interior region of Al-Dakhiliya near the historic former capital of Nizwa. The University seeks to provide a progressive and safe learning environment that is respectful of the traditions and values of the Sultanate. Within the college of arts and sciences, the art education program for undergraduate was established in the academic year 2008-2009. The philosophy of Nizwa University based on positive thoughts and it is for promoting the nation identity and its values and cultural heritages. The main aim of this program is to prepare teacher of art education for the public and basic education based on professional and academia preparation for quality seek. Graduate of this program will have completed a minimum of 132 course hours of study, which includes 27 credit hours for the core university requirement including 6 credits for university elective courses, and 20 credit hours for educational requirements and 85 credit hours for the major requirements in Art Education. (The University of Nizwa, 2015)

The aim of this part was to give the historical background of primary art teacher preparation in Oman and to record it for future studies rather than for critical analysis. Therefore, in order to understand the case of Preparing Teachers of Art at SQU, it is necessary to represent a brief background about the Art Education program as a foundation for the current study.

The Establishment of the Art Education Department at SQU

According Al-Amri (2011) Higher Art Education in Oman has a very short history. Officially, the Art Education program for preparing teachers of Art was first established in 1991 with the opening of the Art Education Department at SQU in Muscat. The main aim of the program was, and still is, to prepare qualified Art Education Teachers for different pre-university levels, as indicated in the department's published aims. This program was designed by Egyptian art educators, like other programs in the Arab Gulf countries. However, the establishment of this department was late compared with other Gulf countries such as Saudi Arabia, Qatar, Kuwait and Bahrain (Al-Amri 2006). Al-Ghamedy (1986) confirms the first programme for preparing Art teachers in Saudi Arabia was established in 1965 and other two programmes were established at King Saud University in 1974/1975 and another one at Um Al-Qura University in 1976. The Art Education department in Qatar was established in the University of Qatar in 1981.

The mission and vision of the art education Department are stated clearly to guide the process of educating art teacher and developing the art education program. As indicated by the mission of the Department is to "prepare distinguished specialists in the field of Art Education to work in different fine art contexts in a way that serves scientific research, the society and sustainable development" and the vision is based on that "the Department of Art Education seeks to be a scientific and professional center of excellence at both University and Post-university levels as well as at research and community service levels" (Art Education Department, 2014, p.5).

With the mean mission of preparing art teachers for all types and stages of educational levels prior to University, the art education department tries to achieve the following aims:

1- Enrich skills and knowledge of Art Education teachers in one field of visual art.
2- Employ Art teachers' experiences to serve local communities.
3- Develop art education teachers' abilities in linking visual art to societal culture as well as to humanities and applied sciences.
4- Contribute to development of the educational process in different fields.
5- Conduct scientific and field researches in the fields of visual art.
6- Design and implement educational and artistic programs and workshops on visual art.
7- Innovate systematic methods and approaches of criticism and evaluation of artistic and aesthetic works.
8- Possess ability and expertise to understand, deal and transfer with modern technology.
9- Understand the history of art, criticism theories and aesthetics to analyze artistic works.

(Art Education Department, 2014, p.5).

Initial admissions decisions into all programs including art education at the University are made by the Higher Education Admission Center (HEAC) which is directed by the Ministry of Higher Education, based upon General Diploma (high school) test scores, weighted GPA emphasizing the candidate's degree interest, overall GPA, and the result of standardized artistic abilities test.

The art education degree program is eight semesters in length, and it requires the completion of at least 125 hours. In addition, most candidates take a preparatory year (Foundation Program) on campus to hone their English, mathematics and technology skills prior to taking university-level coursework. The inclusion of this Foundation Program makes the college experience five years for most candidates.

Conditions of Admission to Study at SQU

Candidates are admitted to the Art Education Department at SQU by the Higher Education Admission Center (HEAC) which is directed by the Ministry of Higher Education in corporation with the Deanship of Admission and Registration at SQU. Candidates who meet the general admission requirements of the HEAC must also meet the departmental criteria for admission to the art education program which the standardized artistic abilities test which is regarded as a key assessment for admission to the program including the colour-blind test.
The initial general admission requirement:
Candidates must have:

A. General Education Diploma, General Education and Islamic Sciences Diploma, or General Education Diploma for the Royal Guard of Oman Technical College (Bilingual) with the minimum requirements of:
• Minimum of © grade in the following subjects: Core Arabic Language, Fine Arts and Core English Language.

Or
  B. IB-Certificate
  • Minimum of (4) points from (HL) or
  • Minimum of (5) points from (SL) in Arabic Language and Fine Arts

Candidates who achieved the initial general admission requirement as identified by HEAC are qualified to attend the departmental requirements for admission to the art education program candidates must:
  • Pass the medical test, in particular the colour-blind test.
  • Pass the standardized artistic abilities test.
  • Pass the admission interview in art education, disposition & values.

Candidates who meet the above admission requirements especially the department criteria for admission and who have achieved the highest standard in the artistic abilities test will be admitted to the program. The final decision for admitting candidates into the Art Education department is made by the HEAC and this decision is based on the highest grade of General Education Diploma as well as the standardized artistic abilities test results done by the Art Education Department, SQU.

Outcomes of the Art Education Program at SQU

With recognition of the mission, vision and aims of the art education Department, the distinguished graduates in the discipline of Art Education expected at the end of his her study candidate will be able to:

  1. Demonstrates in-depth basic knowledge of theories, techniques and artistic skills and artistic of disciplines of arts.
  2. Transfers and applies art competencies related to the art studio, Art History and Analysis, advanced applications and art processes in real-world and educational situations.
  3. Practices abilities and skills of planning and constructing artworks in various art disciplines using traditional and modern art materials and techniques.
  4. Concentrates his/her artistic practice in one or more of art disciplines.
  5. Demonstrates knowledge of the historical development regarding art styles and techniques; and art philosophy.
  6. Distinguishes the various major art styles and techniques throughout different periods and times.
  7. Makes aesthetic judgments about art productions based on depth knowledge of the art history, art criticism, and aesthetics for the works of artists and pupils.
  8. Demonstrates knowledge and understanding of new scientific theories that are related to disciplines of arts and their teaching methods and the psychological principles of pupils' learning.
  9. Demonstrates knowledge of the principles of curriculum development and planning and teaching approaches of the diverse age, social, cultural backgrounds and individual personal thoughts.
  10. Knowledgeable about special traditional and contemporary approaches and strategies of teaching disciplines of arts and their assessment techniques.
  11. Reflects on own art practices and art teaching in order to develop self-assessment and the learning process.

12. Establishes positive relationships with school colleagues, parents, pupils and other authorities in the local society in order to promote pupils' learning.
13. Makes positive attitudes towards the professional career of teaching art education.
14. Observes the Omani values and morals in professional of teaching art education.
15. Uses new technology in art making, planning, teaching and assessing of pupils' learning.
16. Demonstrates basic research knowledge and skills in the art and art education discipline.
17. Experiments and investigates continuously throughout various art materials and processes to exam their potential for teaching and creating art.
18. Demonstrate in-depth knowledge of the researches-based practices in the discipline of art.
19. Knowledgeable about skills of Action Research based on description, analysis, interpretation and judgments.
20. Encourages pupils' reflection and self-assessment with the aim of promoting and developing the education process.

<div align="right">(Art Education Department, 2014, p.5)</div>

The above outcomes were developed and aligned with the mission, vision and the conceptual framework college of education as well as the university vision and mission.

Art Education Program at SQU

Graduate of Art Education program will have completed a minimum of 125 course hours of study, which includes 12 credit hours for the core and elective university courses, 102 credit hours for the major requirements in Art Education including educational courses requirements and 11 credit hours for major electives in Art Education. In addition to the Foundation program. The following paragraphs showing more information about both the foundation program requirements and Art Education Program requirements with references to the degree study plan. (College of Education, 2010-2011, p.16)

First: the Foundation Program Requirements

Before the candidates start their study on any program in the college, they must enroll on the Foundation Program (FP), which have been designed according to the Oman Academic Standards that were published by the Omani Authority for Academic Accreditation in the form of learning outcomes for English, Mathematics, Information Technology and Study Skills.

During the Orientation weeks, before teaching commences, the FP administers a Placement Test (PT) to determine each candidate's proficiency level in English, Math and IT. Based on the results of the PT, candidates are then allocated to groups of equal ability. Candidates who pass exit level of the PT in one of two areas are permitted to take entry courses from their study program while taking the courses they have not passed in the FP. After candidates pass all levels in each of English, Math and IT, they sit an exit test and based on their results, they are passed or failed.

Accordingly, they are permitted to take credit courses from their study program or repeat the fail courses within two years; otherwise they are asked to withdraw from the SQU.

Second: Art Education Program Requirements

The Bachelor of Education (B.Ed.) Art Education program prepares teachers to teach Arts in basic Educational schools (grades 1-10) and in the secondary schools (grades 11-12). A candidate on this program will have completed a minimum of 125 course credits hours of study. This program includes the following requirements:

- University courses (6 credit hours)
- University Electives (UE) (6 credit hours)
- Major Requirements (AR) (102 credit hours)
- Major Electives (AE) courses (11 credit hours)

The specialization requirement includes the courses from the department of educational foundations and Administration, psychology department, Curriculum and Instruction department, Instructional and Learning Technologies Department and Art Education Department. The candidates explore creative activities in the disciplines of ceramics, textiles, basics of design, printmaking, sculpture, painting and drawing with various materials and traditional crafts.

This program, Bachelor of Education within specialization of art education, trains teachers to teach Fine Arts in both preparatory and secondary schools. Students in the Art Education department explore creative activities in the fields of ceramics, textiles, basics of design, printmaking, sculpture, painting and drawing with various materials and traditional Omani crafts. A graduate of this program can expect employment opportunities as a teacher of fine arts within the schools of the Sultanate. Self-employment as an artist is also a possibility. In order to ensure the quality of the candidate of the art education program, the SQU adepts the following key assessment which presented briefly in this study.

Key Assessments of the Program:

According to Al-Amri (2011) the importance of assessment in art education is crucial for proving and improving learning in art. An ongoing discussion on assessment and evaluation is needed in the field of art higher education in order to inform instructional planning with clear decisions to remediation, reinforcement or extension of student learning. However, in the previous study of Al-Amri (2010) it appeared that there is a need to re-think the current practices of teaching art at SQU and a need to try to find new mechanisms for implementing best practices effectively especially assessment practiced at SQU. Therefore, it is important to have appropriate assessment strategies in assessing candidates of art education program at SQU. As Al-Amri (2011) recommended that the staff professional development in the alternative assessment techniques is the key issue that SQU should consider in order to 'close the gap' in the knowledge and skills regarding art assessment in the SQU. His research's results confirmed that the assessment techniques used in this department should be monitored, evaluated and developed systematically by the art education faculty at SQU. In order to obtain the substantial equivalence from the National Association of

School of Art and Design (NASAD), the art education department at SQU did radical changes in the program based on input, process and product evaluation system and these has been used in a large number of assessment programs across all educational disciplines' programs. The following paragraphs are presenting briefly outline key of the assessments used at this program in order to ensure the quality of the outputs of the art education program at SQU.

Ministry of Education Employment Test (MEET)

The Ministry of Education Employment Test (MEET) is offered by the Ministry of Education (MOE) as a mandatory exam for every Teacher Candidates (TC) who plan to become art teachers in the Omani schools and this test became a requirement test to all candidates who want to work as official art teachers in public schools. The MEET is designed to measure the candidates' knowledge in subject matter of art education. It measures art content knowledge in art disciplines and educational and psychological knowledge. The MOE decided to test TC since 2010. Therefore, passing an employment test became a requirement to work as an Art Education teacher in public schools. The MEET consists of (100 items) in form of multiple-choice test questions focus on content knowledge in Art education and educational and psychological knowledge.

In 2013 a new version of the MEET has been implemented along with Art Production Test. This new adaptation test measuring candidates' artistic skills associated with one or two art disciplines in practice-based exam and this test is designed to assess the breadth and depth of candidates' experiences as makers of art. In this case, the MEET has three main categories: Content knowledge in Disciplines of Art Education, educational and psychological knowledge, and Art Production Test. The art disciplines in the first category (The Theoretical Test) are always the same but items weight for each discipline is slight different from test to another and the MOE modifies the test every year to assure confidentiality. (Art Education Department, 2015)

Content knowledge in Art Education

The content analysis test and GPA analysis are carried out within art education courses by the art education department at the college of education with assistant of assessment office for accreditation. These forms of analysis done with seek of granted that the candidates are acquired subject knowledge according to the college of education, SQUs' standards and this procedure make sure that the candidate is ready to take the mission of professional teaching practice with highest standard that requested. Analysis of GPAs is from 8 key courses taught by the Art Education Dept. These courses represent the core content of the B.Ed. program prior to Student Teaching. (GPA is calculated on a 4 point scale) Art Education program strives to instill professional knowledge, skills, motivation and attitudes to enable our Teacher Candidates (TCs) to become independent thinkers, creative artist and learners to contribute effectively in a rapidly changing in Art education arena in Oman. Art Education program offers a complete range of courses, artistic skills, praxis, advance applications in art specialization majors and field experiences. Therefore, this key assessment is designed to assure that our TCs are fully equipped with the tools that support his/her career. (Art Education Department, 2015)

Unit plan

The unit plan assessment is intended to assess the candidates' ability to design instruction in their major of study in Art Education. This assessment tool exams candidates in terms of contextualizing a unit plan within educational, socioeconomic and cultural context and linking theories within practices, ability of setting goals and objectives with reference to assessment tools to be used to assist the outcome of this unit. The candidates are required to design or re-design unit plan from the art education curriculum (grades 1-12) according to template provided by the college of education. The unit plan should have the following components: general basic information about the unit, Introduction and description of context, theoretical framework, unit goals and objectives, assessment of student learning, pedagogy and description of the teaching methodology to be used, lesson plans (at least three), expectations of implementation and appendix with other criteria directed to the NASAD Standards in general and the 3rd Standard in specifically which is related to Teaching Competencies. This unit plan is a requirement in the course Methods of Teaching Arts Education II (CUTM4027) and it assessed at the end of this course using rubric score for each teaching competencies. (Art Education Department, 2015)

Teaching Practice Observation Form

The teaching practice observation form is designed to measure candidate teaching performances in seven major criteria using rubric scores. These criteria regarding as teaching competencies which include: introduction to the lesson, mastery of the subject (content & specialized skills), diversifying teaching and learning approaches, organizing the learning environment, employment of learning resources, effectiveness of evaluation methods and lesson closing. Each of these main teaching competencies has subheadings expelling specific teaching competencies for each main one with total of twenty eight sub-categories. Some of these components are general of every teaching process and some of them specific for teaching art. Candidate will assist during field experiences (teaching practice) for whole semesters by university supervisors and cooperative teacher from the school for three or four times. (Art Education Department, 2015)

Art Student Teaching Portfolio (ASTP)

Art Student Teaching Portfolio (ASTP) as a key assessment for this program designed to provide evidence on the teaching learning practices performed of the candidates in their specialization area (Art Education) as well as to measure candidates' impact on students learning. The candidates design their portfolios of the teaching practice in a way that is centered on the conceptual framework of the college of education as well as their acquired knowledge of the teaching profession. This assessment tool is designed to meet the 3rd NASAD Standard specifically and other NASAD Standards. This key assessment regarded as a comprehensive evidence to assess candidates' abilities in supporting their student learning and development as well as creative, critical thinking abilities. (Art Education Department, 2015)

Advance Application for Art Studio Practice

The Advance Application (Art Studio practice) course as key assessment is designed for those interested in expanding their experience in any art discipline. It integrates the theory and practice, combining studio projects with writing assignments. The course allow students to work in an interdisciplinary manner, and encourage them to consider visual issues in the field using media of their own choosing to explore and respond to class discussions at an advanced level. Each student creates his/her artworks, as determined by the instructor. This is associated with ARED 4260 course which assessed through two main components: art exhibition and visual essay and each outcome assessed using rubric scores. The outcomes of this course are assessed by evaluators: one external examiner, one internal examiner and the professor of the course in each art discipline. (Art Education Department, 2015)

Conclusion

In conclusion, it is possible to reconsider the data results of above key assessments in order to exam the impact of the program. However, this study only focused on preparation of art teacher at SQU with references to the new development regarding the key assessment implemented at this program. This stud has also dealt with historical information regarding teacher education in Oman in generally and art teacher training in particularly. It is important to understand the advantages and disadvantages for each of key assessment in terms of implementation and impact in the current development of art education at SQU. It has suggested that this program needs further development, especially in terms of academic accreditation processes which the department targeted for. In the researcher's view, it is critically important as long as the quality of the content and the contexts of the program is maintained, which should be reflected in the quality of its graduates and the impact on students learning at the school situation.

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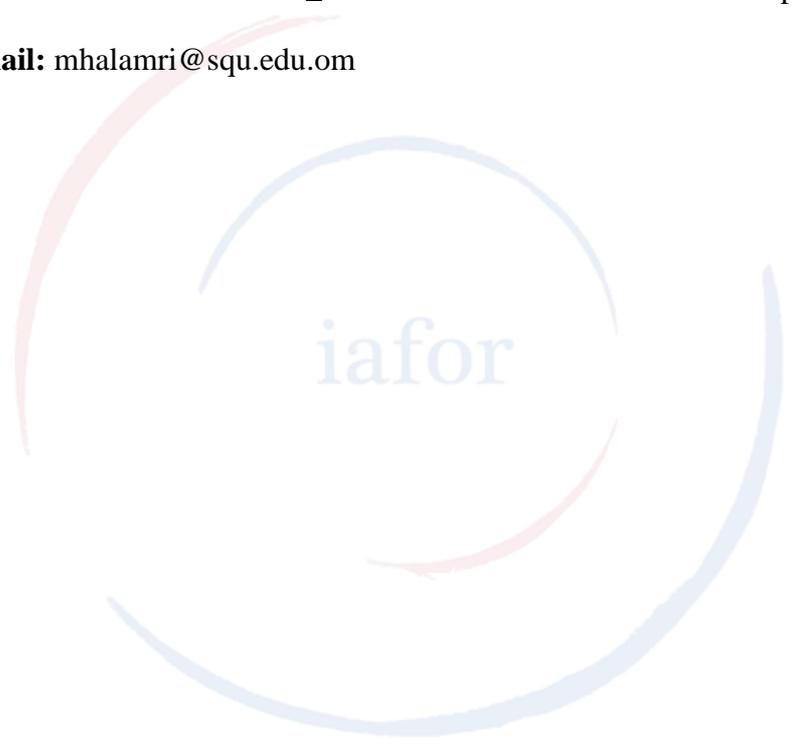
The Power and the Empowerment of Man: A Study of Human Nature in J.J. Rousseau's Political Thought

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Abstract

J.J. Rousseau is known for his ardent critique of the Enlightenment. Following the First Discourse, in which he gives an analysis of how society had become corrupted by man's own doing, i.e. art and science, Rousseau offers a genealogy of human society in the Second Discourse.[1] According to Rousseau, man in the age of reason and progress seems to have lost the goodness endowed to him by nature, thereby turned into a creature full of vices and degenerated morals. Contrasting with such a grim view of modern man, this paper will argue that in Rousseau's thought there is an underlying idea of human power. By reexamining the nature of man in Rousseau's writings, it will be shown that, unlike any other creatures, man is equipped with a unique set of natural capabilities which enable man to create, to overcome, and most importantly to corrupt. With the power of reason and perfectibilité, man proceeded from an isolated self to a social being, and shaping the society as he goes. The paper will dissect the nature and the significance of these capabilities to man's existence both in a natural and socio-political context.

Keywords: J.J. Rousseau, human nature, power, perfectibility

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[1] Rousseau, J., & Gourevitch, V. (1997). *The discourses and other political writings.* Cambridge: Cambridge University Press. This First Discourse and the Second Discourse will hereafter be cited in the text as *FD* and *SD*, respectively.

Introduction

It would not be an overstatement to say that Jean-Jacques Rousseau is immortal. His thoughts, critiques, and ideas have lived through modernity. More importantly, modernity itself can also be said to have been, in many ways, shaped by Rousseau's thoughts. It is Rousseau's intellectual power to which Kant and Marx, to say the least, owe debt. His influence behind social changes, including the French Revolution—one of the world's most significant revolutions is obvious. His ardent critique of the Enlightenment, including its men and society is one of the first and the sharpest of all. In the age of the humanistic Enlightenment, man had become the central force. Through arts, science and philosophy, human reason was believed to bring equality, peace, and above all, progress to humanity. Against this backdrop, Rousseau urged us to reconsider if the age of progress is indeed beneficent. He asked that we re-examine ourselves, our being in the world, and ultimately our nature. One of the most influential and unique ideas that Rousseau has provided in this regard is the idea of natural man.

Rousseau gives an extraordinarily detailed account on natural man and the state of nature in Discourse on the Origin and Basis of Inequality Among Men (1755) or as known as The Second Discourse. Contrasting with the image of refined men of the Enlightenment, the idea of man as should be in nature, according to Rousseau, is primitive in every aspects. Rousseau stripped men off modern man-made institutions, as well as the human faculty that was reigning supreme at that time—reason. He presents us with life of savage man that is asocial, independent, without virtue, but at the same time, also a life of immediacy, natural sentiments, and goodness. The important idea here lies in the contrast and the transition between stages of the history of humanity, in which man is an active agent. Starting from an innocent savage life, man was able to have come to the current condition which Rousseau saw as ill and degenerated. The underlying idea of human power is crucial. By reexamining the nature of man in Rousseau's writings, it will be shown that unlike any other creatures, man is equipped with a unique set of natural capabilities which enable man to create, to overcome, and most importantly to corrupt.

Second literature on Rousseau is extremely vast. In Melzer's (1990) words, critical literature has deployed "every kind of interpretive technique", and tried viewing Rousseau's thought "from every imaginable angle" (p.xiii). This is also true regarding Rousseau's view on Human nature. However, the majority of works are on the state of nature and the role it plays as well as its relation to modern state and the more preferable state described in the social contract. This paper, on the other hand, will focus on the role of man, the nature and capabilities, or power which are essentially unique to man. It will be argued that although these natural capabilities seem to have lead men to an unfavourable way of living, still they can enable man to realise his potential and possibly can live well under political institutions.

Human Nature: Human in Nature

The study of human nature has always been of utmost importance in Western tradition of thought, especially in political philosophy. McShea(1987) once remarks, "Human nature theory makes political philosophy possible" (p.677). This is probably true because an understanding of human nature seems to lead to a certain model of how human should live together, i.e. political models. Different understandings thereof often lead to various political models. Rousseau's complex idea of human nature serves as one of the best examples as it leads to a unique political system, which has been subjected to several interpretations, distinct to those of other philosophers who hold different views on human nature.

According to Rousseau, the knowledge of man is the most useful but seems to be the least advanced (SD, p. 124). We have progressed along the course of history. Nevertheless such progress also means becoming step by step more removed from our primitive state. This results in human gaining more and more knowledge concerning external subjects, but less and less about man. Also, the first kind of knowledge makes the latter even more unattainable. Therefore, Rousseau chooses introspection to human nature as 'the only effective means available' (SD, p. 128). The method of using thought experiment is especially helpful here because it allows us to examine capabilities that human possesses in themselves per se, i.e. removed from society or external factors as well as simulations. Only the study of human nature, i.e. the study of original man can answer questions about social and moral life, or in other words, questions of political nature. Rousseau elaborates extensively on human nature in the Second Discourse and Emile, or Education (1762). The first is mainly an account on the natural man in the state of nature; the latter is on how to educate a person to be able to retain his natural goodness in a civil society.

Let us begin with Rousseau's account on the state of nature as depicted in Part I of the Second Discourse which, according to Simpson(2006), is "the most simple, abstract, and conjectural condition of human life"(p.17). Unlike, Hobbes or Locke, other two major theorists who also purported the idea of the natural state, Rousseau does not depict the state of nature only as a state without common political authority. For Rousseau, such state is already civilised since men living therein seem to be already familiar with social and political construct that can only be a product of human and history, not nature. In Rousseau's words, "none of them has reached it.[the state of nature]"(SD, p.132).

