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***Revisiting Manto, Recovering Histories: Partition Violence and the “Little People”***

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**Abstract**

India's freedom came at many great costs. Communal riots and partition related violence preceded, as well as accompanied, independence in 1947. In Punjab, one of the provinces most plagued by rioting, violence was acute. Saadat Hasan Manto has bequeathed to us vivid sketches of the trauma. This article explores the complexity which imbues Manto's post partition short stories, as well as uses oral testimonies of survivors to corroborate the narratives of agony. In the face of glaring silences and screaming voids that pervade official historiography of the event, literature and oral histories have both emerged as formidable archives. They tip the balance in favour of partition historiography which bares the horrors of murder, abduction, rape, and displacement; moving away from statist narratives which relegate the pain and agonies of people, especially women, to the background. This article will examine the role of Manto's complex, imaginative and Kafkaesque literary works in recovering the trials of the marginalised and the voiceless, by reading them along with, and in the light of, Oral testimonies.

Keywords: Partition, India, Pakistan, Manto, Women, Subaltern, Violence, Oral History

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## Introduction

*“Mainu te yaad hai aaj vi, te tenu yaad hovega  
 Jadon dohaan ne mil ke apni maan da qatl kita si  
 Meri dudh di umar maan de qatl sang qatl ho gayi si  
 Te thande dudh di oh laash tere ghar hi soan gayi si  
 Te jis noon yaad karke aaj vi mein chup ho janda  
 Tere hisse vich aaye ardh dhad vich roz kho jandan”*

//

*I still remember it today, and you must remember it too  
 When, together, we murdered our mother.  
 My childhood was killed with the murder of my mother  
 And its cold corpse was left behind in your place.  
 Even now, I become quiet when I remember that  
 And lose myself in the thoughts of that half-a-body that was your share<sup>1</sup>.*

The Partition of India was an event of monumental proportions with far-reaching ramifications. The enormous shadow cast by the accompanying communal violence and displacement looms large over the sub-continent even today, shaping politics and diplomacy considerably, in both nations that were born from the rupture. In that sense, the Partition which occurred in 1947, is hardly a thing of the past<sup>2</sup>. Despite what the ambiguities and nonchalant silences of official historiographies of Partition would have one believe, violence was more than just a peripheral occurrence. Violence was at the heart of the event; a dominant phenomenon that acted as the very knife with which semblances of new national and post-colonial territorial identities were cut into the heart of the land and the bodies of its people<sup>3</sup>. Narratives on Partition can serve as a great ingress to histories of genocide around the world and the making of ethnic and religious conflict in the 20<sup>th</sup> century. For this reason, these narratives need to be chosen carefully. It is pivotal that historians and scholars of Partition be weary of teleological explanations and accounts which render history in broad strokes.

The Partition discourse is a vibrant one, comprising narratives that are at once diverse and divergent. The fulcrum, of course, remains the niggling question as to why the Partition of India occurred at all. Over the years historians have offered a plethora of explanations. Some narratives explore the question in a dull causes-and-consequences format, investigating the role of British colonialism, and political exigencies of the British empire such as divide and rule. Essentializing narratives which draw heavily from orientalist and colonial discourses attempt to explain Partition as resulting inexorably from the acrimony which, supposedly, organically characterises the relationship between Hinduism and Islam. Scholars such as Gyanendra Pandey have drawn attention to the self-limiting nature of nationalist historiographical narratives which engage with Partition in light of nation building; the birth

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<sup>1</sup> The rhyme belongs to acclaimed Punjabi poet, Shiv Kumar Batalvi, as translated by Suman Kashyap. see <https://www.dawn.com/news/1499501>.

<sup>2</sup> Gyanendra Pandey (2001), draws attention to the ways in which Partition has “re-made” the life and conditions in India, Pakistan and even Bangladesh. It has redefined Hindu, Muslim and Sikh identities, ascribing values such as “untrustworthy”, “butchers”, “others”, and these endure even today. Partition is to a certain extent, the lens through which communities view each other even today, and the event is invoked each time there is an episode of communal strife in India.

<sup>3</sup> David Gilmartin, ‘The Historiography of India's Partition: Between Civilization and Modernity’ in *The Journal of Asian Studies*, Vol. 74, No. 1, 2015, pp. 23-41.

of a new Indian nation and national identity, buttressed by a strong sense of territory and religious difference<sup>4</sup>. Pitted against the tidy and scintillating narratives of a new-born India steadfastly marching forward onto its glory road, the destitution of at least fifteen million persons on both sides of an arbitrary Radcliffe line, remained understated. In the bulk of these analytical thrusts in historiography of Partition, aspects of dislocation and trauma have been grossly underplayed. The recognition of the human element of Partition, the recovery of the “malleable, fuzzy and contextual” dimensions of everyday life, had to await their due place in history for a long time<sup>5</sup>.

The dawn of a new historiographical trend in the 1980s by Ranajit Guha and his subaltern studies group sparked a reassessment of Partition. They advocated an exploration of histories of groups that were either consigned to the margins, or not documented at all<sup>6</sup>. Many historians have now committed themselves to rethinking the history of Partition to produce new perspectives, posing new questions and pointing out pitfalls of traditional approaches<sup>7</sup>. This article will examine the role of Manto's complex, imaginative and Kafkaesque literary works in recovering the trials of the marginalised and the voiceless, by reading them along with, and in the light of, Oral testimonies. The employment of both literary works as a window to gaze at events of the past, and of memory as a historical tool, has its limitations. The scope and objectivity of both are widely debated. However, it is my argument that when read together and synergistically, the two can result in new and empathetic ways of mapping past realities. By navigating the world of Manto's stories with the use of stories narrated by survivors of Partition, the paper hopes to underscore the extent to which Manto's work, especially his partition stories, was more than just fiction, and did in fact artistically render real suffering. Manto's Partition stories are better understood when seen as a “critique of nationalism's divine ambitions”<sup>8</sup>. When retellings of the lived reality of Partition are understood in the light of Manto's attempts to dislodge narratives of national modernity and identity, the picture of displacement and flimsy territorial logic of Partition, as well as the hollow resolutions of nationalism, begins to emerge more starkly. Studied together, the short stories and the oral testimonies reveal the fiction of two separate nationalities which constituted the nationalist politics and its cultural inscriptions.

Manto's world of complex social reality, teeming with subaltern characters is a place where the flotsam and jetsam of society, the “little people”, emerge from the shadows<sup>9</sup>. His stories

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<sup>4</sup> Pandey dwells on the importance of rethinking histories of Partition. He explores “questions of violence, nationhood and history” and how these may be associated with the violent founding of new states.

<sup>5</sup> Pandey (2001), pp. 204.

<sup>6</sup> See Guha 1997, *A Subaltern Studies Reader*, University of Minnesota Press.

<sup>7</sup> Good examples of the vibrant work being done would include: Ritu Menon and Kamala Bhasin, ‘Recovery, Rupture, Resistance: Indian state and Abduction of Women During Partition’ and Urvashi Butalia, ‘Community, State and Gender’ in *Economic and Political Weekly* ‘Review of Womens’ Studies’ (April 1994), Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi, 1998), Gyanendra Pandey, ‘The Prose of Otherness’ in *Subaltern Studies VIII* (Delhi, 1994), David Gilmartin, ‘Partition, Pakistan and South Asian History: In Search of a Narrative’ in *Journal of Asian Studies* (57:4, November, 1998), Mushirul Hasan, ‘Partition Narratives’ in *Oriente Moderno*, Anno 23 (84), Nr. 1 (2004), Ritu Menon and Kamala Bhasin, *Borders and Boundaries: Women in India's Partition* (Delhi, 1998), Pippa Virdee, ‘Remembering Partition: women, oral histories and the Partition of 1947’ in *Oral History* (Vol. 41, No. 2, 2013).

<sup>8</sup> Mufti (2007), pp. 178.

<sup>9</sup> I borrow the term from Leslie A. Flemming. She has broken new ground in the critical evaluation of Manto's work by viewing it in the light of his personal travails and state of depression resulting from his own displacement. By illuminating the psychological trauma of Manto the man, she helps establish Manto the writer as an authority on the empathetic and humane view of Partition and the ruthless perturbation of ordinary people's lives.

are populated with women who have suffered brutalisation (in his story *Khol Do* / “The Return”), those who have been aggressors themselves and taken life (*Thanda Gosht* / “Colder than Ice”), some who have transcended barriers of religious and cultural difference to personify humanity by acting as protectors (in *Mozel* / “Mozail”)<sup>10</sup>. Manto does not pigeonhole his women. In fact, in Manto’s post Partition literary creations, women go beyond playing just characters. They become a metaphor for humanity torn asunder<sup>11</sup>. His artistic genius catches the pulse of life in the streets, the back alleys and the marketplaces; exploring the unlit corners of not only cities but also of the mind, to allow a peek into the lives of the insane, the frenzied, the vindictive and the opportunists.

### ‘Toba Tek Singh’

In the satirical *Toba Tek Singh*, India and Pakistan exchange their lunatics and prisoners. The story portrays the ambiguities of Partition. Even the insane are being claimed as territory. Bodies of the unsuspecting mad, become spaces for a contest over an arbitrary border. The insanity and savage mania of the supposedly sane real world, acts as a foil for the heartrending agony of the eponymous protagonist who only speaks in an incomprehensible concoction of strange words... “*Upur di gur gur di annexe di bedhiyana di moong di daal of di Pakistan and Hindustan of di durr phitey mun*”<sup>12</sup>.

Bishan Singh, pines to be united with his homeland, Toba Tek Singh. The question of whether Toba Tek Singh was appropriated by India or Pakistan, consumes him. The character evokes pathos and compassion as he collapses into a fatal hysteria, finally realising his displacement. Bishan Singh’s dear village, Toba Tek Singh, is left behind in Pakistan and his body, claimed by the new state which has wrested control of him, lies perished between the barbed wires, finally asleep. The irony is unmistakable, as Manto depicts the grotesque madness of the real world exhibited in the violence of 1947. Bishan Singh embodies the chaos, confusion, ambiguity, upheaval and death surrounding Partition, echoing the pain and helplessness of the millions who were displaced. Manto illumines the psychological aspects of the horrible vivisection.

Manto was born to a Kashmiri family in Samrala (East Punjab) in 1912. His love for Bombay as a city to live and work in, is widely known. Manto moved there in 1934, writing for magazines, newspapers and scripts for the Hindi film industry. The Partition of India disrupted his love affair with his favourite city, as well as his literary pursuits when the family migrated to Lahore in Pakistan in 1948. He died there in 1955 from cirrhosis of the liver. In a sense then, *Toba Tek Singh* may have emerged from Manto’s own experience of

<sup>10</sup> Most of the English translations of titles (unless specified otherwise) as well as the quoted texts are taken from Khalid Hasan’s translations of Manto’s stories published in 1997, unless specified otherwise.

<sup>11</sup> The cultural function of literature as well as the use of literature as historical evidence are themes which historians struggle to tame. It is important for this reason to check in with who and what is represented in the literature consulted, and who the audience is. Gordon Kelly remarks that what category of literature gets called upon to perform a historical function, has much to do with who consumes and treasures those works, thereby leading to the preservation of some literary works and the ruin of others. Moreover, the use of literature as a repository of history must be done after due corroboration with other archives. (‘Literature and the Historian’ in *American Quarterly* Vol. 26, No. 2, 1974, pp. 141-159). Ipso facto, the scrutiny of the appropriateness of literary works as historical archives is a serious matter. In this regard, Manto stands out for he was anything but admired by the elite, conservative elements of the time who found him ‘obscene’, ‘vulgar’ and ‘shocking’ for his uninhibited engagement with social reality. This is especially true for his post Partition writings. No wonder Manto was tried for obscenity five times after his migration.

<sup>12</sup> *Manto selected Stories*, translated by Aatish Taseer (2012), pp.4.

anguish and helplessness emanating from his displacement. The beauty of Manto, and his other contemporary literary figures such as Ismat Chughtai and Faiz Ahmed Faiz for instance, is that at the height of nationalist discourse bifurcated by religious difference, these writers formed a creed of secularists who appealed to a wide audience, albeit through Urdu, a language mired in controversy and divisive discourse over identity and national culture. The All India Progressive Writers Association (AIPWA) was one of the most influential literary movements preceding the Partition. It was inaugurated in the 1930s and from its inception, was associated with Marxist and Socialist philosophies. During the 1940s, the AIPWA came to focus aggressively on writings with clear and strong ideological underpinnings, shunting out creative activity which they deemed ‘perverted’ and pornographic, reliant overtly on the disconcerting, the sexual and the morbid. Manto was identified as such and castigated fiercely. His work was dismissed as unprogressive for not exploring social and political themes. Manto’s disenchantment and falling out with the AIPWA was inevitable but he continued to write empathetically about human lived experience, maintaining that morality was contingent upon circumstances shaped by social and political forces.

This article argues that by drawing vivid sketches of the unsettling, the troubling and the violent; of national fragmentation and trauma in his Partition writings (resulting in a banned journal and obscenity charges being brought against him), Manto helps salvage history of Partition from being reduced to hollow and sanitised narratives of autonomous nationalism and the formation of two new modern nation states. By bringing forth the lived reality of Partition with the help of interviews with survivors, the article will corroborate and supplement Manto’s sketches of suffering and his challenge to, as well as interrogation of Indian nationalism.

### **‘Tithwal Ka Kutta’**

The desolation and vulnerability of the uprooted is depicted in *Tithwal Ka Kutta* (“The Dog of Tithwal”). The story is set in the immediate aftermath of Partition, showing India and Pakistan at war with one another. Soldiers of both countries, entrenched along either side of the new border, harass a poor dog. The story is an ode to the suffering of the refugees forced to run helter-skelter, diving for cover, groping for safety, while men of power mindlessly toyed with their fate, in pursuit of their own political goals and contending nationalist agenda. Both camps peremptorily claim the dog as a national and then unceremoniously disown him repeatedly. When the helpless animal fails to furnish any evidential signs of his allegiance to either India or Pakistan, both sides begin to shoot at him driving him back and forth across the border in fear and confusion. In the ensuing conflict, the dog is shot dead. The men deciding the dog’s nationality and his fate simply go back to their life, while the scared and perplexed dog’s carcass lies in the middle, reminiscent of Bishan Singh’s corpse that has no home. Manto’s ability to be objective and lay blame equally on both sides is remarkable. The soldiers on both sides mirror each other as they symbolise the senselessness of Partition violence along with the callousness and immorality of the foot soldiers of divisive propaganda deployed by a few great men of history.

The story echoes the plight of the displaced thousands (and of Manto himself) who were caught in the crossfire of violently asserted national and religious identities. Somewhat similar might have been the confounding condition of those abducted women who were forcibly converted by their Hindu, Sikh or Muslim aggressors. And just when they had created quiet, new lives for themselves, they were reclaimed by the “civilised”, “responsible” and “parent protector” state, often against their will, on the pretext of upholding national

honour, with utter disregard for the “humanitarian aspects of recovery” of the abducted women and their children<sup>13</sup>.

### ‘Anjaam Bakhair’

*Anjaam Bakhair* (“The Girl From Delhi”) offers a critique of nationalist discourse on Partition. A young prostitute named Nasim welcomes Partition and the creation of a new homeland for Muslims (“It is going to be Hindu Raj, and they don’t want any Muslims around. *Quaid-i-Azam*, Jinnah Sahib, has worked hard and got us our own country Pakistan. Where we should go and live”)<sup>14</sup>. The story evokes pity at the naivety of the young girl who is desperate to change her circumstances. She marries a pimp who promises to ensure her safe passage and assures her of a comfortable life in Pakistan. The poignancy lies in her failure to achieve the new life she hoped for and which she believed to be a natural corollary of a new nation premised on religious identity. She had counted on the new land to bring her happiness and dignity. All her dreams came to naught as she reached Pakistan only to be sold again, like a commodity, by her own husband.

Stories of deception at the hands of kin abound. An octogenarian interviewed in Lucknow recounted the escape of her family from Lahore on August 11<sup>th</sup>, 1947, facilitated by one of her father’s several Muslim friends. They set off for Moradabad where her paternal aunt lived with her husband, a *daroga* (Inspector), and his two brothers. It seemed like a safe enough place to seek shelter until the chaos had passed. ‘One night we awoke to my aunt screaming frantically... “chor, chor!” (“thief, thief!”) We have been robbed”...’. The only chest the uprooted family had brought with them from Lahore, was lying wide open, contents scattered, all valuables gone. A few days later, the aunt’s brothers-in-law confessed to having stolen the valuables and unabashedly refused to return them. The *daroga* simply looked the other way<sup>15</sup>.

### ‘Khuda ki Qasam’

In *Khuda ki Qasam* (“The Dutiful Daughter”), a Muslim woman who has been separated from her daughter in the violent frenzy, roams the streets like a vagabond, raving, hoping to find her lost daughter. The woman is told repeatedly by state officials that her daughter is most likely dead, but she believes that her child is a thing of such immense beauty that no one would have the heart to harm her. The woman’s condition and her belief both invoke irony as bodies cease to be identified with attributes such as beauty, innocence and childhood, in an atmosphere impregnated with violence, hate and revenge. Through the mayhem of Partition, bodies ceased to exist in a spiritual realm where they could be identified as mothers, daughters and sisters, fathers, brothers and children. Bodies were reduced to ‘theirs’ and ‘ours’. The corporeality of the body was supreme. One day the distressed woman sees her

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<sup>13</sup> See *Borders and Boundaries: Women in India’s Partition* (pp. 98). Ritu Menon and Kamala Bhasin (1998) have explored the state led campaign for the recovery of abducted women which commenced in the aftermath of Partition. Using a rich collection of interviews with “reclaimed” and “recovered” women, as well as social workers involved with the recovery operation, they highlight the material, political and symbolic significance of these women. The campaign for their reclamation, often against their will, for many abducted women were leading quiet and peaceful lives after the dust of chaotic Partition had settled. After “recovery” many women were condemned to a life of shame and loneliness and their children considered illegitimate. The need to highlight the “moral depravity” of the ‘other’ and the status of state as ‘protector’ were crucial aspects of the undertaking.

<sup>14</sup> Khalid Hasan (1997), pp. 123-24.

<sup>15</sup> Khalid Hasan (1997), pp. 123-24.



daughter walking hand in hand with a Sikh man who seems to recognise the older woman, for he looks to his companion and says, “your mother”. The daughter glances at the old lady but walks away briskly. Implicit in the story, is Manto’s derision of the state led programme of recovery which uprooted, yet again, some who had made peace with their lives as they unfolded post Partition. The nationalist rhetoric on recovery of snatched women and their children emerges as an entangled mess of bigotry and high politics, scraping the wounds of the already dislocated, in the garb of paternalism.

### ‘Ramkhilavan’

*Ramkhilavan* is the story of a Hindu *dhobi* (washerman) who worked for a Muslim family. An honest and loyal worker, he was also magnanimous and affectionate, never demanding money in the narrator’s days of penury and bachelorhood. Crazed by the Partition and the accompanying blood bath, the *dhobi* and members of his community launch into a killing spree, attacking and lynching Muslims. Manto makes an oblique reference to the manner in which common people were bolstered to wreak violence by influential men of power and money. In the end, the loyal *dhobi* not only averts the harm about to befall his employer at the hands of his brethren, but also emerges from the hypnosis of collective madness. He weeps and apologises, beseeching the narrator to never make his ‘*begum*’ privy to the events of that day, not even once he reaches his “new country”<sup>16</sup>. The narrator’s wife had looked after him in his state of abject sickness, making sure he got appropriate and timely medical attention. He was ashamed at the prospect of seeming ungrateful to his compassionate employers. At the same time, one is forced to question whether networks and bonds of kinship were stronger than those outside the realm of religion, woven with threads of love, affection and loyalty. Manto’s stories, and the story of Partition in general, are equally stories of bereavement, of loss and longing; of lost inheritances and unanswered questions, of the numerous love stories and friendships which were deprived of a fair chance. Just as the washerman bewails the migration of his kind employers, thousands had to forfeit the comforting embrace of community life which had flourished over a long time. “Even today, I think of Sayeeda. I wonder where she is, how she is... I still want to find Sayeeda”, said a woman remembering her best friend. The two girls attended Delhi’s Lady Irwin school together until one day in 1947, when Sayeeda and her kin just disappeared, never to be seen again<sup>17</sup>.

In stories such as *Ram Khilavan*, Manto strikes at religious rhetoric by humanizing even the aggressors, by depicting people as people; complex and volatile; drawing a distinction between man and the mob and writing moments of individual human weakness into his narratives recounting man’s bestiality. The numbing of morality and loss of rectitude are to be considered as important discursive elements in narratives of genocide, for they mark the processes through which communities dissociate from each other and constitute a language of disavowal. A survivor sharing his moment of apathy and moral death recounted, “On my way back from the *pakorewallah* (a vendor selling fritters) in Jalandhar cantonment, I saw a young boy surrounded by a mob. Some wielded knives and spears and were attacking and stabbing the boy. Some people caught a whiff of the youth’s identity, that he was a refugee staying at one of the camps set up for Muslims... they beat him senseless and then poured kerosene over him...they burned him alive. As a twenty-year old, I watched the killing unmoved and unsympathetic. This is the effect a mob can have on you. I was one with the mob in that moment”. The overwhelming deluge of refugees has been immortalised by

<sup>16</sup> Taseer, pp. 100.

<sup>17</sup> Satinder Dua, personal interview. Interview by Sameera Chauhan in New Delhi, India, dated 19-06-2019.

photographs of trains crammed with people like sardines in a can, and hundreds mounted on the roofs. With thousands of Muslims migrating to the west and Hindus and Sikhs migrating east, pandemonium was inevitable. People not only turned on the 'others' but also their own. An interviewee who migrated to India from Lahore in 1947 remembered, "While awaiting a train to take us to Moradabad, we lived at the railway station at Dhuri (west Punjab) for a few days. One day there stood a train on the platform, bound for east Punjab, packed with Muslims going to the other side. A poor Muslim woman with an infant in her arms tried desperately to board. The train started moving, there was some commotion and she, infant still in her arms, was pushed out of the running train by another passenger. Man can be so cruel, so merciless"<sup>18</sup>.

The testimony of a gentleman whose family migrated from Kanjpur in Shakargarh (west Punjab), to Gurdaspur (east Punjab) in March of 1947 when he was aged 15 years, further illustrates that aggression was atypical. During the family's flight from west Punjab, they were met with some Muslim officers on horseback who rebuked them for having waited too long and even threatened to shoot the entire family. Upon realising that the interviewees father was an ophthalmologist of repute and had in fact treated his own parents, the police officer offered his apologies and escorted the family up to a certain distance in order to ensure their safe passage into Dera Baba Nanak<sup>19</sup>.

### **'Khol Do'**

*Khol Do* is a story set in east Punjab. Sirajuddin, who has already lost his wife at the hands of rioters, searches frantically for his young daughter. Upon arriving at a refugee camp, Sirajuddin requests a group of volunteers to help find Sakina. The men manage to trace a frightened and confused Sakina and promise to unite her with her father. The remainder of the story unfolds in a hospital as the lifeless body of a young woman is brought in on a stretcher. The doctor asks someone to open a window to let in some light and fresh air. Upon hearing the words "*khol do*", her lifeless limbs reach for the drawstrings of her *shalwar* (pants). One simple motion tells the shocking tale of Sakina's brutalisation and rape, not only by her abductors but also by those masquerading as saviours. In his Partition writings, Manto helps break the myth of uniform hostilities. Malice was not typical. He depicts the miscarriage of human morality without declaring any allegiances or picking sides. No one can be trusted, not even members of your own religious community. The credibility of virtue and faith are jeopardised.

The innumerable and multifarious incidents of indiscriminate violation of women, point to their reduction to their reproductive function. In *Sharifan* ("Bitter Harvest") Manto builds the scenes of blind revenge which played out on the bodies of women. Qasim's daughter Sharifan is raped and murdered by a Hindu in the insanity of communal conflict. A hysterical Qasim sets out to replicate the bestiality on a woman of the rival community. He rapes and murders a young girl in a neighbouring home. Shocked and ashamed by his own savagery, he covers the dead girl's body. As Qasim concludes his dreadful deed, the victim's father arrives. He lifts the cover from the dead body and screams "Bimla!", just as Qasim had howled "Sharifan" when he discovered the mutilated body of his own child. It is widely known that not only women but also children were frequently mutilated in a model of revenge which rested upon snatching each other's progeny; almost as if attempting to write

<sup>18</sup> Manohar Lal Kapoor, personal interview. Interview by Sameera Chauhan in Lucknow, dated 12-01-2019.

