The Korean Conference on Arts & Humanities (KCAH2024)

The 2024 IAFOR Autumn Conference Series in Incheon

October 28 - November 1, 2024 | Incheon, South Korea & Online



OFFICIAL CONFERENCE PROCEEDINGS

ISSN: 2759-7571

Organised by The International Academic Forum (IAFOR) in partnership with the University of Utah Asia Campus, South Korea, the IAFOR Research Centre at the Osaka School of International Public Policy (OSIPP) at Osaka University, Japan, and IAFOR's Global Partners

THE UNIVERSITY OF UTAH ASIA CAMPUS SOUTH KOREA

Incheon Metropolitan City

Incheon Tourism Organization

"To Open Minds, To Educate Intelligence, To Inform Decisions"

The International Academic Forum provides new perspectives to the thought-leaders and decision-makers of today and tomorrow by offering constructive environments for dialogue and interchange at the intersections of nation, culture, and discipline. Headquartered in Nagoya, Japan, and registered as a Non-Profit Organization (一般社団法人) , IAFOR is an independent think tank committed to the deeper understanding of contemporary geo-political transformation, particularly in the Asia Pacific Region.

INTERNATIONAL

INTERCULTURAL

INTERDISCIPLINARY

iafor

International Academic Board

Dr Joseph Haldane, IAFOR and Osaka University, Japan, & University College London, United Kingdom
Professor Jun Arima, President, IAFOR & University of Tokyo, Japan
Professor Anne Boddington, Executive Vice-President and Provost, IAFOR & Middlesex University, United Kingdom
Professor Barbara Lockee, Virginia Tech, United States
Professor Donald E. Hall, Binghamton University, United States
Dr James W. McNally, University of Michigan, United States & NACDA Program on Aging Professor Grant Black, Chuo University, Japan
Professor Dexter Da Silva, Keisen University, Japan
Professor Baden Offord, Centre for Human Rights Education, Curtin University, Australia & Cultural Studies Association of Australasia
Professor Frank S. Ravitch, Michigan State University College of Law, United States
Professor William Baber, Kyoto University, Japan
Dr Virgil Hawkins, Osaka University, Japan

KCE & KCAH2024 Conference Programme Committee

Ms Keiko Bang, Bang Singapore Pte Ltd., Singapore
Dr Joseph Haldane, The International Academic Forum (IAFOR), Japan
Dr Gregory C. Hill, University of Utah Asia Campus, South Korea
Dr Melina Neophytou, The International Academic Forum (IAFOR), Japan
Dr Hugh Schuckman, University of Utah Asia Campus, South Korea
Professor Ki-Sang Song, Korea National University of Education, South Korea

The Korean Conference on Arts & Humanities 2024

Official Conference Proceedings

ISSN: 2759-7571

© The International Academic Forum 2024
The International Academic Forum (IAFOR)
Sakae 1-16-26-201
Naka Ward, Nagoya, Aichi
Japan 460-0008
www.iafor.org

Table of Contents

Women and Agency in Colonial Indonesia: Case Study of the Wanar Dance of Banda Genocide
Ramdani Rachmat
Vissia Ita Yulianto
G. R. Lono Lastoro Simatupang pp. 1 - 14

How Wireless Communication Technology Connecting Muslim Society in Indonesia During COVID-19 Pandemic
Nugra P. Anwar
Irwansyah pp. 15 - 22

From Partner to Adversary: Analysis of the Current U.S. National Security Strategy's Positioning Towards China
Anlin Zhuang pp. 23 - 34

Comparative Analysis of Foucault's "What is an Author?" and Jung Dae Yoon's Korean Television Series "W: Two Worlds Apart"
Sanjukta Chakraborty
Prachi Behrani
Aarushi Upadhyay
Dhritiman Chakraborty pp. 35 - 41

Characteristics of Ngremo Munali Fatah Dance Movements Using Biomechanical Analysis Through Motion Capture As Cultural Preservation
Afan Triyanto
Indraswari Kusumaningtyas
Paramitha Fitriasari pp. 43 - 57

Cultural Diplomacy: The Activities of the Bali Gamelan Tunas Mekar Community With I Made Lasmawan in Denver, United States
Shindi Viona Panjaitan pp. 59 - 69

The Visual Representation of Gender Roles in Primary School Textbooks in Indonesia
Yasir Mubarok pp. 71 - 80

The Subjective Narrator in the Novel "Njai Warsih" by Thio Tjin Boen: A Narratological Analysis
Suci Diah Ningrum pp. 81 - 91

The Female Gaze and the Middle-Aged Filipino Women's Reception of Empowered/Disempowered Women in Korean Television Series
Maria Rhodora S. Salazar pp. 93 - 104

Comparative Study of Minjung Theology and Kierkegaardian Philosophy: Toward Emotion of Han and Hope
Kwang-Myung Lee pp. 105 - 115