Not only is Rousseau's state of nature pre-political, it is also supposed to be the utmost primitive state, in other words, the state in which any artificial faculties, both internal and external, have yet to be developed. This means the absence of social relations, language, awareness of other men, or even reason. Savage men lives in an animal-like fashion, solitary, isolated, and self-sufficient. Relationships in the state of nature is immediate. Rousseau perceives the first and simplest operations of human soul to be according to two principles: self-preservation, and compassion. It could be said that the first represents the immediacy to man himself and [his]

nature, and the second the immediacy among natural sentient beings (SD, p.127). Self-preservation is generally considered fundamental, although different thinkers might have different opinions regarding the extent and the consequence of self-preservation. In Hobbes, for example, self-preservation coupled with vain glory and greed could drove men to "war of all against all". In contrast, in Rousseau, man lives timidly and peacefully in the state of nature. In solitude, he defend himself against dangers, innocently, with his primitive means. With ideas undeveloped, he also has no fear for death. According to Rousseau, man in such primitive state is good because he is in harmony with nature. Also due to the same reason, it is impossible for him to corrupt himself or others. In Rousseau's view, natural man cannot act with ill intention; he has only natural inclination, with is in essence amoral, thus good.

Rousseau's concept of nature can seem post-Darwinian at first for it seems disinterested and mechanistic. Moreover, Rousseau rejects Aristotelian notion of man being social as well as political by nature. However, Rousseau's concept of nature could be seen as strikingly classical. Nature, according to Rousseau, is well-ordered and operates in harmony. Thus, it is somewhat teleological in the sense that it operates 'as is supposed to do in nature.' It follows that natural order means good, and what deviates from the order is evil. This study of the state of nature leads to a radical critique of civil society. The problem of civilisation is that it leads men away from nature, which only result in disorders and degeneration of society and its men. At the end of the preface to the Second Discourse, Rousseau described that his goal of investigating human society using introspective method is to learn what is wrong with human institutions and correct them so that "disorders" are to be forestalled. To simplify, the work of man should be to try to learn about nature in order to restore the natural order in civil society (SD, p. 128).

Human Power

One big problem for Rousseau is to define a connection between natural man and civil man. Rousseau needs to prove that the two could be of the same nature despite their great differences. In order to connect civil man to natural man, Rousseau uses the hypothetical method to remove man-made faculties from civil man. We can, following Rousseau, easily conjecture a natural man as a civil man without the affiliation or influence from any institutions, with his reason numbed and his passions simplified. It is more difficult to picture a simple savage man having a potential to create or, more likely, to corrupt. In the previous section, we have already scrutinised man's being in nature. This section will look into the distinctive features of natural man—the power that resides naturally in every human being. While Rousseau's natural man differs from civil man in every aspect; is describe to be living in animal-like condition, it is worth noticing that Rousseau is careful to emphasise several faculties that are distinctively human, in other words, are not shared by any other species of animals.)

In the Second Discourse, Rousseau describes several features of human nature. Present in the utmost primitive state of human are: self-love (amour de soi), free will, and perfectibility (perfectibilité).

Self-love has been mentioned in the earlier section. It is a natural sentiment which relates closely to self-preservation. This feature, although applies generally to all animals, but in human, it can be developed and combined with other faculties. When combined with other human faculties, namely reason and compassion, self-love can result in humanity and virtue. (SD, p.218)

The second important feature is free will. Human freedom in the state of nature according to Rousseau's depiction seems to be two-fold. Firstly, it refer to self-sufficiency and independence. Natural man satisfies his own needs. He acts according to his own instinct and simple judgement, not depending on any other's opinion. He himself does not have an opinion regarding others. Secondly, freedom is discussed as metaphysical feature of man that set him apart from other animals. While Rousseau explains man to be in the most primitive state, almost beast-like, he always gives reminders that man is naturally more capable that other animals. Every animals, including man, operates in a way that can be explained by the laws of mechanics. They sense and form ideas, and operate by instinct. However, Rousseau's natural man is not so passive. In his words, Man "contributes" to his operations; he is capable of choosing, as a free agent. Equally important here is the 'recognition' of free will. Not only can man choose one thing over another, or choose to "acquiesce or to resist", he also recognises his freedom of doing so. According to Rousseau, it is mainly in the consciousness of this freedom that shows spiritual quality of man. This recognition of freedom, although still natural, has lifted man over mere mechanistic force of nature. (SD, p.141) Rousseau give examples of animals starving to their deaths even when surrounded by food that would have saved their lives; man will certainly survive in this circumstance. With the power of will and the recognition thereof, man possesses the capacity to deliberate on courses and choose, which indicates the potentiality of human being that is far vaster than other animals.

The third feature is the concept of perfectibility, or "the faculty of perfecting oneself" (SD, p.141). It does not refer literally to perfection, or even a strife for perfection, but mainly signifies human capability to change, to adapt and to overcome when there is a need. In Rousseau's system, man and animals all live in nature and react to natural circumstances. Perfectibility makes human distinct from animals in that human actively choose the course to react to nature in order to gain for himself a more preferable result. This also imply the element of free will. Human beings are capable of learning and willing to learn. They learn to use tools, to improve the way of living. It is according to human nature that man reacting to his surroundings in a productive way. They change and are changed by what they learned, which contributes successively to further changes in human history, causing them to move further away from the animal condition.

Perfectibility is crucial because not only does it distinguish man from other animals, it also the faculty on which other human faculties, such as reason, language, use of tools, depend. With perfectibility and the aid of circumstances, man develops new faculties, skills and implements which "release powers and open up possibilities." At this point, it can be said that Rousseau perhaps sees human power as powerful as men of letters do. In fact, the term perfectibility had been used before Rousseau, and carried a connotation of the period, i.e. of progress. What is unique in Rousseau is that while he acknowledges the concept of perfectibility as a creative side of human nature, he also stresses heavily on how unnatural, and corrupted it causes humanity to become. Rousseau refers to perfectibility as a "distinctive and almost unlimited faculty" which promptly is also "the source of all man's misery"(SD, p.141). In a successive manner over the centuries, perfectibility causes man to become enlightened, to err, to develop both vices and virtues, and eventually alienates him from nature (SD, p.141). However, this also proves that Rousseau recognises the power, or the potentiality of man along with the mechanism which realises such potential.

There is one argument regarding perfectibility that is relevant to the issue of human nature, thus should be specially considered in this occasion. It has been put forward that perfectibility is not natural in men. Plattner (1979) argues that, even though, perfectibility is man's natural faculty, it can remain inoperative in the state of nature. According to Plattner, that a faculty has to be triggered by external factors indicates that it is artificial. The faculties fall into this kind are, for examples, reason, language or social virtues. The argument accepts that perfectibility can be developed, and that its development can bring about other kinds of development.

However, the argument denies that perfectibility can be understood as a faculty inherent in man's nature. Perfectibility, according to Plattner, "does not perform a function that is intended by nature" (p. 48). Plattner seems to argue that because perfectibility leads man away from nature, which is not the way (good) nature operates, therefore it is artificial. Its development is one of mechanical causation. (Plattner, 1979, p. 50) One problem with this interpretation is that it can explain only that civilised men and human progress is not intended by nature. In Platter's words, "man can indeed be characterised by perfectibility since he alone among species has progressed beyond his animal beginnings. But for that progress man is not beholden to nature" (p. 50). It is right to say that progress certainly is, by Rousseau's definition, unnatural, but it should also be stated here that perfectibility itself does not equate progress.

Perfectibility might not be teleologically intended to remove man from their innocent state, but it exists as a part of human nature, with a function, which is usually instinctively fulfilled when triggered. Plattner claims that perfectibility must be triggered by components of civil society. It is worth mentioning that Rousseau gives considerable attention to external force that could affect man, namely natural environment, changes, and danger. All these, not limited to artificial circumstances, can all trigger perfectibility in men. It should also be mentioned that perfectibility, in essence, cannot be counted as one of the artificial faculties that man can only

acquire by prolonged progress. That other human faculties as well as human progress itself would not be possible without perfectibility indicates its prime and fundamental status.

The treatments of perfectibility in Rousseau studies varies extensively, however most of them fall in the moral aspect. Einspahr (2010) has made a simple yet quite clear and convincing summary regarding interpretations of the concept. According to Einspahr, there are two alternatives: one is to see perfectibility as the cause of all man's suffering in contrast with the good nature; another is to see perfectibility as an endowment from nature, and man is to be responsible for the consequence. Some scholars, who probably belong to the latter camp, do not give much attention to perfectibility, seeing it as a latent human faculty (Simpson, 2006, p.12). This paper tries to draw attention to perfectibility as a natural human faculty, but a very crucial and powerful one. It is a distinct feature of human nature that is responsible for changes, with can be seen as progress or regression. As can be seen from the discussion that, in Rousseau, perfectibility receives considerable treatment. Operating closely with free will, perfectibility is treated as one of the most fundamental feature of man in the most fundamental state,

Human Power in Socio-Political Context

In the Discourse on Science and Arts or the First Discourse, Rousseau makes a case against the progress of the Enlightenment, arguing that the development of science and art corrupts morality. In part II of the Second Discourse, Rousseau gives a genealogy of civil society, or a detailed account of how humanity has come to the state described in the First Discourse. According to Rousseau's conjecture, humanity has removed itself from the bosom of nature. Human reason, along with several other faculty, has been developed and perfected. Their individual skills and talents started to be deployed; values were given to them. Communities have been formed. Private property and agriculture has been introduced. Man becomes aware of his own being and of others. As a result, Human actions becomes dependent on others, both for material and abstract reasons. Revolutions happens, and social contracts have been put to use. Nevertheless, according to Rousseau, these are only means to preserve the status quo, keeping artificial power in place. Rousseau's view on civilised men is grim.

Man in a civil society, especially men of the Enlightenment, are trained to be rational, calm, and disinterested. It was thought that reason would be man's guide to equality, good moral, reasonable political structure and well-ordered society. (Dunn, 2002, p.6) However, Rousseau's examination of the civil society shows that the result turns out to be otherwise. In the Second Discourse we can see the mechanism of change, through which human needs to be satisfied, while in the first discourse tell us that man's development exceeds much further than what he actually needs. Moreover, the new artifices necessitate further needs, and the consequence of them is by no mean preferable. The relations of different institutions and needs can be seen here: "Need raised up Thrones", Rousseau says, "The Science and Arts have made them strong" (FD, p.6) While civilised men are 'safe' under control of the government and the laws, Science,

Letters, and Arts confined them. In this vein, civil society deprives man of his original freedom; there exists also institutional violence from the powerful to oppress the weak.

This is the point where Rousseau's idea of the state of nature and human nature has proved to be theoretically useful. Several scholars share the same view. Dunn (2002) maintains that the state of nature furnishes Rousseau with theoretical "evidence" for contrasting the current demeaning condition with the ideal, utmost favourable state. The latter becomes a measurement for the first. Moreover, it can also be infer to that the hypothetical nature of the idea very much relieves Rousseau from having to be practical. At the same time, it also saves him the critique of advocating a utopia. Masters (1968) suggests that the emphasis on conjectural history in the Second Discourse was an attempt to avoid religious conflict. Nevertheless, it plays an exceptional role in Rousseau's political and moral system.

With both man and his surroundings simplified, man's potential is powerfully emphasised. According to Rousseau's theory, given that all human misery happens at a later stage, the corruption is a result of causation, not of human nature. Thus, it is possible for Rousseau to propose that if the features that exist in human nature, namely self-love, free will, and perfectibility are to be developed differently, man could probably change his own condition of being. This very clearly suggests a positive view of Rousseau on man, despite his pessimistic outlook on society and humanity.

Conclusion

It has been discussed extensively in this paper about the nature of man according to Rousseau's view. Having followed along the imaginary road back to man's most primitive state, it has been found that these features play a crucial role in Rousseau's understanding and evaluation of man. Man's qualities, namely self-love, free-will, and perfectibility, set man apart from other animals not only because they are present only in man, but also because they are a part of man's potential. These faculties drive man to realise his capabilities, thereby cause change to nature, including external surroundings and the nature within themselves. Here arises the contention that man becomes evil only through society.

Nevertheless, it should be noted that society is also a result of man's own doing. Human, in Rousseau's view, is by no means passive. Even though they primarily were so in the state of nature, they, by nature, were not able to stay latent for long. In this vain, Rousseau repeats over and over again that the modern condition, which he refers to as human miseries, were possible and made at the hand of man. Therefore, beneath the acts of society lies the power of man. The idea of natural goodness coupled with human potential, in retrospect, represents hope for modern lives. Rousseau's alternative depiction of man, or in other words, other version of ourselves, is a radical critique to man, human society and all its most essential institutions and values. It calls upon us to reevaluate our current being, our surrounding, what we should strive for, and revisit our potentiality in order to arrive at a more preferable state of being.

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Goodnight & Night - A Fictitious Commodity of Conceptual Art

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Abstract

'Goodnight & night' is an art creation using FLOSS., combining open source with space exhibition. The core of 'Goodnight&night' is an explosive cell phone cover, made using open source and 3D printing. We create this fictitious commodity to construct of this behavior conceptual art. The concept of 'Goodnight&night' originates from the prevalence and rapid development of mobile internet and handheld devices, how it has changed the way people life and the negative impact it has brought. In the beginning, people hoped that such technology would bring a more convenient and better life; we can interact with others anytime and anywhere, to share with others and to solve problems together. But at the same time, our lives begin to be disrupted by the immediacy of information. Senders of information usually do not take into consideration the status of the recipient at the time the information is sent. This brings a great amount of pressure and disturbance to our lives, and yet we cannot help but become addicted to our mobile devices, and have no solution to improve the situation. Therefore we came up with the idea of the explosive cell phone cover. We believe that only through such violent treatment can we be free of the restriction and conditioning by cell phones. We also hope that after the violent explosion, everything will return to calmness, and we can retrieve the peace and beauty of days past. This is a problem troubling many people, but since not very many of them would be willing to blow up

Keywords: fictitious commodity, digital manufacturing, open source, FLOSS

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Introduction

Goodnight & night, is a presentation featuring a self-design studio that displays a fictional product of explosive cellphone case and series of related works.

A great evolution of smart phones and hand-held devices have come ragingly and rapidly to our lives in the past few years. It has not only changed our daily habits but derived a term from it, the "phubbers." Phubbers refer to those who always keep their head down to swipe the screen so as to get into an emulated world via hand-held devices. When smart phones first came out, it influenced the world in a great deal, and there was even a banner advertising "Officiate your deal without being in the office." The advertisement has attracted customers to get a cellphone that is more functional and instantly. Anyone who owns a smartphone can break the limit of time and distance to deal with anything, such as e-mailing, posting photos, contacting, and sharing with people. However, this handy device doesn't lead our lives to a better place. On the contrary, we felt confused and upset because of it. For instance, we receive official assignments and missions even when we are not in the office. It sounds nice and convenience, but actually, we are interrupted, as if being pull out rudely and suddenly from an atmosphere, by every moment, any time. We need more time to get back to the original condition, although we might never be able to get there again.

We understand that many people are dealing with the problem of being interrupted and addicted to smartphones hopelessly. Consequently, we propose this idea of explosive cellphone case, in hope of destroying this tangled negative bond. We believe that only by such fierce power can we free people out from the restriction of smartphones. We wish people can retrieve the wonderful and peaceful lives that they used to have.

It's for sure that people won't really blow up their pricy smartphones, and that is why there is no such merchandise in the market now. Hence, we used a virtual merchandise art-creation form to convey our idea and used digital manufacturing 3D print to obtain the product rather than sell a real product or start a fund-raising plan. Although the product is fictional, the advertisement and desire are real. We believe this fictional product can arouse attention and reflection as a real product, so we tried to put our ideal into practice in such a way, and hope it is meaningful to our society.

Form

The starting point of this work lies in a fictionally designed product. Together with marketing methods and exhibition decoration, it is unique in that it is different from the traditional exhibition. The issue is related to everyone and it should not be limited in the exhibition hall. In other words, the person who has such a smartphone case is a mobile showroom. To make it happen, we designed the smartphone case based on the idea of FLOSS plus ART and tried to bring in digital technologies, such as open source code and open design flow chart. In other words, users can redesign the smartphone case and print it out via a 3D printer and obtain a one of a kind smartphone case.

Figure 1. The explosive cell phone cover.

Material

When talking about the convenience of a smartphone, one has to deal with the issue of control and constraints. We wanted to free people from this constraint, which is seemingly fair but actually vicious, rather than just criticize the negative part. Originally, we wanted to explode the smartphone, and then it evolved to the current design with an element of DIY.

Originally, the design was based on the two opposite images: rebirth and death. In terms of death, the smartphone case was simply a tool to destroy the phone; it was the tomb of the phone. We included such symbols as graves, tombstones, coffins, and ashes in its external appearance. As for rebirth, we thought the product should reveal the messages of hope and rebirth, so we used bright and pink colors, as well as clouds, buds, and balloons on the appearance. Later on, we thought this product should not just be destroyed and terminated, for it wouldn't solve the problem that had dwelled in people's mind; nor would it attract those who had been conditioned by the smartphones to own one. Thus, we decided to use the image of rebirth and infused the concept of FLOSS plus ART. We redesigned its appearance, getting rid of the old images and colors and chose to tackle it from a simple and functional approach. The colors of this product are the original colors one can obtain from a 3D printer. This design is the simplest, most sturdy, and most reliable one, and the owners can just use it as the way it is, or make some tweaks and produce an individualized product to satisfy the personal need.

The final version of the explosive smartphone case is a plastic one printed out from a 3D printer. It fits the smartphone perfectly, and contains a fillister to place dynamite for explosion. One can trigger the explosive by igniting the fuse at the bottom of the case. The smartphone, the case, and the fuse are fixed sturdily so that the phone won't be blown out easily.

Figure 2.The remains of explosion.

Instruction Pamphlet

We also included an instruction pamphlet in our work. It contains the source of our design, as well as the steps of destroying the smartphone. Some illustrations based on certain contexts mentioned in the advertising video clip are included in the pamphlet, too. The idea of creating a pamphlet lies in that we often see pamphlets in the exhibition halls. In addition to promoting our product, we also want it to serve as an instructional manual. We set the presentation in the form of a new product orientation. Our product is not only free but open to those who need it. We hope that we can spread out our rationale and the means of obtaining the product via the pamphlets.

The remains

Blast is a moment, high brightness, high fever, powerful energy, we believe that only in this way the energy intensity was able to break such a relationship, in this intense energy release, great sound and very bright flare, destroying cell phone moments after, everything is calm, people will find to be deprived of quiet. Explosion is extremely short on wane, we wanted to capture moments of blasting power and is now published, true breadcrumb trail is the release of energy, and also at the exhibition site appears to us we want through this creative spirit and social significance of the concept.

Figure 3.The remnant on fabric.

Because security and site limit, we not for site of blasting operation, but we also is wants to will this unit power show out, we tries to with Calico capture blasting produced of real damaged, and tear, and gunpowder residues and Coke marks, process in the we wants to had is has opportunities can control traces of looks, but later feel since wants capture of is real of process and traces, let it natural to rendering, and non-after deliberately adjustment, and control and get of specific damaged only close works of concept and to.

Promo films

In determining the creation of a virtual product marketing case but also determined to shoot propaganda films, total shoot two, played on site at the exhibition site and works, a bias towards creative awareness, another biased script mode of financing can often be seen on the site.

Figure 4. The host is introducing the cell phone cover.

Awareness of the movie, only a similar host, spokesperson, also on behalf of creative concepts to explain the role of product development and product demonstration, using such things as TV shopping guide, explain concepts, requirements, show real and practical, more creative holistic communication.

Bias fund-raising advertising of film is to products advertising of way operation, using now are pop of fund-raising website Shang, products concept propaganda form of script mode, using several life easy suffered difficult of situation, makes watch who for film within situation easy understanding, produced resonance and accept concept, match narrator and products development who role of commentary and guide, will all situation and products series up, unified watch who for image of cognitive and reaction, then on film in using products can solution plagued of way produced identity, Lead to viewer demand for products, achieve the promotional and marketing purposes, like financing the film, tell viewers how to make products.We set four concept representative of the matters could be broken by the annoying message from your cell phone. The concept are working, drinking water, writing, and sleeping. A Monster called "phone demon" who we created. The monster may tempt you at any time or make you mess things up at any time and everywhere.
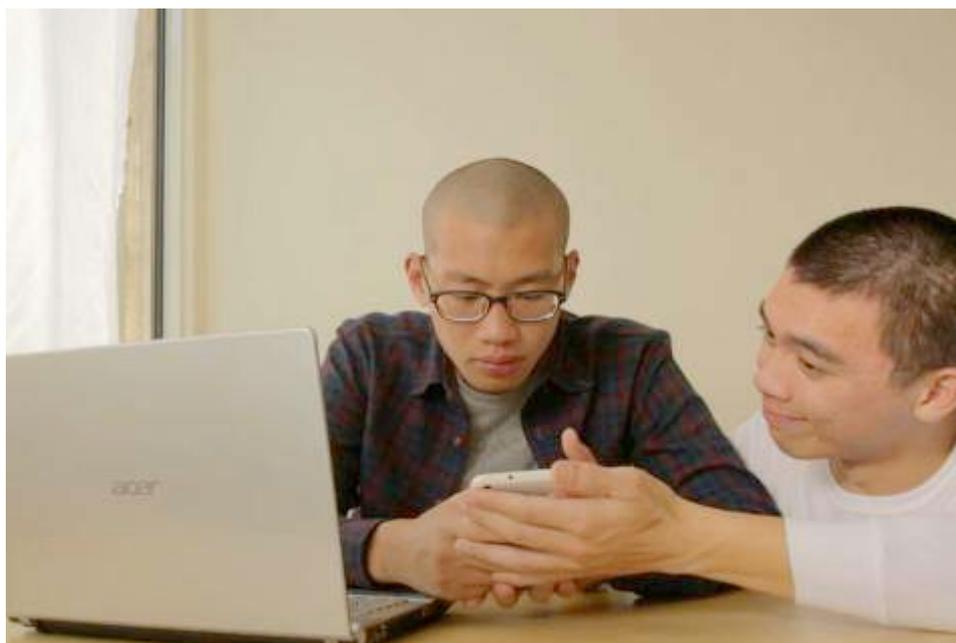
Figure 5. One of the concept.

We use work, pouring water, calligraphy, sleep four scenarios to communicate your phone often makes vibration noise without warning notice interference screw is something we set in the context of a role is disturbed people invisible, represents the silent, may tempt you at any time or make you mess up "cell phone", and " Cell phone Monster "film with two of the Guide, who chose the same person to play, we find the setting allows product developers reflects mobile phone disturbs people, propose solutions and explain themselves, or" explosive mobile shell ".

Exhibition

This creation contains performances space of design, we in for works creation of while also thinking performances space of form and both match produced of overall meaning culvert, works is open source art, although products is a items creation, but it also does can was all manufacturing out, we to products published will of form into packaging and performances, from products of angle starting, we set performances space for a since made who nature designer of work room daily style of products published will, We try to display and other design through scenario layered lighting, exhibition space with display functions and to the outcome of the design atmosphere of the Studio's day-to-day operations.

Figure 6.The exhibition

We are in space only to the central storage of long table as a designer working in key areas on which a movie opens Mobile Shell design of computers, all blasting tested model and corresponding mobile shell made of debris, waste, use of 3D printing products, as well as a supposed to be a normal operation of the 3D printer. Design was displayed on the wall of the manuscript, blast white cloth, use two movie projectors play corner and hung on a experiment in white, on a large projection screen at the entrance, we projected the performance of primary Visual.

Primary visual rendering of the film, shooting the picture of a man sleeping in bed late at night, men would turn over every few minutes to adjust sleeping position, finally return to the start position, it becomes a cycle. On the picture we are left with a block placed on the name of the exhibition and creative concept note, we feel that through the film visually very interesting, can surprise visitors, compared to static output poster can show in the creation of products expect and believe in visions.

On the working table has set up an interactive device, computer connecting sensors and mobile phones, when people closer to the computer, the sensor response messages will be transmitted via a computer to your phone, so that the whole space is more like a status designer temporarily left the Studio in daily work, which frequently receives signals are the latest simulation from the mobile phone at the scene, jamming with no warning.