<sup>19</sup> S.S. Viridi, personal interview. Interview by Sameera Chauhan in Chandigarh, India, dated 05-09-2019.

each other out of the future. Manto does not fail to record the human element of Qasim's rage. He seeks revenge, but his morality evokes shock and guilt at his own actions, inducing him to cover the consequence of his savagery.

The violation of each other's women was at the heart of attempts to emasculate the men of the 'other' community; a testament of their failure to live up to their traditionally ascribed roles as protectors and providers. In August of 1947, a group of Pakistani Baluchi soldiers butchered roughly 10,000 non-Muslim civilians in Sheikhpura. Women and young girls were raped *en masse* to emphasize the collapse of the community, to indicate and underline the failure of men to extend protection to their women and children<sup>20</sup>. The testimony of a survivor who migrated from Kasur, now in Pakistan, recounted the horrific fate of her friends; two sisters who were abducted by Muslim rioters and raped and mutilated. "A few weeks after Partition my mother went to visit the two sisters at one of the refugee camps in Jalandhar... they had been brought there after being rescued." One of the sisters described the fiendish way in which they were ravaged first by several men and then their privates mangled by inserting pieces of wood, amongst other objects. "Only one sister survived the ordeal. The other succumbed to her wounds in the camp... my mother came back thoroughly disturbed..."<sup>21</sup>. The rape and defilement of women as a mechanism of dishonouring communities, rests upon traditional patriarchal notions of women's bodies as repositories of purity and honour. This deeply entrenched mentality, which shapes women's notion of the self in the subcontinent, is visible in the widely known episodes of women hurling themselves into wells to evade attackers/rioters during Partition. A woman who migrated from Peshawar in 1948 remembered being summoned by her father one day, while she played busily in the street outside. Episodes of murder and arson had acquired fever pitch. "He called me into the house ...and placed a small *kirpan* (sword) in my hands..." She was instructed to end her life rather than fall into the hands of rioters. Breaking down, she recalled the spectacle of hate presented by way of women's severed breasts, strung together and hung in the abandoned marketplace like streamers. Breasts symbolise the nurturing of future generations. The assault on each other's women and children was an assault on each other's destinies.

Children and infants were not spared the inhumanity either. A survivor who was born in Rawalpindi in the year 1930, recalled the scenes from 1947 when extensive violence first erupted in the city. Not only were women abducted and raped, but children were butchered and dismembered. While they hid in the home of their largely Hindu-Sikh neighbourhood, outside they could hear blood curdling screams now and then. A pamphlet titled 'The Rape of Rawalpindi' published in March that year, carried terrible details of the malevolent proclivities of humans which guided hands of men to toss infants of the 'others' up in the air, and spike them with their swords<sup>22</sup>. The children of Partition suffered not only at the hands of rioters' swords but also on account of social stigma. While the blood bath orphaned thousands of children, those who were born to the snatched women, were stigmatised as signifiers of humiliation and dishonour, not only for the women who bore them, but for entire communities.

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<sup>20</sup> Hansen (2002), pp.15.

<sup>21</sup> Shashi Sehgal, personal interview. Interview by Sameera Chauhan in Shimla, Himachal Pradesh, India, dated 19-01-2019.

<sup>22</sup> Shyam Sundar Rudra. Interviewed by Sameera Chauhan in New Delhi, dated 22-03-2019.

## ‘Thanda Gosht’

Narratives rendering the victimisation of women are innumerable, but there are equally noteworthy instances where women, either through acts of courage and empathy or through acts of aggression, exercised their agency. In Manto’s *Thanda Gosht* (literally, ‘Cold Flesh’), Ishar Singh visits his lover, Kulwant Kaur, amidst Partition atrocities. Kaur observes with uneasiness that he is out of his usual amorous element. Enraged by Singh’s indifference to her ardour, Kulwant Kaur unsheathes her *kirpan* and slashes his neck. She suspects her lover of adultery, oblivious to the maladjustment of the man who stood before her, reeling from psychological trauma. With life slowly draining from him, Ishar Singh recounts to Kulwant, his attempted intercourse with a young Muslim girl he carried away from one of the homes he was looting. As he foisted himself onto her, he realised that she was already dead; her cold flesh made him realise there was nothing left to be violated. The shock value of such narratives is immensely potent in symbolising the preposterousness of exerting power upon the weak and insensible who are incapable of their own defence. The sadism of rape, abduction and murder which characterised Partition violence, is not without psychological consequences for the violator. Manto’s stories help visualise divergent narratives of violence. In *Thanda Gosht*, the usual stories of the victimised feminine and deviant heinous masculine are turned on their head. Kulwant Kaur’s act of rage and vengeance turns Ishar Singh’s body into the same lifeless mass of cold flesh which had been haunting his being. It is noteworthy that women were equally capable of inflicting pain and played their own part in the violence by being complicit<sup>23</sup>.

## ‘Mozel’

In riot torn Bombay of 1947, a valiant Jewish woman named Mozel saves her lover Trilochan’s fiancée by giving the latter the clothes on her back in order to facilitate the young woman’s escape from a strife torn neighbourhood. As Mozel stands in the street naked, Trilochan tries to cover her with his turban. The bold woman who rejects and ridicules the hollowness of religious rituals and symbols says exasperatedly, “Take away this rag of your religion. I don’t need it”. Women’s agency becomes visible in other roles performed by them, such as that of empath and protector and not simply victims. Several survivors recounted stories of women who assisted the sick and wounded in squalid refugee camps. Some told stories of women who stood watch in the camps at night, shoulder to shoulder with the men, to make sure rioters did not spring any surprise attacks on the weary sleeping people<sup>24</sup>.

Manto’s work repeatedly prioritises and upholds the humanity of common people, of both the attacked as well as the attackers. Religion of the attacker does not concern him except sometimes to show the atypical and unreliable ways in which co-religionists treated each other, as in *Khol do*. Staying true to Manto’s project of conveying reality brazenly and to the project of highlighting the human dimension of Partition “without the bitter clouds of communitarian animosities that have made remembering Partition a contentious and divisive subject”<sup>25</sup>, the need for identifying the religion of the violators and the violated, is obviated in the use of personally collected oral testimonies.

<sup>23</sup> “In another instance we heard that while men broke down houses after an orgy of killing, women carried away the bricks, assisted them, washed away the blood”. See Butalia (1993), “Community, State and Gender: On Women’s agency During Partition”, pp. WS-13.

<sup>24</sup> Usha Kiran, personal interview. Interview by Sameera Chauhan in New Delhi, dated 25-04-2019.

<sup>25</sup> Ayesha Jalal (2013), pp.99

## Conclusion

A reduction of Manto's work to his obsessive imaginings of the amoral, of violence and of the sexual, is a great disservice to his brilliance. Through his characters, he elucidates his views on questions of control and power, and of resistance to them. The socio-cultural milieu depicted by him, the social and political drama represented in his work are distinctive and serve as the singular context for his Partition writings. The artistry in deployment of sensory perception, be it touch, smell or sounds, is a testament to his genius. Sensory perception is altered when humans find themselves in the throes of violence and trauma. Taran Gujral, a prominent poet of the Punjabi language, recalled screaming "...aa gaye!..aa gaye!..." (...they have come!.. they have come!) mistaking the sound of fireworks on the night of India's independence, for the commotion of rioters, which had petrified her so often during those terrible times. She was 16 years old in 1947; a young woman horrified at the imaginings of the fate that awaited her if she were to be captured. Mediated by fear, sounds deliver a distorted message<sup>26</sup>. In *khol Do*, Manto brings forth a similar distortion wrought by pain, on the relationship between language and body as well as sounds and sensation. When the doctor instructs someone to open the window, her insensible body moves its limbs to undo her drawstrings. Sakina has been so virulently brutalised by repeated gang rape that "khol do" ("open it") has lost all other context<sup>27</sup>.

Reading Manto juxtaposed with real oral testimonies of people who lived the horror and the dislocation, establishes emphatically, the historical and social function of his literary work. Literature can serve as a cognitive model to help unpack experiences and reveal processes through which new concepts are created. These include the making of concepts such as identity, the self, the 'other', community, nation and home, amongst several others. It can serve as an especially powerful tool when applied to communities with shared cultural knowledge and nations born from one sundered womb. The great accessibility of Manto on account of several translations in numerous languages, and his large readership, make his understanding of Partition even more precious. The shock value of his narratives elicits an emotional and intellectual response from the reader. He at once visibilizes the dark underbelly of humanity and redeems the frailty of man. His methods draw attention to the many ambivalences and contradictions of the bedlam that was Partition. In doing so he creates a useful context for understanding oral testimonies and recovering the human dimension of that vivisection; removed from narratives which focus overarchingly, on Partition as simply a transformative moment of creation.

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<sup>26</sup> Taran Gujral, personal interview. Interview by Sameera Chauhan in Chandigarh, dated 30-06-2019.

<sup>27</sup> See Veena Das (1996), for a succinct analysis of the destruction of "normality of language" for survivors of violence, pp. 77.

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***Pan-Asianism in Twentieth-Century Indian and Japanese Art:  
The Resilience of a Shared Artistic and Cultural Heritage***

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**Abstract**

The artistic exchanges of the early twentieth century in India and Japan which defined the trajectory of Asian modernism were made possible due to cultural, commercial and religious crossovers of the first millennium CE and the Edo Period during which Japanese artists and artisans looked to India for inspiration. In 1902 and the ensuing decades, the interactions between intellectuals like Okakura Kakuzō and Rabindranath Tagore, and their close circle of artists, were the direct outcome of the centuries-old common aesthetic heritage of India and Japan - one that resiliently stood the test of time, despite the absence of any direct contact between the two countries. During the Meiji Restoration, as a reaction to the westernisation policies of the newly-formed imperial government it is these shared histories that evoked the possibilities of strengthening Asian solidarity in the minds of Japanese Pan-Asianists. Artists from India and Japan looked upon the cross-fertilisation of Pan-Asian ideals in art as a means to challenge the colonial and western academic aesthetics that had dominated Indian and Meiji art at the turn of the twentieth century. This paper traces the origins of modern artistic connections between the two countries which were the outcome of early twentieth-century engagements in Calcutta and which drew from the resilience of a shared artistic past, in order to make a case for their continued presence in the art of the present-day.

Keywords: Pan-Asianism, Art Syncretism, Bengal School of Art, Indian Art, Japanese Art

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## Introduction

The Pan-Asian exchanges in twentieth-century Indian and Japanese art arose primarily as a result of the religious and political conditions that prevailed in Japan at different times in its history - from the advent of Buddhism in the sixth century and the closed-door policy of the Tokugawa Shogunate implemented in the seventeenth century, to the 'enlightened' rule of the Meiji era (1868-1912). The origins of Pan-Asianist art can be located in the aesthetic history of Japan when Indian artistic influences reached Japanese shores either through the Buddhist art of China, or through Indian material culture brought by European traders during the Edo Period (1603-1867). It was these centuries-old exchanges and cultural connections that enabled art scholars like Okakura Kakuzō (1863-1913), to take Indo-Japanese artistic associations out of their historic past by secularising Buddhist themes and precipitating the creation of a new genre.

One of the important consequences of the Meiji Restoration was the formation of ideas about 'Asianness' and of using Asian solidarity to counter the westernisation policies of the newly-formed imperial government. As a result of the activities of Japanese Pan-Asianists, Asian identity was collaboratively transformed not only amongst countries with close cultural and language histories, but also in India and Japan, countries with an absence of direct interactions in the past. The elevated status that Japan had given to its Buddhist heritage over the centuries, influenced Japanese intellectuals like Okakura to look to India for inspiration, and initiate an artistic engagement between the two countries that had a significant impact on their aesthetic and visual culture. While Asian politicians thought in terms of a more unified geopolitical space, those like Okakura, Indian polymath Rabindranath Tagore (1861-1941), and their circle of artists looked upon the cross-fertilisation of Pan-Asian ideals in art as a means to challenge the western aesthetics that had dominated Indian and Meiji art at the turn of the twentieth century. During his visit to Calcutta in 1902, Okakura's ideas of a nationalist modernism within an Asian framework found fertile ground in colonial India, as it gave direction to a newly-emerging cultural nationalism amongst artists and educationists who had been trying to 're-nationalise' art and promote an 'Indian-style' of painting.

The traffic of ideas, styles, and techniques that occurred between India and Japan in the early 1900s resulted in "re-imagining the idea of Asia in richer and more complex ways" (Guha-Thakurta, 2009, p. 22) and the artistic crossovers that occurred changed the developmental trajectories of artists from both countries. This paper traces the historic origins of Pan-Asian crossovers in the art of India and Japan, and identifies examples of mutual influence amidst artworks of eminent artists, in order to demonstrate the resilience of a shared cultural past and to build a case for their continued presence in the contemporary art of the two nations.

## Artistic Crossovers of the Past

An important cultural history that India shares with Japan started in the sixth century with the arrival of Buddhism and Buddhist aesthetics through China and Korea. In the early Nara Period (710-794 CE), the art of Japan was influenced by the Tang dynasty of China which in turn was inspired by the artistic styles prevalent in Northern India and Central Asia, from where Chinese monks and pilgrims returned after visiting Buddhist pilgrimage sites. The evidence of this influence can be seen in the well-rounded, sensual forms that started appearing in Nara art and in the drapery of figures which owes much to Gandhara and Gupta aesthetics. While the Japanese artistic style gradually transformed over the course of the ensuing centuries from the rounded, sensuous forms of India to the "linear and flowing

character" of China (Biswas, 2010, p. 23) the influence of Indian aesthetics had already made a mark on the art and sculpture of Japanese temples in Nara. Modern art scholarship accepts that there is a clear relationship between the style of the wall-paintings at the Golden Hall of the Hōryū-ji Temple in Nara (see Figure 1) and the frescoes of the Ajanta caves in Maharashtra in Western India, indicating that the former was inspired by Indian as opposed to Chinese art. It was from the late-Nara period and in the subsequent Heian period (794-1185 CE), that Japanese art became gradually indigenised as artists starts assimilating these early influences of India and China, and beginning to adapt and innovate in iconography, techniques, and styles.



Figure 1: Wall painting, late 7th century, Golden Hall, Hōryū-ji, Nara.

(Source: [https://commons.wikimedia.org/wiki/File:Amidhaba\\_paradise\\_Horyuji\\_Mural.JPG](https://commons.wikimedia.org/wiki/File:Amidhaba_paradise_Horyuji_Mural.JPG))

In the self-imposed isolation implemented by the Tokugawa shogunate in 1633 the art of the Edo period assimilated the foreign influences that had already reached Japanese shores through Portuguese missionaries and traders. These were the first westerners to reach Japan from their established colony in Goa on the western coast of India, and their arrival in 1543 had marked the beginning of the *Namban* ("southern barbarian") trade period which introduced the imagery of India to Japanese consumers through textiles (cotton, calico, and chintz), artefacts and exotic animals like Bengal tigers and peacocks. This soon reflected in the subject matter of the *Namban* art that flourished during this period, such as in Kanō Naizen's (1570-1616) *byōbu* (folding screen) entitled *Southern Barbarians Come to Trade*, which depicts a foreign port that could be Goa with several Indian elements such as elephants, a palanquin, umbrella bearers, and richly-coloured textiles. Furthermore, the Dutch East India Company which had also reached Japan by 1600 had also brought in Indian influences through the port of Dejima, where they were allowed to settle for the next two centuries. The chintz-cotton fabrics called *sarasa* (Indian calico) that they imported from India were widely coveted for their bright colours, intricate designs and exceptional craftsmanship - earning them the moniker *meibutsugire* or 'famed fabrics'. The prestige that was associated with Indian textiles resulted in an exoticising of India with the appearance of Indian motifs and prints on items of clothing in Edo paintings and silk screens such as in the seventeenth-century *Tagasode* ("Whose Sleeves?") (see Figure 2).

Indian chintz, with its jewellike colours, floral arabesques, and gold detailing had a lasting impact on Japanese art production, including that of the Kanō School which was the dominant style of painting from the late fifteenth century until the Meiji period. The school which originally drew inspiration from the black, monochromatic style of Chinese brush-painting, developed a more brightly-coloured style in the seventeenth century that was more suited for the opulence of *byōbu* such as *Southern Barbarians Come to Trade*. The elaborate

decorations that entered its visual vocabulary during this period can be attributed to the exposure of Japanese artists to the exotic colours and motifs of foreign lands such as India through the material culture of Edo-era trade.



Figure 2: *Whose Sleeves (Tagasode)*, Momoyama Period (1572-1615), late 16th century, one of two six-panel folding screens; ink, color, and gold on gilded paper.

(Source: [https://commons.wikimedia.org/wiki/File:Whose\\_Sleeves\\_\(Tagasode\).jpg](https://commons.wikimedia.org/wiki/File:Whose_Sleeves_(Tagasode).jpg))

### Japanese Art Inspires the Bengal School

Unlike the unidirectional flow of cultural influences from India to Japan before the twentieth century, the quest for an Asian identity in art that originated in Meiji Japan was more bilateral in nature. It was through Okakura Kakuzō's agency that Japanese artists Yokoyama Taikan (1868-1958) and Hishida Shunsō (1874-1911) visited India and interacted with artists of the Bengal School in Calcutta. Their engagements with eminent Indian artists like Abanindranath Tagore (1871-1951) and Nandalal Bose (1881-1966) witnessed a crossover of techniques and styles that influenced not only their own oeuvres but also those of subsequent generations of artists. Okakura's interest in India grew out of his quest for the origins of Japanese art and his desire to promote Japanese-style painting or *nihonga* at a time when the Meiji government had been encouraging artists to look to the western canon for inspiration. The Pan-Asian model that grew out of his ideologies was as much about the evolution of a new school of art based on Asian philosophies that could counteract western hegemony in the art world, as it was about building an art education system whose graduates would create an art suited to contemporary Asia.

The *Tōkyō Bijutsu Gakkō* (Tokyo School of Fine Arts) founded by Okakura in 1887 to promote *nihonga* produced several of Japan's finest painters including Shimomura Kanzan (1873-1930), whose 6-panel masterpiece *Yoroboshi* influenced generations of artists in Japan and India. In 1916, Rabindranath Tagore was so taken in by the painting during his visit to Japan that he commissioned Japanese Buddhist painter Arai Kanpō (1878-1945) to make a copy of it for Kala Bhavan, the art school he had founded in Santiniketan in Eastern India. Other students like Yokoyama and Hishida became important players in the Pan-Asian movement when during their visit to India in 1903 they introduced Bengali artists to *mōrōtai*, a new style of painting that would change the course of early twentieth-century Indian art. Although disparaged by Japanese art critics as being too western-influenced, the *mōrōtai* or hazy style manifested into a 'wash' technique that was used extensively by Abanindranath Tagore and Nandalal Bose in the experimentations that characterised their early works. While the technique was carried forward by other artists of the Bengal School over the ensuing decades, the first use of the 'wash' can be seen in Abanindranath's *Bharat Mata* (1905) (see Figure 3) and Nandalal's *Sati* (1907).



Figure 3: Abanindranath Tagore, *Bharat Mata*, 1910, chromolithograph pasted on paper.  
(Source: Image courtesy DAG)

The most significant teaching that had a deep impact on Indian artists during Okakura's visit was his triad of aesthetic principles that governed the composition of a good painting - "tradition, originality, and nature" (Bharucha, 2009, p. 44). Another legacy of his tutelage that was demonstrated by Yokoyama and Hishida to artists of the Bengal School was the habit of daily sketching, nature study, and "practices of the remembered image" (Guha-Thakurta, 2009, p. 34) that was part of their art training in Japan which enabled them to store and reinvoke forms in their mind's eye. These techniques became an integral part of Abanindranath's teaching methods at the Government School of Art in Calcutta, and through the agency of influential students such as Nandalal they also became part of the curriculum at Kala Bhavan. Consequently, Nandalal embarked on an intimate study of Indian life and nature, making the practice of sketching a part of his artistic life by filling several sketchbooks with postcard-sized brush drawings of the local landscape and people. Throughout his career he embodied the values he had picked up from Japanese art pedagogy, of rendering art into every aspect of national life and identity, and passed these artistic philosophies and techniques on to illustrious students like Benodebehari Mukherjee (1904-1980). For Benodebehari, regular sketching and reliance on his 'inner eye' became invaluable after he lost his eyesight in 1956, and enabled him to overcome his handicap to work across multiple mediums. He met this challenge on account of the training he received at Santiniketan in the art of nature study and in the development of observational skills, all of which had antecedents in Okakura's artistic ideologies. This deep engagement with one's environment that Indian artists learnt from their Japanese counterparts could be seen in work of other students at Kala Bhavan, the foremost being Ramendranath Chakravorty (1902-1955). In 1924, after Nandalal's return from Japan with a large collection of Japanese woodblock prints, Ramendranath used woodcut process to make prints with Indian themes, going on to become an accomplished printmaker and establish the graphics department at Government School of Art, Kolkata.

In the last few decades of his artistic life, Nandalal who is considered to be one of the pioneers of modern art in India started making a conscious move towards abstraction by exploring unconventional means of representation. His interest in Japanese *Sumi-e* painting led him to use a modular, calligraphic approach to representing an object, which involved "abstracting and internalising the rhythmic quality of natural forms" (Siva Kumar, 2009, p. 107). His paintings of the 1940s and 50s follow the traditional *Sumi-e* style of using only



black ink, with colour appearing only as an intentionally placed symbol, usually a red seal. In paintings like *Buildings in the Rain* (1955) he used the *haboku* (broken brush) and *hatsuboku* (splash) techniques to render “a rainstorm through the dripping of the black Indian ink” (Inaga, 2009, p. 169) which is reminiscent of the *mōrō* paintings of Yokoyama Taikan, such as *Metempsychosis* (1923) (see Figure 4). However, throughout his experimentations with Japanese artistic styles, Nandalal always found a way to give each work the stamp of his unique style as is evident in one of his final pieces, *Landscape* (1962). Though it seems to have drawn compositional inspiration from Hishida Shunsō’s *Yū no Mori* (The Forest in the Evening) (1904) and Arai Kanpō’s *Jō no Ike* (Purifying Water) (1934), Nandalal has taken his work closer to abstraction in his depiction of migrating birds as a series of lines and dots on the paper. With paintings such as these, where in Nandalal’s own words, he focussed on “the form and the formless, partaking of them both” (Kumamoto, 2008, p. 79) he combined Indian spirituality with Japanese techniques, paving the way for a new style of Indian painting for a modern India.



Figure 4: Yokoyama Taikan, *Metempsychosis* (section), 1923, ink on silk.  
(Source: [https://commons.wikimedia.org/wiki/File:Metempsychosis\\_by\\_Yokoyama\\_Taikan\\_National\\_Museum\\_of\\_Modern\\_Art,\\_Tokyo](https://commons.wikimedia.org/wiki/File:Metempsychosis_by_Yokoyama_Taikan_National_Museum_of_Modern_Art,_Tokyo)).jpg)

### Early Japanese Artists Drawn to India

During Yokoyama Taikan and Hishida Shunsō’s visit to India they studied traditional Indian painting with its Buddhist and Hindu themes, which had a deep influence on the subject matter of their artistic oeuvre in the following years. While Abanindranath Tagore learnt Japanese brush techniques like *mōrōtai* from the visiting Japanese artists, they in turn learned the iconographic principles of Indian art from him. Hishida’s *Sarasvati* (1903) and Yokoyama’s *Indo Shugojin* (1903) are both paintings of Indian goddesses done in a Japanese style but with various aspects of their religious iconography clearly identifiable - such as the former’s stringed instrument and the latter’s garland of human skulls. Abanindranath was deeply inspired by these paintings when he painted *Bharat Mata* (1905) (see Figure 3) in which the depiction of a floating figure on water lilies was taken from Hishida’s work and the four-armed depiction of Mother India was drawn from Yokoyama’s rendering.