Data Analytics in Nigerian Tertiary Institution Management for Global Competitiveness: A Case Study of University of Lagos, Nigeria
Simeon Adebayo Oladipo pp. 117 - 130

The Meaning and Perception of Korean-Style Flower Arrangements: A Marketing Strategy and Consumer Behaviour Pattern in Florist Business Development
Magdalena Lestari Ginting
Fina Oktavianti pp. 131 - 140

Forbidden Art: Dancing in Iran
Maryam Khazraei Baalaei
Zohreh Mirhosseini
Pardis Khosravi pp. 141 - 150

Exploring and Analysing the Achievements of Religious Patriarchs From the Historical Guiguzi
Chi-Lin Chang pp. 151 - 158

Exploring the Community Health Needs and Assets of the Koryoin Community in Hambak Village, South Korea: A Qualitative Study
Jaina Lee
Yunah Cho pp. 159 - 170

Chinese Independent Documentary Cinema in the Age of New Media From 1990 to 2020
Shiqi Li pp. 171 - 183

Decoding the Meaning of Gemoy as a Political Gimmick: A Semiotic Analysis Approach to Presidential Candidate Prabowo Subianto
Albertus Fani Prasetyawan
Wisnu Martha Adiputra
Primadita Dian Putri Irnanda pp. 185 - 196

A Framework for the Exploration: Video Adaptations
Semra Ay pp. 197 - 200

The Design and Development of Symbol for Tourism Promotion via Suvarnabhumi Airport Rail Link
Mongkon Chumngeon
Noppadol Inchan pp. 201 - 217

The Harmonization of Gesture: An Evolutionary Anthropological Approach to Music Performance
Belinda X. Chen pp. 219 - 226

Atmospheric Composition and Tonal Values in Piranesi: A Study of Depth in the Carceri Series Drawings
António Pedro Bento
Ana Leonor Madeira Rodrigues
Shakil Y. Rahim pp. 227 - 241

Exploring the Cultural and Historical Evolution of Siluo, Yunlin in Taiwan Through Feng Shui Theory
Li-Yueh Chen
Kuo-Ching Shih
Chi-Lin Chang
Kuo-Ying Yang pp. 243 - 254

Environment Concept Design of 360° 2D Animated 'Maiden Voyage' For Fine Dining
Christine Mersiana Lukmanto pp. 255 - 264

The Legitimation Strategies by the Prime Minister of Japan, Shinzo Abe, in His Political Speeches Regarding the Aging Society
Eka Marthanty Indah Lestari pp. 265 - 275

Wes Anderson's Approach of Storytelling Using Narrators With Four Short Films: "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison"
Rabika Binte Humayun
Woo Jin Chang pp. 277 - 295

Reclaiming the 'Bitch': Surpanakha's Journey to Self-Actualization in Kavita Kané's "Lanka's Princess"
Henusha Suthesan pp. 297 - 308

Reshaping Church Offering and Sense of Religious Belonging After COVID-19: A Case Study Among Liberal Mennonites in the USA
Tomomi Naka pp. 309 - 320

Forging Educational Alliances: Saudi Arabia and Japan's Path to Excellence in Higher Education
Hoang-Nam Tran
Ahmed Shawky Mohamed Maklad pp. 321 - 330

The Quest for Identity in Turkish Theater Amidst Western Influences
Nedim Saban pp. 331 - 340

The Impact of Contemporary Social Movements (Student Movement) on the Emergence of Democracy (1997-2017)
Yahya Seifi
Malektaj Khosravi pp. 341 - 356

Women and Agency in Colonial Indonesia: Case Study of the Wanar Dance of Banda Genocide

Ramdani Rachmat, Universitas Gadjah Mada, Indonesia
Vissia Ita Yulianto, Universitas Gadjah Mada, Indonesia
G. R. Lono Lastoro Simatupang, Universitas Gadjah Mada, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The Wanar dance originated from Banda Ely Village in Kai Islands, Southeast Maluku, and tells the story of the ancestors of the Banda people who migrated there as a result of the Banda Genocide in 1621. The VOC, led by Jan Pieterszoen Coen, executed 44 of the rich (the heads of the villages) and thousands of Banda people. The remaining hundreds—the majority of whom were women—were taken to Batavia to be enslaved and later established what's currently known as "Kampung Bandan" in Jakarta. Wanar dance is accompanied by a song called Onotan which means the Song of Sadness. Onotan is the medium preserving the ancestral story of the Wandan society, narrating the events that befell their Banda ancestors. The unique point is that this song can only be recited by women. Subaltern theory by Gayatri Spivak is used to look at the relationship between the collective memory of the people of Banda Ely and colonialism. Studies on collective memory itself often discuss traumatic conflicts. This study tries to reveal how the Wanar dance presents the collective memory of the ancestors of the Banda Ely people. A qualitative approach through observation and interview was used as the data collection methods. Observations were carried out during the Spice Route Cultural Muhibah initiated by the Ministry of Education, Culture, Research and Technology in 2022, where the dance was performed at Istana Mini, Banda Neira. Interviews were conducted with the dancers and show crew. It was revealed that this event succeeded in resurfacing the collective trauma of the Wandan people 401 years after they left their ancestral land as a result of the 1621 Banda Genocide. Collective memory emerged in the form of trauma experienced by the Banda Ely people during the performance. The trauma that has been living side by side with Wandan society was visible, proving the role of Wanar dance as the medium for maintaining local knowledge consisting of collective memory, history of colonialism and trauma about the 1621 Banda Genocide tragedy.