Figure 7. The exhibition

Conclusion

At first we thought it was a crazy radical thought, we finally sorted out on the rational side, also because it's crazy radical, which can cause reflections, and deserves to be creative. This is a for modern technology of progress and universal Hou, change human life type State by appeared of situation and dilemma, so situation by produced of works, we hopes through this pieces merchandise "explosion phone shell" conveys a problem: "technology brings of life type state change really of on human no harm did?", we hopes because this pieces works of appeared, can let more of people took up himself of phone, ask, wants to a wants to. In addition to the continued promotion of the fictitious commodity, but also in the future on other phenomena and issues arising out of technology and human beings, for discussion and research on the way to work after rendering.

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The Reconstruction of Fon Long Nan Thai folk dance

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Abstract

This research was aimed to study the history and characteristics of the *Fon Long Nan* dance, as well as factors related to its renovation to become the cultural dance at Nan, Thailand. The study used data from printed documents, in-depth interviews, video clips, theatrical performances, and participant observation in which the researcher was trained to perform the dance by the dance expert.

The results showed that the dance was discovered in 1359, on an oar which was used by a king and his citizen for their migration from the Woranakhon City to the Nan City. The dance was performed for relaxation. Later on, it was renovated due to four factors. First, the dance performed on a oar by either ordinary people or those in the royal palace was supported by Buddhist and political events. Next, the dance performed in the northern royal palaces was influenced by Chiang Mai dances and the national administration authorities from Bangkok. Furthermore, the dance was widespread outside the palaces owing to cultural borrowing, the national policy, and the transformed ceremony of oar races. Last, the reconstruction of *Fon Long Nan* dance in 2008 was supported by the government sectors in order to set the standard of dance positions and promote cultural tourism, as well. The dance has been also listed in a curriculum for students and any people interested to practice. Consequently, *Fon Long Nan* has become a well-known, desirable dance all over the Nan province nowadays.

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Introduction

The term "*fon*"' is a word in the northern Thai dialect, referring to any natural or artistic performing gesture. Thus, any set of dancing procedures has been called "*fon*".

Fon Long Nan has long been a local northern performance of the population in Nan Province. It reflects the way of life along the Nan River which is the main source of consumption supplies and utilities. Commuting and transportation along the river between people in different locations resulted in various activities and customs such as oar races. Building and decorating an oar requires fine arts, handicrafts, music and dance. Afterwards, the term *Fon Long Nan* was created to refer to a dance performed on an oar wandering on the Nan River. At present, *Fon Long Nan* is a famous local performing art which is visible both on an oar and on land and which is performed by both men and women.   However, the vital role of *Fon Long Nan* dance has been gradually reduced by certain extrinsic impacts. Hence, the researcher aimed to study the history of this performance and analyze the factors that initiated the reconstruction of this traditional dance of the locals in Nan, a province in northern Thailand.

Methodology

This is a qualitative research study. The data was collected from documents obtained from the National Archives of Thailand in the Ministry of Fine Arts, official records, announcement, orders, books, related research, in-depth interviews, observations from photos, videos, and actual theatrical performances, as well as participant observation of ongoing *Fon Long Nan* dance trained by an expert. In fact, the data collection consisted of two procedures - document gathering and fieldwork – which can be described in detail, as follows.

Documents were gathered in order to find concepts and theories related to the developmental history of the *Fon Long Nan* dance, concepts and theories of cultural dispersion and methods and procedures of cultural spreading from one society to another, as well as local performance development. These concepts and theories were subsequently used in the analysis of factors pertinent to the variation of *Fon Long Nan* dance. In the documentary study, the researcher gathered primary documents, i.e. official records announcement, orders, and photos from the National Archives of Thailand in the Ministry of Fine Arts, then gathered secondary documents, i.e. books, printed documents, and related literature, and analyzed historical data, respectively.

Fieldwork included 4 parts, as follows. First, the researcher interviewed participants who had the knowledge and experience about the *Fon Long Nan* dance. Second, the researcher took notes, made video recordings, and took photos of *Fon Long Nan* performances in various events such as oar races, food offering parades, ceremonies of Salakaphat (ceremonies of presenting object and monetary offerings to the Buddhist monks at the end of the Buddhist Lent), and official guest welcoming ceremonies. Last, in participant observation, the observer participated in the *Fon Long Nan* dance trained by a skilled *Fon Long Nan* professional who inherited the performance from her ancestors and trainers.

Results

According to the legend of Nan, dance on an oar was first recorded in the Phaya Bhukha Dynasty. It was stated that in 1902 King Karnmueang made all of his people migrate from Woranakorn town, currently Pua District, into Bhuphiang town. In the emigration process, there was a caravan of oars carrying royal officials and citizens, together with equipment, utensils, and musical instruments traveling on the Nan River. During the trip, the passengers were exhausted and needed to relax. In addition, the music was so pleasurable that some men started dancing in a free style, following the music (Aphichayakul, 2009, p. 2). Interestingly, there were only men dancing (P. Insaeng, personal communication, July 18, 2014). Women could not dance because of the northern belief stipulating that women should not stand tall while men were seated. Also, there was a limited space on an oar; dancing while standing on the oar was at a high risk of accidents. Thus, only a few short steps of dancing were possible (Aphichayakul, 2009, p. 8). Subsequently, the dance on the oar was developed. The development was divided into four stages: 1. the origin of dance on a racing oar**,** 2. the development of *Fon Nan* in the royal palace, 3. the dispersion of *Fon Long Nan* out of the royal palace, and 4. the standardization of *Fon Long Nan* by the Office of the Nan Culture

Stage I The origin of dance on a racing oar

Dance on a racing oar originated from transporting people and objects to join a Buddhist ceremony in which people could send merits to the deceased. The ceremonial period started on the first day after the Lent, and it lasted for a month. (S. na Nan, personal communication, September 7, 2014). During the time period, the river had plenty of rapidly flowing water, and many people from various villages travelled and commuted. Therefore, they often had either a friendship party or a celebration party after accomplishing work by arranging an oar racing contest. At each oar racing competition, the winners naturally stood up and danced on the oar. It was possible that dance on a racing oar racing competitions occurred simultaneously. Nonetheless, the exact date when oar racing began were not specified. Yet, any antique oars in various villages showed the construction date, and the oldest one was Sue Thao Tha Lo, which was built in 1816 or approximately 200 years ago.

Oar Racing Management
There were two kinds of handling oar races: one arranged by the ordinary people, and the other managed by the royal palace.

Oar racing managed by ordinary people was held after the oar racing challenge held by the royal palace immediately after the completion of the Salakaphat ceremony. The male winners of the competition would beautifully perform the *Fon Lai Ngam* (Lanna traditional male dance), however, those who did not know how to perform *Fon Lai Ngam* would raise their hands and began their freestyle dance with pleasure. However, they could make just a few footsteps in order to prevent the oar from sinking. The dance is shown in the Figure 1, below.

Figure 1: A local villager dance on the oar
Source: Photo taken by the author

On the other hand, oar racing under the management of the royal palace was held in two occasions. Firstly, it was held after the completion of the Buddhist ceremony of Salakbhat - robe donation lottery- at the Klang Wiang royal temple or the Chang Kham Maha Viharn temple. It was originally a game held after a Buddhist ceremony. This oar racing differed from the one organized by ordinary people in that the winners would receive a reward or have the town master or ruler dance in their oar. (P. Payaphrom, personal communication, February 15, 2015). A royal oar racing competition was also held in other specific occasions. For example, *Jao* - the town ruler (Duke, henceforth) - Suriyaponsa Phalitdej demanded oar racing in May, 1817, in order to welcome Duke Nakorn Sawan Voraphinij for an official visit in Nan Province (Jittakasem, 2011, p. 33). Furthermore, in a certain year when there were not frequent rainfalls in the rainy season, resulting in draught and inadequate supplies and utilities. Wishing for rainfalls, the royal palace arranged oar racing without the Buddhist ceremony of robe offerings, under the assumption that Naga came to play with water, causing the rain to fall (Polsantikul, 2013, p. 56)

The oar racing contest administered by the royal palace reflected the unity of the local society and the royal society for the winners would earn a reward and honorably have the town ruler dance on their oar. According to the photos in which Duke Maha Bhromsuradata dancing on a racing oar in the welcoming ceremony for a visit of Duke Nakorn Sawan Voraphinij in 1913, the town ruler's dancing position with one foot in the water at the bottom of the oar and the other on the oar edge as his body weight support was similar to the dance position called *Ka Tak Peek* - a crow spreading wings. In actual fact, this dance position was part of a dance called *Fon Lai Ngam.* It can be concluded that both the dance of the winners in an oar racing contest arranged by the locals and the dance of a town ruler on the winner oar were taken from dance positions of *Fon Lai Ngam*. In reality, *Fon Lai Ngam* in Nan Province was inherited from the Tai Lue people in Sip Song Panna in China, who continually immigrated into Nan Province a long while ago. There were 12 dance positions of *Fon Lai Ngam* found in this study: 1.*Wai* - Worshipping*,* 2. *Bid Bua Ban* – Picking a blooming lotus flower, 3. *Bua Ban Lo* – Lotus blossom*,* 4. *San Kiewklaw*-Hairstyling, 5. *Chang Kham Thung* – Elephant crossing*,* 6. *Jarakhe Wad Hang* – Crocodile kicking, 7. *Ka Tak Peek* – Crow spreading wings*,* 8. *Muan Mai Tai Sok* –

Spinning the elbow, 9. *Muan Pak Sai Hai* – Putting vegetables in the jar, 10. *Mek Bang Wan* – Cloud preventing the Sun, 11. *Mae Lai Ngam Soong Tam* – Main high – low position, and 12. *Chang Choo Nguang* – Elephant raising the trunk. The dance example is shown in Figure 2.

Figure 2 : Duke Maha Brahmsurathada danced on a racing oar when welcoming Duke Nakorn Sawan Woraphinit in 1913
Source : Photo from the National Archives of Thailand

Factors influencing dance on the oar
The study found four factors that had an impact on the dance on the oar, as described below.

The first factor was the way of life. In the past, almost all the locals of Nan Province were farmers. After the harvesting period and after the rainy season, the farmers were free from work, and they could attend any activities that needed plenty of people and time. Accordingly, the oar racing competition and the dance on the oar occurred during these periods.

The second factor related to dance on the oar was Buddhism. The Lanna locals believed that any Buddhist charity activities could assist them to easily reach nirvanas. Most people in Nan were advocates for charity and making merits, hence, an oar became a crucial vehicle for transporting people and donated objects to the Buddhist religious activities. Consequently, oar racing and dancing on an oar originated.

Another factor that triggered oar racing was the regimes and the royal palace.　　The Buddhist charity cooperated by both the locals and those from the royal palace helped create a close relationship between them and cause an oar racing competition. The fact that the town ruler danced on the oar of the winners also helped bring self-pride and faith in the governing system to the winning team.

The last impact that activated oar racing was a ceremony arranged by the town ruler for a visit of welcoming a royal family member from Bangkok. The ceremony was a symbol of respect and modesty set for the central government, and this seemed to be the beginning of Siamese cultural renovation.

Stage II The development of *Fon Nan* in the royal palace

The legend began with Boonyok Song Mueang Gan or Jao Noi Boonyok, a dance performer in Nan royal palace who danced in the royal palace and welcomed all masters who visited the town of Nan. In 1926 he followed Duke Maha Bhromsuradata to welcome King Rama the Seventh and his queen in Chiang Mai where he could observe the standardized dance in the royal palace of Chiang Mai. This dance was adapted from the dance in the royal palace in Bangkok. Since his return to Nan, the Duke appointed him to train his children, male and female, in order to welcome superior masters, town guests and to celebrate any charity event, in lieu of the non-standardized dance called *Mon Sued Sueng,* which was performed in the food offerings. This dance was named *Fon Nan* - Nan dance - after the name of the town, and applied the footstep of the *Fon Lai Ngam* male dance, in which each of the feet was raised high, to better fit with female dancers. According to line arrangements, rhythmic counts and standardized dance forms, the dance had 6 standard positions: 1. *Wai* – Worshipping, 2. *Bang Wan* or *Kerng Na* – Sun Preventing, 3. *Bid Bua Ban* – Picking a blooming lotus flower, 4. *Kiewklaw* - Hairstyling, 5. *Ka Tak Peek* Crow spreading wings, and 6. *Son Ton Son Plai* – Rolling threads (S. Songmuenggan, personal communication, August 22, 2014). See Figure 3.

Figure 3: A demonstration of the standardized 6-position *Fon Nan*
Source: Photo taken by the author

Factors contributing to *Fon Nan* in the royal palace

There were four factors that triggered *Fon Nan in the royal palace*, the influence of the cultural reform in the royal administration system in Bangkok spread to Nan via Chiang Mai. Next, dancing performance helped support the town master's prestige and the people's civilization and happiness. Furthermore, the dance performed by the town master indicated respect and modesty given to the town guest as if he were part of the family. Finally, the belief in Buddhism made the Lanna locals attend any charity event and prepared the best dance they could afford.

Stage III The spread of *Fon Long Nan* out of the royal palace

Fon Nan dance started to spread out of the royal palace in 1931 after the death of the town master and the absolute monarchy in which the town administration was run by a town master was transformed to democracy. The status of Nan changed from a town to be a province. The town palace became part of the national property. The children of the deceased town master moved to live elsewhere. Thus, the locals began to learn and practice *Fon Nan* from what they had observed. The dance performed by the locals became popular in a charity event, oar racing ceremony, welcoming ceremony, and any other traditional ceremonies. In 1956, women began to dance on a racing oar. Therefore, *Fon Nan* in the royal palace was first named as *Fon Long Nan*. However, later on the dance was also performed on land, and it was still called *Fon Long Nan.*

Subsequently, the demand of Fon Long Nan drastically increased, resulting in a dance competition between communities, adaptation, renovation, and reform of the dance. Thus, *Fon Long Nan* in different communities obviously varied. According to the results, the researcher could categorize *Fon Long Nan* variants into three types according to the dominant origins.

The first type of *Fon Long Nan* that was influenced by *Fon Nan in the royal palace*. The leading guru who taught this type of *Fon Nan* to the locals outside the palace was Prasert Khruehanon. Mr. Khruehanon observed and memorized the performance of Jao Noi Boonyok Songmueanggan and subsequently trained the locals and villager scouts in the Phyaphoo community in order to dance in special occasions such as democracy celebration, New Year celebration, Buddhist Krathin ceremony, temple ceremony, and oar racing ceremony. The dance positions included 1. *Wai* - Worshiping, 2. *Bua Plad* – Changing Lotus, 3. *Pla Liam Had* – Fish on the riverbank, 4. *Ka Tak Peek* – Crow spreading wings, 5. *Kiew Klaw* – Hairstyling, and 6. *Haeng Peek Hak* – Pent eagle with broken wings. This type of *Fon Long Nan* slightly differed from the original but it still maintained the same step pattern - rising each of the feet up high while stepping without moving forward, as shown in Figure 4.

Figure 4: A demonstration of the 6-position *Fon Long Nan*
Source: Photo taken by the author

Another type of *Fon Long Nan* was influenced by the belief and way of life. The dance was renovated in 1956 by Mueandee Thepprasit, the foremost respectful teacher, with the design that fit for female dancers. Teacher Thepprasit who resided in Don Than Village in Wiang Sa District located next to the Nan River, giving him chances to observe oarsmen's dancing and continually practice on his own.

Fon Long Nan was first performed by women in Don Mai Village, with tender dance style created under the inspiration from a monk ordination ceremony. This type of dance had 5 positions including 1. *Wai* – Worshiping, 2. *Mae Thoranee Rood Muay Phom* – Worshiping Mother Earth, 3. *Bok Boi Thewada* – Worshiping angels, 4. *Plian Pha* – Changing attire to become a monk, and 5. *Kep Dok Bua Thawai Phra* – Collecting lotus flowers for a newly-ordained monk. See the dance demonstration in Figure 5.

1. Wai (ไหว้)   2. Mae Thoranee Rood Muay Phom (แม่ธรณีรูดมวยผม)   3. Bok Boi Thewada (โบกโบยเทวดา)

4. Plian Pha (เปลี่ยนผ้า)   5. Kep Dok Bua Thawal Phra (เก็บดอกบัวถวายพระ)

Figure 5: A demonstration of the *Fon Long Nan* dance of Ban Don Mai Village
Source: Photo taken by the author

The third type of *Fon Long Nan* was initiated due to the impact of the national standardized dance patterns by the Department of Fine Arts spreading into the Nan Province. The significant foundation of this dispersion was the nationalism policy established by Major General Plaek Phibunsongkram, the Priminister during World War II (1938 – 1945). This basis led to standardization of the natural *Tone* dance (a circle dance) by adding certain standard dance positions from Thai classical dance of the Ministry of Fine Arts support of Thai dance education which was provided to soldiers, students, general teachers and teachers of Thai dances, as well as general people. In 1969, the government arranged training and camping sessions for villager scouts. The training also included *Fon Long Nan* trained by duty teachers of dancing performance. The training and camp participation helped make members loyal to the nation, religion, the monarch, and democracy and prevent the influence of communism. In1993, the Nan Municipal Office requested for a winning award of the oars' beauty contest from Her Royal Highness Princes Chularbhorn, resulting in the first serious competition of females' *Fon Long Nan* on the oar. This also brought about the improvement of *Fon Long Nan* by adding standard Thai classical dance positions such as *Sod Soi Mala Peng* – Wearing a body decorating chain, *Phrom See Na* - Four-faced Brahma, *Bua Choo Fak* – Flourishing lotus. See the demonstration in Figure 6.

Figure 6: A demonstration of the *Fon Long Nan* dance integrated with standard Thai classical dance positions
Source: Photo taken by the author

In addition, the *Jeep* position - touching the thumb and index finger – was applied and the low rise of each foot while stepping was used, instead of the original high rise. This reformed dance was popular in the year 1952 owing to several factors, as follows.

Factors contributing to the scattering of *Fon Long Nan*
The first factor that made the reformed *Fon Long Nan* well-known was the value of the dance itself. Common people realized that the dance was previously limited to the superior society. When it could be generally taught and performed by anyone, it became famous and quickly widespread. As a result, the dance positions differed increasingly, for the positions were neither written nor recorded.

Another aspect that supported the dispersion of *Fon Long Nan* was cultural transfer by teachers who went to study elsewhere and brought back the knowledge of standard dances, and hence used it to create *Fon Long Nan* and taught it to students and the locals nearby. This made the distribution of the standard *Fon Long Nan*.

The third impact was the government policy. That is, the Nationalism policy of Major General Plaek Phibunsongkram supported the standardization of Tone dance performance and the dance study, resulting in the revision of *Fon Long Nan.* In addition, the government managed trainings for villager scouts with help from the dance teachers who taught *Fon Long Nan* to dancers from generation to generation. Consequently, the reformed dance was rapidly circulated and cherished.

Finally, the modification of the oar racing ceremony by adding a beauty award from Her Royal Highness Princess Chulabhorn to an oar race competition helped stimulate the alterations of *Fon Long Nan,* the essential performance on any racing oar.

Thus far, *Fon Long Nan* was distributed out of the royal palace, but its pattern originated by Jao Noi Bunyok with an adaptation of *Fon Lai Ngam* was still commonly preserved, for example, the high rise of each foot while stepping without moving forward. Subsequently, the dance standards proposed by the Department of Fine Arts made *Fon Long Nan* vary village by village, teacher by teacher. The movements of feet and fingers, following the standard Thai dancing performance offered by the Department of Fine Arts yielded the extensive variations of *Fon Long Nan*.

Stage IV The Standardization of *Fon Long Nan* by the Office of the Nan Culture

The standardization of *Fon Long Nan* by the Office of the Nan Culture resulted from the popularity of Nan tourism. The provincial community agreed in consensus that a strategic plan to promote Nan tourism should be established. As tourists enjoyed the unique style of life in Nan, the "Old Town Life Presentation" was promoted. As a result, the Office of the Nan Culture was in charge of the preservation of Nan's traditional culture and society. Additionally, because Thailand's Educational Policy in 1999 allowed local curricula related to the area where a school was located, the local Nan curriculum, together with the *Fon Long Nan* dance, was created and has been utilized in schools since 2005. Outstandingly, the knowledge of *Fon Long Nan* has been taught in schools in the Educational Area I of the Nan Province.

Nonetheless, according to the National Policy in 2008, the Committee Board of the National Culture in the Ministry of Culture who were responsible for cultural renovation, promotion, and preservation required for the Nan Office of Culture to run a town project of *Fon Long Nan* knowledge transmission. In fact, this is administered under the desire of Her Royal Highness Crown Princess Sirindhorn who kindly helped the Nan people preserve their own culture. According to the field investigation, every village and district had a divergent pattern of *Fon Long Nan.* Therefore, the Provincial Office of Culture called for a meeting of experts in the local culture such as dance teachers from various schools and *Fon Long Nan* professional dancers from every area, in order to develop the shared standard of *Fon Long Nan* dance performance.

After the meeting, the standard *Fon Long Nan* dance of the Nan culture comprised 9 positions, that is, 1. *Wai* – Worshipping, 2. *Kiewklaw* – Hairstyling, 3. *Bang Wan* – Sun Preventing, 4. *Bok Boi Thewada* – Worshiping angels, 5. *Mae Thoranee Rood Muay Phom* – Worshipping Mother Earth, 6. *Kep Dok Bua Thawai Phra* – Picking a lotus for monks, 7. *Pla Liam Had* – Fish on the riverbank, 8. *Ka Tak Peek* – Crow spreading wings, and 9. *Pha Lad* – Steeping cliff. See the dance demonstration in Figure 7.
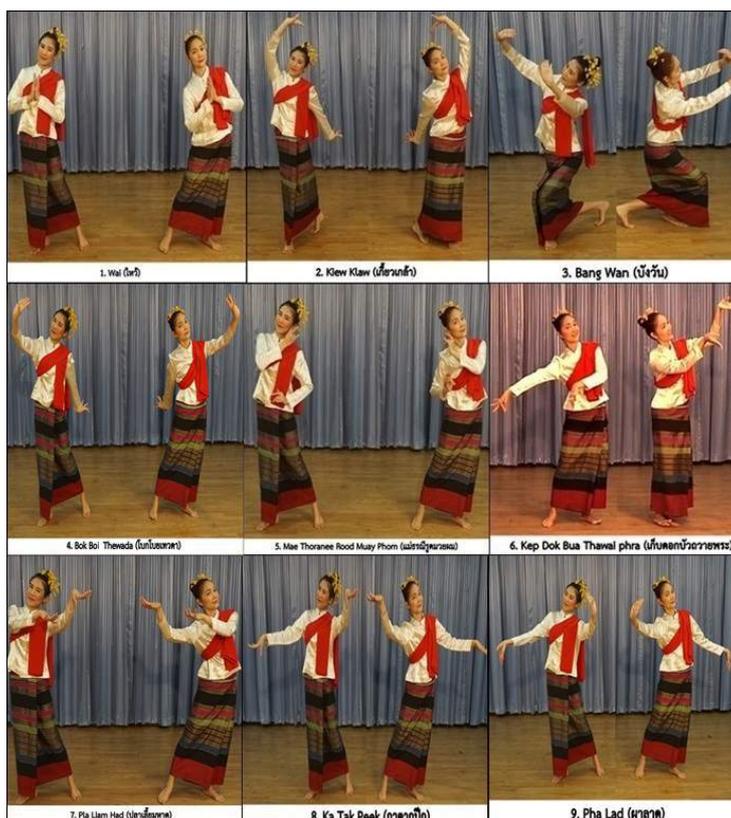
Figure 7: A demonstration of the standard 9-position *Fon Long Nan* dance
Source: Photo taken by the author

Some of the positions were adapted from the existing ones while others were created. The standard *Fon Long Nan* performance was recorded in a DVD form and written in books. Afterwards, the DVDs and books were broadcasted and distributed to schools in the elementary and secondary levels, as well as communities and villages all over the Nan Province for education and presentation purposes. In addition, the training of Fon Long Nan was also offered to representatives of local communities and educational office. There were approximately 120 trainees of the training, with 100 representatives from 10 schools, 10 representatives each, and about 20 representatives from the local communities.

After the promotion of the aforementioned standard *Fon Long Nan*, 500 dance professionals from Nan Technical College, Nan Allied Technical College, and the dance professionals from various communities were recruited by the Provincial Office of Culture and performed the first standard *Fon Long Nan* to welcome HRH Crown Princess Sirindhorn at the Nan airport on February 23rd, 2009. This brought extraordinary pride to all the Nan population. Since then, the 9-position *Fon Long Nan* standardized by the Provincial Office of Culture has been highly approved and performed to welcome royal family members, town guests and in other crucial provincial events. Eventually, it turned to be the standard dance of the province nowadays.