On their return to Japan, Hishida and Yokoyama “persisted in developing paintings in the Indian mode” (Wattles, 1996, p. 52) as is evident in the latter’s *Ryūtō* (Floating Lanterns) (1909) considered to be one of the earliest illustrations of the Pan-Asian artistic ideology in Japanese art. With its depiction of three Indian women in saris on the banks of the Ganges, the painting was stylistically and thematically different from most of his works, and was a turning point in his career. Hishida on the other hand, returned to Japanese Buddhist painting with stronger line-work and a deeper colour palette that seems to have been inspired by Indian art particularly Mughal miniatures, which can be seen in the vivid purple, orange, and

gold colours of *Bodhisattva Kenshu* (1907). In the years following the Meiji period, *nihonga* continued to flourish while regularly incorporating Asian imagery, and it is paintings like *Ryūtō* that would inspire artists like Imamura Shiko (1880-1916) to visit India and paint Indian subject matter. Amongst the most recognisable images from the subsequent Taishō (1912-1926) era was Imamura's *Sceneries in the Tropical Land* (1914) (see Figure 5) which depicts life along the banks of the River Ganges. The work combines the spatial artistry of the horizontal Japanese hand scroll format with the stylised depiction of *Yamato-e* landscapes while including Indian imagery and colours, and is one of the finest examples of Pan-Asian syncretism in early twentieth-century art.



Figure 5: Imamura Shikō, *Sceneries in the Tropical Land* (section), 1914, scroll painting, colour on paper.

(Source: [https://commons.wikimedia.org/wiki/File:Sceneries\\_in\\_the\\_Tropical\\_Land\\_by\\_Imamura\\_Shiko\\_\(Tokyo\\_National\\_Museum\).jpg](https://commons.wikimedia.org/wiki/File:Sceneries_in_the_Tropical_Land_by_Imamura_Shiko_(Tokyo_National_Museum).jpg))

In 1916, amongst another group of Japanese artists who visited India to document the murals of the Ajanta caves, were Arai Kanpō and Nōsu Kōsetsu (1885-1973) who were the foremost influencers that carried forward this Pan-Asian crossover in art into the next few decades. Arai toured India extensively with Nandalal Bose making detailed sketches of his encounters with Indian sites, sceneries, and customs, including *Kodaishiki no Shokuji* (Dinner at the Tagore Family in Ancient Manner) (1917). In a year-long association as a teacher at the Bichitra Club, an art institute founded by the Tagore family in Calcutta, Arai imparted his skills in large-scale painting and printmaking to local artists while his own work began to reflect the romanticism of the Bengal School and the rich colours of traditional Indian art. The imagery of India remained with him when he returned to Japan, as is evident in the motifs and style of secular works like *Summer Breeze* (1919) and in Buddhist-themed paintings like *Portrait of Maya* (1918) in which Arai depicts the Indian Ashoka tree which never appears in Japanese art.



Figure 6: Nōsu Kōsetsu, *Enlightenment and Victory*, 1930s, wall mural, Mulagandhakuti Vihara, Sarnath, Bihar.

(Source: [https://commons.wikimedia.org/wiki/File:India-5130\\_-\\_Flickr\\_-\\_archer10\\_\(Dennis\).jpg](https://commons.wikimedia.org/wiki/File:India-5130_-_Flickr_-_archer10_(Dennis).jpg))

The work of Nōsu on the other hand, had already reflected an interest in India under the guidance of Yokoyama Taikan at the Tokyo School of Fine Arts. In early works such as *The Road to Yellow Springs* (1908) which depicts a scene from Shinto mythology, the figures are stylistically Indian although the subject matter has origins in Chinese mythology. This predilection for India helped Nōsu to commit himself whole-heartedly to the Ajanta project while interacting closely with artists of the Bengal School and he continued to produce paintings with Indian themes on his return to Japan. It was Nōsu's painting of Buddhist subject matter with a unique Indo-Japanese aesthetic that earned him the commission in the 1930s to paint the murals of the Mulagandhakuti Vihara at Sarnath for the Mahabodhi Society. In a project that took four years to complete and despite several financial challenges, Nōsu successfully combined imagery from both Mahayana and Theravada Buddhist traditions to design thirty frescoes (see Figure 6). He was indebted to Rabindranath Tagore who always encouraged him to dedicate himself to the cause of Buddhist art, and Nōsu's *A Portrait of Tagore* (1932) which has a poem inscribed in Bengali by the poet laureate, is one of the most fitting examples of Pan-Asianist art.

After the artistic interactions of the early 1900s that were originated and supported by Okakura Kakuzō and Rabindranath Tagore, there was an increase in travel between colonial India and imperial Japan which opened up opportunities for artists and intellectuals to initiate such visits themselves. The most prolific of Japanese artists who depicted India in their work during this time was Japanese woodblock printmaker Yoshida Hiroshi (1876-1950), one of the greatest artists of the *shin-hanga* or 'new-print' movement. During his travels across the country in 1929-31, Yoshida made over thirty elaborate woodcut prints of famous landmarks of the subcontinent including the Golden Temple at Amritsar, the Taj Mahal at Agra, and the Great Stupa at Sanchi (see Figure 7), with *The Victoria Memorial* (1931) considered to be one of his finest works as it required 16 blocks and 53 impressions. Although his roots were in Japanese printmaking, he merged tradition and modernity to create a fascinating world of visual opportunities for both artists and the public. His prints are reminiscent of early twentieth-century travel posters and towards the end of his life he had been planning a series entitled *One Hundred Views of the World* which remained an unrealized dream with his death in 1950. There was also a marked change in the purpose and intent of Japanese artists coming to India with individual development driving their decision rather than the national interests of the early twentieth century. Although artists like Arai Kanpō and Nōsu Kōsetsu first came to India as part of sponsored programmes, their engagement with Indian art had a deep and



long-lasting impact on their work. It is fair to conclude therefore, that it was the visits of artists like Imamura Shikō and Yoshida Hiroshi, which were motivated by the sights, sceneries, and people of Asia, that were positive steps towards the secularisation and democratisation of Asian art in the run up to the post-war and post-independence eras.

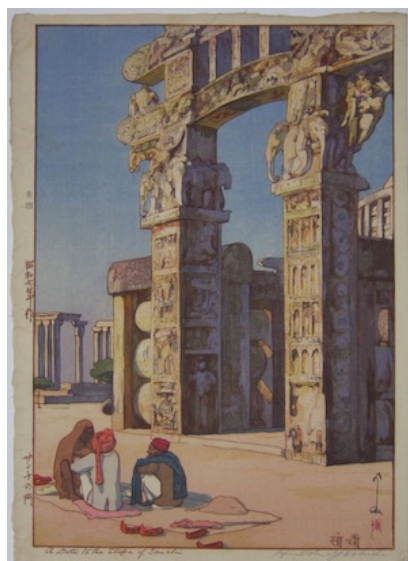


Figure 7: Yoshida Hiroshi, *A Gate to the Stupa of Sanchi*, 1932, colour woodblock print on paper.  
(Source: Author's personal collection)

### Resilience of a Shared Heritage

The 1930s and 40s were landmark decades in the political history of India and Japan with the former involved in nation-building after gaining independence from British rule and the latter in nation-reconstruction in the aftermath of the Second World War. While Indian artists were working towards creating a new school of art for an independent nation, Japanese artists who had been suppressed from individual expression during the war were experiencing the "exhilaration and confusion" (Chong et al Eds., 2012, p. 15) of moving away from local artistic developments and into the mainstream of international art. Although at first glance, the art historical trajectories of India and Japan in the post-war years appear to have moved out of Asia towards the art capitals of the world such as Paris and New York, on closer examination the after-effects of the engagements of the early 1900s are still apparent.



Figure 8: The Akino Fuku Museum, Hamamatsu City, Shizuoka Prefecture.  
(Source: [https://commons.wikimedia.org/wiki/File:Akino\\_Fuku\\_museum03.jpg](https://commons.wikimedia.org/wiki/File:Akino_Fuku_museum03.jpg))

The artistic network in India that had Kala Bhavan at its centre widened after independence with its students moving across the country and becoming pathbreakers in various fields of art, many of which were influenced by Japanese aesthetics and techniques. At the same time, artists like Vasudeo Gaitonde (1924-2001) and Nasreen Mohamedi (1937-1990) who were associated with the Bombay Progressives were influenced by Japanese philosophy particularly Zen Buddhism, which reflected in the former's meditative, non-representational paintings and the latter's minimalistic practice. Zarina Hashmi (1937-2020), the Indian-American artist and printmaker, studied woodblock printing at the Yoshida family's workshop in Tokyo where she honed the skills needed to integrate Urdu calligraphy into her monochromatic prints - balancing word and image as is often done in Japanese art. The early twentieth-century artistic encounters of Japanese artists with the Bengal School continued to inspire the next generation to visit Santiniketan - from *nihonga* painter Fuku Akino (1908-2001) in the 1950s, to contemporary artist Hino Korehiko (b. 1976), more recently in 2006. Fuku was so inspired by the sceneries of India that she made fourteen trips to the country and taught at the Viswa Bharati University at Santiniketan in 1962. She moved away from Japanese imagery and painted mainly Indian themes becoming so prolific that a museum was built in her hometown of Hamamatsu dedicated to her body of work (see Figure 8). There was also a surge in interest in collecting Indian art and artefacts with artists like Hirayama Ikuo (1930-2009) famous for his Silk Road paintings owning a vast collection of Gandhara art and Kushan coinage, and those like Hatanaka Kokyo (b. 1947) who collects vintage Indian textiles for use in his paintings. In fact, one of the most significant collections of contemporary Indian art outside of India was created by the efforts of one man, businessman Fukuoka Masanori (b. 1953) who started his personal collection in 1990, shortly before setting up the Glenbarra Art Museum in Himeji in 1991 featuring the works of over sixty Indian artists.

Just as the ideologies of intellectuals such as Okakura Kakuzō and Rabindranath Tagore resulted in the sharing of stylistic techniques in painting, there were similar crossovers that occurred in other areas of art such as pottery, ceramics, textiles and architecture. These were also initiated in the first few decades of the twentieth century and it is their manifestations across mediums that needs to be considered in order to locate Pan-Asianist influences in contemporary Indian art. For instance, the *mingei* theory propounded by Japanese philosopher Yanagi Sōetsu (1889-1961) and Shōji Hamada (1894-1978) in the 1920s that celebrated the beauty of utilitarian, everyday objects, was crucial to the development of folk art, studio pottery and ceramic art in India. The celebrated Indian potter Gurcharan Singh (1897-1995) studied ceramics in Japan under Shōji and his associate, British potter Bernard Leach (1887-1979), and on his return established the Delhi Blue Art Pottery studio where he produced forms inspired by Japanese and Korean art. Singh resurrected the famous Delhi blue glaze in the 1940s (see Figure 9) with the skills that he had acquired in Japan. Just as the ceramic artist Nirmala Patwardhan (1928-2007) did decades later during her apprenticeship at Leach's studio in England where she developed her 'Nirmala Chun Blue Glaze' based on an eleventh-century Chinese technique and a deep-black *tenmoku* iron glaze. The *mingei* theory inspired generations of Indian artists, crafts activists and revivalists to bring artforms like pottery, lacquerware, and textiles on the same platform as painting and sculpture. As a result, generations of Indian artists were exposed to Japanese aesthetics and ceramic techniques, the influence of which would reflect in their work - from the bamboo-handled tea-pots of Gandhian potter Devi Prasad (1921-2011) and American-born Deborah Smith (b. 1945), to the *bonsai* and *ikebana* planters of Mumbai-based hereditary potter Brahmdeo Ram Pandit (b. 1949).



Figure 9: Delhi Blue Pottery, Andretta Artist's Village, Himachal Pradesh.  
(Source: [https://commons.wikimedia.org/wiki/File:Andretta\\_pottery\\_at\\_Dastkar\\_Bazaar,\\_Delhi.jpg](https://commons.wikimedia.org/wiki/File:Andretta_pottery_at_Dastkar_Bazaar,_Delhi.jpg))

Another area where there was a transference in aesthetic principles between the two countries that had a lasting impact, was in the realm of architecture. At the start of the twentieth century Japanese architects like Itō Chūta (1867-1954) shared Okakura's conviction that India was more important than the West for Japanese culture, and introduced various elements of Indian architecture into his designs, such as at the Tsukiji Hongan-ji in Tokyo built in 1934 (see Figure 10). While Chūta used the classical Buddhist style to give direction to the future of Japanese architecture, Rabindranath Tagore who had been impressed by the gardens of *Sankei-en* in Yokoyama during his visit in 1916 introduced several aspects of Japanese architecture and landscape design at the Viswa Bharati University in Santiniketan. This fascination with Japanese architectural principles as well as an interest in modernist buildings also inspired spiritual leader Mirra Alfassa (1878-1973) also known as The Mother, to hire Tokyo-based Czech-architect Antonin Raymond (1888-1976) to design a dormitory for the Aurobindo Ashram at Auroville in 1937. The result was *Golconde* - India's first reinforced concrete building - the construction of which was supervised by Japanese-American architect George Nakashima (1905-90), who during his stay in India became a *yoga* practitioner and was given the name *Sundarananda* by The Mother. Nakashima's practice of *yoga* helped him surrender the artist's ego in his practice, and to work in a manner that was in harmony with nature rather than by simply destroying it for his use. He returned to India in 1964 to conduct workshops for students of the National Institute of Design (NID) in Ahmedabad and the furniture designed by him using local materials like jute and Indian wood were manufactured and retailed at the institute until the 1970s, defining the future trajectory of India's furniture aesthetics.



Figure 10: Itō Chūta, Tsukiji Hongan-ji Temple, 1934, Tokyo.  
(Source: [https://commons.wikimedia.org/wiki/File:Tsukiji\\_Hongan-ji\\_2018.jpg](https://commons.wikimedia.org/wiki/File:Tsukiji_Hongan-ji_2018.jpg))

In the latter half of the twentieth century an important development in Indian and Japanese art that drew inspiration from traditional arts and crafts, was the evolution of an 'indigenous' modernism that was not plagued either by blind nationalism or by the imitative European modernism of the early 1900s. This was the common thread that bound the older ideologies of Okakura Kakuzō and Rabindranath Tagore, to those of revivalists like Yanagi Sōetsu, Kamaladevi Chattopadhyay (1903-1988) and Gira Sarabhai (1923-2021). As artists from both countries became more visible at the international level, they continued to delve into their traditional lineage in a struggle to define their identity as modern artists. Just as Asian potters and ceramic artists resonated with Yanagi's call to return to folk tastes in the *mingei* movement of the 1920s, artists like J. Swaminathan (1928-1994) drew inspiration from tribal art and spent a lifetime promoting the traditional arts and crafts of the country. The efforts of artists like Swaminathan gave a fresh direction to India's evolving modernism by incorporating imagery of its folk art which in turn appealed to Japanese artists and collectors - rekindling artistic linkages between the two countries in the 1980s. The Mithila Museum established in Tokamachi in 1982, by Hasegawa Tokio (b. 1948) introduced the Japanese public to the Madhubani tribal art from Bihar, a state of India that is significant to many Japanese Buddhists who visit Bodhi Gaya, the place where the Buddha attained enlightenment. This interest in Indian arts and crafts continues to this day with a new generation of contemporary artists from Japan, like Ohkojima Maki (b. 1987) and self-taught mud-mural painter Asai Yusuke (b. 1981), who visit India regularly to participate in the 'Earth Art and Wall Art' festivals. These events have been conducted in Maharashtra, Bihar, and Ladakh since 2014 by the Wall Art Project, an Indo-Japanese initiative started by Hamao Kazunori (b. 1985) that uses local folk and tribal art to encourage tourism, build awareness, and raise funds for rural education. With similar design crossovers in 2015 between the architects of both countries at Ganjad, a tribal village in Maharashtra, who were collaborating to build sustainable housing by combining traditional Indian materials and Japanese interior design, the artistic engagements that started in the early 1900s have come full circle.

## Conclusion

It may be argued that the Pan-Asianism that evolved in Indian and Japanese art in the early twentieth century drew in a multitude of inspirations. The art world of eminent artists such as Nandalal Bose, Yokoyama Taikan, and Arai Kanpō was shaped as much by the inherited aesthetic principles of traditional Japanese and Indian art with its historic linkages of past centuries, as it was by the ideologies of their mentors. The contributions of Okakura Kakuzō, Rabindranath and Abanindranath Tagore, to the national art movements of India and Japan in the first half of the twentieth century as educationists supporting traditional arts and crafts, enabled artists of the post-war and post-independence period to redefine Asian modernism by re-imagining an Asia independent of western influences. It was the synthesis of these art movements and the cross-fertilisation of their main characteristics that created a Pan-Asian model of art, formed out of the appropriation and assimilation of techniques, styles, and subject matter, that manifested across a variety of mediums in a snowballing effect that lasted decades.

Despite the adversities of a tumultuous twentieth century, the legacy of the Pan-Asian artistic ideology that was born in the early 1900s has demonstrated great resilience and has survived well - not only in the art of its first generation of exponents like Yokoyama and Abanindranath, but also in the work of their students and the next generation of Indian and Japanese artists, thereby giving a newer and more contemporary meaning to the 'idea of Asia'.

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***Contact Tracing Apps for Community Resilience Battle Against COVID-19  
The App Review Analysis From US COVIDWISE; France TousAntiCovid;  
Finland Koronavilkku; and China Alipay Health Code***

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**Abstract**

The purpose of this research is to interpret of what features are discussed in the COVID-19 contact tracing apps' reviews by utilizing opinion methods. Four apps are selected including: US COVIDWISE; Finland Koronavilkku; France TousAntiCovid: and China Alipay health code. The features of the apps' reviews are extracted and categorized into various groups, to measure the effectiveness of the contact tracing apps. Sentiment analysis is performed upon each individual review. Interpreted issues are assigned to each specific opinion features in the apps' reviews. In the perspective of community resilience, contact tracing apps play vitally significant approach to combat the spread of COVID-19 not only locally but also globally. The effectiveness of apps requires collaboration of local capitals, health organizations, and governments.

Keywords: Contact Tracing Apps, COVID-19, Community Resilience, Opinion Mining Features

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## Introduction

According to statistics from Worldometers (“Coronavirus Update (Live),” 2020), a real-time information data update website, as of 09:11 GMT on November 13, 2020, the cumulative number of confirmed cases of new coronary pneumonia worldwide exceeded 53.07 million, with a cumulative total of 53,109,750 confirmed cases and 1,299,651 cumulative deaths of over 1.29 million. Therefore, the global situation of COVID-19 is still very serious, in which, the United States, India, Brazil, France, the number of confirmed cases and deaths are particularly prominent, while China and Finland are in a relatively good situation. Especially China, as the initial outbreak of the epidemic is more serious countries, the control of the epidemic is very efficient, rapidly reducing the number of infected people and the speed of infection. Thus, the control of the COVID-19 is an important issue that needs to be regulated.

Mobile contact tracing app is one of the more popular and effective digital epidemic control methods nowadays (Cho et al., 2020; Kostka and Habich-Sobiegalla, 2020; Siffels, 2020; Trang et al., 2020; Wang and Liu, 2020), people's health status and new crown infections can be kept abreast of, and in response to the specific circumstances of the contact tracing apps, the relevant departments can respond in a timely manner (treatment, quarantine, observation, release, etc.) (Borasio et al., 2020; Hoffman et al., 2020). In practice, contact tracing apps have been used in a number of countries and have achieved good epidemic control results. However, the existing studies have not systematically reviewed the global overview of contact tracing apps from the Google Play reviews, how they are used and what results they have achieved. Therefore, in this paper, we use the four typical countries (USA, Finland, France, China) where contact tracing apps are used as case studies, to specifically sort out the issues related to community resilience.

## COVIDWISE

COVIDWISE was launched by the state of Virginia, United States, in both Google Play and Apple App Store. Each state is developing similar apps which are cooperated with Association of Public Health Laboratories in US (Skoll et al., 2020). COVIDWISE uses Bluetooth Low Energy (BLE) to alert users who have potential to expose. The app was recommended by Virginia Department of Health. The app allows phones to exchange anonymous keys of nearby devices in the local areas. COVIDWISE offers community alerts and warning to stay ahead of potential resurgent risks. When reported positive cases, the signals from the users will search for other app users who share the signals. The Virginia Department of Health exert strong influence on the privacy control, the personal data and location will not be tracked within the app.

## TousAntiCovid

France president Macron announced a home lockdown from 17 March 2020. Then, as part of the French government's deconfinement plan, the application named StopCovid was available since 2 June 2020 on the iPhone and Android. This app's objective is to break the chains of coronavirus (Covid-19) transmission by rapidly isolating those at risk. The app allows contact-tracking via Bluetooth when two telephones have been closed for a period of time. If a positive case occurs, the app could inform other users who have been closed that person. On the ethical side, The French National Commission for Information Technology and Liberties (CNIL) considers that this app is useful for health and data protection (Légifrance, 2020). Nevertheless, the General of Health direction reported 2.3 million



downloads of the app after three months, but only 103 notifications were sent. Later, the Ministry of Solidarity and Health released a new version of StopCovid on 22 October 2020, named TousAntiCovid. The tagline for this app is “I protect myself, I protect others”. The new app version optimized ergonomic design and visual environment. It also adds some new functions, such as instant information related to the epidemic, the Covid testing centers map, and the digital certificate to go out (Ministère des Solidarités et de la Santé, 2020). At the beginning of installation, the app informs users that they could alert in case of a positive test on the server managed by the Ministry of Solidarity and Health; The app will not show the origin of the positive case alert; The personal data is stored on the user’s phone; both data on the phone and the server are automatically erased after 14 days (Ministère des Solidarités et de la Santé, 2020). On 29 October, Secretary of State for Digital Transition and Electronic Communications Cédric O, informs in LinkedIn that more than 6 million people have already downloaded TousAntiCovid app.

### **Koronavilkku**

The app of Koronavilkku is developed by the Finnish Institute of Health and Welfare (THL) (Martin et al., 2020). The techniques used by Koronavilkku are based on an anonymous contact diary to assign a random code to each phone. When each phone close to each other, Koronavilkku swap codes through Bluetooth signals. The app was uploaded to Google Play store, Apple App Store and official website by 31st August 2020. At beginning of launching the app, there are both Finnish and Swedish version. Global English version was launch in the later 2020. The use of Koronavilkku is free and voluntary, and personal identification data is strongly protected according to the official website (<https://koronavilkku.fi/en/#yksityisyys>). When people tested with coronavirus for positive, a healthcare professional will offer a key code to enter in Koronavilkku. Close contact person with the usage of the app will be warned of potential exposure from the app.

### **AliPay**

China’s health code is a digital epidemic prevention measure. According to the user’s self-declaration information and epidemic prevention information, the back-end system operated by the local government automatically audits and generates the QR code that belongs to the individual, and implements dynamic management through red, yellow, and green. The relevant personal declaration information must be confirmed by the applicant, while third-party platforms such as AliPay are responsible for providing the declaration portal and displaying the QR code information. Thus, the pass is eclecticized through digital technology. At present, the health code system has formed a set of standards, which can be quickly launched according to the needs of different regions, combined with the needs of local epidemic prevention and control. On February 7, 2020, the first health code, the Yuhang Green Code, was born in Hangzhou, and on February 11, the Hangzhou Health Code was the first to go online in AliPay. After checking the data of the "4 categories of personnel" in the provincial epidemic prevention database, the health codes of the corresponding colors will be issued: green codes will be issued to those who have not inquired about the epidemic; yellow code will be issued to those whose records are found to be in close contact with the epidemic; red codes will be issued to those who have confirmed cases, suspected cases, febrile cases and asymptomatic infections. For people in low-risk areas, the code will be assigned within 4 hours after applying the health code; for people in medium-risk areas, the code will be assigned within 12 hours; for people in high-risk areas, the code will be assigned within 24 hours. The health code will be converted according to personal health condition. If it is

inconvenient for the elderly, minors, disabled and other special groups to apply for the health code, guardians or other family members can apply for the code and present it when traveling. If it is impossible to apply for a health code, the health monitoring certificate issued by the local village (community) should be used for the trip, and the localities should provide access facilities. In just two weeks, the health code originated from Hangzhou has been officially launched in more than 200 cities and 25 provinces (Liang, 2020), covering ten major scenes such as public transportation, subway, community, office buildings, medical insurance payment, shopping malls and supermarkets, airport stations, etc. At present, many places are expanding the application of the health code. Zhejiang Province has the widest range of application scenarios, and the number of code recipients is also far ahead. In Hangzhou alone, the number of daily visits to the health code exceeds 10 million. According to a press conference on epidemic prevention and control in Zhejiang Province, 50.47 million health codes had been issued by noon on February 24.