Factors contributing to the standardization of *Fon Long Nan* by the Nan Provincial Office of Culture
There are three factors that influenced the standardization of *Fon Long Nan.* The first influence was the strategic plan for tourism promotion resulting in the preservation of the old town society and the cultural project of the responsible office.

The second impact was the educational development by the Committee Board of Primary Education, resulting in the increment of local curricula in order for students to study local history of life-living, wisdoms, arts, and culture. Hence, *Fon Long Nan* was standardized and promoted by the Nan Office of Culture in order to reach the pedagogical goal.

The last stimulus of *Fon Long Nan* standardization was the inspiration of using the dance to welcome royal family members, thus, it was essential to raise the pride and value of the dance. With the kind support from HRH Crown Princess Sirindhorn, the locals gathered and helped preserve the culture in a long run.

Table 1 : Summary of the development of the *Fon Long Nan* dance and supportive factors

No.	Year of reforms	Dance patterns	Supportive factors
Period 1 The dance on the racing oar	810	- freestyle dance on the oar	- the need of relaxation while migrating
	Since 1816	- freestyle dance on the racing oar - *Fon Lai Ngam* integrated dance on the racing oar	- the way of life during the high water rise period after the rainy season - Buddhist events - the strategy of Nan's royal administration office and the locals - the political tool used as respect and modesty paid to the central authorities
Period 2 The Royal Fon Nan	1926 - 1931	- dance with organized rhythm counts, procession, and dance positions, as well as stepping with high raised feet	- The spreading of royal palace in Bangkok dance to Nan's royal palace via Chiang Mai - the sovereign power of Nan's ruler - the tool for making friends with town guests - Buddhist events
Period 3 Fon Nan outside the royal palace	1937 - 1955	- transformed dance positions, except foot stepping	- democracy replacing absolute monarch and town rulers - the locals' high pride of the dance
	1956-2007	Variations of the dance - dance in accordance with the local belief and way of life - dance in accordance with	- women were allowed to dance on the oar and changed the name to "Fon Long Nan" - the government policies

No.	Year of reforms	Dance patterns	Supportive factors
		the standard Thai classical dance by the Department of Fine Arts	such as Nationalism. - increment of the royal award of beauty in the oar racing contest
Period 4 Fon Long Nan standardized by the cultural office of Nan Province	2008 - present	- 9 standardized positions proposed by the Provincial Office of Culture	- the national policy for Nan tourism promotion - the frequent visits of royal family members - the need for the standard dance used in school

In conclusion, *Fon Long Nan* has been part and parcel in the way of life of the Nan locals since the formation of the town. It is Nan's identity. Recently, the Nan Province has been continually confronting with various factors that influence the dance reform, resulting in cultural integration. In addition, the *original Fon Long Nan* dance was not transferred to younger generations because only the standard 9-position *Fon Long Nan* has been recently promoted, taught, and performed. In contrast, chance of performing the original *Fon Long Nan* and its variants has been gradually decreasing, and the former revisions of *Fon Long Nan* are at a high risk of disappearing, eventually. Accordingly, everybody should help reserve, renovate, and promote the knowledge and performance of all types of *Fon Long Nan* - as desired by HRH Crown Princess Sirindhorn.

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(Re)imagining and (Re)negotiating the Taiwanese Sense of Self: "The Taipei Experience" in the Post Taiwan New Cinema

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Abstract

Since the Emergence of the Post Taiwan New Cinema, advocates of the Taiwanese New Cinema's recuperation of "The Taiwanese Experience" has criticized the postmodernized Taipei cityscape in those PTNC films as a crisis in reestablishing a sense of Taiwanese identity. From a postcolonial standpoint, the contemplation on the PTNC's cinematic engagement with the debates on Taiwanese cultural and political subjectivity will, in fact, demonstrate the inseparable connection between the TNC and the PTNC, and moreover, between "The Taiwanese Experience" and "The Taipei Experience" inscribed upon each cinematic movement. Therefore, this paper, from the perspective of a generation of Taiwanese people with no memory of "The Taiwanese Experience," seeks to demonstrate that the cinematic layering of different phases of Taiwan's past and present can illuminate the emergence of "The Taipei Experience" through the erasure of "The Taiwanese Experience," and thus to reevaluate "The Taipei Experience" as an alternative embodiment of its predecessor. This paper will focus on Taipei-based urban films—Terrorizer, Vive L'Amour, Good Men, Good Women, and Connection by Fate—that manifest the spectrality of Taiwanese history. Their renderings of Taipei as a haunted city, a site of temporal and spatial palimpsests, position "The Taipei Experience" as the core contending against the Kuomintang's One-Chinese narrative. Going beyond the TNC's reconfiguration of Taipei as a site of cultural hybridization, the PTNC transfigures Taipei as a layered postcolonial city of historical inscriptions, consequently paving the way for an innovative perspective to (re)imagine and (re)negotiate the Taiwanese sense of self.

Keywords:
Postcolonialism, national identity, transnationalism, Taiwanese New Cinema, Post Taiwan New Cinema, postmodernism, Taiwan, history, historiography, urban cinema, spectrality, hauntology, cultural studies

Introduction

Taiwan, taking a trajectory familiar to many postcolonial nations, strives to distinguish its independent identity from China by rapidly globalizing its capital, Taipei. As the globalization of Taipei accelerates, the discussion of a Taiwanese identity is confronted by the massive transformation of the Taipei cityscape, in which Taipei has been transferring into a series of heterotopias that rapidly replace the "absolute spaces." In this sense, the earlier studies on the hybrid nature of the Taiwanese sense of self in relation to the Taiwanese New Cinema's recuperation of "The Taiwanese Experience," which reconfigures Taipei as a site of cultural hybridization with distinct Taiwanese experiences, becomes difficult to realize.

Consequently, the independent subjectivity emerged from "the Taiwanese Experience," which the Taiwanese New Cinema in the 1980s aims to differentiate from the Chinese culture, becomes difficult to find in the Taipei urban cinema around the turn of the century. This shift in the cinematic figurations of the city through the Taipei urban cinema's portrayal of the spectral urban space appears to conform with the political, economical, and cultural movement proceeding in Taiwan in the age of transnational capitalism. In this regard, Taipei-based urban films, Edward Yang's *Terrorizer* (1986), Hou Hsiao-Hsien's *Good Men, Good Women* (1995), Tsai Min-Liang's *Vive L'Amour* (1994), and Wan Jen's *Connection by Fate* (1998), came into view around the turn of the century, and manifest the spectrality of Taiwanese history through their rendering of Taipei as a series of "postmodern liminal spaces." where (re)imaginations and (re)negotiations"[1] constantly take place.

From the perspective of a generation of Taiwanese people, people like myself, who has no direct contact or memory of "The Taiwanese Experience"—namely the arrival of the Nationalist Kuomintang (KMT) and the subsequent atrocities committed on the island—I therefore argue that the emergence of this cinematic theme unfolding through the Post Taiwan New Cinema's Taipei-based urban films collectively becomes a critique of the history of Taiwan by distancing Taipei from "The Taiwanese Experience." This cinematic theme implies the possibilities of the emergence of "The Taipei Experience" as a replacement for "The Taiwanese Experience" and therefore illuminates expressly an alternative route to the envisioning of the Taiwanese national identity around the turn of the century.

In the introduction of Transnational Chinese Cinema, Hsiao-Peng Lu proclaims, "Chinese national cinema can only be understood in its properly transnational context:"[2]

> [F]irst, the split of China into several geopolitical entities since the nineteenth century—the Mainland, Taiwan, and Hong Kong—and consequently the triangulation of competing national/local 'Chinese cinemas,' especially after 1949; … third, the representation and questioning of 'China' and 'Chineseness' in filmic discourse itself, namely, the cross-examination of the

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[1] Zhang, Yingjin. "Cinematic Remapping of Taipei: Cultural Hybridization, Heterotopias and Postmodernity." *Remapping Taiwan: Histories and Cultures in the Context of Globalization.* The Fifth Annual Conference on the History and Culture of Taiwan, UCLA, 2000. 2. (Unpublished paper.)

[2] Lu, Sheldon Hsiao-Peng. *Transnational Chinese Cinemas: Identity, Nationhood, Gender.* Honolulu: University of Hawaii Press, 1997. 3.

national, cultural, political, ethnic, and gender identity of individuals and communities in the Mainland, Taiwan, Hong Kong, and the Chinese diasporas.[3]

Correspondingly, in Envisioning Taiwan, June Yip points out that the Taiwanese New Cinema provides an alternative vision of nation by carrying forward the search for a "cultural authenticity," adding it to the quest for "cultural hybridity" and toward a postmodern perspective. Yip elaborates upon cultural hybridity from a perspective similar to Chris Berry's exploration on Chinese cinema and nationhood. In a section titled "Taipei or Not Taipei," Berry argues that through the enunciation in A City of Sadness, "we have a collective self that is hybridized and riven with difference, a subject that cannot speak, and at least the shadow of a post-national imagined community found on hybrid space."[4] Taking in these lines of thought, Yip therefore states that such hybridity provides a platform for Taiwan to successfully connect itself to globalization, and consequently allows Taiwan to be considered as a "post-nation," which features profoundly postcolonial and postmodern characteristics.

Wenchi Lin embeds both Lu and Yip's arguments, and presents "The History, Space, and Home/Nation in Taiwanese City Films of the 90s" from the perspective that neither the singular Chinese identity, nor the varying Taiwanese and Mainland Chinese identities could be indicated in Taiwan's urban cinema due to the fact that the relationships between Taiwanese cinema and Taiwanese national identity have wavered since the 1990s in a transnational context.[5] Accordingly, Jerome Chenya Li draws on a similar argument and concludes, "the tendency of Taiwanese Cinema in the 1980s to set its geographical space in the rural areas is in fact a denial of the fact that Taiwan has been rapidly capitalized by transnationalism."[6] Therefore, when filmmakers began to take the metropolis of Taipei as the foundation of their cinematic projects, they realized that the earlier focus on Taiwan, which cinematically reconfigured Taipei in the Taiwanese New Cinema as a site of cultural hybridization with distinct Taiwanese experiences, faded.

Taking into account Homi Bhabha's postcolonial thoughts on hybridity as "a familiar and ambivalent trope," in his study of "Globalization as Hybridization," Jan Nederveen Pieterse suggests, "we can construct a continuum of hybridities: on one end, an assimilationist hybridity that leans over towards the centre, adopts the canon and mimics the hegemony, and, at the other end, a destabilizing hybridity that blurs

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[3] Lu 3.

[4] Berry, Chris. "A Nation T(w/o)o: Chinese Cinema(s) and Nationhood(s)." *Colonialism and Nationalism in Asian Cinema*. Ed. Wimal Dissanayake. Bloomington: University of Indiana Press, 1994. 42-64. 59.

[5] Lin, Wenchi (林文淇). "The History, Space, and Home: Nation in Taiwanese City Films of the 90s" [九〇年代台灣都市電影中的歷史、空間與家／國]. *Chung-Wai Literature* [中外文學] 27.5 (1998): 99-119. 99.

[6] Lin (1998) 102.
See also Li, Jerome Chenya (李振亞). "Historical Space/Spatial History: The Construction of Memories and Geographical Space in *A Time to Live, a Time to Die*" [歷史空間／空間歷史]. *Passionate Detachment: Films of Hou Hsiao-Hsien* [戲戀人生—侯孝賢電影研究]. Eds. Wenchi Lin, Shiao-Ying Shen, and Jerome Chenya Li. Taipei: Rye Field Publications, 2000. 113-140. 136. (My translation.)

the canon, reverses the current, subverts the centre."[7] In many ways, Taipei urban films' cinematic remapping of the city exemplifies what Pieterse calls "destabilizing hybridity."

As a consequence of its speedy capitalization, Taipei has lost its capability to recapture the sense of "The Taiwanese Experience." "Taipei has been transfigured as a series of heterotopias, where a wide range of postmodern [liminal] spaces are (re)imagined and (re)negotiated"[8] as they speedily replace the "absolute spaces," which Henri Lefebvre coins to describe "[specific spaces that have] acquired fixed social and political meanings over a long period of historical accumulation, and manufactured for the express purpose of legitimation of an identification with the nation-state."[9] Due to the city's rapid urbanization, the Post Taiwan New Cinema's Taipei-based urban films distance Taipei from "The Taiwanese Experience" and imply the possibilities of the emergence of "The Taipei Experience" as a replacement for "The Taiwanese Experience" to serve as the initiation for the envisioning of the Taiwanese national identity around the turn of the century.

The investigation of the Taiwanese cinema's intervention in the envisioning of a identity for Taiwan, from a postcolonial perspective, has employed a variety of critical, theoretical and cinematic approaches in the fields of history, memory and identity studies. This corpus of theories and films emerges as a response to "the contemporary cultural challenges result[ing] from the enormous social and political transformations that have occurred globally in the last decades of the twentieth century."[10] Remarkably, in addition to the discursive debates of memory and collective identity these selected theories and films endeavor to unfold, sharing among them has the potential to radically redraw the traditional boundaries delineating the contours of their respective subjects.

In this regard, Bhabha evocatively describes an innovative strategy in reading between the "pedagogical" and "perfomative," in which "counter-narratives of the nation continually evoke and erase its totalizing boundaries of the imagined communities."[11] With an emphasis on its postcolonial provenance, Bhabha draws from Frantz Fanon's explanation of the nature of colonial struggle, and further considers the "Third Space of enunciation" the precondition for the articulation of cultural difference, which in consequence embraces his provocative arguments on the hybridity, liminality, and ambivalence of cultural analysis:

> The intervention of the Third Space of enunciation, which makes the structure
> of meaning and reference an ambivalent process, destroys this mirror of
> representation in which cultural knowledge is customarily revealed as in

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[7] Pieterse, Jan Nederveen. "Globalization as Hybridization." *Global Modernitie*s. Eds. Mike Featherstone, Scott Lash, and Roland Robertson. London: Sage Publications, 1995. 45-68. 56-7.

[8] Zhang, Yingjin. "Cinematic Remapping of Taipei: Cultural Hybridization, Heterotopias and Postmodernity." *Remapping Taiwan: Histories and Cultures in the Context of Globalization.* The Fifth Annual Conference on the History and Culture of Taiwan, UCLA, 2000. 2. (Unpublished paper.)

[9] Lin (1998) 112.

[10] Colmeiro, José. "Nation of Ghosts?: Haunting, Historical Memory and Forgetting in Post-Franco Spain." [online article], *452ºF. Electronic Journal of Theory of Literature and Comparative Literature*, 4, 2001. 17-34. 21. <http://www.452f.com/index.php/en/jose-colmeiro.html>

[11] Homi K. Bhabha, "DissemiNation: Time, Narrative, and the Margins of the Modern Nation." *Nation and Narration*. London: Routledge, 1990. 291-322. 300.

integrated, open, expanding code. Such an intervention quite properly challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary Past, kept alive in the national tradition of the People. In other words, the disruptive temporality of enunciation displaces the narrative of the Western nation which Benedict Anderson so perceptively describes as being written in homogeneous, serial time.[12]

Through its introduction of an ambivalence in the act of interpretation, the Third Space therefore "ensure[s] that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew."[13]

[T]he theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. To that end we should remember that it is the 'inter' – the cutting edge of translation and negotiation, the inbetween space – that carries the burden of the meaning of culture. It makes it possible to begin envisaging national, anti-nationalist histories of the 'people'. And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves.[14]

Bhabha considers the difference in the process of language, the linguistic difference, crucial to the production of meaning, which requires that the two places—the subject of a proposition and the subject of enunciation—to be mobilized in the passage through a Third Space. The Third Space, redrawing the boundaries of the process of language, appropriately becomes the site to embrace any narratives of cultural hybridity. Bhabha's idea of expanding the concept of nation with postcolonial notions, such as double temporality, therefore provide a critical approach in reading the Taiwanese New Cinema's mission to "recover, privilege, and articulate the historical significance and the contemporary, as well as future, implications of what [KMT's] official histories insist on erasing."[15] A City of Sadness, Banana Paradise (Wang Tung, 1989), and Super Citizen Ko (Wan, 1996), with their respective ambivalent and heterogeneous textures concerning popular memory, therefore serve as a liminal form of social representation that holds the potential for other cultural identities and political solidarities to emerge.

The Puppetmaster (Hou, 1993), The Red Lotus Society (Lai Sheng-Chuan, 1994) and Good Men, Good Women not only inherit the Taiwanese New Cinema's mission of recovering popular memory, they together provide a critique of Taiwan's politics of memory through their engagement in the dialectical relationship between past and present with their collage of fragmentary shots that shuttle between Taiwan's past and present. Their investigation in the usage of historical remembrances recalls Walter

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[12] Bhabha. *Location of Culture*. London; New York: Routledge, 2004. 54.

[13] Bhabha (2004) 55-6.

[14] Bhabha (2004) 56.

[15] Cham, Mbye. "Official History and Popular Memory: Reconfiguration of the African Past in the Films of Ousmane Sembene." *The Historical Film: History and Memory in Media*. Ed. Marcia Landy. New Brunswick: Rutgers University Press, 2001. 261-68. 262.

Benjamin's conception of the present as "the time of now," Jetzizeit, which seeks to blast open the myth, the homogeneity of a historicist conception of time. Benjamin's "now-time" challenges the traditional perception of history through his discussion on the orientation of time. "In opposition to the conventional modern view that the present's expectations of the future determine its appropriation of the past," Jetzizeit, bearing a historical materialist viewpoint, becomes an "emphatic renewal" of a consciousness that espouses a radical orientation toward the past, in which "the past's horizon of expectation is one to which our present and our future are acutely responsible."[16]

In his analysis on the ghost films' manifestation of spectral temporalities as historical allegory, Bliss Cua Lim links together Benjamin's "now-time" and Jacques Derrida's disjointed time with specters and focuses on both theories' call to historical accountability mindful of the dead.[17] Along with Benjamin's description, "for every image of the past that is not recognized by the present as one of its own concerns threatens to disappear irretrievably,"[18] Derrida's disjointed time with specters, which leads to a radicalized conception of historical justice, also "undermines modernity's homogeneous time, fomenting instead a radicalized accountability to those who are no longer with us [yet still there]."[19] To put this in Benjamin's words, "haunting as a recognition of commonalities between those who are and those who are no longer"[20] becomes a solidarity with specters made possible by remembering, "[and] blast[s] a specific era out of the homogeneous course of history."[21]

Similar to "Benjamin's image of the tiger's leap of the revolution as the messianic blasting of a specific era out of the homogeneous course of history,"[22] Derrida's notion of hauntology developed in Specters of Marx, as a discourse on death—seeking to get beyond the sharp dividing line between the actual or present reality of the present, and everything that can be opposed to it—necessarily "involves a rhetoric of borders."[23]

> A spectral moment, a moment that no longer belongs to time, if one understands by this word the linking of modalized presents (past present, actual present: "now," future present). We are questioning in this instant, we are asking ourselves about this instant that is not docile to time, at least to what we call time.[24]

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[16] Lim, Bliss Cua. "Spectral Times: The Ghost Film as Historical Allegory." *Positions* 9.2 (Fall, 2001). 287-329. 318-19.

[17] Lim 297-318.

[18] "Theses on the Philosophy of History." Benjamin, Walter. *lluminations: Essays and Reflections*. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken Books, 1969. 253-64. 355.

[19] Lim 319.

[20] Lim 319.

[21] Benjamin 263.

[22] Postone, Moishe. "Deconstruction as Social Critique: Derrida on Marx and the New World Order." *History and Theory* 37.3 (Oct. 1998). 370-87. 374.

[23] Cheah, Pheng. "Spectral Nationality: The Living On *[sur-vie]* of the Postcolonial Nation in Neocolonial Globalization." *boundary 2* 26:3 (Fall, 1999). Cornell UP. 225-252. 240.
See also Derrida, Jacques. *Specters of Marx*: *The State of the Debt, the Work of Mourning and the New International*. Trans. Bernd Magnus. New York: Routledge, 2006. 48.

[24] Derrida xix.

The specter exceeds conventional knowledge of time. It collapses departure and return, life and death, presence and absence, seen and unseen, death and survival. Therefore, "the specter represents temporalities that cannot be grasped adequately in terms of present time;"[25] the apparition, instead, can be grasped "only in a dislocated time of the preset, at the joining of a radically dis-jointed time, without certain conjunction."[26] As Derrida observes, because death delimits "the right of absolute property, the right of property to our own life," it is the ultimate border, a border "more essential, more originary and more proper than those of any other territory in the world."[27]

Derrida considers hauntology, the specter's "ontology," as the repetition of first-time-and-last-time that potentially undermines not only the conventional perception of history, but also the order of knowledge, the ontology of being and time.

> Repetition and first time: this is perhaps the question of the event as question of the ghost. What is a ghost? What is the effectively or the presence of a specter, that is, of what seems to remain as ineffective, virtual, insubstantial as a simulacrum? Is there there, between the thin itself and its simulacrum, an opposition that holds up? Repetition and first time, but also repetition and last time, since the singularity of any first time, makes of it also a last time. Each time it is the event itself, a first time is a last time. Altogether other. Staging for the end of history. Let us call it a hauntology.[28]

Derrida's concept of hauntology illustrates the spectral aspect of history—a past that is already not there but at the same time makes itself present by way of the ambiguous appearance of the specter. Derrida's spectrality's linking of modalized presents, carrying forward Benjamin's now-time's demanding of a radical orientation toward the past, inspires the discussion of the future of a Taiwanese identity in a postcolonial context. This postcolonial culture constantly struggles to "mark the broad historical facts of decolonization and the determined achievement of sovereignty, but also [marks] the realities of nations and peoples emerging into a new imperialistic context of economic and sometimes political domination." [29] Together with Bhabha's provocative strategy for reading between the pedagogical and perfomative that provides a site for the discussion of cultural hybridity, Derrida's reflections on hauntology and Benjamin's perception of now-time, illuminating the discourse of history and memory through their critical reviews emphasizing the temporal dimension, express an awareness that "contemporary historical developments require a different and more adequate theoretical response, one that also addresses directly the problematic of global capitalism."[30] In consequence, these theoretical approaches emerge as a significant intervention in the discussions about the future of a Taiwanese identity at the turn of the century.

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[25] Postone 371.

[26] Derrida 20.

[27] Derrida, Jacques. *Aporias: Dying-Awaiting (One Another at) the "Limits of Truth."* Trans, Thomas Dutoit. Stanford: Stanford University Press, 1993. 3.

[28] Derrida (2006) 10.

[29] Young, Robert J.C. *Postcolonialism: An Historical Introduction*. Oxford: Wiley-Blackwell, 2001. 57.

[30] Postone 378.