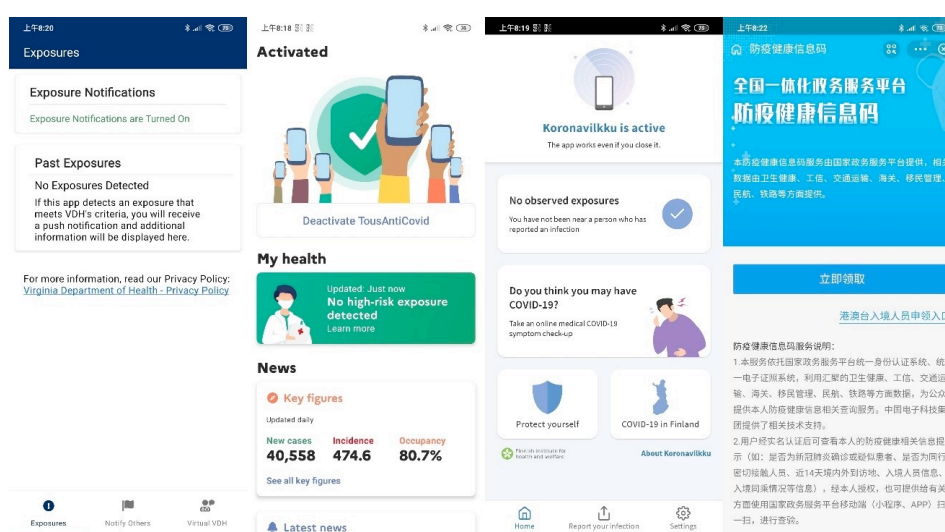


Figure 1: Interface of the selected apps

## Related Work

Mobile apps for digital tracing contact during pandemic COVID-19 offer location-based technique solutions for crisis management, especially from a group of users. The contact tracing apps provide ability for communities to alert and response from pandemic situations (Boon et al., 2012), which is the sustained community resilience for social sustainability and adaptability.

Community resilience is a process for adaptive capacities which utilize various resources for disturbance or adversity such as pandemic crisis (Norris et al., 2008). Formulate policy to cooperate with pandemic crisis requires considerably attention (Ayah et al., 2014; Bulmer, 1982), such as rediscovery of resilient pathway and preventing high level of loss of resilience at community level (Wilson, 2013). Social capital and networks consist the core of community resilience to battle against crisis and disaster survival (Aldrich and Meyer, 2015), in order to build collective community resilience, local capitals (citizens) and organizations could encourage and provide flexible support, decision-making skills, and trusted sources of information (Norris et al., 2008) which can be regarded as best practices in a community approach, including the use of contact tracing apps, to perform community resilience as a

cooperation of health organizations and citizens (Linnell, 2014). The innovative contact tracing apps triggers the practices of collaboration in utilizing of digital devices.

## Methodology

In the method chapter, it describes how the data was collected and how the analysis was conducted. The data was collected from Google Play open source reviews, from the account of COVIDWISE (ID=gov.vdh.exposurenotification); Koronavilkku (ID=fi.thl.koronahaavi); TousAntiCovid (ID=fr.gouv.android.stopcovid); and AliPay (ID=com.eg.android.AlipayGphone). English reviews were targeted to proceed the sentiment analysis and opinion mining features. The date of collection was conducted in November 2020. Because the purpose is to extract features of the contents from the Google Play reviews, reviews are divided into sentences to perform the sentiment analysis (Bonta et al., 2019), and count sum of scores to indicate the frequency of sentiments.

In the process of opinion mining, specific features of the reviews are extracted into polarities which include positive, neutral, and negative. According to Hu and Hui (2004), mining opinion features illustrate ways of analysis from commented reviews. Deeply, data mining and natural language processing methods are utilized to extract for mining opinion features, from Part-of-Speech Tagging, Frequent Feature extraction, pruning, opinion extraction, and most frequency noun phrases (NPs). TextBlob (<https://textblob.readthedocs.io/en/dev/>) is used to explore NPs of each sentence. After removing irrelevant punctuations and stopwords. The frequency of NPs is extracted to mine the opinion features. The threshold of the selected NPs is set as 24, which represents top 24 NPs of the features.

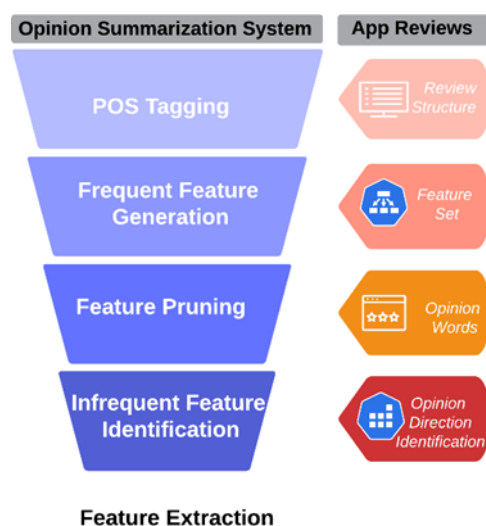


Figure 2: The Opinion Summarization System (Hu & Hui, 2004)

## Analysis

In this section, each contact tracing app was analyzed with the top 24 opinion mining features. To keep the discussion concise, each individual feature was interpreted into specific issue, in order to further analyze the efficient of apps. For example, the noun phrase “exposure check” represents the issue of “Software”; the noun phrase “real name” represents “Identification information”. Additionally, we discuss about the pros and cons of each individual apps.

Below table address the opinion mining features extracted from the selected contact tracking apps. The features are majority noun phrases from the apps' reviews. To complement the analysis of the features, sentiment analysis of each noun phrases is also extracted by marking up P = positive polarity score of the noun phrase; N = negative polarity score of the noun phrase; empty area represents the sentiment score is zero. In order to contextualize the features, we interpreted each individual noun phrases with a specific issue.

|                                       |                                 |                                |  |
|---------------------------------------|---------------------------------|--------------------------------|--|
| COVIDWISE                             | TousAntiCovid                   | Koronavilkku                   | AliPay                                 |
| exposure checks                       | wont activate                   | exposure check                 | terrible apps reset password (N=0.508) |
| home asleep                           | good citizen (P=0.744)          | battery                        | wrong password (N=0.765)               |
| search google                         | crash crash (N=1.000)           | finland                        | password vault                         |
| exposure notifications                | restart crash crash (N=0.844)   | phone                          | mainland china                         |
| error message (N=0.73)                | dont work error (P=0.530)       | useless application (N=0.737)  | terrible application (N=0.765)         |
| enable notifications                  | contact cest                    | simple                         | shows system                           |
| cell phones                           | google covid apis               | battery drains                 | error message (N=0.730)                |
| american people                       | beau travail les gars           | location services              | real name                              |
| seems                                 | ces notifications constantes    | error code (N=0.730)           | passport picture                       |
| additional work                       | error null (N=0.730)            | slightest option               | customer service                       |
| enable notification                   | good idea (P=744)               | gps                            | exact password                         |
| internal error (N=0.73)               | robert error (N=0.730)          | pretty useless app (P=0.057)   | reset language                         |
| battery life                          | discrete notification           | expose people (N=0.615)        | general language i                     |
| government hoax scare covid (N=0.726) | persistent notification         | typically finland              | local citizen                          |
| phones front camera                   | notification tap                | whole phone                    | china citizen                          |
| novel family virus (P=0.535)          | notification categories         | phone supports (P=0.714)       | clear way (P=0.722)                    |
| public health major                   | place auraije les notifications | power settings                 | help section (P=0.730)                 |
| full network access                   | good translation (P=0.744)      | means battery consumption      | verification process                   |
| internal error message (N=0.574)      | google play store (P=0.545)     | battery consumption level      | verification server                    |
| virus                                 | good purpose (P=0.744)          | statistics finland suggests    | great step backward (P=0.672)          |
| sends information                     | open source                     | power usage settings           | language setting                       |
| wont track                            | great interface (P=0.804)       | sucks battery (N=0.714)        | help function (P=0.730)                |
| great idea (P=0.804)                  | clear instructions (P=0.722)    | good intention                 | special service (P=0.730)              |
| peoples phones                        | davoir les key figures          | bad application name (N=0.636) | real name verification                 |

Table 1: Top 24 opinion mining features of each app

Moreover, below figure represents the sentiment score frequency of contact tracing apps' reviews. The x-axis represents the sentiment score, the y-axis represents the amount (sum) of the reviews are collected. Based on the figure of the sentiment frequent, there are minor

difference. The majority of sentiment score consist mainly neutral polarity in each apps. In the results of TousAntiCovid, the neutral polarity consists most of the reviews. In COVIDWISE, Koronavilkku and AliPay, positive and negative sentiment are more used in commenting reviews.

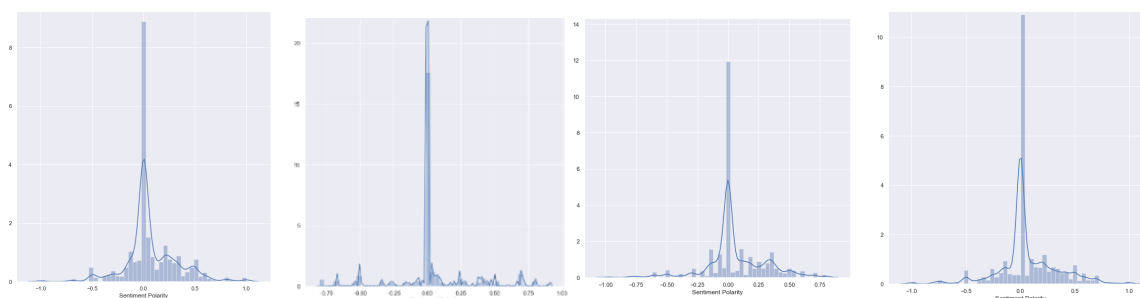


Figure 3: Sentiment analysis of the comments towards the selected apps

## Discussion and Conclusion

This research investigates the reviews of the innovative contact tracing apps to battle against COVID-19 pandemic crisis. Specifically, the key challenges facing the contact tracing apps are identified into the below Table 2.

| Issues   | COVIDWISE                                       | TousAntiCovid                                     | Koronavilkku   | Alipay Color Code   |
|--|---|---|--|---|
| <b>Location of usage, and</b>                        | US, State of Virginia.                          | France, whole country.                            | Finland, whole country.                              | China, regional different functions.                                    |
| <b>Smartphone usage rate</b>                         | 81% (2020)                                      | 95% (2019)  | 76% (2018)   | 64% (2020)  |
| <b>Tracking tech</b>                                 | Bluetooth                                       | Bluetooth   | Bluetooth  | GPS   |
| <b>Privacy Control</b>                               | Relatively high                                 | Relatively High                                   | Relatively high                                      | Relatively low  |
| <b>Compulsory or Voluntary</b>                       | Voluntary                                       | Voluntary   | Voluntary  | Compulsory, transportation control                                      |
| <b>User experience</b>                               | Clear single function                           | Clear single function                             | Clear single function                                | Sub-functions of Alipay, multi-tasks compacted software                 |
| <b>Responsibility</b>                                | Virginia Department of Health                   | INRIA (France) and Fraunhofer (Germany)           | National Institute for Health and Welfare in Finland | Alipay (Hangzhou, China) Technology Co. Ltd, cooperate with government. |
| <b>Transregional and transboundary collaboration</b> | Available in Virginia, also can be used outside | Active in France region, also can be use outside. | Active in Finland, also can be download outside.     | Available in China, also can be used outside.                           |
| <b>Community Resilience</b>                          | Individual usage, closeness social network      | Individual usage, closeness social                | Individual usage, closeness social                   | Strong local collaboration and coordination                             |

|                 | warning.            | network.           | network warning           | channels.  |
|-----------------|---------------------|--------------------|---------------------------|--|
| <b>Hardware</b> | Battery life        |                    | Battery life              |  |
| <b>Software</b> | Notification issues | Notification error | Less option, Finnish name | Password error, registration and verification, language. |

Table 2: Key challenges with contact-tracing apps

In order to establish systematic and regional coordination for COVID-19 warning, intervention and recovery, many countries have designed different contact tracing apps to battle against coronavirus. Encountering the usage of smartphone, contact tracing apps provide innovative solutions to collaborate between individual, health organizations and governments.

In contrast, the smartphone usage rate in the selected countries is different, ranging from China 64%, Finland 76%, United States 81%, and France 95%. There is the consideration of the aged group population, with less usage of the contact tracing apps, older adults ( $\geq 75$  years of age) with lower adoption rate to use the apps (Jonker et al., 2020) which remains technical and societal challenges. In community perspective, local capitals and family members could exerted profound in boost the usage of contact tracing apps towards older adults, such as paper format health color code. As to the privacy control, COVIDWISE, TousAntiCovid and Koronavilkku have strict privacy considerations. Comparatively, the health color code in AliPay is combined with identifications for entrances and transportations. The data privacy issues have raised considerable attention on launching the contact tracing apps from public health official and local communities (Chan et al., 2020; Cho et al., 2020; Rowe, 2020). It has raised heated debate between data privacy versus public health towards the usefulness of contact tracing apps (Cho et al., 2020; Fahey and Hino, 2020; Lenert and McSwain, 2020). From the opinion mining features, there is a strong digital privacy concerns from reviews of AliPay, such as “real name”; “passport picture”; “passport vault”. Deeply, in the collaboration with local communities, AliPay health code is regarded as a compulsory health “ticket” to for entrances and transportations, for example, in order to get into the local buses, showing the “green color code” is a must (Kostka and Habich-Sobiegalla, 2020). In the perspective of user experiences, COVIDWISE is a single app with functions concentrated in COVID-19 related concerns, the same as TousAntiCovid and Koronavilkku. But as to AliPay, the using of Health Color Code is sub-function of the app which means that the AliPay is a combination of various functions. Therefore, the collection of app review might not be directly concerning the function of Health Color Code, but in the overall point of view towards the usage of AliPay. The responsibilities of the selected contact tracing apps are in charge by technology companies and local governments, the software codes are open for public examination in COVIDWISE (<https://github.com/vdh-oim/COVIDWISE>); TousAntiCovid (<https://gitlab.inria.fr/stopcovid19/accueil>); and Koronavilkku (<https://github.com/THLfi/koronavilkku-android>). The software codes of AliPay is currently unavailable based on our knowledge. The utilization of the contact tracing apps is recommended by specific locations, all of them can be used outside the recommended locations. Moreover, the collaboration among different regional contact tracing apps require more attention when concerning trans-regional and transboundary travels. Typically, community resilience was conducted efficiently and effectively in China with relative high labor costs, including entrance and transportations. To COVIDWISE, TousAntiCovid, and Koronavilkku, general recommendations are provided in the community perspective, specific

manner policy might be needed when it turns to “after” receiving the alarms, such as, how the quarantine will be done and food supply during quarantine. Moreover, the usability issues of battery consumption called for considerable attention in COVIDWISE and Koronavilkku. In software, AliPay received significant attention in password error, registration and verification, language issues.

In conclusion, the innovative contact tracing apps provides local and national wide epidemic prevention and crisis control. Issues arise when facing the usage of the contact tracing apps in different regions and nations. Typically, the technical solutions behind the apps are similar to each other, using Bluetooth or GPS methods to identify location info, the apps are designed in specific local regions. With the collaboration of local communities, the performance of the contact tracking apps exerts profound impact to reduce epidemic risks. But when it comes to trans-regional and transboundary travel, situations vary a lot from cases to cases. In the ideal situation, the contact tracing apps could work with each other to further reduce epidemic risks which requires joint efforts from international collaborations. Local communities play an active role in battle against coronavirus.

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***Traditional Practices and Rituals Incorporated in  
Preparing Maguindanaon Native Delicacies***

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**Abstract**

Food is a reflection of the Maguindanaon beliefs and cultures. This demonstration can be traced back from the roots of this Maguindanaon tribe where practices of food preparation is reflective of their faith in Islam. Evidently, Maguindanaon traditional dishes maker observe practices and rituals which are intertwined with their religiosity. This study employed qualitative descriptive-developmental design through in-depth interview. Ten (10) culture bearers gave consent to be interviewed, with whom an in-depth, individual, face to face interview were conducted. All questions were open-ended, and participants were asked to talk about the rituals and traditional practices in preparing Maguindanaon native delicacies. The interviews were transcribed and were subjected to data analysis. Maguindanaon traditional delicacies are among popular foodstuff throughout the history of Maguindanao before the coming of modernization and industrialization of the food supply. These foods have subsisted many generations especially among Maguindanaon natives and are still preferred by many because apart from they are exceptionally nutritious, they are free from the threat coming from additives, chemicals and they conform to Halal considerations. These foods are considered part of the Maguindanaon culture that has to be kept throughout generations. However, with the advances in technology and food preparation, these time-honored traditional delicacies have almost been losing its place in our society. Besides its unique taste and culinary uses, many anthropological data revealed that the delicacies prepared with a touch of traditions could give better health to people consuming it than those consuming modern diets.

Keywords: Maguindanaon, Native Delicacies, Maguindanaon Food

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## Introduction

Maguindanaon traditional delicacies are among popular foodstuff throughout the history of Maguindanao before the coming of modernization and industrialization of the food supply. These foods have subsisted many generations especially among Maguindanaon natives and are still preferred by many because apart from they are exceptionally nutritious, they are free from the threat coming from additives, chemicals and they conform to *Halal* considerations. These foods are considered part of the Maguindanaon culture that has to be kept throughout generations. However, with the advances in technology and food preparation, these time-honored traditional delicacies have almost been losing its place in our society.

Besides its unique taste and culinary uses, many anthropological data revealed that the delicacies prepared with a touch of traditions could give better health to people consuming it than those consuming modern diets. Among the threat diseases are infertility, heart problems, diabetes, autoimmune disease, mental illness, obesity, and dental cavities. The preceding statement is manifested by the absence of the said diseases on the ancient people who resort to native diets. Another unique quality that distinguishes this foodstuff to others is that they are done with matching rituals and traditional practices which if not observed, are believed to affect the taste or deliciousness of the product (<http://wellnessmama.com/7859/deep-nutrition-review/>).

This study employed qualitative descriptive-developmental design. Using the combination of the self-selection, convenience, and snowball sampling, the researchers will contact approximately Maguindanaon native delicacies culture-bearers. In this research, ten (10) individuals who gave consent to be interviewed, with whom an in-depth, individual, face to face interview were conducted. The generation of qualitative information through in-depth interview. All questions were open-ended, and participants were asked to talk about the rituals, traditional and sanitation practices in preparing Maguindanaon delicacie

## Traditional Practices and Rituals Incorporated in Preparing Maguindanaon Native Delicacies

Food is a reflection of the Maguindanaon beliefs and cultures. As Maguindanaons prepare food, beliefs, practices and rituals are inherent. This demonstration can be traced back from the roots of this Maguindanaon tribe where practices of food preparation is reflective of their faith in Islam. Evidently, the people who prepare the traditional dishes observe practices and rituals which are intertwined with their religiosity. These practices and rituals are described and discussed below.

**Halal.** The Maguindanaons who prepare traditional dishes ensure that they prepare food that is halal. Halal is an Arabic word which means permitted or lawful (Islamic Council of Victoria, 2020). In cooking, Maguindanaons always bear in mind that the ingredients they use are free from the content which are haram or which prohioted according to Islamic law. This can be explained by some of the verses in the Qur'an which mentioned that believers of Allah are allowed to eat all kinds of lawful food such as meat of slaughtered eatable animals, milk products, fats, fruits and vegetables. As observed, the food prepared by the Maguindanaons do not contain haram ingredients such alcoholic drinks, pork, gelatin, enzymes and flavours which are questionable. They also make sure that the utensils they used are cleansed according to Islamic law.

**Meat in Allah's Name.** When the food prepared by Maguindanaon has a meat ingredient from animals, slaughtering of the animal in Islamic process is a requirement. The Maguindanaons call this ceremonial offering of animal like chicken and cow to be slain for food as *sumbali*. In the practice of *sumbali*, a *pandita* utters the verse: "Bismillah wa Allaahu akbar, Allaahumma haadha minka wa laka, haadha 'anni. Allaahumma taqabbal min wa aali.

**Begin with Bismillah.** For the believers of Islamic faith, they always say the phrase, Bismillah which means in the name of Allah in every endeavor they engage. This is also demonstrated when they begin to cook. Maguindanaons always start the food preparation with saying Bismillah.

**Silence Helps.** Preparing food in silent environment is a must among the Maguindanaons. They believe that silence contributes to yielding best result in cooking. Informants shared that they have experienced failure in preparing the food well because young people who observed the food preparation were very noisy. This usually happens in the preparation of *panyalam* and *tinagtag* where the desired taste and shape are not achieved because of the noise. This indicates that among the Maguindanaons, food preparation requires silence as they probably think that delicacies they prepare come with spirituality.

**Obscene language curses the food.** Maguindanaons believe that obscene words uttered while cooking termed as *talampasa* can alter the quality of the food prepared. Informants say that when the people in the kitchen use obscene language while cooking, they will produce food which has bad taste, texture and shape. In some cases, cooking will not be successful as they believe that the talk using obscene language affected the process of cooking.

## Conclusions

The findings reveal that one more reason of semantic changes such as broadening, narrowing, and shifting is that the receptor society does not get exposed only to words but also to beliefs and culture of the donor society so there was borrowing of new words along with new concepts and notions. That is mainly because words are borrowed to signify a cultural concept rather than their literal meaning in the source language, to name things by the way they are utilized or because of overgeneralizing forms that occurred in Arabic loanwords to include other words in the Maguindanaon language.

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***‘What “She” Was...’: Representations of Women in Films – A Historical Perspective***

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**Abstract**

Women in India have been stereotyped for as long as History could have known. The question that arises is why are women defined in such stereotypical roles? Is it because of the Indian culture, society or religion? Despite the era of globalization and rapid transformation, why have gendered roles in India, not changed at the same pace as patterns and trends? Why has mindset not changed as rapidly as we have in the fields of technology? We do see progress, but not as rapid as compared to other elements. One very important aspect of modernity and technology in media. Media, in all its forms, is one of the influential forces of any thought; be it political, social or cultural. This paper intends to focus on how women are represented in the entertainment media and why, with a special reference to Historical/periodical dramas. Cultural ideologies affect the role of women not just in society but also shape the portrayal of women in television and films. Historical dramas have also changed with time, representing the era they are made in but do the portrayals of women change or do they remain stagnant? The paper would discuss the elements that caused such portrayals. This paper will also compare similarities and differences between how women have been represented in non-historical themed films and historically themed films.

Keywords: Culture Ideologies, Gendered Roles, Indian Culture, Periodical and Historical Drama

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## Introduction

From the women on the streets to the women on the screens, they all have one thing in common – they are stereotyped. The role and position of women in India have always been a topic of general and academic discussion. Culturally Indian women have always been considered inferior to men, they are seen as weak individuals, having secondary positions compared to that of men. India has been a male-dominated society, where women are considered as vulnerable and a liability, causing women to possess low decision-making rights. Girls are raised to accept and adjust to the male-dominated patriarchal society. Although in ancient Indian scriptures women have been regarded as having a higher position compared to men, the reality is rather different. The same is also reflected in the Indian entertainment and media industry. India has been a male-dominated society, where women are made to adjust and accept the patriarchal norms. This unequal treatment of women is reflected in media in general and in the Indian cinema industry in particular (Bollywood Cash 2003). This paper is an attempt to look into some of the social and cultural stereotypical representations of women through the entertainment industry, the paper focuses on the Hindi film industry. We will investigate a few Hindi films from the Historical/periodical drama genre of Hindi cinema, taken as case studies to understand why the portrayal of a certain character was done in the particular way that it was, the causation and its significance. But before we get into the representations of women in the films, we will briefly discuss how women have been stereotyped in society and culture.

From walking in short dresses or jeans, assumed as seeking the male gaze or wearing an Indian suit and being termed as '*unmodern*'. These remarks are not just passed men, but surprisingly, women who pass such remarks. When women are stereotyped, it is not just by men, in fact, it occurs more commonly by women. Shocking but women also stereotype other women. The influences of historical and socio-cultural factors have led to the stereotyping of women off-screen and on-screen. This on-screen portrayal further aggravates the off-screen stereotyping – making it a circular and never-ending process.

## Stereotyping – The Ideology

Most widely women who do make it successful in the entertainment industry, are either playback singers or actresses. Ganti (2004) believes that the Indian film industry is a male-dominated industry. Gokulsing and Dissnayake (2004) have pointed out that women are usually given two kinds of roles in commercial cinema – the mother and the wife. The former is represented culturally as the supreme form of feminine energy, as the Mother Goddess, as the caregiver and nurturer. The latter is based on the cultural representation of the ideal wife – *Sita* of the famous epic Ramayana, and *Savitri* from the book *Vana Parva* "The Book of the Forest" of the Mahabharata – the two embodiments of extreme devotion to the husband – immortalized the representation of ideal women. Similarly, Richards (1995) states, "The Hindi film upholds the traditional patriarchal views of society, which fearful of female sexuality, demands of the woman, a subjugation of her desire." Hence, we can say that cinema plays an essential role in shaping views about gender roles and gender identities within the context that women are inferior to men. (Bagchi 1996 and Ram 2002). Cinema plays a vital role in shaping society's beliefs and practices. The woman who is not confined within the social patterns is represented as the '*vamp*' or the 'bad woman'. She is the total contrast to the 'mother' and 'wife', especially the latter.



## Stereotyping – The Practice

Commercial films portray the “ideal women” as submissive, self-sacrificing, loyal, chaste and controlled (Dasgupta and Hegde 1988). The ‘bad woman’ on the contrary is portrayed as independent, sexually aggressive, westernized (the ideal woman always wears the Indian attire) and unwilling to make sacrifices. These stereotyped portrayals have always been a debate amongst feminist scholars. As Blewitt (1974) highlights that “Films are one of the great storehouses one of society’s stereotypes about women.” In an analysis of the stereotypical representations of relationships between men and women, it is common that many highly popular movies depicted women as the primary caregiver with no identity of their own and is dependent on the man (Woods 1994). Mulvey (1975) states, “Movies have always portrayed women as ‘sexual objects’, the way men would enjoy seeing them on the silver screen.” Women are portrayed as being more submissive and favourable as compared to men (Powers, Rothman and Rothman 1996). Females are objectified by their physical appearance, a slender body and attractive figures are high in demand (Signorielli, 1997 and Lippa 2005). In India, this trend has gone a step further which require the female protagonist (in movies) to be fair in complexion and thin. Obese and curvy women were always portrayed as comic or side characters. Stereotyping of physical appearance has affected real-life too – a fair and thin girl was the ideal lover or wife, while the obese or dark girl was to befriend or to be made teased and make fun of. These factors affected the marriage patterns within Indian society, where a fair and thin girl would be sought for an arranged marriage and a fat or dark girl would be rejected for marriage.

The portrayal of women in the history of Indian films from the era of silent films to the present day have undergone numerous changes but despite these changes, the stereotypical representation of female characters in cinema remains almost the same due to the historical and cultural elements of society (Nandkumar, 2011; Gokulsing and Dissanayake, 2004). Many film scholars opine this is due to the influence of Manusmriti, an ancient Indian (read Hindu) text which stated the code of conduct guiding the social and cultural (including the familial) lives of individuals. A woman had to play the roles of a daughter, sister, then as wife, daughter-in-law and mother. She had limitations and a set of roles and responsibilities which she is expected to carry out. At each stage, her sexual fidelity had to be protected, and for this, a man was required to be her protector – in the form of father, brother, husband or son, consequently heightening patriarchy. Nandkumar (2011) adds, the themes concerning family, marriage and performing the various roles conformed to family values and became pivotal in most commercial Bollywood films. This immensely appealed to the patriarchal social structure. The women who did not do this were the negative characters – the vamp. They were women who disrespected the traditional values and norms, displayed traits of an immoral person with unacceptable and offensive behaviour, having habits of drinking, smoking, partying and being promiscuous (Gokulsing and Dissanayake, 2004). Whether as the vamp or as the heroine (female protagonist), the Hindi cinema industry had one fixed rule, the actress playing either of the roles had to be young and attractive – another level of stereotyping of women.

It is not just Bollywood (the popular term for the commercial Hindi film industry) that depicts women in a certain way (or as we are pointing out here – the stereotypical representation). According to Fischer (2011) even Hollywood places emphasis on women’s sexuality, demeanour and appearance. It is very common that women in most cases are shown as weak, gentle, passive and emotional in commercial cinema (Hofstede 1998). In contrast, men are portrayed as the real heroes, tough, powerful, successful aggressive,

independent etc. (Hofstede 1998 and Signorelli, 2001). It is the duty of the men – the heroes to protect the women. It is not surprising that Hollywood has influenced Bollywood in many ways, be it from copying the thematic plot to applying technical effects or even more, the stereotypical representations. India had opened its gates for foreign (read Hollywood) movies in the year 1992 when the Government of India liberalized the demand for films. The most popular of them was Jurassic Park 1994, followed by Titanic, 1998.

### The ‘Historical’ Genre of Cinema

Bollywood movies consist of numerous genres such as action, family, romance, horror, mythological, suspense/thriller, biopics and so on. Some are high-budget commercial films while others can be low budget – both being of similar genres. The stereotypical representations of women can be seen in almost all genres of Hindi cinema. It is only the experimental (read art) cinema that challenges certain protocols. The genre that this paper will study is the ‘*Historical*’ (also periodical drama). In film studies, the *Historical* and the *Periodical* are two separate genres, because the ‘*Historical*’ is the film based on real characters from academic history while the ‘*Periodical drama*’ is that which is loosely based on history (not using authentic sources of history) or a drama created of a historical period or character (less or not known in academic history, at times, based on myths and folklore). In Indian cinema (not just Hindi, but all languages – cinema of India) in most instances, these differences get overlapped. While one character in the plot is factual, the other characters are somewhat mythical or have been derived from folklore, making it difficult to categorize it as a ‘Historical’ or ‘periodical’ in the proper sense. One famous purely periodical film, that can be seen as an example is the internationally acclaimed S.S. Rajamouli’s ‘*Bahubali*’ parts 1 and 2; originally in Telugu language but was dubbed in all major Indian languages became popular worldwide; had no historical truth and was purely a period (fiction) drama. If one studies that film as an example, one cannot deny the stereotypical representations of women as mentioned above in the paper.

In Hindi cinema, we have numerous films that fall under the ‘Historical/Periodical drama’ genre, from the very recent *Tanhaji* (2020), *Panipat* (2019), *Manikarnika – the Queen of Jhansi* (2019), *Padmaavat* (2018), *Mohenjo-Daro* (2016), *Bajirao Mastani* (2015), *Jodhaa Akbar* (2008), *Mangal Pandey* (2005), *Asoka* (2001) to the older ones such as *Shatranj ke Khiladi (The Chess Players)* (1977), *Amrapali* (1966), *Taj Mahal* (1963), *Mughal-e-Azam* (1960), *Sikandar* (1941) and so on. Another category under ‘*Historical*’ comprises biopic films based on popular personalities (freedom fighters, politicians, sports etc.) such as *The Legend of Bhagat Singh* (2002), *Bhaag Milkha Bhaag* (2013) and most recently, *Sardar Udham* (2021). War movies based on the military history of India such as *Border* (1997) and *LOC Kargil* (2003) to name a few, as well as Partition-themed films, have also been a part of ‘*Historical*’.

### Stereotypical Representations of Women in Hindi ‘Historical’ Cinema

Film historians have always been critical of the genre of *historical* films on the grounds of distorting the historical truth. At times, that is done at the cost of distorting history, emphasizing popular culture and folk culture, keeping the entertainment and mass in mind rather than the academic credible history. However, the purpose of this paper is not to discuss the historical accuracy of these films. We shall discuss the representation of the female characters from some of the above-mentioned films and understand how women, of the past, have been portrayed through these characters shaped by contemporary ideas of stereotyping

women. The first point to be pointed out here is that a common representation of women characters in the films mentioned above is that they all play secondary roles to their male counterparts, even if the story does revolve around the central female character e.g., *Padmaavat*, but the character still ends up secondary to the two male characters. The women are shown as the mothers (even sisters) or the wives – as the support of the male characters. We can see them as follows:

- ‘She’ is the dutiful wife in the form of *Savitribai Malusare* – wife Tanhaji Malusare (played by Kajol in *Tanhaji*) and *Parvati bai* (played by Kirti Sanon in *Panipat*) who never abandons her husband through the toughest of times and is even willing to accept her husband’s martyrdom for his land and kingdom.
- ‘She’ is the wife who becomes the beacon of positive changes in her partner’s life, in the form of *Jodhaa* (played by the elegant Aishwarya Rai in *Jodhaa Akbar*) who is shown as the reason why Jalaluddin (Hrithik Roshan) became increasingly tolerant towards Rajputs, non – Islamic religions, his kingdom and its people. He learnt “not to rule people but to win their hearts”, hence bestowed the title ‘Akbar’ (meaning the Greatest).
- ‘She’ is the extremely chaste and loyal wife, Queen *Padmavati* [also known as Padmini] (played by the gorgeous Deepika Padukone in *Padmaavat*) prefers to accept death, through committing ‘*Jauhar*’<sup>1</sup> over being taken as someone else’s (Sultan Alauddin Khilji played by Ranveer Singh) lover or second wife. It not only signifies the socio-cultural past and customs of the Rajputs of India who believed strongly in their honour and dignity, but one can think the talented director and storyteller, Sanjay Leela Bhansali is trying to spread the message for the modern-day woman.
- ‘She’ is also the wife who is helpless and has to give up her husband to another woman, whom he betroths as his second wife (or lover) as *Kashi bai* (played by the graceful Priyanka Chopra in *Bajirao Mastani*) and Queen *Nagamati* – first wife of Maharawal Ratan Singh – king of Chittor (played by Shahid Kapoor) and *Mehr-unissa* – previous wife of Sultan Alauddin Khilji (both not having much screen time, the former played by Anupriya Goenka and the latter played by Aditi Rao Hydari) in *Padmaavat*. Although immensely hurt due to the actions of their husband, they had to accept the situation and keep continuing their wifely duties as normal. They could not question their husband or could not walk out of the marriage.
- ‘She’ is the obedient lover who is willing to stake her life but will not separate from her lovers, such as *Mastani* (once again played by the gorgeous Deepika Padukone in *Bajirao Mastani*) and *Anarkali* (played by the yesteryears’ most graceful, Madhubala in *Mughal-e-Azam*). They are willing to endure humiliation and torture but do not give up on their love. One can also see it as the hardships women will have to go through if they fall in love and the sacrifices, they should be willing to make.

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<sup>1</sup> Jauhar, Jowhar or Juhar, was a Rajput practice of mass self-immolation by women, or otherwise execution by their husbands, fathers or brothers, in India, to avoid capture, enslavement and rape by an invading (read Islamic) army, when facing certain defeat during a war.

- ‘She’ is also surprisingly the nautch girl<sup>2</sup>, *Heera* (played by Rani Mukherjee in *Mangal Pandey*) and the courtesans *Anarkali* (from *Mughal-e-Azam*) and *Amrapali* (played by another one of yesteryears’ popular leading lady, Vyajantimala in *Amrapali*) – who after falling in love with the male protagonist transforms into the loyal and chaste lovers. Both *Amrapali* and *Anarkali*, though of different times, have one thing in common – they are court dancers. Their existence in history is unknown and uncertain, yet the filmmaker has weaved a plot around them passing a social message. Historically *Amrapali* belonged to the *ganika* (courtesan)<sup>3</sup> tradition of Ancient India. Another common feature is that both *Anarkali* and *Amrapali* were responsible for the waging of war by the male characters for them. Prince Salim (played by Dilip Kumar) against his father Emperor Akbar (played by Prithviraj Kapoor) and for the latter, *Ajatshatru* (played by Sunil Dutt) against the kingdom. Hence ‘She’ is also the reason men go to war – a concept even Western history follows. Unlike the two, *Heera* is sold in the market and lacks their etiquette and grace.
- ‘She’ is the mother who guides her son, sacrifices or endures hardships or emotional pain in the form of having to separate from her son for his benefit or happiness, in the form of *Maharani Jija bai* – Chhatrapati Shivaji’s mother (played by Padmavati Rao in *Tanhaji*), *Jodha bai* (played by Durga Khote in *Mughal-e-Azam*), *Hamida Banu Begum* – Akbar’s mother (played by Poonam Sinha in *Jodhaa Akbar*) and *Radhabai* – Bajirao’s mother (played by Tanvi Azmi in *Bajirao Mastani*). Another character we can study here is *Maham Anga* (played Ila Arun in *Jodhaa Akbar*) who is ‘like’ the mother, wet-nurse to the young Jalal (main male character), and his royal vizier (advisor). Historically also a well-known figure. She is shown as his most trusted confidante, more than his real mother that is before she tricked the emperor into parting ways with his accused but innocent wife *Jodhaa*.
- ‘She’ is also the warrior in the form of *Mastani* (from *Bajirao Mastani*) who fights whilst she was a princess but after being in love with Peshwa Bajirao, she becomes domiciled. As a mother, she takes up the sword only to protect her son. Another appropriate example is *Rani Lakshmi (Laxmi) bai*, the historic queen of Jhansi (played by the fiery Kangana Ranaut in *Manikarnika – the queen of Jhansi*). The Queen of Jhansi was a famous female leader in the Mutiny of 1857, who fought against the British to protect her kingdom of Jhansi which was usurped after the death of her husband – Gangadhar Rao and refusal to accept their adopted son as the next rightful heir to the throne. Although the film has been famous for how the filmmakers (one of them being Ranaut herself), added the feminist fervour to the plot making it what film critics called ‘over exaggerating’; despite all that before she becomes the warrior, she is expected (through dialogues) to be the good wife and mother – which she carries out – a loyal and loving wife and mother. In a scene after she is widowed and has to perform the rituals of widowhood, she refuses on the grounds that she has a country to run; in another scene, she has been symbolized as the Hindu Goddess Kali.

<sup>2</sup> A nautch girl is a dancer who made a living by entertaining men (at times with family) of all social classes, regions, castes and religions on various occasions including parties, weddings, religious ceremonies, and other social events. The culture of the performing art of the nautch rose to prominence during the later period of the Mughal Empire, and the rule of the East India Company. At times went synonymous with prostitutes under British rule.

<sup>3</sup> Ganika was a courtesan or a court dancer. Trained in fine arts like music and dance in order to entertain kings, princes and wealthy patrons only on religious and social occasions. The institution seems to have been prevalent since the Vedic Age playing a significant role in preserving India’s cultural heritage and finds mention in Buddhist and Jain literature of Ancient India.

- ‘She’ is also the helpless sister, *Bakshi Banu* (played by Abreer Abrar in *Jodhaa Akbar*) who represents the stereotypical roles that were given to sisters in Indian films. She is married to the negative character who becomes the cause of Jodhaa’s brothers’ death and also conspires against Akbar. She is the reason why Akbar cannot kill him, as he cannot widow his own sister.
- ‘She’ is also the domesticated *Jwala* (played by Amisha Patel from *Mangal Pandey*) who faces the wrath of Indian men and is the victim of social customs prevalent in India. She is widowed due to a mismatched marriage<sup>4</sup> and was forced into committing Sati<sup>5</sup> – from which she was saved by a white man, the British officer Captain William Gordon (played by Toby Stephens). As mentioned by Gayatri Spivak – ‘*white men are saving brown women from brown men*’ on self-immolation in her essay ‘Can the Subaltern Speak?’<sup>6</sup>

## Conclusion

Women, as discussed at the beginning of this paper, have been represented on screen primarily as the mother and the lover/wife and as sisters or daughters in small or secondary roles. The woman is the torchbearer of the customs and society, and it is her duty to ensure that culture and tradition retain their importance. For that, she as a mother is expected to instil in her children and as a wife, she has to practice it for her family and society. Her role as a homemaker one of the qualities of the ideal wife is also shown in historical dramas, like *Jodhaa* from *Jodhaa Akbar*, albeit the Empress of India, is shown cooking for her husband – a wifely duty and a form of displaying love. Her wifely duties which require her to withstand all hardships alongside her husband is shown as *Parvati bai* from *Panipat*. As the daughter-in-law, she has to retain family honour and pride like *Kashi bai* from *Bajirao Mastani*. As mentioned earlier, the wife has always been inspired by the mythological characters of Sita (from the epic Ramayana) and the legendary Savitri (from the book *Vana Parva* “The Book of the Forest” of the Mahabharata) – the two embodiments of ideal wives. They nurture, face hardships and are extremely chaste and obedient to their husband, for whom they would not think twice before accepting death rather than accepting another man (read honour and dignity). A representation of this was the famous self-immolation shown in the scenes from *Bajirao Mastani* when the kingdom of Bundelkhand is under attack and the women prepare the fire pit; and who can forget the famous last scene of *Padmaavat*, which has all the women committing Jauhar. A woman holds the strings to a united family (as in India the joint family structure was prevalent and considered ideal) but she can cause breaking the family ties, due to her personal jealousies or insecurities, inspired by Kaikeyi of the epic Ramayana, (Lord Rama’s step-mother who compelled King Dashrath to send Rama to exile so that her son Bharat can be the next king of Ayodhya) such as *Gopika bai* (played by Padmini Kolhapure) from *Panipat*.

So how different are the representations of women in other genres and historical/periodical dramas, it is expected that representations and roles of women must have gone through

<sup>4</sup> A mismatched marriage in India was when the age gap was very wide between husband and wife, at times being more than 20 years. Also, the result of child marriage, where the bride was a child below the age of 10 and the groom could range between 20-80 years of age.

<sup>5</sup> *Sati or suttee* is (was) a Hindu practice, now mostly historical, in which a widow sacrifices herself by sitting atop her deceased husband's funeral pyre, self-immolating herself. Developed as a fire sacrifice in the medieval era within the Rajput clan which spread during the late medieval era.

<sup>6</sup> G. C. Spivak, ‘Can the Subaltern Speak?’, in *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman (Hemel Hempstead: Harvester, 1993), p. 93.

changes from then to now, just like we have advanced in other fields. This can be explained through two reasons – firstly, Indian culture and the masses try to retain their cultural past, in which women had specific roles to play, so whether a historical character or a regular modern-day character in a commercial or family drama, common representations exist. The second reason that can be brought out here is even if the historical/periodical drama portrays a period of the past, it is still embedded with the contemporary ideologies and understandings because history although is the study of the past, is still perceived from the present-day lens. We cannot forget E. H. Carrs’ famous statement – “*History is a dialogue between the present and the past.*” (Carr, What is History).

For instance, we have two characterizations of Jodhaa (one from Jodhaa Akbar by the sleek slender Aishwarya Rai) portraying the Jodha bai in her youth as a princess and a wife while the other from Mughal-e-Azam is a mother (played by Durga Khote). The two films have been made at a gap of 48 years. Both Jodhas have been represented as idealised wives of their times, reflecting the filmmakers’ idea that it is how it happened then, and it is how it should happen now. Unlike Jodha bai of Mughal-e-Azam who attends royal court and performances with her husband, Jodha of Jodhaa Akbar, keeps herself confined to her palace, strolling in gardens, writing/drawing. Young Jodhaa is a princess who stands up for her rights and respect, even if it means distancing away from her husband- whom she loves. She has the power (or audacity) to fight with her husband unlike the older Jodha, who worships her husband like a deity. The same historical figure, but the difference in their representation due to the fact that the former Jodha is a mother-figure, aged hence, toned down unlike the young, hot-blooded Jodha; shaped by their contemporary time periods viz. 1960 and 2008, but in the end, both are domesticated. Hence, whether a woman is within or beyond royalty, a woman has to be domesticated. This domestication is most visible in her position as a ‘wife’, as her role with her husband and his family is all set up within the patriarchal set-up and is equally distinguishable. Hence, when a filmmaker conceives a character, he not only imagines it within the framework of his set of beliefs but also brings out a portrayal of an idealised character, so they become a role model for the audience.

In films, these characters do not just show how contemporary women in real should behave but also there are hidden messages which can be perceived behind the representation and the manner in which they have been shown. Even as her representation in the warrior queen Lakshmi Bai, the Rani (queen) of Jhansi, before marriage as brave to kill a tiger, after marriage willingly accepts her domesticated roles of a caring wife and nurturing mother and situations turn her into a warrior, which is justified as her representation as Goddess Kali<sup>7</sup> - although a warrior but still a caring mother. To add here, General Hugh Rose in his autobiography wrote about Rani Laxmi Bai’s bravery and courage that “She was a *man* among mutineers”<sup>8</sup>, the statement unintentionally states that only men can be brave. Apart from arousing nationalist sentiments (released on the occasion of India’s Republic Day), the film was not well-received amongst the masses for two reasons – i) high feminist angles and ii) over-exaggeration of the historical event – very obviously that masses do not like women who step out of their social roles beyond a certain point.

<sup>7</sup> Kali is the Hindu goddess of death and doomsday. Kali embodies *shakti* - feminine energy and fertility. She is an incarnation or the vengeful enraged version of Parvati, wife of the great Hindu god Shiva. She is often associated with sexuality and violence at the same time a strong mother figure and symbol of motherly love.

<sup>8</sup> P.K. Balachandran, Rani of Jhansi through the eyes of Britishers, Hindustan Times, May 10, 2007. <https://www.hindustantimes.com/india/rani-of-jhansi-through-the-eyes-of-britishers/story-YnF7mbxWHJwUuuyR3Z0UWL.html>

With time representation of women roles in Hindi cinema are visible. This is more prevalent in art cinema or experimental cinema than the regular commercial (big-budget) films. Those who have invested their money in the commercial cinema expect returns hence they only wish to show what appeals to the masses, unlike art cinema and other genres which are lower budget but are open to taking the risk of representing women in their un-stereotypical or anti-social roles, but the audience to such cinema is still comparatively lesser than the former.

The paper does not in any way denounce the role of women as mothers and wives, it is an attempt to look into a certain structure, through films, in which these roles have been defined and affixed.

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***Innovative Design of Sustainable Fashion***  
***- A Case Study of Practical Fashion Design Teaching***

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**Abstract**

Recycling of the environment and recycled resources has been an important item in the world's push for environmentally friendly design, as well as a current social reconstruction and education effort. However, how to apply it in people lives, and cultivate people the habit of recycling use and save the earth resources, which is a knowledge and cognition that everyone needs to know. Hence, as an educator has his responsibility to convey this message to others. In order to promote the attitude of loving and cherishing every thing on the earth, so that this research hopes to cultivate people about this habit and knowledge which start from school education. Modern society with excess resources, Knowledge of recycling resources is an important part of education. This research about the case study of the practical fashion design teaching, which try to recycle use the old clothes to make new fashion. The process of clothing design will let the students to know more about the deconstruction of clothing throughout the structure of clothing. The purpose of it is to guide students to take environmental protection as their own responsibility, and to develop the new knowledge in their professional field, thereby enhancing the cultivation of artistic aesthetics. Through the implementation and development of the course, we hope to improve the living environment of human beings, and to cultivate student to cherish things, even implement the spirit of sustainable fashion, and care of mankind as well.

Keywords: Sustainable Fashion, Environmental Education, Deconstruction

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## 1 Preface

Generally speaking, in modern society where has an abundant civilian resources if compared with the past time. Due to the advancement of people's material life, there are many resources have been developed, but unfortunately they are not been wisely used. So then, there are wastes often increasing year by year, which will increase the heavy burden on the environment. In recent years, the recycling of recycled clothing resources, and the promotion of a cherish life attitude toward the every things has becomes the core of environmental protection. Indeed, this trend has gradually emerged in schools.

As we know, every building construction will start from a design drawing to laying foundations, and then preparing all kinds of building materials, which going through a details planning and procedures. After that, a complete building just can be constructed. If we need to do renovation in the future, it must be disassembled or rebuilt according to the original structure. In other words, a relative clothing design is like an architectural design. For example, a finished piece of clothing, such as the body piece, collar, sleeves, waist and etc, they must be disassembled and reassembled. This process is called as "reconstruction", and it also known as deconstruction of clothing. The transformation of design has been widely used in all areas of life, it providing people with convenience in life and fulfilling the needs of people. Therefore, the transformation and application of clothing in industry, which coincides with the people's pursuit of environmental protection.

According to a survey by Greenpeace, global clothing sales have grown from USD 1 trillion in 2002 to 1.8 trillion in 2015, and they are expected it will reach to 2.1 trillion in 2025. Therefore, this research through an educational perspective of "Love and Cherish Things", when there is a promotion voice of "Clothes ten times and throw it" (the famous Spanish Fashion Brand ZARA) in the fashion garment industry, so this research hopes that there will be another voice of " Cherish clothes" is being aroused. In addition to promoting the environmental education, to awake the learners about the concept of sustainable fashion, and to enhance the understanding of the clothing manufacture and design structure. According to Greenpeace, the rapid production of textile mills is causing river pollution.(See Fig.1).