The Taiwanese New Cinema's cinematic rewrites of Taiwan's modern history, as a response to the Taiwanese people's desperate searching for their cultural identity after the lifting of KMT's Martial Law, depend extensively on the revitalization of Taiwanese popular memory of the historical era long considered taboo. The succeeding Post Taiwan New Cinema's filmic approach, in addition to their inheritance of the Taiwanese New Cinema's social and cultural practices, features the 1990s as "the age of 'Confucian Confusion,' [in which] people [living, or surviving, in Taipei,] become alienated souls, struggling to catch something out of their meaningless lives, and to find a place they can call 'home.'"[31]

Through gradually altering and replacing "The Taiwanese Experience" depicted through the recovery of popular memory and traumatic history, The Post Taiwan New Cinema films begin to engage with the problematic of global capitalism through their cinematic representation of "The Taipei Experience" that derives from their diverse treatments and delineation of the Taipei cityscape and its urbanites around the turn of the century. Recalling both Derrida and Benjamin's theories on time and history, the diverse cinematic styles emerging in the Post Taiwan New Cinema not only bring forward the Taiwanese New Cinema's tradition of realism, but also express a critique to the rapidly growing Taipei with its awareness of the loss of connection to "The Taiwanese Experience," namely the historical consciousness of Taiwanese history and land. In short, the Taiwanese New Cinema's cinematic approach, which endeavors to reveal a more integrated and distinct Taiwanese historical subjectivity and cultural hybridity, never ceases to inspire its followers. Just as how Song-Yong Sing describes, "the specters of the [Taiwanese] New Cinema hauntingly linger on Taiwanese cinema."[32]

Getting into our selected films, to being with, Edward Yang and Hou Hsiao-Hsien, pioneers of the Taiwanese New Cinema, join the theme of the Post Taiwan New Cinema with their explicit concerns about Taipei and its urbanites in Terrorizer and Good Men, Good Women. Terrorizer explores the coincidental interactions between people in Taipei, and therefore engages in a reflexive kind of story-telling discourse through unfolding the multitude of relationships between characters and spaces. Among the controversial characters, Novelist Chou Yufen's husband, Li Li-Chung, is a stereotype of people surviving in Taipei. His losing out at work and in his personal life, in Frederic Jameson's words, "allegorically serves as evidence for an unconscious mediation on the positioning of [Taiwan as an] national entity within the new world system."[33] Three possible endings of the film, all resulting in violent death, are unfolded through Yang's arrangement of synchronous monadic simultaneity penetrated by Li's grief and revenge for his wife's betrayal. The synchronous editing of the gunshots, the broken vase, the police kicking open the hotel room, and the police and Chou's sudden wakeup interweaves together multiple space-time. The temporal overlaps not only confuse our perception of the established relationships

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[31] Chen, Ru-Shou Robert (陳儒修). "Focus on Taipei: An Introduction." *Focus on Taipei Through Cinema* [尋找電影中的台北]. Eds. Ru-Shou Robert Chen, and Gene-Fon Liao. Taipei: Wanxiang, 1995. 17-9. 19.

[32] Sing, Song-Yong (孫松榮). "The Telepathy in Downgrading History: On the Fluid Imaging of Taiwan's 'Post–New Cinema'" [輕歷史的心靈感應：論台灣「後-新電影」的流體影像]. *Film Appreciation Academic Journal* [電影欣賞學刊] 28.2=142 (Jan.-Mar. 2010): 137-56. 138. (My translation.)

[33] Jameson 145.

between the characters and their plot lines, but also simultaneously blur the boundaries between truth, dream, and fiction, which at the end lead to an open ending allowing various interpretations. The cinematic approach of interweaving multiple space-time is also evident in Good Men, Good Women. Although this film shows only a little information about the Taipei cityscape, it forcefully suggests how Taiwan in the 1990s loses its connection with "The Taiwanese Experience" by shuttling between multiple moments in time. Different from Terrorizer's open ending that dialectically engages in a postmodern discourse, this film attempts to merge together Taiwan's past and present in order to suggest the everlasting specter of the past and its call to historical justice through the layering of Jiang Bi-Yu's life, such as her mourning of her husband's death in the past in B&W, and Liang Jing's reenactment of the same sequences in the present time, which is shown in color.

The utilization of modern technology in these two films weaves together an emerging theme of the Post Taiwan New Cinema that concerns the spectrality of Taiwanese history and the Taipei urban space. In Good Men, Good Women, a fax machine keeps sending Liang Jing, from an unknown source, pages of her diaries written three years ago, blurring Liang's perception of time-space. These memories become the specter of history hovering between temporalities and imperceptibly advise Liang to merge her own private memories with the historical drama she has been rehearsing. Consequently, the spatiotemporal nonsynchronism deriving from Liang's merging of the past and present recalls Derrida's conception of hauntology. Aligned with the springing awareness of the Taipei urban space, the fax machine in Good Men, Good Women turns into the Eurasian girl's phone calls in Terrorizer. While the diary pages delivered by the fax machine is taken as a symbol of the specters of history, the Eurasian girl's phone calls imply the circumstance, in which the Taipei urbanites are haunted by the rapidly modernizing city.

The cinematic remapping of Taipei "increasingly configures Taipei as a globalized city,"[34] in which the rapid development and the incessant flow of transnational capital sweep away the Taiwanese historical memories. Consequently the "[Taipei] cityscape becomes [barely] recognizable, and its identity hybridized and dubious."[35] This idea is further emphasized in the "postmodern liminal spaces" portrayed in Vive L'Amour through his noticeable subversion of the idea of home within the urban consuming space. Its opening shot expressly unfolds its attempt to transfigure Taipei into a series of heterotopian spaces through its precise cinematic embodiment of Foucault's description of the "mirror" and the "other place." The entire shot is a shot reflected by a convex surveillance mirror. It is a shot of a reflection of the shot itself, which potentially blurs our perception of the absence and presence, virtual and real, and utopias and heterotopias. Likewise, behind the surface of the mirror opens a virtual space of the actual space being reflected by the mirror and shot by the camera, in which Xiao-Kang is at the same time present and absent. Vive L'Amour, parallel to Terrorizer, demonstrates the sense of imprisonment of the urbanites through its portrayal of urban alienation, especially by "framing the blank spiritual lives of characters drifting through the city in a state of melancholy disconnection."[36] Similar to the Eurasian girl's phone calls joining together the independent plot strands in

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[34] Zhang 9.

[35] Zhang 9.

[36] Hoden, Stephen. "Rev. of *Vive L'Amour*." *New York Times*. 23 May 2012.
<http://movies.nytimes.com/movie/review?res=990CE6DE133DF930A15750C0A963958260>

Terrorizer, in Vive L'Amour three Taipei loners with their distinct plot lines, without confronting each other, surreptitiously co-exist in a vacant duplex apartment in a new high-rise; two of them find their temporary "home" there. In this case, the idea of home has been ironically transfigured as an alienated space, in which one no longer feels emotionally attached to anyone or anything. While the living ones no longer feel emotionally attached to anyone or anything, not even to their homes, as they drift through the city in a state of melancholy disconnection, the columbarium business, a business associated with death, by contrast, ironically bears a significant sense of belonging. As part of the vocational training for those salespersons, Hsiao-Kang's colleagues play a group activity that labels each player as one of the family members, and moreover, the slogan of the business emphasizes the feeling of being at home with the beloved ones.

The temporary belonging May Lin obtains from her casual sex with Ah-Jung is not enough to soothe her long depressed spirit, just as in Terrorizer the comfort Li Li-Chung gets from his friend fails to stop him from committing a crime or a suicide. Aligned with the close-up shot of Li crying as he wakes up the next morning after his wife refused to move back home with him, the end of Vive L'Amour consists of an extended tracking shot of May Lin unhappily walking through a desolate park under construction, and ends with a prolonged, highly emotional close-up of May Lin weeping in grief. These emotional close-ups, which will later be employed in Connection by Fate to depict Ah-De's sorrow for having no way out from the memory haunting him, emerge as an evident portrayal of the urbanites confined in the Taipei cityscape. Such portrayal manifests Wenchi Lin's argument that Taipei city films around the turn of the century expressively depict the tableau in which "discarded memories and/or disoriented individuals hauntingly return and roam as ghosts in the city,"[37] and therefore align with the emerging theme that transfigure Taipei into a haunted city.

Wang Jen's Connection by Fate, described as political ghost films by Emilie Yeh and Darrel Davis, transfigure Taipei as a postcolonial city through the director's cinematic manifestation of the "'present past,' rather than the historiographies of classical reconstruction and postmodern deconstruction."[38] Adopting the politics of "present past," this film turns Taipei into "a [postcolonial] city of layers of historical deposits, strata, and inscriptions"[39] by "embodying the temporal 'present past' in spatial 'urban palimpsest.'"[40] In this sense, two edifices haunted by historical and political ghosts are employed here to illustrate the poetics of demolition through a textual doubling of the spatial palimpsest that allows the cinematically writing of "The Taipei Experience" to be constructed through the erasure of "The Taiwanese Experience."

The former Mayor office, although collapsing into ruins, seems to be the only site in the film inscribed with dense historical and political deposits, which becomes an appropriate "absolute space" in contrast to other "abstract spaces." On the other hand, the construction site, bearing no historical meanings, ironically serves as a sufficient site for Ah-De's cognitive mapping of the city as he is often drawn back to his memories of the past when he gazes at it. The ambiguous positioning of these two

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[37] Wenchi 114.
[38] Chen 64
[39] Chen 74.
[40] Chen 67.

sites, both in a state of being "in-between," provides "no absolute sense of time and place, turns Taiwan into a "'spatial palimpsest' traversed by divergent temporalities,"[41] a spectral "liminal state" perfect for ghosts,"[42] namely our two protagonists, Ah-De and Mah-Le, a walking dead man and a ghost.

Conclusion

Grasping these lines of thought, the Post Taiwan New Cinema's cinematic remapping of Taipei, which calls for a radical orientation of temporalities, should be read as a collective critique of the problematic of global capitalism. Their utilization of the poetics of demolition as a reflection to Taipei's rapid urbanization and globalization deploys an innovative perspective that Taipei can become a site for temporal and spatial palimpsests, on which "The Taipei Experience" can emerge through the erasure of "The Taiwanese Experience." Therefore, projected through the Taipei urban cinema's diverse treatments of the Taipei cityscape and its urbanites, the heterotopian city composed of a series of postmodern liminal spaces appears to be not only a treasure metropolis of past memories and history, but also a field—manifesting the spectrality of history—that introduces an alternative route though which the Taiwanese national identity can be (re)imagined and (re)negotiated, and appropriately paves the way to position Taiwan within the new world system as an independent entity at the turn of the century.

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[41] Lim 291.
[42] Chen 86.

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Between Fiction and Documentary: The "Documentary-ness" of Still Life
(Jia Zhangke, 2006)

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Abstract

Concerning Jia Zhangke's pursuit of an ingenuous cinematic language, Jia's particular documentary-inflected realism, most evident in his use of nonprofessional actors as an instrument for the interweaving of documentary and staged footage, ambitiously joins the discourse of documentary film with his parallel projects—the documentary film, Dong (2006), and the fiction film, Still Life (2006). Triggered by the controversial Three Gorges Dam project, the performance and roles of Han and Zhou become ambivalent as they provide a channel for Jia's cinematic manipulation of actuality, and consequently open up various approaches of crossing the boundary between historical beings and fictional characters. Han's role, oscillating between the two oppositions, becomes the vehicle for applying the sense of "documentary-ness" to the staged footage of Still Life, and re-establishing the "documentary-ness" of Dong's documentary footage reinterpreted in Still Life. Zhou's portrayal of Xiaomage in Still Life, extensively combined with Dong's documentary footage, eventually transforms Xiaomage into a historical being. Considering how their performance disturb the boundary separating documentary film from fiction film, this paper will engage with Dai Vaughan's examination of the ambiguity of documentary, Chris Berry's notion of "in the now (and then)" temporality, and Jaimie Baron's concept of the "archive effect." Through their contemplation upon the filmmaker-text-viewer relationship, this paper, therefore, attempts to re-think how the performance of nonprofessional actors within both the documentary and staged footage disturbs and manipulates the conventional filmmaker-text-viewer relationship in documentary, and how that relationship might function to constitute Still Life as an expanded documentary work.

Keywords: Jia Zhangke, expanded documentary, nonprofessional actors, actuality, temporality, archive

Introduction

Jia Zhangke, one of the most celebrated Chinese Sixth Generation filmmakers, has been known for his talent for simultaneously making both fiction film and documentary film with overlapping footages. In his conversation with Taiwanese filmmaker, Tsai Ming-Liang, Jia acknowledges that he does not find a clear boundary between fiction and documentary films as he conceives of his works and his filmmaking practice as ways and medium to express his memory and perception of the transforming reality (Tan & Zou, 2008, p. 17).

In regards to his pursuit of an ingenuous cinematic language that returns to the original life condition of the ordinary Chinese citizens in the tide of socioeconomic transformation, Jia's particular documentary-inflected realism, specifically his collaboration with nonprofessional actors and his interweaving of documentary and staged footages in the parallel projects, Still Life (Jia, 2006) and Dong (Jia, 2006), joins the discourse of documentary films. This examination concerning how the interconnection of these two films blurs the boundary between fiction and documentary film will engage Jia's documentary-inflected realism with Dai Vaughan's examination of the ambiguity of documentary, Chris Berry's interpretation of the temporality unfolded in Jia's films as the temporality of "in-the-now (and then)," Jaimie Baron's theory on the "archive effect," and Michaela Schäuble's notion of the "more real truth."

In regards to the filmmaker-text-viewer relationship in documentary, a close examination of Still Life and Dong will demonstrate how Jia's documentary-inflected realism constantly disturbs and manipulates the said relationship by unsettling the viewers' perception of the truth, and consequently crafts and intensifies the "documentary-ness" of Still Life to the extent that the viewers can no longer perceive it as merely a fiction film, but as an expanded documentary work, in which the "documentary-ness" emerges from the veil of its narrative.

"My camera never lies" (Jia, 2002, p. 177) is Jia Zhangke's most remembered statement of his own filmmaking practice that seeks to "return to the original condition of real life in its primary form" (McGrath, 2007, p. 84), and examines the "ethics and aesthetics of its documentation and memory" (p. 82). In Jia's pursuit of an ingenuous cinematic language that documents and scrutinizes today's Chinese social reality, "to act" and "to be there" (Wu, 2008, p. 31), therefore, become the central motives behind his filmmaking.

These motives bring into view Jia's documentary-inflected realism that embraces "the conscious exploration of a combination of humanist and modernist concerns and in an aesthetic both documentary and hyperreal" (Zhang, 2007, p. 6). It incorporates jishizhuyi, translated as "record-ism" or "document-ism,' and xianchang, literally meaning "on-the-spot" realism (Berry, 2006, p. 114). This mode of filmmaking, as Chris Berry (2006) defines as the "in-the-now" mode, dominating both the documentary and fiction films in China since 1990, emphasizes "spontaneity" and intends to give the viewers "a feeling of being there as things happen" (p. 114). Therefore, in regards to Jia's filmmaking practice that seeks to share the same "substance" of being caught up "in the tides of urbanization and socioeconomic transformation" (Zhang, 2007, p. 16), among his filmmaking techniques, Jia's

collaboration with nonprofessional actors realizes extensively his zishizhuyi and xianchang by providing a point of convergence for Jia (filmmaker), Jia's cinema (text), and us (viewers) to "share the same contemporary social space" (p. 3). This is most exemplified in the parallel projects—Still Life and Dong. Through these films' contemplation upon the demolition and (re)construction of the controversial Three Gorges Dam project in Sanxia, China, and the project's impact on the ordinary Chinese citizens, these films open up a space in which "the boundary separating fiction and documentary, subjectivity and objectivity, artistic creativity and harsh reality is challenged and transgressed" (McGrath, 2009, p. 44).

Corresponding to Jason McGrath's (2009) observation that there is an evident turn to documentary filmmaking in films made in "closer spatial and temporal proximity" (p. 34) to the most traumatic stages of demolition and construction in the Three Gorges area, in an interview published on film comment (2009) Jia explains that while he believes that he needs the help of professional actors to bring history to life when making historical films, nonprofessional actors are crucial for film, like Still Life, that confront the present problems of the modern Chinese society. This turn to documentary filmmaking practice that employs nonprofessional actors reveals the concerns about "the ethics and aesthetics of artistic representation" (McGrath, 2009, p. 34) by connecting the viewers with the "physical and emotional upheavals experienced by residents affected by the project" (p. 34).

While Jia recognizes the documentary form as inspiring for discovering the "shape and meaning of a multifaceted social experience in the era of transformation" (Zhang, 2007, p. 18), he is also very aware of "the impossibility of true objectivity for even the most realist style" (Teo, 2014). Therefore, in an interview with Sun Jianmin Jia describes that his documentary-inflected realism, jishizhuyi and sianchang, is utilized to "pursue the felling of the real" (Sun, 2002, p. 31) instead of reality itself as he believes that "the feeling of the real is on the level of aesthetics whereas reality just stays in the realm of sociology" (p. 31). The quasi-documentary and hyper-realist aesthetics emerging through Jia's collaboration with nonprofessional actors in Still Life correspond with Zhang Zhen's (2007) observation that "cinematic represenation is hardly a transparent window onto reality but rather a form of interrogation of the 'truth' value of both its referent and its image and their indexical rapport" (p. 18). Accordingly, the discussion evoked by Jia's documentary-inflected realism should gesture towards how such realism, complicating the boundary between fiction and documentary, constructs a compelling confrontation with actuality (what happened) and reality (what we perceive as what happened).

In this sense, the nonprofessional actors in Still Life, who are concurrently the social actors in Dong, reveal the ambiguity of artistic representations and further resonate with Dai Vaughan's (1999) examination of the ambiguity of documentary in his essay, "The Aesthetics of the Ambiguity." Through the parallel projects' confrontation with the reality and actuality of the transforming Chinese society, the nonprofessional actors' blending together their own real-life experience with the characters' fictional stories, and Jia's interweaving of documentary and staged footages narrow "the gap between the languages of documentary and fiction" (Vaughan, 1999, p. 64). In his interrogation of the relationship between documentary cinema and reality, Vaughan (1999) argues, "the term 'documentary' … is a mode of response to film material" (p. 58). Therefore, even though documentary film shares a

strong connection with the reality, "a mismatch between record and signification" (p. 88) always exists and consequently requires the viewers to "forge that connection individually in the space created by the film" (Raijmakers, 2007, p. 35). In this sense, Vaughan's (1999) observation, "in electing to perceive a film as documentary the viewer do not reject a fictive option for a known nonfiction, but rather select a mode of apprehension in full knowledge of their own ignorance" (p. 79), paves the way for Jia's nonprofessional actors' complicating of the discussion of documentary film. By "construct[ing] a powerful impression of a confrontation with reality through the rhetoric of the films' narratives and their cinematic style" (Teo, 2014), these nonprofessional actors, oscillating between fiction and reality, establish a sense of "documentary-ness" in Still Life by manipulating the "constitutive-ness" (Vaughan, 1999, p. 82) of documentary's images for the viewer's meanings, and potentially shape the viewer's "documentary response" (p. 58).

For the purpose of examining this fissure of actuality and reality unsettling the filmmaker-text-viewer relatnioship in documentary, it is necessary to examine Still Life side by side with Dong. Dong is Jia's documentary film on artist Liu Xiaodong's site-specific project of large-scale oil paintings portraying the vanishing landscape of the Three Gorges Dam project and those migrant works involving in the project. Still Life, as a parallel project of the documentary film Dong, carries exceptional documentary qualities not only for Jia's utilization of the nonprofessional actors, but also because a large part of the shots of Still Life is actually from the documentary footages of Dong. In this pair of films made in the Three Gorges Dam construction zone, Jia takes the nonprofessional actors as the site for his interweaving of social documentary and individual fiction that unsettles the boundary between fiction and documentary films.

Still Life's cinematic portrayal of the nonprofessional actors, Han Sanming, the migrant worker of the Three Gorges Dam project, and Xiaomage, the teenage punk who names himself after the leading actor played by Chow Yun Fat in A Better Tomorrow (John Wu, 1986), and Jia's arrangement of the storyline of each character oscillating across Still Life and Dong collectively foreground Jia's manipulation of both reality and actuality. Both Han Sanming and Xiaomage in Still Life are fictional characters played by nonprofessional actors, whose life experience overlaps with the stories of the fictional characters. Moreover, they become the messengers who deliver historical facts through Jia's interweaving of documentary and staged footages, which turns the characters into historical beings rather than merely fictional characters. Through Jia's manipulation of reality and actuality, Han Sanming and Xiaomage's roles open up different approaches of disturbing the boundary between historical beings and fictional characters, hence the boundary between documentary and fiction films.

Han Sanming first appears as a social actor in the documentary footages of Dong, in which Han Sanming is one of the twelve migrant workers posing for Liu's oil painting project. In Dong, Han Sanming, among other migrant workers, is presented by both Liu and Jia as an evidence of the drastically changing Chinese society, and moreover, a vehicle for them to comment on this radical transformation through their artistic representations of it. In one of the sequences in Dong, we see Han Sanming posing in front of the vanishing landscape of the Three Gorges Dam for Liu in a squatting position. In this sequence, the film cuts between shots of Han Sanming posing and of

Liu painting, and finally returns to Han Sanming when he stands up, turns towards the wall, and looks far into the distance. The camera then pans away from Han Sanming to the distance scenery, at which Han Sanming is looking at. As a historical being, a real migrant worker, Han Sanming's reappearance through that exact same footage in Still Life, consequently makes his role ambivalent when he is introduced as a fictional character this time—a fictional character created to be a migrant worker and whose story constantly overlaps with Han Sanming's real-life experience in the contemporary Chinese society, which is documented in Dong.

The aforementioned sequence, without the shots of Liu painting, is introduced in Still Life by the newsreel of the relocation of the Sanxia residents on the television set Han Sanming is watching. The newsreel later fills up the entire film screen as the camera zooms onto the television screen. This transition from the television screen to the film screen, merging together the documentary and fictional spaces, establishes the "documentary-ness" of what follows, and consequently paves the way for the viewers' "documentary response" (Vaughan, 1999, p. 58) to the footage of Han Sanming that follows, regardless how this footage is now presented as part of the fictional space created by Still Life. The ambivalence of Han Sanming's role and the stories unfolded through him in Still Life, both partly real and partly fictional, provide a channel for Jia's cinematic manipulation of the reality and actuality. This manipulation is achieved through Jia's editing techniques that seam together staged and documentary footages his collaboration with the nonprofessional actor, Han Sanming. On the one hand, Jia's seamless editing technique that merges together the fictional and documentary worlds establishes a sense of "documentary-ness" for those staged footages. On the other hand, the layering of Han Sanming's real-life experience documented in Dong and his reenactment of it in Still Life retrieves the "documentary-ness" of those documentary footages included in the staged sequence.

While Han Sanming's role, oscillating across two filmmaking practices and the spaces created by them, triggers the "documentary response" (Vaughan, 1999, p. 58) by underlining the "documentary-ness" of Still Life, Xiaomage's role is arranged to complicate the boundary separating documentary and fiction films. Different from Han Sanming, whose role oscillates across two filmmaking practices due to his physical appearance in both Still Life and Dong, Xiaomage's role is set only as a fictional character played by nonprofessional actor as he only appears in Still Life. Also achieved through Jia's interweaving of staged and documentary footages, the story unfolded through Xiaomage's character serves as a channel for the intervention of those real-life experiences and emotions documented in Dong.

In Still Life, Xiaomage, after setting off with his gangster friends, was last found dead and buried under the debris of the demolished buildings. The camera later follows Han Sanming and other migrant workers arranging for Xiaomage's funeral, including shots of them carrying Xiaomage's corpse with a stretcher to the Yangtze River for burial and the family honoring the deseased afterwards. While this sequence does not seem to arise any evident sense of "documentary-ness" in the narrative of Still Life, all the shots regarding Xiaomage's funeral are actually documentary footages included in Dong, which record the funeral of one of the migrant workers in Liu's project after being killed on duty. Having this in mind, a process of transfiguration and reconfiguration that would accomplish the "documentary-ness" of this sequence therefore unfolds. The "documentary-ness" of the original documentary footages is at

first transfigured as fictional footages while they are edited into the narrative of Still Life. Later, through Jia's interweaving of the documentary footages of the death of the migrant worker in Dong and the staged footages of the death of Xiaomage in Still Life, the real-life experience and emotion of the contemporary Chinese citizens are accordingly brought forward. Consequently, the documentary footages are reconfigured to reclaim their "documentary-ness," through which that shared "substance" within the filmmaker-text-viewer relationship encourages the viewers' "documentary response" (Vaughan, 1999, p. 58). On the one hand, the fictional storylines of Han Sanming and Xiaomage in Still Life, both expanding from the historical events documented in Dong, underline those historical events, and therefore intensify the "documentary-ness" of the original documentary footages of Dong by interweaving them with the fictional part of the film.

On the other hand, by bluring the seam between the documentary and fictional worlds through the ambiguous roles of Han Sanming and Xiaomage, and through Jia's interweaving of the footages, a sense of "documentary-ness" of Still Life can therefore be established to encourage the "documentary response" (Vaughan, 1999, p. 58). Therefore, the ambiguous existence of the roles played by nonprofessional actors as both fictional characters and historical beings oscillating across Still Life and Dong challenges the boundary of documentary and fiction films in the sense that such "documentary-ness" is facilitated by and blended together with the fictional elements portrayed in Still Life.

The collaboration with nonprofessional actors, in relation to the contemplation upon the demolition and construction of the Three Gorges Dam project, its resultant demolition of the surrounding Fengjie village, and the displacement of the residents and the migrant workers, also reveals a discussion of temporality crucial to documentary. While Jia's documentary-inflected realism of the on-the-spot aesthetics (xianchang) often reveals the coexistence of two temporalities—the temporalities of the actors' performance and of the reality, Jia' interveaving of docuemtnary and staged footages through the nonprofessional actors in Still Life actually constructs a temporality that is "constantly undolding in the present, as both a symbolic partner and a form of critique of the social to which it tries to give shape and meaning" (Zhang, 2007, p. 3). In this regard, Chris Berry (2009) also recognizes the "present-ness" of the space constructed by the on-the-spot aesthetics in Jia's cinema.

In "Jia Zhangke and the Temporality of Postsocialist Chinese Cinema: In the Now (and then)," Berry (2009) seeks to foreground the documentary concreteness of Jia's xianzhang by adding a historical and national extension onto the temporality of the present-ness of the on-the-spot and in-the-now realism. He accordingly terms this temporality as "the temporality of in-the-now (and then)" (p. 114-5), which "brings history back into on-the-spot realism without returning to the linear progress narratives" (p. 123), and in which, the present is constantly questioned by that past. However, a closer look at Jia's collaboration with nonprofessional actors in Still Life through the notion of "archive effect" and "archive affect" brought into view by Jaimie Baron (2014) in The Archive Effect: Found Footage and the Audiovisual Experience of History, I would like to retouch Berry's interpretation and propose an alternative reading of Jia's temporality as "in-the-now-then." This temporality, instead of suggesting a separation between the past and present, emphasizes the

present-ness that is constituted of the archive effect that, by reminding the viewers of the past, constantly adheres the past to the present.

In regard to illustrate my interpretation of Jia's "in-the-now-then" temporality, it is essential to contemplate upon the landscape of the Three Gorges Dam, which is the heart of Jia's Still Life. Jia's concern about urbanization as a "process" through his contemplation upon the demolition-in-process of the Three Gorges Dam and its surrounding landscape is always revealed through his portrayal of the nonprofessional actors. In many times, Han Sanming is filmed with overtly long takes when he lingers in the middle of the ruins of Fengjie village, or when he wanders about those half-demolished buildings, on which construction workers are at the same time taking down the rest of the buildings. Thus time becomes a vital concept to Still Life due to the coexistence of multiple performativity and temporality of Han Sanming, among other characters, and of the vanishing landscape.

However, it is worth noting that the distinction between the various temporalities is actually blurred by Jia's collaboration of nonprofessional actors because these nonprofessional actors, who are at the same time, social actors, share the same temporality with the reality, and therefore seals Still Life within a single unified time frame—the present. In this sense, the time of Still Life is organized in accordance with the "life time" and therefore offers the experience of time as "simple duration in a life that is more full of quotidian moments, inactivity, and boredom than spectacular events even in an era of dramatic historical change" (McGrath, 2007, p. 98). By rooting Still Life profoundly in the present, Still Life, therefore, reaches a "more direct access to time as duration opens up" (Berry, 2007, p. 124).

In this notion of time as duration, Baron's (2014) conception of the "archive effect" foregrounds the present-ness of Still Life, in which the past is constantly unfolding in the present through Jia's contemplation upon the dramatic transformation landscape, and therefore enables the sense of "documentary-ness" to disturb the viewers' perception of Still Life as merely fiction film by directing their attention to the landscapes through which the "life time" unfolds. Instead of utilizing cinematic cues, such as flashbacks and voiceover to contrast different times and create a subjective consciousness of memory and history, Still Life "teem[s] in period-authentic details and traffic[s] in their effects" (Xiao, 2011) to evoke both the "archive effect" and "archive affect." Such archive effect and affect are most obviously transmitted by Xiaomage in Still Life, through whom a particular soundscape, mixed with the soundscape of the demolition at the time of the filming of Still Life is realized. Pop songs, voices, dialects, accents, gestures and demeanors, together with the markers sprayed onto many walls of the village buildings that indicate the water level of 156.5 meters during the third phase of the construction, together evokes the archive effect and affect that register year 2005.

In his pursuit of grasping the drastically transforming Chinese society and the bewilderment of the people impacted by the transformation, Jia's collaboration with nonprofessional actors in Still Life also teams up with the animated documentary's vision to uncover a "more real truth" (Schäuble, 2011, p. 209) through the production of the "internal images" (p. 211) of the characters. Jia's utilization of computer-generated special effects intervenes at several key moments to intensify the character's state of mind. A UFO flashes across the sky above Fengjie village upon

Shen Hong and Han Sanming's arrival in Fengjie village to search for their long lost other half. A mysterious monument behind Shen Hong takes off while she is stuck in her memories. Finally, a man walks on the high wire connecting two half-demolished buildings while Han Sanming is leaving Fengjie for the life-risking coal miner job back in his hometown. Corresponding to Michaela Schäuble's (2011) perspective in "All Filmmaking is a For of Therapy," Jia achieves this "more real truth" in Still Life with his utilization of the computer-generated special effects, which bring into view the "uncertainties and different states of consciousness" (p. 209) that constitute the real life condition of those ordinary Chinese citizens impacted by the Three Gorges Dam project. According to Jia's explanation (2006), he believes that when two thousand years of history can be wiped off within two years, the surrealist atmosphere is already part of China's reality, in which speedy changes beyond human logic is evident everywhere. Therefore, these special effects actually become the most realist approach, a "magical realism" (McGrath, 2009, p. 42) that can most truthfully deliver the puzzlement and bewilderment of the ordinary Chinese citizens and therefore becomes a remarkably suitable way to constitute the "documentary-ness" of Still Life.

This "more real truth" emerged from Jia's special effects in Still Life is achieved at the confluence of Schäuble's and Vaughan's perspectives, in which both of them pay special attention to the perception of the viewers. Schäuble's (2011) argument that "the audience understands that the [animated] images is created entirely from the artist's hand" (p. 204), in this sense, corresponds to Vaughan's (1999) conception of the "documentary response," in which the viewers "do not reject a fictive option for a known nonfiction, but rather select a mode of apprehension in full knowledge of their own ignorance" (p. 79). In this regard, Jia skillfully intervenes the viewers' perception of the special effects to enhance the "documentary-ness" of them.

As the special effects in Still Life do not dramatize those elements or events evident in the real life and subsequently offer the viewers no tangible connection to their real-life experience, they therefore emphasize their detour from the real world by remaining enigmatic to the viewers. Operating as what McGrath (2009) terms as "magical realism" (p. 42), Jia's cinematic technique that strictly positions the special effects as only the "internal images" of the characters" subsequently establishes the "documentary-ness" of these special effects, and makes possible for the special effects to be perceived as documentary.

Conclusion

Finally, the examination of Jia's collaboration of nonprofessional actors, his contemplation upon the vanishing landscape, and his utilization of computer-generated special effects in Still Life demonstrates how his documentary-inflected realism complicates the filmmaker-text-viewer relationship in documentary. In this regard, while critics such as Vaughan, Berry, Baron and Schäuble emphatically ground their critiques of the ambiguous qualities of documentary films on the province of the viewers, Jia alternatively complicates this "documentary response" with the "documentary-ness" he artfully crafts through his documentary-inflected realism. For Jia, the power of decision lies in the hands of the filmmakers as the filmmakers' chosen cinematic techniques can intentionlly unsettle the viewers' perception and judgement by blurring the boundary between documentary and fiction films. For this reason, even those computer-generated special effects, which probably

carry the least documentary quality, can fulfill the viewers' desire to perceive a given image as documentary. However, Jia's utilization of those computer-generated special effects in Still Life can actually offer us an alternative reading concerning the filmmaker-tex-view relationship in documentary, in which the privilege of the viewers further brings into view the notion of "conspiracy" between the filmmakers and the viewers. In this sense, all the "documentary-ness" conveyed through Jia's documentary-inflected realism discussed in this paper, especially those achieved through his "magical realism" only become possible if the viewers agree to hold hands with Jia and his cinematic techniques. This "conspiracy" between Jia and his viewers, therefore, unceasingly confirms the "documentary-ness" of Still Life, and further fulfills the viewers' desire for a documentary film, and, eventually, encourages the viewers' "documentary response" for reading Still Life as an expanded documentary work.

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Films

Still Life (Jia Zhangke, 2006)

Dong (2006)

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Arabizi: Is Code-Switching a Threat to the Arabic Language

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Abstract

The Arabic language is widely spoken all over the world and is the official language in twenty-three Arab countries. Moreover, the classic Arabic language is the language of Quran, and Muslims in Turkey, Iran, Bangladesh, Pakistan and Indonesia aspire to learn it. The word Arabizi is a mixture of Arabic and English languages, in which Arabic words are written using English letters. Many young Arabs who study in private schools that use English as a language of instruction, prefer Arabizi in texting and conversations on their smart phones and social media because they find typing in English easier than in Arabic. For this reason there is a pronounced fear that Arabizi will weaken the Arabic language, or even replace it, and threatens Arab identity, as well as, the Arab value system. This paper used three focus groups to explore how college students in an Arab country use and perceive Arabizi. The paper concludes that the majority of respondents stated that compared to classic Arabic language, Arabizi is more expressive, trendy, and cool. The majority of the respondents also said that lack of adequate Arabic language in private schools, lack of speaking Arabic at home, as well as the smartphones and social media contributed to the wide use of Arabizi. They also stated that the use of Arabizi is a threat to the Arabic language and Arab identity.

Keywords: Arabizi; Code-switching; Language shift; Language Imperialism

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Introduction

Arabizi, is basically typing the Arabic language letters in English letters, or mixing the Arabic language alphabet with English letters and fitting in English words in between. Young Arabs tend to use the Arabizi more often, because it's easier for them to express themselves and avoid mistakes and typos that could develop if they use the classic or Standard Arabic language. This type of language mixing is also called code-switching. Code switching is defined as the usage of two or more between participants in a conversation (Skiba, 1997; Abu Mathkour, 2004). Scotton (1993) discusses the different types of languages that are used in code switching and refers to the language that is used more as the Matrix Language (ML), while the language that is used lesser as the Embedded Language (EL). In Arabizi, Arabic numbers and other symbols are added to replace Arabic letters that have no equivalents in English or French. For example صباح الخير (means "Good Morning") is written as "9aba7 2l5air". Thus, the Arabic letter ح is replaced with a 7, the ع with a 3, and the ء with a 2 (Hasselblatt, Houtzagers & van Pareren , 2011). Ghanem (2011) defines Arabizi as defined as the modernized Arabic language, in a nut shell it is Arabic in the English language.

Review of the literature

Many studies have examined code-switching involving the Arabic language and other European languages (Abassi, 1977; Lahlou, 1991; Al-Khatib, 2003; Bassiouney, 2006; Edwards & Dewaele, 2007; Attwa, 2012). A number of studies (El-Hassan, 1978; Beni Yasin & Owens, 1987) that examined and compared the Standard Arabic with its variants suggest that the closer the variant to the *fus-ha*, "the higher its prestige"(Miller & Caubet, 2010, p. 242). Yet, this postulate was challenged by some scholars who saw the utility of the other variants in different situations and contexts (Abdel Jawad, 1987). When language contact occurs, an ethnic group wielding more power and authority bestows prestige and symbolic power on its language (La Ponce, 2004). The process of displacing other languages in favor of a dominant language can arguably be described as "symbolic domination"(Bourdieu, 1991). In this respect the work of Foucault (1970; 1981) on power as well as Habermas' (1981) communicative theory provide important insights on the exclusionary dimensions on discourse.

Research on language and ethnic identity led to the development of language ideology (Woodlard, 1998). To understand sociolinguistic transformation, we have to consider an interplay between linguistic anthropology (Hymes, 1964; Schieffelin & Ochs, 1986; Durante, 1997) and semiotics, where the choice of codes and signs reflect power relations and "carry meanings beyond their referential ones and may index certain ethnic and other identities or situations of use"(Makihara, 2010, p. 41). The Arabic language played an important in shaping Arab identity. Since language and culture are inseparable, some Arab nationalists aspired to use Arabic as a nationalist homogenizing language, and opposed linguistic diversity (Suleiman, 1994; 2003). A number of studies using Labovian class paradigm documented the relationships between language, class, and identity in a number of countries around the globe (Abdel-Jawad, 1981; Kallas, 1999; Kochetov, 2006; Mallinson, 2007; Dodworth, 2010). They indicated that, in general, the use of standard language is associated with upper and middle classes. Labov's (1966a; 1966b; 2001) findings suggest that the use of the standard English language is considered prestigious by across social strata.

The presence of classic Arabic language continues to be central to the Arab identity as well as the Islamic civilization. Unfortunately "Arabic language skills in everyday life have deteriorated, and Arabic ... has in effect ceased to be a spoken language" (Salameh, 2011).

Arabic is the official language for twenty-three Arab, The African Union, as well as the Organization of Islamic Conference, and a working language in the United Nations. More importantly, its the language of the Quran. Thus, even Islamic countries whose national languages are not Arabic, including Turkey, Iran, Bangladesh, Pakistan, Indonesia, and Malaysia, exert efforts to teach their citizens the Arabic language. O'Sullivan (2011) explains how the Arabic language has found its way of originality as the Arabic speakers now use their language to talk among themselves on social media. The Arabic language is one of the oldest Semitic languages, carrying a flavor of Greek, Hebrew and Latin. Arabic became more prominent during the rise of the Islamic empire (Young, 1999).

A number of Arab linguists have referred to the continuing deterioration of the classic Arabic language "Fus-ha" to the modern standard Arabic. *Al fus-ha* is a standardized variety, highly codified in grammar books and dictionaries; it is accepted and has validity as a standard of correctness across the Arabic speaking world (Ibrahim & Makhlouf, 2010). Today, very few Arabs speak the *fus-ha* and Arab countries have different dialects. The Modern Standard Arabic (MSA), is a closer variant to the *fus-ha*.

Hanani (2009) discusses globalization and refers to the importance of English in securing a promising career. She refers to the dangers that English language poses to the Arabic language, and argues that the Arabic language is being lost and the young Arab generation is beginning to lose the capacity to think and create in Arabic. Badr ad-Deen (2011), describes Arabizi phenomenon as "cultural subordination". The use of the English language in formal education in many private schools, coupled by the wide use of English on social media (Ibrahim & Makhlouf, 2008) make it harder for Arab students to be fluent in reading and writing their mother tongue language, the Arabic language.

Sridhar (1994) reflects on the UNESCO's 1957 theme of giving every child the right to be educated in their mother tongue language, and asserts that that as long as languages are preserved or lost solely through socioeconomic power, weaker languages will inevitably disappear. Linck, Kroll, and Sunderman (2009) argue that while learning a second language, the native language is inhibited, even if it's an English language itself.
Dahan (2005) argues culture is embedded in the English language curriculum and textbooks, suggesting that teaching of English as an international language should be culturally sensitive and responsive to local cultural contexts. Thus, in curricula teaching English to speakers of other languages it's advisable that English textbooks for government schools should be regularly evaluated for their efficiency in teaching the English language as well as their cultural relevance and suitability (Al-Falasi, 2008).

Ahmad (2011) laments the fact that some Arab parents encourage their children to speak only English, causing their children to distance themselves from Islam if they were Muslims. He opines, it is a matter of showing off or to satisfy one's egoistic self with the feeling of superiority among their peers. Talhouk (2010), claims that "The

youth think that speaking this language [Arabic] isn't 'cool' and don't hesitate to mix foreign words in their conversation" (para.6). According to Alkury's documentary (2005), "Some young people look down on Arabic language. They think it is old and that English represents life and desires" (Jordanian elite shows off with Arabizi, 2005). The Western media bestow glamour on English and French languages, rendering the Arabic language, "too complicated, time-consuming and old-fashioned for Lebanese youth" (Meehan, 2010). Ghanem (2011) asserts that Arabizi has adversely affected the Arab students' performance in the Arabic language.

Suzanne Talhouk, the president of the "Fiil Amr" ("Act Now!") association, which is leading a campaign to protect the Arabic language, along with the Arab Thought Foundation, argues that the language of culture, philosophy and science has always been Arabic. Regrettably, an increasing number of Arab youngsters feel ashamed of speaking Arabic because it's not perceived as 'cool'. They believe that acculturation, including speaking and behaving like Europeans as more modern and professional. On the other hand, Sadek (2007) asserts that Arab students feel uncomfortable toward the dominance of the English language.

In United States, the English language, a foreign language, became dominant and displaced other indigenous and European languages because of its prestige and utility as an achievement enhancer and a common language (Wiley, 2010). Jenkins (2005) discusses the importance of English language in advertising and commerce and argues that one inevitable effect of the spread of global English is its killing of other languages. Crystal (1997) provides great insights into the influence of English as a global language and the controversies that it bring including the death of some languages across countries. Some scholars have considered the dominance of the English language as language imperialism (Phillipson, 1992). Kachru (1992) examines how people in different countries have adopted the English language and altered it to fit it into their own cultural context and understanding; this, in turn, explains the rapid expansion of the language. On the other hand, Sonntag (2003) refers to the resistance toward the introduction of English in France, and highlights the bombing of a McDonald's as a protest against the "Englishization" of France.

The impact of globalization during the past two or three decades, allowed the English language to occupy a singular position among language" (Hjarvard, 2004). That linguistic dominance was facilitated by the spectacular rise of the American power. The glamour of the American media and the appeal of the Western education made English the first language of 341 million people in 1999 and first or second language of about 500 million (Hjarvard, 2004). Daoudi (2011) refers to the influence of globalization on the Arabic language, and refers to a new emerging language as e-Arabic. The e-Arabic is a combination of English and Arabic fueled by the wide use smartphones and the Internet, mainly blogs, emails, and social networks. The wide use of smart phones, popularity of text messaging (SMS), and social media made it more easier to use Arabizi and the slang English as languages of online communication (Daoudi, 2011; Shakkaf, 2012). Yet, the language is important because it embodies and mirrors the historical and religious experiences of nations which makes it the single most important component of a nation's identity (Abed, 2007).

Soliman (2008) argues that adults switch to English when they seek objectivity and academic terms, whereas children, whose main language is English, switch to other languages to get cultural and religious terms. Code-switching also occurs when the speaker is upset, or depressed, or wants to establish unity with specific social groups. In Jordan, code switching is used by the upper class and is considered stylish and classy (Robertson, 2007). In some situations, some people use code-switching between Arabic and English to exclude other people who do not speak or understand the second language (Skiba, 1997). Abu Mathkour's (2004) study finds that Jordanian participants used Arabic-English code switching to satisfy these conversational functions, including Quotation; Interjection or sentence filler; Reiteration; Message Qualification; and Personification.

In the Arab world, the new Information and Communication Technologies (ICT) have intensified the use of code-switching, because typing in English has become easier than Arabic because the Arabic letters on the mobile's keypad are more than the Roman letters. Thus, typing Arabic letters is considered to be difficult and time-consuming. A number of studies (Crystal, 2008; Bashraheel, 2008; Ritz, 2012) suggest that Arabizi users find typing in English efficient, convenient, and fun to write. According to Rouchdy (2011) some people use Arabizi because "it was easier than typing Arabic." Moreover, some Arabizi users find it more efficient to type in English because they are used to it (Alkhatib & Sababah, 2008).

Some Arabizi users prefer writing in English rather than Arabic because they perceive English as prestigious because it's the language of the "educated" and "knowledgeable" people. Secondly, the use English rather than Arabic can be attributed to the English terminology in science and medicine where equivalent Arabic terms are lacking or unknown to the speaker. In some instances, euphemism is used when English words seem less offensive or hurtful compared to Arabic words, particularly in subjects pertaining to disease, love, and body functions (AlKhatib & Sabbah, 2008). Moreover, in greetings, sometimes, people switch from English to Arabic when they exchange traditional Arabic/Islamic greetings "al salamu 3alaikom", or "ahlan", "inshalla", "ya rab". Finally, switching from English to Arabic takes place when quoting someone's Arabic words, and the writer encounters difficulty in translating that quote into English (AlKhatib & Sabbah, 2008)

A number of scholars have pointed out that some ancient indigenous native American, European, and Asian languages are endangered (Baranova, 2005; Kleiner & Svetozarova, 2006; Gulida, 2010; Dorian, 2010) by the powerful influence of the English language. Opponents of Arabizi, namely Islamists, argue that the Arabic language is the language of the Quran, and when the Arabic language is not typed or spoken appropriately people are undermining its value. Arab nationalists are also not in favor of Arabizi. They believe that using the Roman letters endangers the existence of the Arabic language, and undermines the Arab identity and may replace it with a foreign one. Recently, Arabizi emerged in some television programs, mass media messages, and commercials, which many people consider unprofessional, inadequate and unacceptable (Nashef, 2013; Elshamly & AbdelGhaffar, 2011; Bashraheel, 2008).

Method

This research used three focus groups in a Middle Eastern private university. Focus group 1 (FG1) included seven participants (ages: 19-23) and convened in March 2014; focus group 2 (FG2) included six participants (ages: 18-22), and convened in July, 2014; and focus group 3 (FG3) included seven participants (ages: 19-24), and convened in October, 2014. Each focus group met for one hour. The moderators of the focus groups were knowledgeable about the subject of the study. The research questions dealt with various issues pertaining to the participants' perception and use of Arabizi, their proficiency in Arabic, the role of the parents as well as the language of instruction in private schools. The questions also examined the effects of smartphones and social media, and the threat that Arabizi poses to the Arabic language and Arab identity.

Findings

When asked why people use Arabizi and not Standard Arabic language, focus group 1 (FG1) stated that: easier to type; sign of prestige and class; convenient for our generation, since we speak and use English most of the time. FG 2 said: difficult to express one's self in Arabic; It's a trend; and FG3 added that: more expressive; modern; feel cooler; easy for different nationalities. When asked if the use of Arabizi is related to lack of use of Arabic language at home, five participants of the FG1 said no, and two said that some parents prefer English. The majority of the participants in the FG3 asserted that parents do not speak Arabic at home, and kids learn speaking skill at home. Nonetheless, the majority of the participants of FG2 said that most parents speak Arabic at home.

Arabizi is related to lack of adequate use of the Arabic language in private schools, according to most of the participants. In FG1, they agreed and said: Because children are influence by the West; Schools don't give equal time to Arabic; if one doesn't speak English one looks uneducated. The FG2 stated that: Those who study English curricula find Arabizi easy; Parents not paying attention to childern Arabic writing skills; and the participants in the FG3 concurred and added that because schools force a persons to prefer English. Attributing the use of Arabizi to lack of proficiency in the Arabic language generated conflicting responses. The majority of the participants in the FG1 agreed; because lack of emphasis on Arabic; Arabic seems hard and Arabizi is easy; One participant disagreed and said, even proficient in Arabic they use Arabizi. In the FG2: the majority of participants disagreed; yet said, Arabizi is easier than Arabic. All the participants in the FG3 said lack of proficiency in Arabic lead to Arabizi; those who don't feel confident in Arabic use Arabizi.

When asked whether Arabizi helps them make their point more clear the majority of the participants in the three focus groups agreed. The FG1 stated: we use Arabizi when we are stuck in a word. The FG2 concurred and added: vocabularies of two languages help; good for multinational cultures. The FG3 agreed but added: it depends on the receiver, and the topic.

The majority of FG1 agreed that the use of Arabizi make them feel smarter. They added: they feel smart and cool; feel cool, up to date. Most of the participants of FG3 also agreed and added that use of Arabizi make them feel: cool; trendy. On the other

hand, the majority of the participants in the FG2 disagreed with the notion. The focus groups expressed their views on whether Arabizi negatively affects its users' proficiency in Arabic language. All participants in FG1 concurred that the use of Arabizi adversely affect users' proficiency in the Arabic language because; mess up grammar, and make spelling mistakes; Arabizi weakens Arabic language. The FG2 expressed similar sentiments and said: people will forget Arabic and use English. And the FG3 stated that: improper language replaces a proper language.