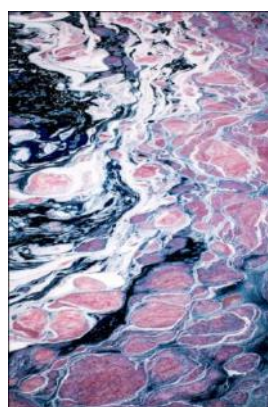


Fig.1: Rapid Manufacturing in Textile Factories,  
Causing River Pollution

### 1.1 The Meaning of Deconstruction and Construction

Deconstruct architecture is a post-modern architectural trend that began in the late 1980s. The characteristic of it is to fragment (deconstruct) the whole things. The main idea is to deal with

the appearances, through non-linear or non-Euclidean geometric design, to form the deformation and displacement of the relationship between architectural elements, such as floors and walls, or structure and exterior part. In other words, construction is a term which borrowed from architecture aspect, it originally referring to a structure from architecture (Wikipedia). Construction is not a fiction out of nothing, but a system found from the original. The opposite of construction is deconstruction. Deconstruction focuses on the analysis and understanding of original things, while the construction focuses on the establishment of the system.

Clothing design and architecture are often mutual influence. For example, Baroque architecture originated from the 17th to 18th centuries which was an architectural and decorative style developed by the Italian Renaissance. The elements of ancient Greco-Roman architecture are retained, but the form is bolder and more gorgeous. During the Baroque period, the costumes no matter it is in overall style or partial decoration, it is well-known for emphasizing body curves and showing the personal charm. There are a lot of lace, petti skirt, big round hat, feathers, jewellery which are gorgeous and complicated in the costumes.

According to the scholar Baidu pointed out: "Deconstruction in the structure of clothing, Deconstruction means "decomposition and structure". However, the term of deconstruction is the opposite of Constructionism, which means to the destruction and reorganization of the structure." The most representative of them are the well-known Japanese designers Yohji Yamamoto, Rei Kawakubo, and Issey Miyake, as well as the deconstruction talents and French designers Martin Margiela, Jacquemus and Jacquemus, American designer Rick Owens, who may not be familiar with. Therefore, this research will do to disassemble the various parts of the clothing, such as the front piece, back piece, sleeve or waistband, trouser front piece, trouser back piece and pockets, etc. through the teaching process, after then recreate and assemble them into a new high-integrity clothing design work. This process of dismantling and re-composing is just like the destruction and reorganization in structuralism, which can enhance learners 'awareness of the original structure of clothing and help them to break through the original structure, and rethink some design principles of clothing design through the arrangement of materials, colors and lines.

## 1.2 Environmental Education

Recently, in order to strengthen the promotion of environmental education, so that all people can understand the environmental issues, and care about the relationship between resources and the living environment, therefore our society and schools have become a practitioner of maintaining ecological balance and environmental quality. The government hopes to strengthen environmental protection education, "We are hope that through the education, all people can obtain the ethics, knowledge, attitudes, skills and values which are needed to protect and improve the environment. With humanistic concepts and scientific methods, we are committed to ecological conservation and rational management of environmental resources. To ensure the sustainable development of the people's society, and establish the concept of mutual benefit between economic development and environmental protection, to advocate the cherishment of resources, to enable the whole people to respect nature, and practice a lifestyle of energy conservation, good fortune, love for things, and waste reduction." The article no.3 of the Environmental Education Law also points out that environmental education, it refers to the use of educational methods to cultivate citizens 'understanding of the ethical relationship with the environment, to enhance citizens 'knowledge, skills, attitudes and values for environmental protection, and encourage them to pay attention to the

environment and take actions to achieve continuous development of the civic education process. So that, "Sustainable fashion" is promoted by the fashion industry, in short, "it refers to all clothes that are manufactured and consumed in a sustainable manner while protecting the environment and garment worker. Therefore, reducing carbon dioxide emissions, solving the problem of overproduction, reducing pollution and waste, supporting biodiversity, and ensuring that clothing workers receive reasonable wages and safe working conditions are vital to the entire sustainable system." Anna Blissmer, the founder of Green Strategy, she coined the term "sustainable fashion" in July 2014. According to Anna, the definition of sustainable fashion is to "use clothes, shoes, and accessories responsibly and effectively, with the most environmentally friendly way to return it to the biosphere when it's really not needed." British data analysis and consulting company Global Data released a survey report of 3,500 adults, it showing that 44% of the people believe that the government should encourage the second-hand clothing market, such as introducing tax reductions and other policies to promote the sustainability of the fashion industry. The above result shows that the importance to environmental protection and hope to start from education in schools. In a modern society with excess available resources, so the reuse and activation of resources becomes an important topic. On the front line of teaching, researchers use unusable old clothes as a starting point and apply them in design teaching course, aiming to guide students to be environmentally friendly. For self-employment, to develop new knowledge in the field of self-professionalism, the implementation and development of courses are expected to take into account the human living environment and cultivate students' good character of cherishing and cherishing things.

## **2 Curriculum Development**

In order to integrate environmental issues into the design course, this research specialises develops in teaching content and conducts practical research in accordance with the teaching progress of the curriculum. The learners are a total of 46 second-year students in the Fashion Department. The background condition of the students are described as follows, they have studied basic sewing (include skirts, pants and tops), color science, sketches, and clothing materials, indeed they are interested in learning clothing design.

In addition, during the implementation of the course, students are particularly encouraged to participate in the "iVogue Award" fashion design competition which hosted by the Teaching Resource Center of the North District Technical College. Through this competition, the students will have the opportunity to publish and demonstrate their learning works, and then to advocate environmental protection awareness and improve their aesthetics. This part will be divided into fews to describe separately, they are 2.1 Course objectives 2.2 Course content 2.3 Teaching methods 2.4 Teaching evaluation and the course structure.

### **2.1 Course Objectives**

"Cherish Clothes" as the theme of the course, I hope to cultivate the habit of cherishing things in life. Through the appreciation of the excellent creations of clothing design and the collection of old clothes, we can further to understand the basic structure of clothing and observe the materials and colors of old clothes that can be used. Through the sewing techniques, it creates the possibility of deconstruction and reconstruction of clothing design, and it can be applied to self-creation. Course objective structure (See Fig. 2).

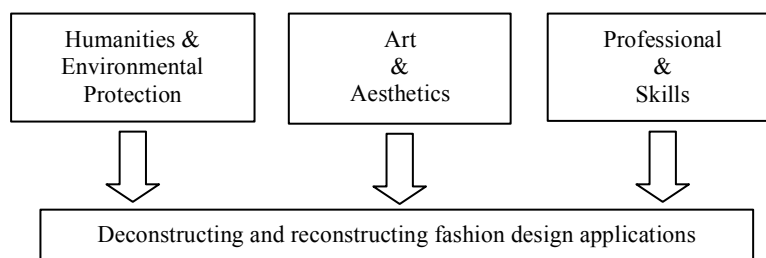


Fig. 2: Course Objective Structure

## 2.2 Course Content

Taking environmental protection as the starting point, and combines with the learners life experiences, we hope to develop the habit of cherishing things. By appreciating the excellent creations of clothing design, we are using the collected old clothes, it makes us can further understand the basic structure of clothing, and it is possible to present the creative and new features of recreating the original things.

## 2.3 Teaching Methods

### Appreciation and Creation of Work

We are using the question-and-answer methods to discuss together, to design works, to analyze and create works, and then the lecturer will guide the analysis of the theme, material, form and technical style of the work. In the progress of creating, students will start to think about the themes or materials, and then design drawings, and collect supplementary materials. After that, trying an experiment with the possibility of creating old clothes, and to complete the work.

### Teaching Method

Question-and-answer method – lecturer will ask the question and students will answer it; Critical thinking teaching method- using the pictures and images to think, judge and let them to give their own opinions; Cooperative learning method-students will collect old clothes and share them with their classmates; Inquiry method-collecting data by themselves and make a decision about their theme of creation work. Demonstration Teaching Method- lecturer demonstrates the composition diagrams of various parts of clothing, such as sleeves, body, front and back pieces of pants, and give examples of methods for constructing new styles of clothing. Practical method-students use old clothes as their main material to complete the work.

## 2.4 Teaching Evaluation

A single copy of learning sheet, clothing structure decomposition diagram and design diagram, it is focusing on observing the details and introspection. The second unit focuses on analyzing materials and creative thinking. The third unit is the implementation and presentation of works.

## Course Structure

The following is the course structure which designed according to the theme of "Sustainable Fashion-Deconstruction and Reconstruction of Fashion Design", (See Table 1).

Table 1. "Sustainable Fashion-Deconstruction and Reconstruction of Fashion Design"

| Theme            | Sustainable Fashion Deconstruction and Reconstruction of Fashion Design  |   |   |
|------------------|--|---|---|
| Course Purpose   | To understand the importance of resources and influences of environment, and to think about how to avoid wasting the resources and reusing the existing materials effectively.           | Through the appreciation of excellent design works, to understand how to use the old clothes to create a new fashion work.  | With the acquired knowledge and skills, students can display their new works which made by old clothes, and their aesthetics can be improved.   |
| Duration         | Each lesson is 50 minutes, a total of 6 lessons, and a total of 300 minutes.   |   |   |
| Unit             | The first unit:<br>Sustainable Fashion-Collection of Used Clothes  | The second unit:<br>Crossing The Structure- Huge Destruction and Construction   | The third unit:<br>Craftsmanship - Turning Decay Into Magic   |
| Specific Target  | 1-1. Able to understand the consequence of resource waste from life experiences.<br><br>1-2. Be able to understand and introspection on their own habits of buying and dressing clothes. | 2-1. It inspires students to think from different perspectives about the creation of old clothes, it through the progress of appreciation and analysis of the design works.<br><br>2-2. To understand the composition of clothes, through the process of disassembling and combining the old clothes. | 3-1. Using the materials which available in our life to make a new creation.<br><br>3-2. It combines the concepts of environmental protection, cherishing things and to cultivate the artistic aesthetics through the work. |
| Learning Periods | Two periods  | Two periods   | Two periods   |
| Main Activities  | 1-1. Students make a discussion about the case study which provided by lecturer.<br><br>1-2. Lecturer guides the students to extend their discussion to their own life.                  | 2-1. To lead the students to appreciate the excellent works of clothing designers.<br><br>2-2. To discuss and analyze the structure of materials and color, to complete the clothing decomposition diagram and design drawing.  | 3-1. Using the selected old clothes for transformation. (Deconstruction and reconstruction)<br><br>3-2. To make a new style clothing.   |
| Evaluation       | Learning sheet   | Clothing decomposition diagram  | Work creations  |



### **3 Research Results**

#### **3.1 Course Implementation**

##### **Activity 1: Sustainable Fashion- Collection of Used Clothes**

The activity was motivated by the marketing slogan of imported brands like ZARA, “Clothes ten times and throw it”, it discussing the clothing industry and the glorious impression of catwalk models, and then showing the pictures of various second-hand clothes which are popular in the market, and discussing it with students about the differences. Besides, taking the way of question and answer, just like what the learning sheet mentioned, we observe and introspection on self-purchasing and dressing habits, even to discuss the excess of resources and how we can do to reuse them? Therefore, we do the critical thinking about the best way to avoid waste of resources, and we can found that it is good to reuse the old clothes to make a creative works.

##### **Activity 2: Crossing The Structure- Huge Destruction and Construction**

To get the works of a fashion designer as examples, to discuss the designer’s style, and then we will focus on the used clothes collection, to combine a variety of clothes materials into a new style. The combination of clothing based on the aesthetic sense, to appreciate and deconstruct the designer’s work, to analyze its style, material, structure and demonstrate the method of recombination and construction of clothing. After that, selecting the old clothes materials which are suitable for the new creations, and drawing the decomposition structure and design drawings.

##### **Activity 3: Craftsmanship - Turning Decay Into Magic**

To create a new work by using the old clothes materials, and students can share their extra old clothes, and make a discussion with the lecturer in a class.

#### **3.2 Problems and Corrections**

There are some problems encountered during the course implementation, and a list of rectification works as follows,(See Table 2).

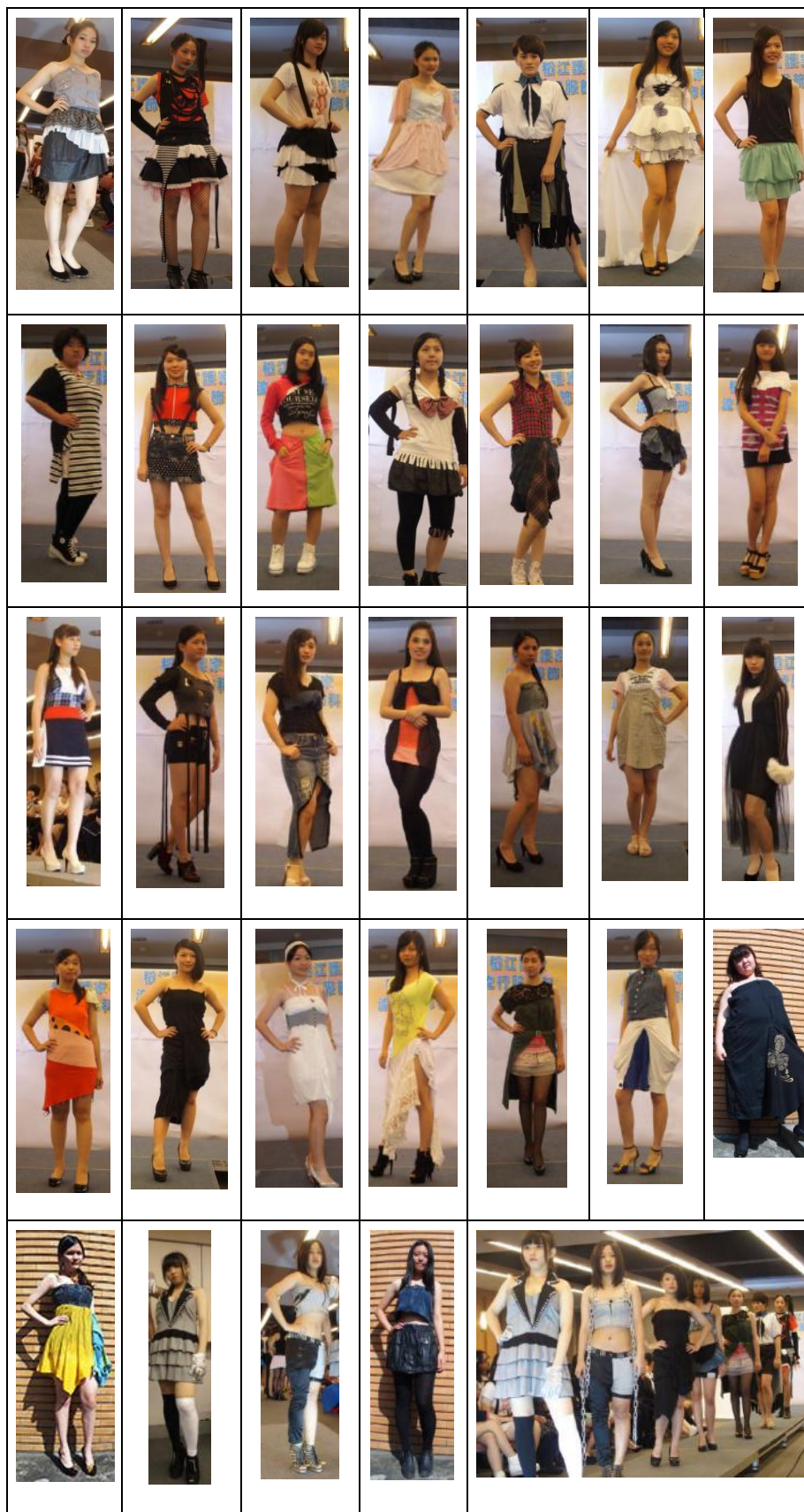
Table 2. Curriculum Implementation Problems and Corrective Work

| Orientation         | Problems   | Rectification Works  |
|---------------------|--|--|
| Course Content      | In the drawing part of the clothing structure decomposition diagram, students have less knowledges of the structure layout, and it makes they're difficult to draw it. | To guide and strengthen their knowledges, and provide them a various structure diagrams as references, and encourage them to reading more version books. |
|                     | Difficulty in drawing design drawings.   | To guide and strengthen them by using some examples.   |
| Teaching Method     | Some students feel difficulty to collect the used clothes materials.   | Ask the students to use their interpersonal social network, or to take the initiative to ask their classmates for help.                                  |
| Teaching Time       | Improper time management, 6 lessons are slightly insufficient.   | To complete the course by after school tutoring time. The third unit course can be added to 4 lessons in the future.                                     |
| Teaching Assessment | It is hard for every student to understand the learning situation among of their classmates.   | To arrange a midfield observation during the process, or to make a PPT for discussion after the end.   |

### 3.3 Presentation of Student Works

There are a total of 46 students who participated in this course, one to two in each group, and at least one creation work in each group. After the work is completed, a preliminary review will be conducted in the school. There is a description of the work, and the content includes the design theme, the source of agility, the creative idea, and the original old clothes pictures and the final product. After the implementation of the three units of courses, one of the 46 students who participated in the course failed to complete the work as scheduled, and the other 45 students' grouped works were completed according to the schedule,(See Table 3).

Table 3. The Students' Work Participated in the "Sustainable Fashion" Course



Among the 3 works in the above list, 5 groups were selected by the school to represent the participation in the "iVogue Award" fashion trend, the fashion design competition-the old clothes creative remaking competition for high school vocational colleges which hosted by the Teaching Resource Center of North District Technical College,(See Table 5).






Table 4 shows the participant's works, which includes their design themes, sources of inspiration and creative ideas, as well as original old clothes.




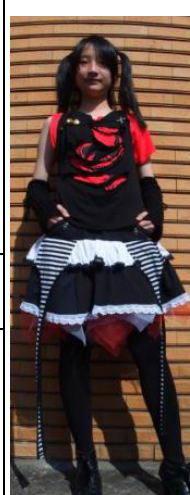



Table 4. Participants' Works

| Title 1 : Bad Girl   |   |  |
|--|---|--|
| <b>Source of inspiration:</b> The unruly racing girl.  |   |  |
| <b>The concept of idea:</b>  |   |  |
| To express the rebellious and dignified side of your heart. I saw racing girls on the media, it showing their rebellious and sexy images, so we're trying to find the rules from the rebellious character, and presenting it into a different style. This set is made of two pieces of trousers. The top is designed to be cute, which can show their waist and it brings a little rebellion. The other set is designed with two skirts and tops, which is sexy and provocative. |   |  |
| Description of used clothes material   |   | Final Construction work  |
|    |   |  |
| Black plaid trousers: worn trousers  | Black trousers: holes in the pockets  |  |
|   |  |  |
| Black plaid dress: the size is too small   | Black plaid low-waist dress: the style is too old                                   |  |
| <b>Comments:</b>   |   |  |
| The black and white elements are recombined and interpreted by using Gothic style to express a young and uninhibited style.  |   |  |

| Title 2: Out of Grid  |
|---|
| <b>Source of inspiration:</b><br>To imagine the pure, innocent, simple beauty of the girl just like the next door of neighbour in the rural place. It is made of used plaid shirts and clothes.   |
| <b>The concept of idea:</b><br>The clothes are made of plaid shirts and scarves with Scotland style. With the effect of stitching, the upper body of the red plaid shirt is changed to sleeveless, while the green plaid shirt is used as the hem, and the plaid cloth of scarf to present the unique rustic texture. The unruly racing girl. |



| Description of used clothes material   |   | Final Construction work  |
|--|---|--|
|   |  |   |
| Plaid shirt: It has been worn for many years, and the sleeves crocheted  | Blue and green plaid shirt: It get rid of the line                                |  |
|   |   |  |
| Plaid handkerchief: it has been used for many years, the side line has fallen off  |   |  |
| <b>Comments:</b><br>With the clever use of plaid, the shirt can also be turned into an American style. A very simple and fashionable dresses, especially the bold back skirt, it completely subvert the conventional design. |   |  |

| Title 3 : Black Whirlwind   |   |   |  |   |
|---|---|---|--|---|
| <b>Source of inspiration:</b><br>The image of punk and the stacked birthday cakes which combine together in an attempt to ignite the trend of black and dazzling fashion.   |   |   |  |   |
| <b>The concept of idea:</b><br>In order to make clothes with the concept of punk style, I'm using the skulls and a little torn element clothes for upper body to create a punk style feel. The black clothes on the outside are added with brighter gold buttons and silver cross ornaments to highlight the collars on the clothes. In addition, the lower part is reorganized in black and white to make the skirt full of stripes. The long strips of black and white striped ornaments are added near the pockets to enhance the visual impact. The red and white yarns are used inside the skirt canopy. Finally, the socks with a small bow on the wrists, in an attempt to show a cool and cool style. |   |   |  |   |
| Description of used clothes material  |   |   | Final Construction work  |   |
|    |  |  |  |  |
| Tank top: the size is too small   | T-shirt: the size is too small  | Lace: Cut out other clothing  |  |   |
|    |  |   |  |   |
| Sleeve top: not in fashion  | Long-sleeved top: it had been wash for many times and it deformed                   |   |  |   |

**Comments:**







There are multi-level tailoring and ingenious matching, just like the stage style of LADY GAGA, the glove canopy skirt is waist, it looks like the ruthless role of the ball, full with dazzling and cool style.

**Title 4: Color Flashing****Source of inspiration:**

The youth subculture, like the unrestrained free street dance of spraying paint.

**The concept of idea:**

The splicing of the long and short sleeves shows the sense of incongruity, and the use of multiple colors and simple line cutting to present a lively and simple style.

| Description of used clothes material   |  |  | Final Construction work  |  |
|--|--|--|--|--|
|   |  |   |   |  |
| POLO top: the size is too small  |  | Black top: It is outdated  |  |  |
|  |  |  |  |  |
| Hooded long-sleeved T-shirt: stains on the back                                    |  | POLO top: the size is too small  |  |  |

**Comments:**






The contrasting T-shirt top boldly deconstructs the original clothing inertia. The two tops form a special skirt to construct a completely different style, and the diagonally cut black top brings overall balance.




**Title 5: The Wizard of Oz****Source of inspiration:**

Because of I like flowers and plants very much, and I also plants many in my home. Every time when I see them, I can feel good, so that I want to apply this idea to my works. I try to imagine I'm being in a mysterious world of flowers and plants with an elegant temperament.

**The concept of idea:**

The main of overall cutting is a green dress. It was originally a uniform pants. After it being cut and modified, it becomes a dress. This part represents a large green field while the skirt part made of three pink shirts. The clothes are cut into pieces of the same size to create a sense of layering, it is representing each beautiful flower; and the top part is transformed into a small shawl from a vest similar to a lace carving, which expresses a mystery Wonderland.

| Description of used clothes material  |   |   | Final Construction work  |  |
|---|---|---|--|--|
|  |  |  |   |  |
| Long-sleeved top: the neckline is too large   | Patterned top: it is outdated   | Long-sleeved top: there are stains on the back                                      |  |  |









|  |   |   |  |  |
|--|---|---|--|--|
|   |  |  |  |  |
| Short sleeve top: it is outdated   | Vest top: There are some holes  | Trousers: there are broken pockets  |  |  |
| <b>Comments:</b><br>A green uniform pants to transform into a graceful dress, and the black lace cut on the shoulders which can shows the young and mature beauty. |   |   |  |  |

### 3.4 Class Situation and Performances Results

#### Class Situation

There are three units from the beginning to the completion in this course. It starts from the discussion of clothing structure and the practical course. After the work is completed, it will be revised, and then the primary selection will be conducted in the school. During the process, students will learn about makeup, hairstyle and accessories matching, and go a catwalk with the selected music. After that, we will ask for 5 groups of works to participate in the off-campus competition. In addition, all participated course works are presented in the school, (See Table 6). The presentation of each stage as follows.


Table 5. Class Schedule

|   |   |  |   |
|---|---|--|---|
|  |  |  |  |
| Class Situation-1   | Class Situation-2   | Work Revision-1  | Work Revision-2   |
|  |  |  |  |
| Students describe their work  | Catwalk Training  | Student works  | School Performance  |

#### Performance Results

The student works participated in the "I Vogue Award" fashion trend which sponsored by the North District Technical College Teaching Resource Center, the clothing creation and design competition-the high school vocational old clothing creative reproduction competition. There are 5 groups of works which achieved a brilliant result, and there are a total of 5 awards, includes the 1st runner-up, 2nd runner-up, 3rd runner-up and 2 best works, (See Table 7)

Table 6. Award Record

|                     | On the scene  |  | Group photo of award winning (Lecturer & students)                                 |
|---------------------|---|--|--|
|                     |   |  |  |
| Prize Winning Works |  |  |  |

## 4 Discussion and Reflective Teaching

A questionnaire survey was conducted after the course. Ninety-eight percent of the students are totally agreed that the reuse of resources is an important matter in our life. However, this course can enable them to understand the structure of clothing, and to show their aesthetics and strengthen their professional skills, and it also be able to help self-growth, while the other two percent of students agreed with the above.