All the participants agreed that Arabizi threatens the existence of Arabic language. The participants in the FG1: said: Arabic is under threat; schools focus on English. The FG2 concurred: because youth is using it; Arabic will get weaker. And the FG3 added: Arabizi is popular; people will forget Arabic. The majority of the participants agreed that the use of Arabizi is related to the difficulty people face when writing/reading Arabic. The FG1 said: most students do not know how to read and write Arabic; people are used to typing English. The FG2 concurred. One of its participants said: I use Arabizi even when I write notes for myself. Yet, the majority of the FG3 disagreed, save one participant. That participant said: it's hard to read and write Arabic.

All the participants agreed that the use of Arabizi is related to the use of new communication technologies (smart phones), which do not help in communicating in Arabic. The participants in the FG1 agreed, and referred to social media as a case in point. The participants in the FG2 agreed and said the QWERTY key makes typing in Arabic difficult. Also the majority in the FG3 stated that Arabizi is easier to type on smartphones and chatting.

Discussion

The participants in the focus groups provided valuable information and important insights about their perception and use of Arabizi. Young Arab use Arabizi because it was "difficult to express one's self in Arabic", and English is "modern", "sign of prestige", and that they feel "cool", "smart", and "trendy". Previous research has referred to this phenomenon of devaluing the local language and overvaluing the English language (Robertson, 2007; Talhouk, 2010; Rouchdy, 2011). The findings also put the blame on the parents who did not speak Arabic at home.

The findings give credence to previous research that the use of English in private schools is to blame for the rise of Arabizi, and the deterioration of the Arabic language (Sadek, 2007; Ibrahim & Makhlouf, 2008; Ghanem, 2010). The findings also support previous research suggesting that Arabizi threatens the Arabic language and Arab identity (Crystal, 1997). Thus, the Arabic language is encountering attrition rather than facing language death (Gulida, 2010; Dorian, 2010). The Arabic language will continue to survive because it's the language of the Holly Quran. The findings support the assertion that "youth speech" and "the emergence of 'youth' social category associated with mobile phones, leisure, music commercials…represent the quintessence of a new globalized category" (Miller & Caubet, 2010, p. 248). On social media for a many Arabs use the slang English instead of Arabic because it is easier and faster to type, and the slang English to exchange information and news (Riz, 2012).

Conclusion

The challenge facing young Arabs is that they do not have enough confidence and trust in their own language, and consequently, in their identity, and self. It's very unfortunate that many Arab children have been raised and informed that in order to succeed in life they have to learn the English language, rather than the Arabic language. Arab educational systems, Arab mass media, as well as, Arab parents have to blame. Arab children are given a Western education to make them more employable, without preparing them to withstand a foreign cultural encounter. In the long run, this process will indirectly inflict damage to the Arab value system, and the symbol of Arab identity, the Arabic language.

This study used focus groups composed of non-random participants. This limitation makes it impossible to draw conclusion from this study to the general population. Another limitation is that the focus groups are drawn from a private university. Moreover, the study took place in an Arab country where the numbers of the Arabs are far less the numbers of non-Arabs. Future research should aim collecting information on the perception and use of Arabizi from random samples from public as well as private universities representing different strata of young Arabs.
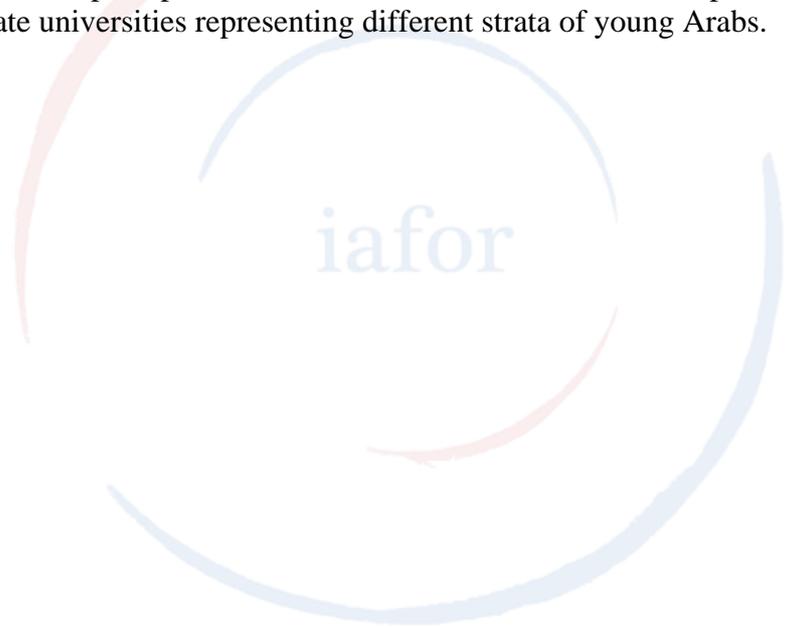
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Diminished Power: The Fall of Wonder Woman

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Abstract

One of the most recognized characters that has become a part of the pantheon of pop-culture is Wonder Woman. Ever since she debuted in 1941, Wonder Woman has been established as one of the most familiar feminist icons today. However, one of the issues that this paper contends is that this her categorization as a feminist icon is incorrect. This question of her status is important when taking into account the recent position that Wonder Woman has taken in the DC Comics Universe. Ever since it had been decided to reset the status quo of the characters from DC Comics in 2011, the character has suffered the most from the changes made. No longer can Wonder Woman be seen as the same independent heroine as before, instead she has become diminished in status and stature thanks to the revamp on her character. This paper analyzes and discusses the diminishing power base of the character of Wonder Woman, shifting the dynamic of being a representative of feminism to essentially becoming a run-of-the-mill heroine.

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One of comics' oldest and most enduring characters, Wonder Woman, celebrates her seventy fifth anniversary next year. She has been continuously published in comic book form for over seven decades, an achievement that can be shared with only a few other iconic heroes, such as Batman and Superman. Her greatest accomplishment though is becoming a part of the pop-culture collective consciousness and serving as a role model for the feminist movement. With her Star-Spangled costume, silver bracelets, strength to rival Superman, and Amazonian good looks, she has always been held as an ideal as to what a woman is and can potentially be. Yet, how many people can claim to know who Wonder Woman is? And, more importantly, is she still staying true to her roots? Symbols are meant to be immutable and iconic, despite the wear and tear of time. However, what should be, does not necessarily translate into what actually is. As Hanley puts it, the presence of Wonder Woman in today's zeitgeist is far different from what she was initially created to be:

> Fans today tend to have a very iconic but generic concept of Wonder Woman, a combination of nostalgia for the 1970s TV show and vague associations with feminism. She is important and beloved as the most famous superheroine of all-time, a bastion of female representation on a male-dominated genre, but she's a symbol more than a living, vibrant character. This is largely due to a lack of exposure; for the past thirty years, aside from her one sparsely read monthly comic, Wonder Woman has lacked the publication, television, and film presence of her fellow superheroes. The modern Wonder Woman is practically nonexistent outside of t-shirts and other memorabilia. (Hanley, 2014, x)

If one were to look at the 75 year history of Wonder Woman, one can see that she has had a rocky relationship with being a feminist icon and that despite the revamped nature of her latest incarnation, her status has become diminished. From first entering the world of man in order to become an ambassador of peace, to her being seen as Superman's super-powered girlfriend, the decline in who she has become runs counter to what she is still publically viewed as.

I – Origins

Wonder Woman was created by psychiatrist William Moulton Marston, noted for inventing the polygraph, in an effort to develop a new superhero who would "triumph not with fists or firepower, but with love." (Lamb, 2001). While an educational consultant for National Periodicals and All-American Publications, which would later merge and form DC Comics, he pitched his idea for Max Gaines of All-American Publications who approved of the new character's creation. It was with that approval that Wonder Woman hit the publication stands in All Star Comics #8, December 1941.

Before delving into Marston's role in developing Wonder Woman, her printed page origins should also be examined. Wonder Woman, who went by the name of Diana, was a member of a tribe of women known as the Amazons who were living on Paradise Island, a secluded piece of land that had cut itself from the rest of the world and humanity. When American pilot, Steve Trevor, crash lands onto the island, Hippolyta, Diana's mother and Queen of the Amazons, organizes a contest to select the most worthy in order to help deliver Trevor back to United States and help fight

for justice. Despite being forbidden, Diana joins in the contest, wins, and returns Trevor to his home. With the success of her mission, she is given her iconic dress and the name Wonder Woman.

She returns to America, where she comes across a nurse at the hospital Steve Trevor is in named Diana Prince who needs money to move to South America and be with her fiancé. Diana, being the kind soul that she is, gives Diana Prince the money in exchange for her identity and thus, Wonder Woman's secret identity is created.

Her mission as she stayed in the United States was not only to help fight the Nazis, but to become an ambassador of peace and help pacify the aggressive nature of man. As it was put by Rhodes:

> In short, the 1941 Amazon heroine is sent off to war not just with evil Nazis but to be an agent in a culture within the United States. (96)

From the very start, Wonder Woman was different from the other super-powered heroes gracing the pages:

> Most of the first superheroes had origins rooted in some sort of tragic event that motivated their crime-fighting career, Wonder Woman, on the other hand, was rooted in a feminist utopian vision. Her mission was not to resolve her own personal issues but to help facilitate a coming matriarchy. Marston rejected the conventions of the burgeoning superhero genre and set-up Wonder Woman as a new, unique brand of hero. (Hanley, 2014, 4)

Marston's philosophy concerning his creation of Wonder Woman was unique to say the least. In discussing the driving ideas behind Wonder Woman, he makes it clear what he thinks she should be:

> psychological propaganda for the new type of woman who should, I believe, save the world. There isn't love enough in the male organism to run this planet peacefully. Woman's body contains twice as many love generating organs and endocrine mechanisms as the male. What woman lacks is the dominance or self-assertive power to put over and enforce her love desires. (Daniels 2000, 22-23)

Her origin has changed little from what Marston had developed in 1941. However, when her character was re-tooled after the 1986 "comics event", Crisis on Infinite Earths, Diana was made different from the other Amazonians on Paradise Island, now known as Themyscira. She was special from the others in that she was actually a statue molded by her mother Hippolyta and given life and attributes to her by the gods. Thus, she then embodies a pure woman, one who is without the imperfections and foibles that other women have thanks to the contribution that man has in their creation.

II – Feminist Icon

Despite her fantastic origins, it is the lasting effect of her character that is even more notable. Even renowned feminist, activist, and founder of Ms. Magazine, Gloria Steinem, was moved by Marston's creation (Emad, 2006). She had described the Wonder Woman written under Marston as being an early feminist hero:

> This was an Amazon super-hero who never killed her enemies. Instead, she converted them to a belief in equality and peace, to self-reliance, and respect for the rights of others. If villains destroyed themselves, it was through their own actions or some unbloody accident. (Steinem, 1995, 9)

Steinem's connection with Wonder Woman was especially profound, feeling like she was rescued by Wonder Woman in her childhood (Emad, 2006). She describes the reason she felt so connected to Wonder Woman was due to the fact that:

> [Wonder Woman] had come to many of her amazing powers naturally. Together with her Amazon sisters, she had been trained in them from infancy and perfected them in Greek-style contests of dexterity, strength, and speed. The lesson was that each of us might have unknown powers within us, if we only believed and practiced them. (Steinem, 1995, 7)

Steinem resonated so acutely with Wonder Woman that she made sure that Wonder Woman graced the inaugural issue of Ms. Magazine in 1972. While Steinem provides a broad reason to see Wonder Woman as a role model, the Amazonian Princess has a lot of details that help to establish why she is such a feminist icon.

Let us look at the intrusion of man into the world of Amazons, Steve Trevor. He is seen as a potential romantic leading man for Diana, yet the way Marston portrays him is as someone who cannot compete with the Amazonian princess:

> Like her superhero peers, Wonder Woman had her own damsel in distress, a fawning love interest who always got captured and had to be rescued. 'Her' name was Steve Trevor…he appeared to be the quintessential American Hero and was drawn that way by H.G. Peter, with a strong jaw, muscular build, and handsome face…however, the man was entirely inept. No matter the mission, he'd end up ambushed or captured and Wonder Woman would have to save him…Whenever Wonder Woman was in trouble, Steve was no help. He showed up too late, was knocked out and woke up to find Wonder Woman had set herself free or was captured as well so Wonder Woman had to free herself and Steve. (Hanley, 2014, 28-29)

Considering the gender roles of man and woman in literature during those times, this was a unique situation. Wonder Woman was not behooved to fawn over the man she rescued, instead she took an active pursuit in carving her own way in the world of man. She would allow her alter-ego, Diana Prince, to continue with these traditional aspects of gender and romance and then comment on how absurd the concept was:

> Wonder Woman once stated that [Diana] will have to go on mooning over Steve Trevor, while he, goes on mooning over Wonder Woman, essentially

> declaring that those two hapless characters would engage in typical gender roles but Wonder Woman wouldn't be a part of such an inane system. (Hanley, 2014, 32).

For Wonder Woman, she was only there for her mission, to bring peace. Considering that her comics were being published during World War II, this meant that her most frequent enemies were the Axis powers. What was interesting was how Wonder Woman's approach to the situation was so different from her contemporaries:

> While Batman and Superman used their covers to promote war bonds and stamps, they never actually fought the war themselves…but while Superman and Batman sat out the war, Wonder Woman fought on every possible front. (Hanley, 2014, 28)

That was not the only way that she was different in fighting crime and the problems she was out to fix. While Robin was introduced to be Batman's sidekick, and Superman was supported by his non-super powered colleagues at the Daily Planet, Wonder Woman was always out to empower the women who were also as unconventional from the comics' world as possible:

> While a lot of superheroes had a sidekick to help them in their crime fighting, Wonder Woman developed an entire network of powerful women…The Holliday Girls were led by Etta Candy. Etta's appearance was a stark contrast to the svelte wasp-waisted women depicted in most comic books…in fact the Halliday Girls were more useful to Wonder Woman than the American Military, often showing up to help her fight the Nazis or Japanese way before any soldiers arrived on the scene. (Hanley, 2014, 21)

Other than physical intervention, Wonder Woman approached her villains differently, especially the female ones:

> Although they regularly used force to stop villains, violence wasn't the only option, Wonder Woman frequently tried to talk to criminals and show them that another path would be a better choice…Wonder Woman's general approach to women was to encouragingly point out their own strengths and set them free of the dominant men in their lives…Superman and Batman never offered encouraging suggestions for alternate careers paths to Lex Luthor or the Joker, but Wonder Woman saw the good in everyone. (Hanley, 2014, 21 - 22)

Still, it is her basic concept that makes Wonder Woman such a feminist icon. Marston developed her story into something that is beyond the usual superhero fair. The fact that she is a woman who can be seen as equal to men in all aspects is a key-point and the driving force for what makes her a unique character. No place is this more clearly seen than in Hanley's description of Wonder Woman, her Amazon sisters, and their history:

> Thousands of years earlier, the Amazons had been imprisoned by Hercules in his quest to accomplish his famous Twelve Labors. The Ninth Labor was to capture the Girdle of Hippolyta, Queen of Amazons, which he did through

trickery and deceit. After the Amazons escaped from Hercules, they quit the aggressive, violent world of men and were led by Aphrodite to a hidden island where women would reside (in order to never forget the cruel treatment of Hercules and the brutal nature of men generally, the Amazons adapted the shackles they wore while imprisoned into bracelets. Wonder Woman's famous bullet-deflecting bracelets weren't just a handy tool but a constant reminder of this injustice, and they turned an object of oppression into an object of strength). (Hanley, 2014, 14)

Thus, we see that Marston had attempted to establish Wonder Woman and her Amazonian sisters as very different from the other heroes that were roaming around. The quest for peace was firmly entrenched in their history and their desire. These basic elements that made up Wonder Woman and her history were only slightly tweaked over her long history and it has become firmly established as part of the generic concept that people generally know her for.

III – Revamp and Re-launch

Despite the noble ideals that Wonder Woman started off with, they have never been adhered to strictly, having gone through extensive re-writes and revisions over the seventy-five years of publication, yet one thing can be said quite decisively:

> While many writers for DC Comics have drifted far afield from Marston's conception of the character (typically reducing her to standard male superhero fisticuffs or in one glaring instance, removing her power altogether) others have recognized her primary appeal as a progressive figure. (Daniels, 2000, 15)

In 2011, DC Comics, the publisher of Wonder Woman's comics, decided to a company-wide relaunch, with all characters and titles being reset to establish a new status quo. This re-launch was dubbed "The New 52" and is presently the established canon for the characters and titles that DC Comics publishes. Currently, Wonder Woman is the headliner in two comic books, Wonder Woman and Superman-Wonder Woman, as well as a secondary character in several others. Looking primarily at the two books she is the main character in, one can see that the iconography that Wonder Woman is associated with has greatly changed. In her latest incarnation, an argument can be made that the concept of her being a progressive figure has eroded. With the publication-wide change, Wonder Woman's character and origins had changed drastically. Gone was her purity as a perfect woman, instead being one of many of Zeus's half-mortal children, no longer is she not romantically involved, and instead is Superman's significant other, and her status as Ambassador of Peace has become a bygone mainstay.

The first and most glaring change in the current Wonder Woman incarnation is her origin story. Formerly depicted as a clay statue come to life, but instead is a child of Zeus, the Greek God. While the change may seem minor, it sends a fundamentally different message. Before, Wonder Woman was untainted because she was a clay statue brought to life. This purity was especially important because it meant that she did not have the aggression and violence that was associated with men and their world, yet at the same time, she still was human. Now, with her being a demi-god, she has risen above mortals, but also becomes a part of the machinations, chaos, and

hubris that is associated with Greek mythology. The first 35 issues of Wonder Woman, had Wonder Woman dealing with her half-sisters and half-brothers as they tried to claim Zeus's throne. With her firmly entrenched with the dealings of gods and monsters, we find that she has little time in trying to help humanity pull out of their violent ways. Thus, her perfection is marred and her message is missing.

Wonder Woman's romantic life is also something that needs to be scrutinized. Before, the only man in her life was Steve Trevor, a normal human. Even then, the romance was not long lived - Wonder Woman finding her duty to be more important than the need for romance or companionship. The original importance of Wonder Woman, relationships, and her purpose is succinctly described by Goode (2014):

> Wonder Woman is defined by her voluntary submission to the will of her mother and, in order for her utopian social vision to be realized, requires the willing submission of the masses. Significantly Wonder Woman must also submit to the will of the state, an act she performs through the power of affect. That is she wholly gives herself to America's fight for freedom against the Axis in her origin story in large part because she falls in love with Steve Trevor. Marston removes the threat that this defining action might have on Wonder Woman's feminist agency by rendering Trevor essentially impotent. Wonder Woman is never compromised by her love of Trevor, only motivated by it and it never supersedes her pursuit of freedom and equality for all.

Yet, in this new incarnation, we find her romantically linked with Superman, an alien, white male who is seen as the only person her equal in terms of power. The problem with such a "power couple" is that it diminishes the worth of Wonder Woman. The title Superman-Wonder Woman primarily addressed their relationship and what is seen in their dynamic is that Wonder Woman's demigod status is what makes her worthy of being Superman's significant other. In the second issue of the series, we see that Superman had to fight her brethren and they were all handily defeated, establishing his dominance over the Pantheon of Gods that reside in the DC Universe, thus implying that Wonder Woman too is weaker than him.

While strength is not the primary issue, the series continually shows that between the two of them, she plays the role of the "damsel in distress" more often than he does. In the thirteen issues printed, we find Wonder Woman beaten by Superman's roster of villains: Doomsday (Superman-Wonder Woman #2), Zod (Superman-Wonder Woman #3), Braniac (Superman-Wonder Woman #8-11), and an infected Superman as well. All of this indicates that the level that Superman operates on is much higher than Wonder Woman's, giving him the dominant position over her in the super-powered universe.

The other problem with her being in an established relationship is that she now is prey to the tropes of romance. Before, she was an unattainable figure, idolized, but seen above the mundane concept of romance and love. She loves everyone and it is that which powers her fight for justice and peace.

Finally, we need to look at what is the purpose of Wonder Woman. When she was first introduced in the 1940s, she was sent to America, and the world in general, in order to become an "Ambassador of Peace." This purpose of hers was largely unchanged for the past seventy-plus years of her history. However, with the latest

New 52 relaunch by her publication company, DC Comics, this goal has gone unaddressed. Instead we find that she has become the new God of War. While this new status could be played with for some irony, we find that she has an oddly defeatist attitude towards what she has become. As she states:

> If I can, I'll end it [war] forever. And if I can't, maybe I can pass along some of my understanding. Make it more of an absolute last resort. (Superman-Wonder Woman #7, p. 19)

This is not something that the Wonder Woman that we have grown up with would say. She would be definitive in her purpose. It also shows how much more accepting of violence she has become. While she and her sister Amazonians had perfected their abilities in the art of war, they were still a utopian society of peace. In her primary title, Wonder Woman, we find that they are more hostile and ready to fight than previously. All of these run contrary to what has been established and recognized, as Marc Edward DiPaolo notes, "cultural critics…have asserted that Wonder Woman should ideally promote peace over war, feminism over conservatism, and multiculturalism over American Imperialism (DiPaolo 2007, 152).

IV - Conclusion

While the generic concept of Wonder Woman remains in the general pop-culture consciousness, the fact is that her current comic-book status does not reflect her cultural importance - "Apart from being one of the original Golden Age comic book superheroes, she has a strong claim to being popular culture's most enduring, recognizable, and iconic woman hero." (Leung, 2011) Despite her diminished status today, there is no doubt that she is and has been a feminist icon. This status is hers is quite unique considering, as Coaca (2014) describes, "while she conforms to traditional articulations of gender in the way she performs an attractive female, white, heterosexual, middle-to-upper class woman, she also unsettles gendered boundaries through performing a determined, astute, formidable warrior at the same time."

However, when we look at how she is delineated in her comic book, we find that she is drastically different than how she is viewed. Emad (2006) has remarked on the disparity between what is on the page and what she is known for:

> While the ideals of Wonder Woman are clear and noble, it is clear that the way she is portrayed is not always ideal. As Dahbany-Miraglia (2012) describes, "A true child of men's minds…been defined by the imaginations of her cadre of nannies – mostly male artists and story writers."

Looking at the two titles that she currently stars in, Wonder Woman and Superman-Wonder Woman, we find that her independence, her purity, and her quest have all been largely done away with to become more of a mundane super-heroine, rather than the paragon of feminism that Marston initially created the character to be - as Mangels puts it, "When I look at Wonder Woman…I'm seeing a woman that's powerful, a woman with a sense of truth and grace to her. Her message was always about accepting everybody as equals and about making the world a better place." Considering how much Wonder Woman's status has diminished in her recent books,

she is a far cry from the theme song of her television show, The New Original Wonder Woman, which echoed Marston's sentiments succinctly:

> Wonder Woman! Wonder Woman!
> Now the world is ready for you,
> And the wonders you can do:
> Make a hawk a dove,
> Stop a war with love
> Make a liar tell the truth.
>
> Wonder Woman
> Get us out from under, Wonder Woman!
> All our hopes are pinned upon you!