### 4.1 Students

#### Humanities and Environmental Protection - Love and Cherish

Things Students participate in the classroom to extensively collect used clothing materials, and to understand the meaning of resource reuse, and be able to cherish and cherish materials, as well as to cultivate the habit of thinking before make a consumption. Besides, they can think out of the box about the used clothes, to reuse them in any possibility, such as remodelling them into bags or accessories or to create a sustainable fashion.

#### Art Aesthetics - Creative Development

Students have their own ideas about the choices and uses of old clothes, most of them choose lower body type, or a plain woven cloth type. They want to subvert the original structure of clothing. For example, trousers become part of tops and sports tops are changed to skirts. In addition, colors of the same attributes can be matched with each other to become a combination with a strong sense of series, which is fully displaying what they have learned and completing The clothing styles are also quite diverse. In addition, they can try to write down the inspiration source and design concept of the work. It is combining creation and words which can train students in the learning of written expression. Most students can express the concepts fluently what they want to convey the message, while a few must to be guide and then revise their words.

#### Professional Skills - Diversified Development

Students make an interaction in the classroom, through the appreciation and analysis of structured works and the deconstruction of the concept of communication description, they can use the knowledge (color science and clothing materials) they have learned before to further understand the work, and even transform it into their own creative concept.



## 4.2 Reflective Teaching

There are a total of 6 lessons in the three units, and the relevant course content is completed. I hope that students will have more time to collect used clothing materials. However, some students still have difficulties, and may be limited due to the convenience of the collection. For certain styles or textures, the homogeneity is high, which may limit their creation. Although lecturer share her redundant materials to students, but the effectiveness is still limited. Therefore, it may be considered to set the scope of collection while make a curriculum design.

Students are obviously inadequate in basic clothing structure knowledge, and they might be guided to strengthen the principles of clothing structure in similar practical courses. In addition, the teaching duration can be adjusted, so that students have more time to complete their work.

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***Recording of a Piano and Violin Duo: A Case Study to Explore Challenges and Opportunities of Recording During COVID-19 Pandemic***

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**Abstract**

During crises, performing arts are usually the first discarded activities. This attitude towards performing arts has not changed much during the COVID-19 pandemic. Since the first instance was recorded in December 2019, COVID-19 has had a disastrous influence on the arts industry, causing cancellations and closures at thousands of arts organizations worldwide. However, the practice and recording of performing arts had to adapt to the current circumstances. The increased accessibility of recording equipment made the case slightly different for session musicians and recording artists. For part of my master's final project, I recorded a piano and violin duo at Istanbul Technical University (Istanbul, Turkey) – Center for Advanced for Music (MIAM) recording studio. The pieces were three Hungarian Dances from Brahms and Monti. I analyzed pre-production (e.g., selection of pieces, studio personnel, planned layout), production (recording process), and post-production (delivery) stages to identify difficulties encountered during each stage. I analyzed the process of each stage by comparing and contrasting challenges faced in the aforementioned stages during pre-pandemic and pandemic periods. Based on the analysis, the results identified two main difficulties, distinguished as structural and social challenges. I discuss the results and experiences gained during this project which was done during the pandemic, and I attempt to suggest how these gained experiences can be transferred to the application from sound recording and performance points of view to help artists tackle the COVID-19-related challenges.

**Keywords:** Impact of COVID-19 on Recording Arts, Recording Journal, Sound Recording Practices

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## Introduction

In this research, I recorded a piano and violin duo. The present research consists of all the steps executed to realize a recording. Being able to write down all the technical and practical features of making a record, I believe, is essential to becoming a successful music professional. The record itself can speak for many qualities that it holds; moreover, writing a detailed document about "How the record was done from a technical and practical point of view?" is a good sign that the record is not only done because of luck and similar timbre, or sound stage can be recreated successfully in the future by the recording artist. The first purpose of the research is to complete an entire production session from tracking to delivery and write about technical aspects of the recording process.

Another critical issue was the context when the recording was taking place. The world has been tackling the novel coronavirus (COVID-19), which appeared first in China in December 2019. The virus has rapidly become a growing concern, and the World Health Organization declared a global pandemic in March 2020 (Cucinotta & Vanelli, 2020, p. 1). Since the first instance was recorded in March 2020, COVID-19 has had a disastrous influence on the arts industry of Turkey, causing cancellations and closures at thousands of arts organizations throughout the country and leaving a significant portion of the country's artists unemployed (Eser, Sunam, Akın, Bıçakçı, & Kaplan, 2022, p. 1). Working artists and entertainers are particularly susceptible during natural disasters due to the essence of the arts and culture industry. This situation is not specific to Turkey; as of May 2020, a survey showed two-thirds of artists in the US have trouble sourcing materials (Cohen, 2022). The second purpose of the research is to overview the context of the COVID-19 pandemic due to its impact on the recording process.

## Impact of COVID-19 on Recording Arts

The first affected industry is usually the arts and culture in times of trouble (Brooks & Patel, 2022, p. 4). This situation remained unchanged during the COVID-19 pandemic. Consequently, most artists have likely lost part or all of their income, not to mention the institutions they rely on for a living. There is no apparent road back to pre-pandemic employment levels. Artists are facing a double punch of unemployment. Workers in the arts and culture are more likely to be jobless than workers in other occupations. This situation indicates that artists are more likely than others to have lost their primary source of income, even if it was not connected to art. Many artists depend on part-time jobs to sustain their artistic production, and these part-time jobs were also highly affected during the pandemic. Unemployment is especially prevalent among performing artists, with 27.4 percent reporting being jobless, over double the proportion of non-performing artists (14.5 percent) in the US. The disparity is most likely attributable to the fact that performing artists are far more likely to be self-employed. However, it's also possible that working from home is more difficult for performing artists. Still, designers, authors, and even visual artists may be able to continue producing, publishing, or selling their works from afar. This imbalance is, if anything, an underestimation of the pandemic's severity for the performing artists (Marrone, Resetar, & Schwam, 2020). This difference shows that performing artists require more support as performing arts is one of the promptly discarded activities during crises.

Inevitably, recording arts and practices were also affected during the pandemic (Priscila, 2022, p. 6). The shift from large-format recording studios to home or smaller project studios became apparent (Denk, Burmester, Kandziora, & Clement, 2022, p. 1; Howard, Bennett,

Green, Guerra, Sousa, & Sofija, 2021, p. 418). The COVID-19 pandemic is not necessarily a disruption of the music school curriculum but an essential and long-overdue opportunity to redefine how sound recording and music production are studied in a modern environment that prioritizes flexibility. Getting great sound in an ideal recording setup is sensible, but realizing that access to a wide range of state-of-the-art equipment might not exist in industry conditions. Instead, figuring out how to get the most out of a less-than-ideal recording environment is more important to becoming a more versatile recording artist.

Another productive result of the pandemic was the emphasis on remote collaboration (Onderdijk, Acar, & Van Dyck, 2021, p. 1). Recording artists used to have a slightly isolated role in music productions. They were responsible for a smooth tracking process and achieving timbral objectives. But this attitude has somewhat transformed into a more collaborative approach during and after the pandemic. The recording artists started to provide the know-how to musicians stuck at home and teach them how to record their music with limited resources. This challenge created a significant shift in the role of the recording artist in this new collaborative ground (Fram, Goudarzi, Terasawa, & Berger, 2021, p.1).

As the COVID-19 sweeps the world, it is vital that we grasp the socioeconomic implications of the virus if we are to limit or stop its spread (Croucher, Nguyen, & Rahmani, 2020, p. 9). Although the COVID-19 pandemic has interrupted the lives of billions of people worldwide and caused immeasurable damage, it may also act as a catalyst to draw attention to the challenges of the society's most vulnerable citizens (Chen, Zhang, & Liu, 2020, p. 4).

### **Pre-Production**

One of the most crucial aspects of recording music is the principal localization (P. Snapper, personal communication, December 7, 2020). I aimed to create the overall picture from one perspective (King, 2016, p. 4). I used the AB technique for principal localization and capturing the piano. Besides being an extraordinary performance, the reference track we chose had an outstanding timbral balance between the instruments and the room, excellent stereo width, and great separation between the instruments. I had to do some trial and error for such microphone placement, and I realized that if I used an omnidirectional pair and placed it between the performers, there would be less interference among direct signals of each instrument; meanwhile, I would be able to capture violin with minimized bleed when a Figure-8 microphone is placed accordingly as supporting microphones.



Figure 1: The sound stage.

## Production

Since I prepared the setup a day before, the session went smoothly. We recorded about 90 minutes of material in total. We first recorded Hungarian Dance No. 1, then Csárdás, and lastly, Hungarian Dance No. 5. We listened to all the takes together and completed the editing on the tracking day. The only problem I encountered was a computer crash. It might be related to CPU overload due to tracking at 96 kHz. We lost half of a take of Csárdás, but the performers were happy to perform again.

## Post-Production

The editing process helps us achieve an ideal version of a performance that leads to a compiled and best representation of the completed takes (Toft, 2019, p. 149). Since the performers often performed together with the same repertoire, they had a good grasp of the material and aimed to perform one full take for each piece as expected. However, we had to do some edits to cover some performance issues. There are four edit points in total: two for Hungarian Dance No. 1 and two for Csárdás. We decided on these edits with the performers once we were happy with the main take. There were no edits for Hungarian Dance No. 5; we took one complete take without editing. I have kept all the files in one session. All the edit points were realized on zero-crossings, and both fade-ins and fade-outs were done with equal power slope.

Mixing is defined as the process of balancing, treating, and combining multitrack material into a multichannel format. Mixing is a way of expressing emotions, creative ideas, and performance through sound (Izhaki, 2007, pp. 4-5). Due to pandemic curfews, I had limited access to the studio and preferred mixing pieces at my home studio. I relied on the

loudspeakers for the general balance; however, I used headphones for spot-checks and listening to tails of sounds. I also listened to the final mix versions at the MÍAM studio.

Classical mastering mainly involves level-matching the tracks and adjusting pause times between pieces (King, 2016, p. 223). Mixes were exported with adjusted fade-ins and fade-outs as I already had a clear idea about the track order and breaks between pieces. I measured the .BWF files of the exported mixes with loudness metering plugins. Although I aimed for a balanced material in terms of levels during mixing, the measurement showed me that I might still have to work on the pieces at the mastering stage. Csárdás was quieter than the rest and still had a high peak level. All the pieces had a similar loudness range, except Hungarian Dance No. 1, which was less dynamic. None of the mixes had problems with intersample/true peaks. After considering these issues, another aspect I wanted to address was the "blanketed" feeling of the compilation. I tried to address this issue during the mastering stage and treat each piece accordingly.

## **Conclusions**

### **Overview of the Sound**

A warm violin sound is desired for this project and captured well. The piano is a Steinway Grand D, which is too big for this space as it is meant for concert halls. The piano triggers the room a bit too much, and it causes some muddiness overall. The violin is coming from the left a tiny bit, but it is at an acceptable level. The violin is slightly closer compared to the piano in perspective. Still, in my opinion, it does not create a textural mismatch in this repertoire since the violin is more of a soloist instrument. Some reverberation could be added more; having said that, this might yield artificial results. According to my way of thinking, accepting the lack of reverberation in the room as a strength was a good idea. Nonetheless, the piano sounds a little less defined.

### **For Further Recording Practices**

I would highly recommend creating a budget for the maintenance and tuning of the piano. Also, I would have placed the piano in the center of one of the shorter sides rather than the center of the room to have a more balanced bass response overall. This piano placement creates some piano buildup on the right side of the room and causes the piano to be more prominent in the right channel. The violin level might be a tad high in the main pair, so I would try further placing the violin and ensuring that the violinist is always centering the main pair. I could favor the piano on the main pair by having the main pair slightly facing the piano to have more clarity rather than perpendicular to the floor (R. King, personal communication, January 12, 2022). Another improvement could be made by using nose cones for the DPA 4006 main pair to capture a perfect omnidirectional response for enriching the high-frequency content. Lastly, recording at 96 kHz was to future proof the work; nevertheless, if it is aimed to be uploaded to a streaming service in the near future, the downsampling would probably cause shifts in the overall image. The same applies to the headroom. To have an intricate dynamic range, I kept the masters around -20 LUFS, but if uploaded to a streaming service, significant limiting might be applied to the record, which is not desired.

## Overview of the Context

During crises, performing arts are usually the first discarded activities (Brooks & Patel, 2022, p. 4). This attitude towards performing arts has not changed much during the COVID-19 pandemic. Since the first instance was recorded in December 2019, the COVID-19 pandemic has had a disastrous influence on the arts industry, causing cancellations and closures at thousands of arts organizations worldwide (Eser et al., 2022, p. 1). However, the practice and recording of performing arts had to adapt to the current circumstances (Fram et al., 2021, p. 1; Howard et al., 2021, p. 418). In this project, I analyzed the pre-production, production, and post-production stages of making the record to identify difficulties encountered during each phase. I examined the process of each step by comparing and contrasting challenges faced in the stages mentioned above during pre-pandemic and pandemic periods. Based on the analysis, I identified two main difficulties, distinguished as structural and social challenges.

Structural challenges were related to non-interpersonal parts of the project. The first challenge was the number of allowed people in the studio by management. The number of people in each room was also decided to prevent the spread of viruses, which caused a limitation of the project's direction. I decided to solve this issue by internalizing a minimalistic mindset for the whole project. Tracking two instruments for classical repertoire in the main room was ideal for a well-captured live performance. I also avoided having studio personnel and tried keeping the performers as apart as possible on the planned recording layout.

Social challenges were related to interpersonal relations that existed in the project. The primary issue was the absence of face-to-face communication. This human touch brings many opportunities since bouncing ideas with musicians in the same room can be highly productive. Another downside was the lack of interactivity in finalizing the mixes and masters. Although the performers are not experts on these topics, I could not meet with them during the post-production process, and I could only send them final versions for their feedback which was not ideal from my standpoint.

These challenges emphasized the value of providing a ground for collaboration for artists (Bump, Friberg, & Harper, 2021, pp. 1-3; Cai, Fry, & Wagner, 2021, pp. 3691-3692). In times of crisis, states and their institutions might abandon the support for arts and culture. Art production might decline; however, it will not be halted because of no support from officials. We, as music professionals, are confronted that it is feasible to work on different platforms even under constraints with the help of the facilities provided by the university. If similar circumstances occur in the future, the universities should be able to sustain their help and protection for artists and assist the production of art. This project exemplifies how universities can accommodate artists from different backgrounds in challenging situations.

In this study, we, as performers and the recording artist, experienced that supporting arts and artists in various ways during difficult times is achievable. I initially hoped to reach this objective when starting this project, and I believe we managed to create presentable results for the future. Recorded music can be shared upon request via personal email.



## **Acknowledgments**

I would like to thank my dearest spouse, Ayşe İlgin Sözen Ekici, for her valuable input on every stage of my practice and research. I want to thank Richard King for his generous feedback on my recordings. I also want to thank my jury members, Can Karadoğan, Sertaç Kaki, and Ozan Sarier, for their constructive criticism. Lastly, this work could not be realized without the performers, Deniz Bayhan, Kahraman Nice Özbay, and lastly Jerfi Aji for his musical directions.

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***Research of the Art Creation on the Virtual and Real Integration  
of Augmented Reality***

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**Abstract**

In recent years, due to the rise of the metaverse, the virtual and real integration of argumental reality has gradually been applied in various industries. Among them, the art creations based on the image process technology have played an important role in virtual objects, which are integrated into the computer screen usually should be a sense of incongruity and inharmoniousness. This research proposes to use computer vision and image processing technology to identify the light source direction of the real scene first. Creating the virtual art creation complied with the light direction would significantly reduce the incongruity of the integrated pictures and achieve a better overall visual observation experience of the virtual and real integration. The research methodologies are described in the following: (a) to gather and classify the existing real scene pictures; (b) to convolute the image with the specific kernel filters to depict the direction of the light source; (c) to draw and paint the virtual art creations using image processing technology, however, based on sketching skills of hand-painted to make them more realistic. The results show that integrating virtual reality with real pictures allows artists to have more creative possibilities. The virtual objects in the augmented reality can be simulated in various situations, allowing the artists to grasp the overall situation. The way of presentation of the pictures, the integrated pictures of the real pictures, and the virtual realities could approach the reality of the immersive visual experiences.

**Keywords:** Augmented Reality, Art Creation, Metaverse, Immersive Visual Experiences

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## Introduction

Due to the rise of the metaverse, the virtual and real integration of augmented reality has gradually been applied in various industries. Among them, the art creations based on the image process technology have played an important role in virtual objects plugged into a real scene, which usually find a sense of incongruity and inharmoniousness. This research would first try to identify the light source direction of the real scene with computer vision and image processing technology. Creating the shadow of the virtual object complied with the light direction would significantly reduce the incongruity of the integrated pictures and achieve a better overall visual observation experience of the virtual and real integration. The research methodologies are described in the following: (a) to gather and classify the existing real scene pictures; (b) to create a virtual object and a simulated scene background established by 3D creation software; to observe the relation between the light source and shadow and compare to the sketching skills of the hand painting creation for them more realistic. (c) to convolute the image with specific kernel filters to find the direction of the light source; The virtual objects in augmented reality can be simulated in various situations, allowing the artists to more accurately grasp the overall situation. The way of presentation of the pictures, the integrated pictures of the real pictures, and the virtual realities could approach the reality of the immersive visual experiences.

## Effect of the shadow

When a virtual object would plug into an actual scene image, the object's shadow would determines the harmoniousness of the augmented reality image. For digital painting technology, to achieve a comfortable viewing experience, how to make two images merge into one photo, the light direction, and the corresponding objects' shadow should be predicted and considered. The inharmoniousness will be highlighted in Fig. 1. When the shadow is not considered in Fig. 1(a), the virtual object is unexpected and unnatural, obviously. Oppositely, the object seems to comply with the scene, although the shadow would be added casually without the light direction prediction in detail in Fig.1(b). The fact shows that the shadow would affect the harmoniousness of the augmented reality image.

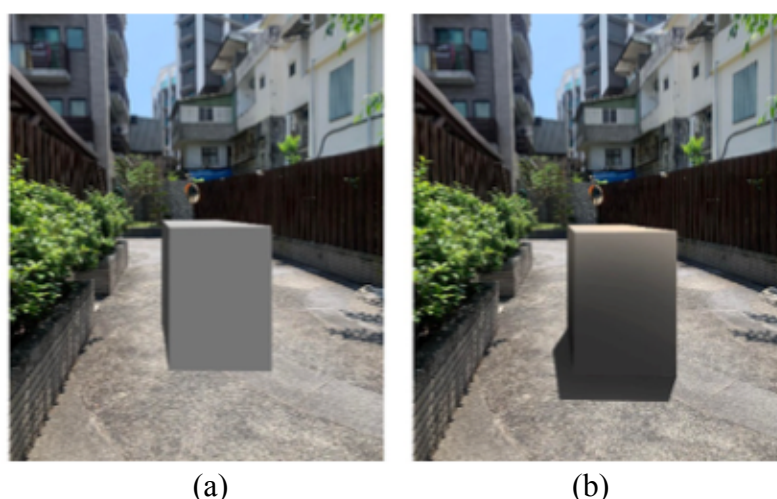


Fig. 1: Synthesis of a real scene and a virtual object, (a) light and shadow are not considered; (b) the shadow of the object is added casually without the light direction prediction in detail.

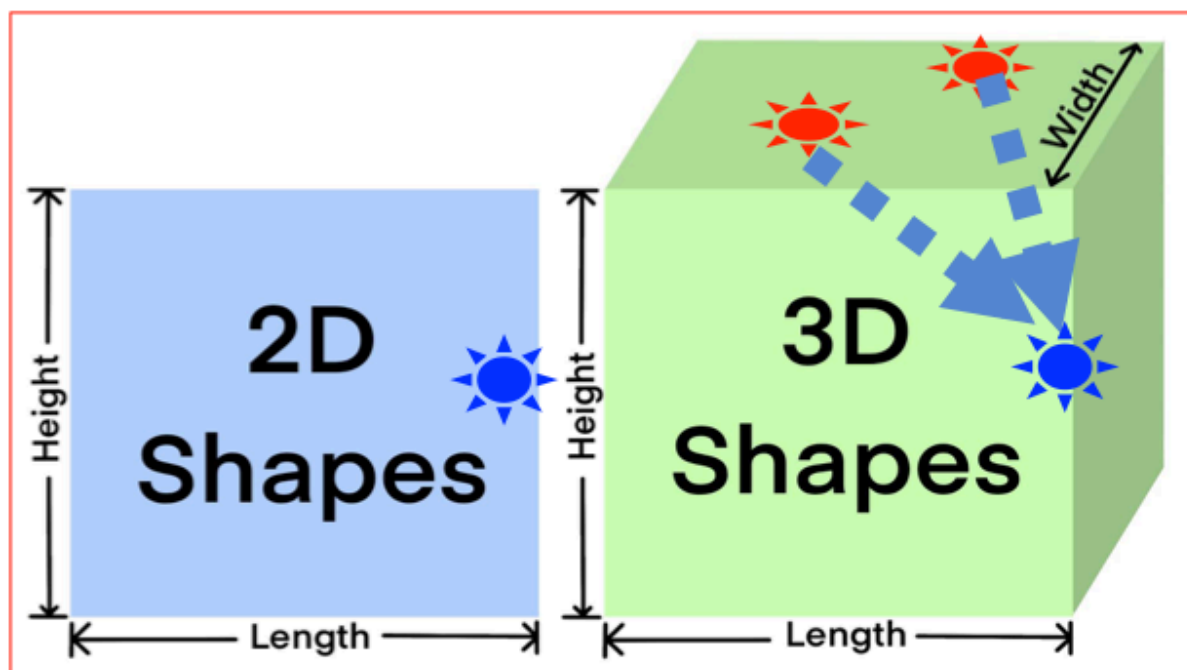


Fig. 2: Different light sources may have the same shadow in the 2D image

Handed painting is quite intuitive for the basics and beginners. When choosing one type of painting for the beginning learners, required minimal and cheap tools have been readily available for several centuries. Of course, well-trained handed painting is recognized and considered to transfer to digital painting easily. However, there are existed expensive special tools, pigments, and consumables for advanced learners. For beginning learners, there is a long trip for learning. Furthermore, difficult preservation of works from moisture, loss, fire, and aging would decrease the progress of learning and douse the enthusiasm of learners. For digital painting, there are seemingly simple tools, a digital pen, and an electric drawing board correspondingly, in the beginning stage of the handed painting learners. The advantages would not possess quick creation and easy modification only, but also could be preserved, transmitted, duplicated, and reappeared achievedly. In addition, complicated digital image processes and effects are possible. On the other hand, trained digital painting is not necessarily to be able to transfer to handed painting. For artists, it may not be easy that digital painting software needs to be selective and well-familiar.

### **Fusion of modeling drawing and virtual objects**

In the past, composite images required manual retouching by experienced and aesthetic artists to make the images softer when superimposed. However, those experiences are sometimes quite complicated. For example, different light source positions in a real scene may produce the same shadows' location in a 2D image, as shown in Fig. 2. Furthermore, because most natural light sources belong to non-parallel lights, the shadows at different positions would be shown the different situations. This will increase the difficulty of deriving light direction and shadows from 2D images. Therefore, this study proposed to use commercially available 3D modeling software such as Sculptris, Blender, and 3Ds Max to perform calculations to restore the environment at that time. With today's technology, this 3D modeling will quickly obtain the corresponding 2D image. The operating software can restore and simulate the light source environment when taking the photo, giving creators a reference, as shown in Fig.3. Moreover, this method could quickly set the color of the light source, the contrast, and the surface

material of the object. It would make the scene restore quickly and realistically the scene at that time and harmonize and add the virtual objects artists need.

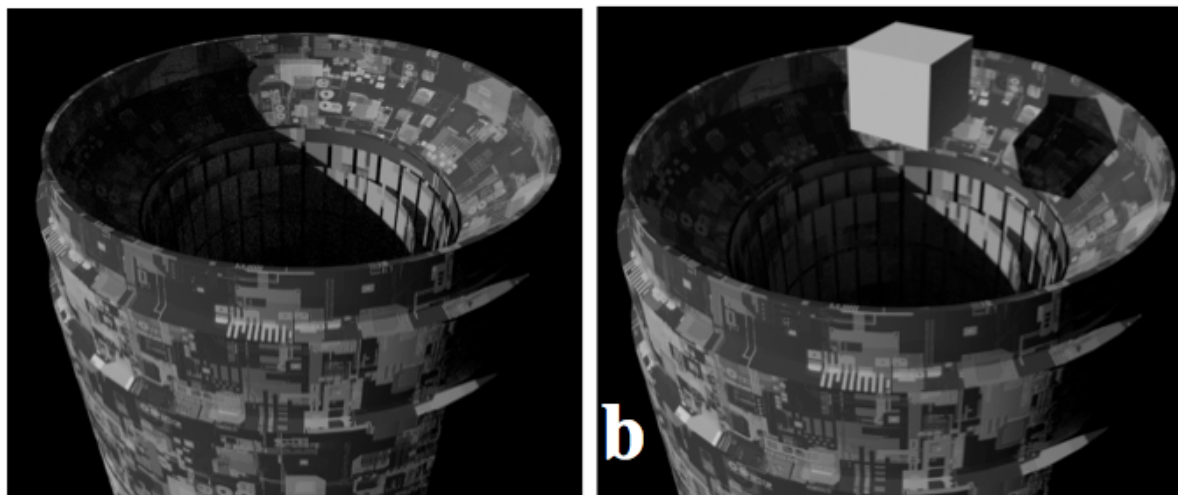


Fig. 3: (a) modeling drawings and known light sources; (b) synthesis of required virtual objects and known light sources

### Calculation method of light and shadow of 2D pictures

After the simulation mentioned above, the 2D image needs to realize as a 3D scene. We could construct a physics engine to perform illumination calculations and drawings. The engine would be designed as specific kernel filters which could convolute the 2D image to estimate the direction of the light source and possible shadows' location. The following would show the process steps: choosing a trained photo as shown in Fig. 4, expanding into three-dimensional space, grabbing specific features, and convoluting the image with the filter to calculate the light position of the 3D scene. The collected data is then integrated into the image to be synthesized.



Fig. 4: The red points show the light source in the actual 3D position estimated after the operation from the 2D image

### Conclusion

Most of today's image processing techniques can be fine-tuned through software, but the sense of inconsistency generated by synthesis still needs to be operated by experienced artists. The use of 3D modeling package can be very helpful in restoring lighting and



environment, but only inexperienced data can be provided as an aid. How to convert 2D pictures into 3D models by themselves is a big issue. There is a difference between the results after engineering calculations and the pictures synthesized by human experience, whether it should be aesthetic or reasonable.

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***What Draws Young Men Overseas?  
Identifying the Impact of Overseas Business Experiences on  
Young Men in Dickens's Life and Novels***

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**Abstract**

In this article, I focus on the impact of overseas business experiences on the young men in Dickens's life and fiction, and how their absence and return propel his novel plots. Dickens's lifetime (1812–70) parallels the expansion of the British Empire. I mention that Dickens's five sons obtained jobs overseas, and Dickens fully acknowledged the function of overseas territories as places where middle-class young men could find a profitable job and attain independence. I clarify that in his fiction, Dickens did not encourage young men to go overseas as much as in his own life. I highlight that in Dickens's novels, the decision to send young men overseas practically constitutes a means to punish and remove the rebellious and unwanted as overseas travel is unsafe, and overseas experiences do not always lead to worldly success. I argue that Dickens emphasized the pressure on young men to go overseas and their coming to maturity through overseas experiences. I demonstrate that young men's overseas business makes their durable absence persuasive, induces anxiety, tests the affection of their beloveds, and makes young men's ultimate return and reunion more impressive.

Keywords: Dickens, Dickens's Family, British Empire, Colonies, Overseas, Employment, Work

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## Introduction

This paper focuses on the impact of overseas business experiences on young men in Dickens's life and his novels, *Martin Chuzzlewit* (1842–44) and *Dombey and Son* (1846–48). Dickens's lifetime (1812–70) parallels the expansion of the British Empire. After losing the thirteen colonies in America in 1783, Britain recognized the need to make profit from other colonies (Collingham 148). In 1806–08, Britain's trade with South America yielded sufficient profit to maintain its economic and military power (Black, ch.4, 110). From 1806–14, Britain obtained Cape Town, the Caribbean Islands of St. Croix, St. Thomas, St. John, Martinique, the French positions in St. Domingo, Guadeloupe, Reunion, Mauritius, the Dutch bases on the Molucca and Sulawesi and Aceh, Batavia, and Timor (Black, ch.4, 111). Black notes that in the nineteenth century, Britain "saw a marked expansion in the extent of the empire" and British Empire was considered exceptional by Britain itself and other countries (Black, ch.4, 107).

Reading his life and novels, we find that seeking jobs overseas was a default option for ordinary middle-class men. In his private life, Dickens strongly recommended that his sons go overseas. In his fiction *Martin Chuzzlewit* and *Dombey and Son*, he similarly deems overseas countries as environments wherein young men should discipline and improve themselves by being away from hostile guardians and bosses, and thereby be welcomed by those who have denied them. Dickens makes use of their absence for a considerable length of time to make their ultimate return more impressive.

## What motivated young men to go overseas?

My first argument is regarding young Victorian men's motive to go overseas and the technological development that enabled them to have travel safely. Here, I draw your attention to the younger sons of good families with landed estate. Rory Muir explains the process of inheritance in the second half of the eighteenth century. Generally, the eldest son would inherit the family house and estate. Younger sons needed to be independent and make enough money, without spoiling their social standing. The options were limited: the Church, law, medicine, banking, or any other trade deemed decent, joining the navy or army, going to colonies, or becoming government officers (viii-iv). These circumstances were more or less the same in Dickens's lifetime.

Such employment options mostly involved overseas activities. I would like to list out notable examples. The Church entailed missionary work in colonies. In 1795, the London Missionary Society was founded. From this year to 1895, they sent missionaries to Africa, China, India, Madagascar, Polynesia, and the West Indies to propagate Christianity (Lovett, Vols. 1-2). In law and medicine, some did overseas studies and training. A Scottish physician Robert Whytt (1714–66), who was known for studies on diseases of the nervous systems, studied in Paris and Leyden, and pursued MD at Université de Reims Champagne-Ardenne (Stronach). In trade, importing from and exporting overseas was profitable, of which the most notable example was the East India Company. Thackeray's parents related to the Company and Thackeray was born in India. In the navy and army, going to overseas battle fields was inevitable, as seen in the cases of Nelson and Wellington. Some government officers resided in colonies and controlled the locals. In 1922–27, George Orwell worked as a police officer in Burma, which was a province of British India. These cases are the pioneers of today's globalization.

Young men's activeness in working overseas was aided by the improvement of land transportation and shipbuilding technologies (Moore 7). James Watt's improved steam engine was used to power heavy machines and applied to ship engines after further improvements. Iron and coal-mining industries expanded; resultantly, larger ships could be built, and more energy resources were available. From the 1840s, screw propellers began to replace paddle wheels (Jones, Elwell 65-69, Knight 66-69). By the 1870s, the British navy defeated France, Dutch, and Spain; thus, there was less danger of British ships being attacked (Collingham 164). Voyages became faster, cheaper, and safer owing to these achievements. The action radius of British people was expanded with the development of the British Empire and transportation means.

### **The overseas experiences of Dickens's sons**

Next, I explain the lives and careers of Dickens's seven sons to prove Dickens's awareness regarding overseas countries where his sons could be independent and respectable. The lives and careers of Dickens's sons agreed with those his contemporaries deemed gentlemanlike and all had overseas experience. Except the eldest Charley (1837–96), they were educated in France because Dickens wanted them to learn French and tuition fee was cheaper than in Britain. Except the second youngest Henry (1849–1933), the rest went overseas to make a living.

The eldest, Charley, was educated at Eton and Germany. After working for a London financial company Barings, he went to Hong Kong in 1861 to be a tea trader, but his tea business did not succeed. After further failing in his paper-mill business and going bankrupt, he became the editor of *All the Year Round* and published *Dickens Dictionary* in 1879 (Mark Charles Dickens 7, Gottlieb 303-98, 1566). He appeared to have inherited Dickens's passion for publishing.

The second son, Walter (1841–63), entered the presidency army of the East India Company. Two months prior to his departure to India on 20 July 1857, the Indian Rebellion of 1857 had broken out in Meerut, northwest of Delhi, and spread nationwide. As soon as Walter arrived in India, he was involved in fights. He lost a chance for promotion because of his habitual debt. He died at the age of 22, never returning to Britain. Robert Gottlieb cites debt and Dickens's anger as reasons for his early death (Mark Charles Dickens 6, Gottlieb 861-928).

The third son, Francis (1844–86), first wanted to be a doctor, then worked for *All the Year Round*. Both did not suit him, and Dickens found a post for him in the Bengal Mounted Police. In 1871, he returned to Britain for inheritance. He wasted his money and did not return to India again. Dickens's remaining family painstakingly appointed him in the North-West Mounted Police, Canada. He was not adept at his job, but was promoted to inspector (Mark Charles Dickens 6, Gottlieb 971-87, 1975-2004).

The fourth son, Alfred (1845–1912), failed to enter the army, resulting in Dickens considering medicine and trade as options for him, but this plan failed again. Dickens thought going overseas was good for Alfred and decided to send him to Australia because he was interested in this country. Alfred did sheep farming and later established a stock company with his youngest brother Edward. Initially, his business went well, but after 1874, it started deteriorating. In the 1890s, Australia was hit by depression. To supplement his income, Alfred began lecture tours in Australia, and subsequently Britain and the US, with much success (Mark Charles Dickens 8, Gottlieb 1021-1065, 2147-2205). As was the case with

Dickens's other sons, Alfred too lacked financial wisdom in his youth. However, he shared Dickens's conversational and persuasive talents and succeeded in getting back on his feet.

The fifth son, Sydney (1847–72), decided to join the Navy at the age of eight, and realized this wish. Dickens was particularly fond of Sydney and had high expectations from him. Sydney was satisfactorily promoted, making his father proud. However, as years passed, Sydney's accrued debts, and the infuriated Dickens paid them off. (Mark Charles Dickens 6, Gottlieb 1085-1165, 2251-58).

The sixth son, Henry (1849–1933) was deemed as the most successful of Dickens's sons. Unlike his elder brothers, he had no interest in the military or the Indian Civil Service. He decided to study at Cambridge and enter the law. Dickens did not immediately agree with Henry's decision and consulted with teachers and friends who guaranteed Henry's qualities and Dickens finally agreed to send him to university. His academic achievements were remarkable. He won a scholarship of 50 pounds and pleased Dickens. In 1872, he obtained a degree in law and started his career. In 1892, he was appointed in the Queen's Council and in 1899 he became a bencher of the Inner Temple. In 1907, he went to Jamaica on business. In 1917, he became the Common Sergeant of London and in 1922, he was knighted (Mark Charles Dickens 8-9, 1351-1465, 2268-2412). Among Dickens's sons, only Henry inherited Dickens's strengths: hard work, self-confidence, and the ability to support family members.

The last son, Edward (1852–1902) did not follow Henry's success. Edward was Dickens's favorite son, but he was shy and lacked motivation and the ability to work hard. Not being happy with this, Dickens decided to send him to Australia to discipline him, like Alfred. Edward had difficulty in settling in Australia. He got involved in farming and stock business, but his commercial success did not continue for long. He had an interest in politics and in 1889, he became an MP in New South Wales. After he was defeated in the election, he became a land inspector in the Moree Land District. Later, he cut ties with his siblings owing to his financial difficulties (Mark Charles Dickens 7, 1351-1465, 2440-2528). The relationship between Dickens and Edward is comparable to that between Dombey and Paul because both expected too much of their sons and sent them to a harsh environment, resulting in their unhappiness.

Observing the life and career of Dickens's seven sons, we find that except the Church, they engaged in or tried jobs preferred by mid-Victorian middle-class families and Dickens. Possibly from his experience, he did not esteem higher education as highly as his fellow middle-class men and he considered his sons' early independence most significant. He wrote to Henry, "You know how hard I worked for what I get, and I think you know that I never had money help from any human creature after I was a child. You know that you are one of many heavy charges on me, I trust to your so exercising your abilities and improving advantages of your past expensive education, as to diminish *this* charge" (italics original, 15 Oct 1868). His brightest son Henry did not go to India as Dickens expected. Instead, he went to Cambridge and succeeded without relying much on Dickens. He could survive in a competitive Victorian Britain on his own. Like Dickens, Henry had a large family and the support of his siblings, which should have been his eldest brother Charley's duty. The next best is Alfred and then Charley. They made use of Dickens's name for their business and tried to overcome financial difficulties. The last is Edward. The life and career of Dickens's sons indicate that overseas countries are not ideal, and the ordinary people remain ordinary wherever they go. Going overseas does not necessarily lead to happiness.

## Martin Chuzzlewit's failed attempt to make a fortune in the US

Next, I would like to read Martin Chuzzlewit's venture in the US. Martin's travel to the US was Dickens's ad hoc idea to boost the bad sales of *Martin Chuzzlewit*. P. N. Furbank opines, "the American part of the novel remains rather loosely tied to the rest" (23) and "the American chapters strikes us generally thinner and more extravagant than the rest of the world" (25). Martin's decision to go to the US is imprudent and reckless. After running away from home, he does nothing useful to make a living, except selling what he has at pawnbroker shops and putting situation-wanted advertisements in newspapers. His job hunting on the ship fails because his gentlemanlike dresses and mannerisms work against him. Later, he says to Mary that there is no possibility of his success in Britain and menial labor such as a coachman and a porter is unbearable, thus he is going to America. Unlike Dickens, Martin is used to being given whatever he wants and aspires to get rich without hard work. Goldie Morgentaler regards Martin's selfishness as nothing serious (351), but in most parts of the text, Martin is nasty and conceited, with a groundless sense of superiority.

In the US plot, Martin is constantly compared with Mark Tapley and this comparison shows Martin's immaturity and shortcomings. For instance, on the way to the US, Martin is complaining of boarding the steerage and looks down on other passengers although he is as poor as them. On the other hand, Mark overcomes sea sickness, gets along with, and takes care of other passengers, and makes a long journey less painful. Martin is obsessed with his class consciousness, while he is good at adapting to any circumstance. He is happy to seek favors, but Martin considers it shameful. While staying in the US, Martin's snobbishness remains unchanged.

The narrator sharply condemns Martin's arrogance and bragging:

Poor Martin! Forever building castles in the air. Forever, in his very selfishness, forgetful of all but his own teeming hopes and sanguine plans. Swelling, at that instant, with the consciousness of patronizing and most munificently rewarding Mark! (ch.21, 416)

Before Martin, excited with the expectations for going to Eden, a group of miserable immigrants appear:

Farmers who had never seen a plough; woodmen who had never used an axe; builders who could not make a box; cast out of their own land, with not a hand to aid them: newly come into an unknown world, children in helplessness, but men in wants--with younger children at their backs, to live or die as it might happen! (ch.22, 437).

Grace Moore says that this scene highlights the problem of unskilled immigrants (9). Martin looks down on them, but he is no different from them. They foreshadow the forthcoming fate of Martin.

It is unsurprising that Martin is conned because those who are vain and think of making an easy fortune are easily duped. Barren landscapes appear one after another as if depicting the ugliness of Martin's actions:

As they proceeded further on their track, and came more and more towards their journey's end, the monotonous desolation of the scene increased to that degree, that

for any redeeming feature it presented to their eyes, they might have entered, in the body, on the grim domains of Giant Despair. A flat morass, bestrewn with fallen timber; a marsh on which the good growth of the earth seemed to have been wrecked and cast away, that from its decomposing ashes vile and ugly things might rise; where the very trees took the aspect of huge weeds, begotten of the slime from which they sprung, by the hot sun that burnt them up; where fatal maladies, seeking whom they might infect, came forth at night in misty shapes, and creeping out upon the water, hunted them like spectres until day; where even the blessed sun, shining down on festering elements of corruption and disease, became a horror; this was the realm of Hope through which they moved. (ch.23, 442)

Martin's falling a victim to fraud and subsequent illness are punishments for his disobedience and imprudence. The wasteland of Eden indicates the emptiness of his plan.

The failure of Martin's attempt to make a fortune in the US pains him, but his travel to the US presents an opportunity to reform himself. While being sick in bed and then nursing Mark, Martin realizes and regrets his faults. He is tamed and returns to Britain. However, his improvement ends at this point. After arriving in Britain, he does nothing but wait for old Martin's forgiveness although he says to Tom that he would do anything to make a living. Old Martin's sudden change and reconciliation with Martin seem to be the return of the prodigal son. Yet, Dickens fails to describe Martin's growth through difficulties as Martin is constantly dependent on somebody else.

### **Walter Gay as Dickensian Whittington**

Finally, I would like to analyze the impact of overseas experience in *Dombey and Son*. In chapter 4, the hero Walter Gay excitingly talks about brave sailors and their adventures in stormy weather. Walter is compared to Dick Whittington, and it is hinted that Walter will go to sea, marry his master's daughter Florence Dombey, and live happily ever after. In *Dombey and Son*, Dickens adds elements of a folklore.

However, Walter's daily life is ordinary, boring, and far from being adventurous. He is a junior clerk in Dombey's company. Unlike Martin, Walter has no wealthy relatives and desperately needs to work and make a living. His workplace is unromantic, located amidst the city, surrounded by large buildings and walls, and full of greedy people.

Raymond Williams states that Dickens was the first English novelist to describe the modern city (21). Williams is correct because the opening of chapter 4 in *Dombey and Son* captures the noises and restlessness of London City:

Though the offices of Dombey and Son were within the liberties of the City of London, and within earshot of Bow Bells when their clanging was not drowned by the uproar in the streets, there were hints of adventurous and romantic stories to be observed in some of the adjacent objects. Gog and Magog held their state within ten minutes' walk; the Royal Exchange was nearby; the Bank of England, with its vaults of gold and silver "down among the dead men" underground, was their magnificent neighbor. Just round the corner stood the rich East India House, teeming with suggestions of precious stuffs and stones, tigers, elephants, howdahs, hookahs, umbrellas, palm trees, palanquins, and gorgeous princes of a brown complexion sitting on carpets, with their slippers very much turned up at the toes. Anywhere in the



immediate vicinity there might be seen pictures of ships speeding away at full sail to all parts of the world; outfitting warehouses ready to pack off anybody anywhere, fully equipped in half an hour; and little timber midshipmen in obsolete naval uniforms, eternally employed outside the shop doors of nautical instrument-makers in taking observations of the hackney carriages. (ch.4, 87-88)

In this scene, *Dombey and Son* is located near the London City Hall, the Bank of England, the Royal Exchange, and the East India Company. These organizations are the core of British economy; Dombey's pride in his own existence and business makes sense. Sol Gills's old-fashioned shop, where Walter lives, is located near Dombey's office. This mapping indicates that the mobility of the British economy; Dombey's firm can decline, and Sol Gills and Walter can make a fortune.

Despite their neighboring relationship, in the beginning of *Dombey and Son*, there is a huge gap in the social standings and financial circumstances of the Dombey and Gills households. Gills is nearly bankrupt from debt and limited customers. He is too old to do something to rebuild the shop. He considers Walter's working for Dombey's company honorable and expects him to be promoted and marry Florence: "Be diligent, try to like it, my dear boy, work for a steady independence, and be happy" (ch.4, 94). However, Walter knows his place well and always cowers before Dombey. When Walter asks Dombey to lend money to pay off Gills's debt, Dombey scorns Walter and Gills in front of Florence and Paul. Paul is happy to give Walter money, but Dombey forces Paul to lend money to Walter and demands Walter's gratitude. Brigid Lowe mentions that in *Dombey and Son*, "the masculine world of money and power" and "the feminine world of human need, connection, love" exist (362). Dombey portrays the reality of masculine aspects of modern Britain: those without money and power are exploited.

Walter's transfer to the Barbados branch is quite similar to those of today's office workers because it is demanded by the company and he has to obey it even though he is not inclined to. The post offered to Walter is not promising and he understands it is demotion owing to the dislike Dombey harbors for him. Gills and Captain Cuttle are old and poor, therefore unlike Martin, he cannot depend on them. He wants to believe his going to Barbados is good for his guardians and they also wish to believe Walter is sure to succeed. Dombey dislikes Florence's interest in Walter, and takes advantage of the need to fill up a vacancy:

When Mr. Dombey had looked at him, and told him he was young, and that his uncle's circumstances were not good, there had been an expression of disdain in his face; a contemptuous and disparaging assumption that he would be quite content to live idly on a reduced old man, which stung the boy's generous soul. (ch.15, 277)

In Walter's demotion, Dickens exhibits the contrast of the unfeeling Dombey and Walter's desperate need to cling to the undesirable job to make a living.

What Walter does after leaving Britain is limitedly explained. Instead, the reactions of Walter's circle after the disappearance of the ship to Barbados are told. For instance, Dickens describes the anxiety, despair, and loneliness of Florence in details:

Of Walter she thought often. Ah! how often, when the night was gloomy, and the wind was blowing round the house! But hope was strong in her breast. It is so difficult for the young and ardent, even with such experience as hers, to imagine youth and

ardour quenched like a weak flame, and the bright day of life merging into night, at noon, that hope was strong yet. Her tears fell frequently for Walter's sufferings; but rarely for his supposed death, and never long. (ch.28, 478)

All she can do is wait for him in a loveless household despite little hope of his return. For instance, this passage appears thrice in chapter 23.

Florence lived alone in the great dreary house, and day succeeded day, and still she lived alone; and the blank walls looked down upon her with a vacant stare, as if they had a Gorgon-like mind to stare her youth and beauty into stone. (ch.23, 393, 394-95, 398)

Mary Armstrong mentions, "Florence herself is the perfect Victorian female; beautiful to the point of otherworldliness, selfless to the point of invisibility" (282). But, her "perfection" requires much sacrifice; she is confined in isolation and her beauty and youth are wasted. Her powerlessness shows Victorian middle-class women's inability to be independent, while men have lots of options.

Florence's running away from home and eloping are her first acts of disobedience to Dombey. Armstrong says, "She is not the representation of desire so much as she is the expectation of desire" (282), but she acts based on her desire and passion, thus she is partly a new woman. After she runs away from home, the difficulties Florence and Walter have been suffering from are solved quickly. First, Walter returns safely to Florence. Wendy Parkins says, "Walter Gay's shipwreck is ultimately a liberating opportunity to create a new future for himself, freed from his dependent status as an exploited employee of the House of Dombey" (22). On returning to Britain, Walter is a part-time sailor and barely makes ends meet. However, after marrying Florence, Walter is promoted to a supercargo of a China trader. Dombey rejects Florence, on the other hand, Walter's social standing is improved by adding Florence to his workplace. This is allowed in life at sea, far away from the male-centered Britain.

After returning to Britain, the happiness of Florence and Walter continues. Walter is further promoted and does not need to sail to China any more. Florence does not need to wait for his return with fear and anxiety. At the beginning of the marriage, both are penniless and have nobody to depend on except themselves. She prepares well for poverty and he makes a living without depending on her dowry. She says:

Aye! but, Walter, you can never feel it as I do. I am so proud of you! It makes my heart swell with such delight to know that those who speak of you must say you married a poor disowned girl, who had taken shelter here; who had no other home, no other friends; who had nothing---nothing! Oh, Walter, if I could have brought you millions, I never could have been so happy for your sake, as I am! (ch.56, 885)

Unlike Whittington, Walter does not inherit Dombey's business. Instead, by his transfer to Barbados and China, Dickens creates a different form of marriage from those of his contemporaries.

## Conclusion

Reading the overseas experience of Dickens's sons, Martin, and Walter, we understand that overseas employment could be both promising and risky. Dickens deems employment in Britain better when a man is capable and has connections, and overseas employment as the second-best option. As seen in the cases of some of Dickens's sons, Martin and Walter, colonies and ex-colonies were dumping grounds of the unwanted. In *Martin Chuzzlewit*, Dickens focuses on the risk of going overseas by relying on overtly optimistic prospects. In *Dombey and Son*, by Walter's venture and success, Dickens writes of the British dream which the humble and obscure cannot realize in Britain. Furthermore, Walter's absence induces anxiety in Florence, and tests her patience and love. While waiting for Walter's return, Florence increasingly becomes strong-minded. Therefore, Walter's return and their reunion are impressive.

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