Right now, those hopes are attached to a Wonder Woman who has fallen away from her original legacy. Let us hope that she soon returns to the vision of being the people's champion.
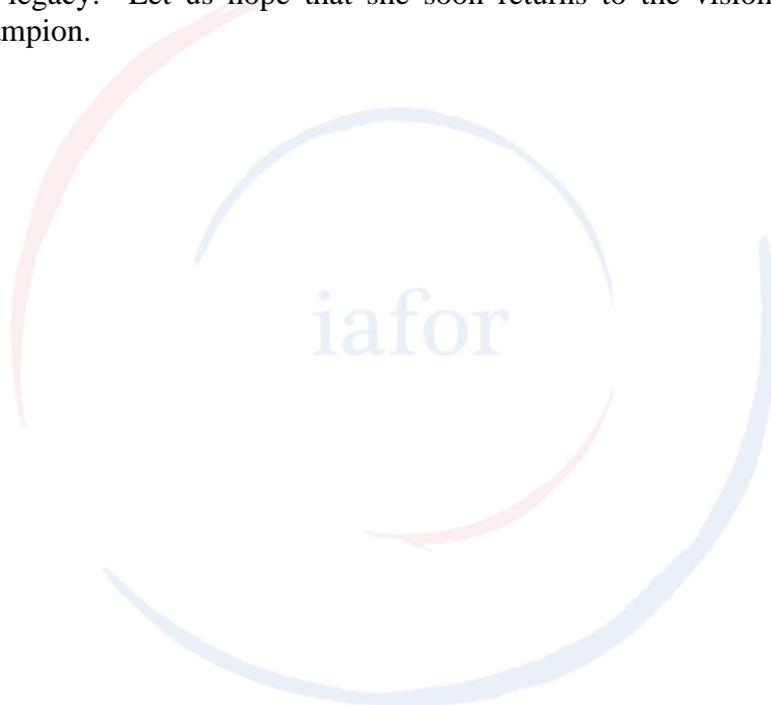
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Power in the Discourse of Art: Ephemeral Arts as Counter-Monuments

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Abstract

This study investigates how transience is articulated in contemporary sculpture, in particular ephemeral art. In the art industry, ephemeral art does not generally enjoy the similar prestige as archived art partly due to the difficulties in preserving it. There is discussion that ephemeral art is often relegated to the post-structuralist descendent position, as opposed to being in the traditionally powerful ascendent position for archived art. However, such a relationship of power has been questioned in various discourses in contemporary art since ephemeral art provides contemporary artists with alternative visions and various possibilities. Especially with socio-cultural changes including the development of postcolonial consciousness and feminism, the role of monumental sculptures as effective carriers of memory and meaning in our time is disputed, whereas ephemeral art as anti-monument or counter-monument has been pointed out to be able to deconstruct traditional forms of monuments. Another strong contradiction to archived art is proposed by some artists who regard transience as a way of being. They generally investigate ephemerality as a central nature of their works. Their approaches often show an interesting proximity to the traditional Japanese aesthetics. This study shows that ephemeral art provides contemporary artists with alternative approaches and various possibilities.

Keywords: Installation, Ephemeral art, Anti-monument, Transience, Ikebana

Introduction

This study investigated how transience is articulated in contemporary sculpture, specifically in ephemeral art. Some contemporary artists create ephemeral art, often in the form of installations that exist only for a short time, for hours, days or weeks. Their works are often made from non-permanent materials such as ice, food, paper or found natural materials (plants or rocks). Such ephemeral art changes form over time. Observing the effects of time on the materials is usually the essence of the artistic experience. While there are various forms in ephemeral art, they are in essence contrast to most archived art that is created with the notion of permanence or at least meant to last for a long time.

The issue of transience in ephemeral art was discussed in terms of its intricate relationship to archived art and this often underlies the debate of preserving ephemeral art. It is notable that surveying various attitudes of the artists toward preserving their art works often reveals their attitudes toward transiency. Some artists, on the other hand, do not seems to be interested in preserving their works. Nevertheless, whether they are conscious of it or not, their artistic investigation concedes the potentials of the ephemeral art as well as the limitations of the archived art under specific conditions.

This survey revealed not only the power relations between ephemeral art and archived art but also the fact that some artists show in their attitudes to transiency an intriguing proximity to the Japanese aesthetics of transience that is often discussed in Ikebana (Japanese flower arrangement), a traditional native art form.

Research Questions

Although the following research questions led the investigation in this project, this paper as a preliminary study focuses on 1 to 3.
1. How transience is articulated in contemporary ephemeral art?
2. What are the possibilities of ephemeral art in contrast to the archived art?
3. Are there any common attitudes regarding transience between the contemporary ephemeral art and Ikebana?
4. Can Ikebana be effective in the context of contemporary art?
5. Can ephemeral art/Ikebana deal with the environmental issues effectively?

Preserving the Ephemeral Art

Ferriani (2013) pointed out the following five types of artists' views on preserving or re-installing ephemeral art. Those categories are not necessarily exhaustive nor clearly distinct from each other but are useful in considering the nature of ephemeral art in contrast to archived art.

1. Re-installation taking care that nothing be altered (i.e., Paul McCarthy, *Pig Island* 2010). The artists endeavour to re-install their works in the exactly same way often depending on documentarian such as photographs.
2. Re-installation as an opportunity to bring variations (i.e., John Bock, *Mien Gribbohm*, 1998). The artists in this category may have to face problems related to changes in the meaning of the work that might result.

3. Ephemeral materials to be repaired/replaced (i.e., Urs Fischer, *House of Bread*, 2004-5). As long as "the spirit of the work" remains, some artists accept repair and are willing to prepare instruction.

4. Ephemeral materials to undergo restoration treatment (i.e., Zoe Leonard, *Strange Fruit*,1992-1997). *Strange Fruits* utilised the peeled skins of a number of fruits such as oranges and bananas. They were sewed back together to recreate their original shapes, incorporating buttons, zippers and plasters. Some of the pieces underwent chemical treatment to make long term conservation possible. But these works were rejected by the artist as they had lost their meaning (Serban,2008).

5. Ephemerality as the essential nature of art work (i.e., Felix Gonzales-Torres, *Untitled*, 1991). Gonzales-Torres encourages the viewers to eat his work, a pile of sweets as he regards active participation from the viewers an irreplaceable part of the narrative. This work has no original concrete entity, but there is only one original certificate of authenticity.

In her conclusion, Ferriani (2013) states that "an understanding of the complexity of the interrelationships that come tougher to define the meaning of these new art forms has, over time, made it necessary to adopt different theoretical and methodological approaches" (Ferriani, 2013: 199). Although Ferriani (2013) didn't specify what those new approaches could be, they need to capture the vast possibilities of ephemeral art.

More importantly, Ferriani's typology suggests at least a couple of distinctive attitudes towards ephemerality or transience, although both of them articulate it as the essential nature of the works. While some artists like Felix Gonzales-Torres reinvent the meanings of transience under specific conditions, some artists like Zoe Leonard, just like some existentialists or Buddhists, recognise transience as a way of being, and express statements about the inevitable natural law. The former includes as the most distinguishing example the ephemeral art as counter-monument (Young, 1997). The latter shows some proximity to *Mujo,* the cycles of change, a fundamental factor in Japanese traditional aesthetics that is closely related to the perception of nature as transient.

Transient therefore Significant

In the art industry, ephemeral art does not generally enjoy similar prestige to archived art partly due to the difficulties in preserving it. Lord (2008) argues that ephemeral art is often relegated to the post-structuralist descendent position, as opposed to being in the traditionally powerful ascendent position for archived art.

However, such a relationship of power has been questioned in various discourses in contemporary art. A number of contemporary artists have shown that ephemeral art can deal with some issues more effectively than archived art, suggesting not just the limitation of archived art but also the possibility of reversing the presumed relationship. With socio-cultural changes in the post-modern periods, for instance, the role of monumental sculptures as effective carriers of memory and meaning is disputed. Ephemeral art, on the contrary, provides contemporary artists with diverse alternatives and possibilities. Distinctive examples of such works can be found in the discussion that ephemeral art as anti-monument or counter-monument is able to deconstruct traditional forms of monuments (Young, 1996/2003, 1997). In relation to German memorial to the Fascist era Young (1997) notes that for some artists neither literal nor

abstract links to the Holocaust would suffice. "Instead of seeking to capture the memory of events, therefore, they primarily recall their own remote relationship to events themselves, the great gulf of time between themselves and the Holocaust" (Young, 1997: 858). Young pays a particular attention to the proposal, " Blow Up the Brandenburger Tor" (1995) by Horst Hoheisel.

> How better to remember a destroyed people than by a destroyed monument? Rather than commemorating the destruction of a people with yet another constructed edifice Hoheisel would mark destruction with destruction. Rather than filling in the void left by a murdered people with a positive from, the artist would carve out an empty space in Berlin by which to recall a now absent people. Rather than concretizing and thereby displacing the memory of Europe's murdered Jews, the artist would open a place in the landscape to be filled with the memory of those who come to remember Europe's murdered Jews (Young, 1997: 853).

If actualised, the work could have implied not just the possibilities of ephemera or transience, but also the powerful nature of emptiness or nothingness under certain contexts. Young observes a similar line of thought in "Monument against Fascism" (1986) by Jochen Gerz & Esther Shalves-Gerz.

> Its aim was not to console but to provoke, not to remain fixed but to change, not to be everlasting but to disappear, not to be ignored by passersby but to demand interaction, not to remain pristine but to invite its own violation, and not to accept graciously the burden of memory but to drop it at the town's feet" (Young, 1997: 859).

"Monument against Fascism" (1986) as well as such a work as "Hiroshima Project" (1999) by Krzysztof Wodiczko show that not only transient nature of the works but also its disappearance can have powerful statements in specific cultural and historical sites. While the traditional function of monument is questioned, these works present new alternatives.

Transience as a Way of Being

Recognising the similarity of transience in contemporary ephemeral art to traditional Japanese aesthetics suggests an important point in considering the relevance of Ikebana, in particular contemporary Ikebana, in the international contemporary art world. While ephemeral art and Ikebana are distinctive forms of art with the separate social cultural-backgrounds, analysing their similarities may reveal the potential of Ikebana to be effective in the context of contemporary art.

Although little has been discussed, my studies proposed that there has been on-going and productive dialogue between Japanese Ikebana and contemporary art (Shimbo, 2013, 2015). Unlike some traditional Japanese art forms, Ikebana has been malleable and has developed with influences from external factors including new aesthetic attitudes and sociocultural changes. Since the beginning of the modern era, the Meiji restoration in 1868, the influence of the West has been the significant external force. It has been so strong that it appears today that the distinction between some current Ike-

bana work and the broader arena of contemporary art has become blurred (Singer 1994: 46).

While the transient nature of being has played a significant role in the aesthetic development of Ikebana as well as Japanese art in general for centuries (Heine, 1991), the term, process art rather than ephemeral art was first used in the late 1960s to refer to art made from ephemeral materials. Despite such a vast historical difference, Ikebana and contemporary ephemeral art face the same contemporary issues and share, for instance, a growing concern about the apparent degeneration of the environment. Many species on the earth are on the brink of extinction. Such awareness about the environment inevitably affects Ikebana artists' perception of nature that was perceived traditionally as transient on the surface but at its essence as permanent. In the following section several contemporary artists who are particularly of interest from Ikebana point of view were selected and their works are looked into in reference to Ikebana.

Nils-Udo (b.1937). In discussing the art of Nils-Udo, Besacier (Besacier and Nils 2002) presented the particular context of contemporary art in which the artist began his career in the 1960s. The new generation of artists "expunged the temptation of pretence from their works, and tried to return to simpler actions and forms" (Besacier 2002, 127). This was the decade of art movements as diverse as Minimalism and Arte Povera, and the beginnings of what subsequently has been termed Environmental Art. In respect of this latter movement, Besacier notes that walking, that is direct bodily contact with natural spaces, was regarded as a primary form of the aesthetic experience. Walking through natural environments, a symbolic intervention, (and recording this experience) plays an important part in the work of a number of other contemporary artists such as Hamish Fulton (b.1946), Richard Long (b.1945), David Nash (b.1945), Robert Smithson (1938 - 1973), Nancy Holt (b.1938), Carl André (b.1935) and John Wolseley (b.1938).

Nils-Udo's artistic activity shifted from painting to working directly in and with nature in the early 1970s, a move from representation to presentation. "Art comes from nature and eventually must return to it. Art is a mere transition between two natural phases" (Besacier 2002, 129). This is an idea that Nils-Udo often mentions in this statements and this has some commonality with Shinto attitudes. If "art" is replaced in Besacier's quote with human beings, the attitude thus expressed is a fundamental Shinto belief.

In working with materials such as plants or minerals, Nils-Udo focuses on their features that are so common that they often go unnoticed. In *Banana leaf, Bindweed flowers* (1990) he used the backs of flowers as the main focus and placed them on a large banana leaf, emphasising the flatness of the flowers and their white star shape patterns (Fig. 1). Then, he floated the arrangement on water, suggesting its lightness and fragility, and a metaphor for the larger natural world.

In this work there is no intention to prolong the life of the flowers by supplying them with water and this distinguishes this work from Ikebana. However, there are some similarities in the effect of Nils-Udo's approach.

> The artist in fact alters our vision and stripping away the layers of habit that prevent us from seeing things as they really are. He thus induces us to go from a practical perception to a genuine aesthetic experience. (Besacier 2002, 142)

Finding new features in natural materials is an important part of Ikebana and some artists like Hiroshi intensified and extended them further. While presenting an unnoticed aspect of natural materials and focusing on primitive forms of aesthetic experience may be a simple aesthetic act, it can help people look again at nature. So it is understandable that Nils-Udo's works are discussed from environmental and educational points of view. Song quoted the following comments by the artist, "we must realise and accept our responsibility for the ecological problems that have been intensifying, and that a step toward this can be achieved through works of art" (Song 2010, 105).

Wolfgang Laib (b.1950). While using natural materials such as pollen, milk, wax or rice for his sculptural works, German artist, Wolfgang Laib takes a different approach to the issue of the ephemeral. Grundberg (2001) pointed out the similarities between Laib and Joseph Beuys (1921 - 1986) in the deployment of natural materials as metaphors for the human condition, a fondness for elemental forms and gestures, and the foregrounding of the artist's performative role (2001, 134). However, Grundberg noted that unlike Beuys'work, Laib's work is apolitical, ahistorical and impersonal. Rather than current issues, his works suggest that his concern is with eternal or at least prehistorical human encounters with the natural world. Visually simple and refined features of his works as well as their effects on the senses of smell, touch and taste provoke viewers into "a state of contemplation and stillness" (Grundberg 2001, 134). Bartelik compared *You Will Go Somewhere Else* (Fig. 2) to the interior of a cathedral, "transforming the gallery into a transcendent realm" (Bartelik 1996, 82).

Buttner (2005) further pointed out such features as creating a temporary space for ritual or transforming a receptacle for a potential point of departure for a mythical journey. She then concludes that Laib succeeds in "introducing the timeless gestures of religiosity into the heterogeneous yet indivisible unity of the work of art" (Buttner 2005, 86). Because his works are ephemeral, perhaps they are able to represent the opposite, the eternal, more effectively. As Bartelik noted, Laib's work reveals his strength in closing the gap "between the material and the spiritual, stillness and movement, internal and external space" (Bartelik 1996, 82).

Ikebana artists also attempt to express an attitude of the eternal through the use of transient materials. Ikebana's etymological origin helps to explain this concept. The prefix *Ike* comes from *Ikasu*, to make alive. Even though Ikebana artists use cut flowers (dying flowers), they attempt paradoxically to make these forms eternally alive through the ritual of their arranging. Flowers (and other plant materials) in Ikebana gain a metaphorical eternal life.

Another significant aspect of Laib's work is his affiliation with Hindu and Buddhist traditions, which has received cautious or even critical responses from critics.

> The art world's increased multiculturalism of the last several decades brings up questions of what can be read formally in art and what must be known, and whether art can be a "universal" or even multicultural language.
> Interpretations based only on viewers' contexts seem arrogant, yet absent

(without) catalogues, wall labels or advance research, viewers must rely on formal qualities. Fortunately, Laib's visual effects and consistent sensual interests carry across the cultural divide. (Koplos 2008, 167)

Grundberg (2001), on the other hand, criticised Laib's attempt to position his work outside the modernist tradition as "understandable but shortsighted", emphasising the rich history of Western art that includes a spiritual dimension. He also suggests an interpretation of Laib's organic pieces as "witty postmodern variations on the austere, metallic chic of Minimalism" (2001, 134). Whatever the justified criticism, it is hard to argue that Laib's work is not an unusual but essentially affirmative assertion of the continuing importance of nature to humanity.

Patrick Dougherty (b.1945). The art of Patrick Dougherty can be categorised roughly into three groups according to how natural materials are used in his works.

Abstract Forms. In this type of work the texture of cut tree branches is the central component. Masses of branches form balls in *Childhood Dreams* (2007) (Fig. 3), on the surface lines move inward, twining together, and others move outward. The lines of branches seem to represent the energy of life coming out of the earth, accumulating, forming and releasing. Suggesting the creation of mother earth, the work may also represent the balanced corroboration between man and natural materials. The artist respects the inherent qualities of his materials collaborating with them to reveal his inner world.

Irregular long holes on the side of the balls look like mouths, which may take in the energy from the wind. If *Childhood Dreams* is regarded as similar to an Ikebana work, these holes could symbolise voids that are often incorporated in Ikebana works. Voids in Ikebana are full of potential rather than being empty spaces.

Everyday Commodities, Pots etcetera. According to Dougherty, site-specificity, often the cultural context of the site, plays an important part in the choice of the forms he creates. Unusual largeness of familiar everyday objects defines the nature of many of his works. Unlike the large sculptures of Claes Oldenburg (b. 1992) the texture of these multiple tree branches gives an impression of a soft, not clearly defined, or dream like nature (Fig. 4).

Tree Houses, Huts, etcetera. Dougherty's primitive architectural forms such as his tree houses represent an interesting mixture of human and natural creation. The irregular structure of *Just Around the Corner* (2003) (Fig. 5) is reminiscent of tribal architecture and evokes a long history of human construction as a response to the basic and fundamental need for shelter.

Dougherty and Ikebana. Among the above three categories Dougherty's abstract works are closest to Ikebana installations. Dougherty's work neither explains nor illustrates nature, but it represents invisible natural energy using natural materials. While Hiroshi found line and flexibility in his substances of bamboo, Dougherty focuses on the functional propensity of young flexible branches to intertwine and tangle. Although there are many affinities between his works and Ikebana, my interview with Dougherty in November 2012 revealed that he did not know about any large scale Ikebana installations until he visited Japan in 1992. At the end of his half year stay, he

collaborated with a Japanese garden designer, Tsutomu Kasai. Muehlig described their work as representing "the joining of complementary sensibilities, one influenced by long tradition and culture in the respect and use of natural materials, the other by a contemporary interpretation of the primal instinct to build" (Muehlig 2009, 65). As to the influences of Ikebana on his work, Dougherty did not specify to me any direct, technical nor formative influences, but mentioned the idea of natural cycles that is related to Shinto philosophy. He likes the fact that his works are made of materials coming from nature and as time goes by they will disintegrate back into nature again.

Dougherty and Contemporary Art. In her attempt to position Dougherty's work in the context of contemporary art, Muehlig compared his work with Jeff Koon's *Puppy* (Muehlig 2009, 80). She noted that *Puppy*'s popular culture associations are matched by a legitimate art historical pedigree extending from Marcel Duchamp's readymades to the "remade ready-mades" of Jasper Johns' flag paintings and Claes Oldenburg's huge sculptural renditions of household objects. Although Dougherty's representational works do quote and "remake" everyday commodities, his approach is in essence different from Duchamp's ready-mades, contemporary conceptualism and postmodern irony.

Muehlig concluded that his interests are primarily formal and process oriented rather than theoretical (Muehlig 2009, 80). Dougherty re-introduces us to the natural world through his elaborate but playful constructions.

Andy Goldsworthy (b.1956). Andy Goldsworthy is perhaps one of the best known contemporary artists working in collaboration with nature. In the 1980s, following the footsteps of David Nash and Nils-Udo, Goldsworthy started to produce site-specific sculptures and land art in natural or urban settings. Many of his works fit clearly into Gooding's *creative collaborations* category and nature plays a significant role in his practice. Using various natural materials such as leaves, stones, wood, sand, clay, ice, and snow, he creates often ephemeral art objects with simple and archaic motifs such as lines, circles, holes, domes, balls and cairns. In some of his ephemeral works in the field, the effects on them of natural phenomena such as tide, sunlight, wind, weather, and time, are an important part of the work.

Goldsworthy often emphasises that his works will disintegrate into the natural environment in the future. Such an approach could present a simple but strong statement in terms of environmental issues. The transient nature of his works can be seen as a subtle criticism of consumption orientated societies that keep producing un-recyclable and often toxic wastes.

Goldsworthy believes everything in nature has the energy of its making contained within it (Fulford, 2007) and can transmit this energy into an art form. His respect for this energy and his perception of nature as transient is similar to traditional Japanese attitudes to nature, and some of Goldsworthy's works do have visual qualities associated with Ikebana. However, there seems to exist within his works some subtle but fundamental differences at their core that distinguish them from Ikebana.

Ikebana is based on such traditional Japanese aesthetic as *Hakanashi*, *Mono no Aware*, and *Wabi*, and *Sabi*, which are in essence all related to the perception of nature as transient. Marra summarised their relationship with nature as follows.

> . . . an aesthetic intuition of the phenomena of natures was responsible for opening the doors to the basic ingredients of the tragedy of life, such as the notions of time and change, rather than any particular philosophical system, Buddhism included. The metaphorical reading of the passing of the four seasons as a constant reminder of human mortality (*memento mori*) — as well as the tense relationship between the constancy of the natural laws that determine temporal progression and the cycles of change (*mujo*) that the seasons represent — are potent ingredients in the formation of the passive aesthetic experience of ennui. (Marra 1999, 118-9)

Goldsworthy's response to the natural world is more positive and engaging.

> Nature goes beyond what is called countryside - everything comes from the earth. My work made indoors or with urban and industrial materials is an attempt to discover nature in these things also. It is more difficult to find nature in materials so far removed from their source, and I cannot go for long before I need to work with the earth direct - hand to earth. What is important to me is that at the heart of whatever I do are a growing understanding and a sharpening perception of the land. (Goldsworthy 1990)

In essence, therefore, many of his works are about human contact with nature rather than about nature itself. In creating *Sweet chestnut green horn* (1987), Goldsworthy used only natural materials, but puts them together imaginatively, utilizing the thorns to join each piece and create abstract forms, a circle and a horn shape (Fig. 6). This work reveals, rather than a second nature, the human mind working with natural materials, creating forms through their conscious selection and manipulation.

Conclusion

This study revealed the vast possibilities that ephemeral art can have in the postmodern period and suggested that the assumed power relations between ephemeral art as descendant and archived art as ascendant needs to be reconsidered under specific conditions. In creating ephemeral art some artists reinvest the meaning of transience to deconstruct the perceptions and functions of art in the dominant art world, while others show in their attitudes to transiency an intriguing proximity to the Japanese aesthetics of transience.

To conclude this study a couple of my ephemeral art works are presented here. It is hoped that some of the issues discussed in this study are addressed in these works. *Magical Tunnel* (2013) was commissioned by the city of Ballarat for their Christmas celebration (Fig.7). It is a ten meter long tunnel with the recycled Christmas decorations, segmented and reassembled on the outside and the solar lights inside.

As an Ikebana artist I work with line and colour to create my art works. I have been particularly interested in using artificial materials to create works of beauty over the past few years. Recycled materials also play a big part in my artistic investigation. I was excited to the request to recycle previous years' Christmas decorations with their bright colours and interesting shapes. In my investigation into the relationship be-

tween nature and art, I regard artificial materials as quasi organic materials. They are often more effective than natural materials in expressing my attitude to nature.

My work over the past five years in the field of sculpture combined with my many years training and experience in Ikebana give me a unique perspective that allows me to create an engaging work of art using the Christmas decorations, crossing the boundaries between decoration and art. I bring to my work an aesthetic based on my Japanese heritage and Ikebana training, but I also have my own personal experience of Christmas over my 30 years in Australia, both in the public and personal domain. Christmas in Japan is another influence that came to bear on my work for this project, allowing me to create a truly inclusive and innovative work with depth and texture on many levels. My background as an international contemporary Ikebana artist allowed me to interpret the theme of Christmas in a universal way, including but also moving beyond the Christian tradition.

Fig.7. *The Magical Tunnel*, 2013. Mixed medium. 220 X 1000 X 150. Installation for the city of Ballarat Christmas art project.

Heart (2015) was created for the Melbourne International Flower and Garden Show (MIFSG) (Fig.8). MIFGS is a popular annual event in Australia and it lasts for five days in March. I regard this event as an opportunity for creating large scale works (Rapaport,2011). I have enjoyed the challenge of combining artificial elements into my works, making use of their energy and colour. Milk crates were arranged to create the grid, which represents abstract artificiality that is contrast to the natural organic materials inside the crates. According to Krauss, the grid could have the mythic power to deal with the contradiction between materialism and spiritualism (1985).

As Jeff Koons showed in his *Hanging Heart* (1994-2006), the popular iconic image would produce various positive associations for many viewers and would be quite appropriate for this event. Rather than using flowers to create the heart form, I used mainly recycled cut branches to make a negative space. Outside the heart was filled

with fresh flowers and green berries to contrast the dry branches.

Fig.8. *Heart*, 2015. Milk crates, Pine corns, Branches, Chrysanthemums, Green berries. 210X280X40 cm. Melbourne International Flower and Garden Show 2015.

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