Keywods: Wanar Dance, Postcolonial, Collective Memory, Onotan Syarawandan, Banda Ely

iafor
The International Academic Forum
www.iafor.org

Introduction

This article discusses a traditional art form of the Banda Ely community that narrates the journey of their ancestors' lives. The Banda Ely community originates from the Banda Islands, also known as the Wandan people. This art serves as a medium for preserving the collective memory of the Wandan community, focusing on the history of three life phases: *Wandan Jadi* (Becoming Wandan), *Islam Jadi* (Becoming Islamic), and *Wandan Munjangir* or the Banda Genocide. This memory has been successfully preserved through generations. This is evident when the art form was performed in two different locations, Banda Neira and Banda Ely, where it successfully evoked an overwhelming emotional response, bringing the collective memory to life throughout the performance.

In 2017, a significant controversy arose following the release of a documentary film highlighting the history of the Banda Islands. However, the Wandan community felt entirely excluded from the production, believing that the film failed to represent their history accurately. The Rector of Banda Neira University (2024) acknowledged that there had been a conflict between the Banda Neira community and the Wandan community, which peaked in 2017. This incident coincided with the release of the documentary titled *"Banda: The Dark Forgotten Trail."* Directed by Jay Subyakto, the documentary was believed to have triggered the conflict due to a statement made by one of the interviewees, claiming that the indigenous Banda people had been "wiped out" following the Banda Genocide in 1621. The film was subsequently revised by removing dialogues/narratives that were inaccurate and contradicted the actual historical events. According to Kompasiana, the production house acknowledged this oversight and admitted to the existence of the Banda community in the Kei Islands, particularly in Banda Eli and Elat, as part of the Banda people who migrated during the colonial period in Banda, both before and after 1621 (Humaidy, 2017).

The Wandan community expressed their disappointment with the film because it completely excluded Wandan people during its production. (Borut, 2024) recounted the chaotic atmosphere in Ambon, Tual, Banda Ely, and Banda Elat during the film's release. For the first time, Wandan elders gathered in a mosque in Tual, engaging in dhikr and prayers, seeking help from Allah SWT. An informant explained, "We, the Wandan people, have never disturbed or interfered with the history experienced by our ancestors. However, the release of this documentary deeply hurt our elders." The informant narrated the sequence of events with their head bowed, unable to hold back tears.

The conflict sparked by the release of the documentary *"Banda the Dark Forgotten Trail"* began to subside after the film's producers acknowledged the inaccuracies and errors in its narrative. It is highly regrettable that a film highlighting Banda's history failed to involve the indigenous community as sources (Latar, 2024). Therefore, this article will discuss one of the art forms belonging to the Wandan community, which is believed to effectively represent and reflect the journey of their ancestors before and during the Banda Genocide in 1621.

This artwork was performed live at Istana Mini, Banda Neira, during the *Muhibah Budaya Jalur Rempah* event in June 2022, in front of the entire community. The Minister of Education, Culture, Research, and Technology, Nadiem Makarim, stated that the *Muhibah Budaya Jalur Rempah*, now one of the flagship programs of the Directorate General of Culture, is an effort to reaffirm Indonesia's sovereignty, built upon diverse cultures united through the warmth of spices. The *Muhibah Budaya Jalur Rempah* is expected to inspire the community to broaden their knowledge, foster their love, and strengthen their sense of

ownership towards the Spice Route, which will be proposed as a UNESCO World Heritage. The Spice Route is a maritime-based route connecting various points across the Nusantara. This route played a significant role in shaping Indonesia's rich and diverse culture and identity. It serves as one of the foundations of Indonesia's maritime culture. As its name suggests, the route was initially a trade path with spices as the main commodity (Nadya et al., 2022).

The *Muhibah Budaya Jalur Rempah 2022* brought together the Wandan community from various regions, including Banda Ely, Banda Elat, Ambon, Seram, Jakarta, and other islands surrounding the Banda Islands. For the first time in 401 years since leaving their ancestral land due to the Banda Genocide of 1621, the Wandan people were able to return collectively, involving members from various regions. This festival featured numerous traditional art performances presented by seven villages in Banda Neira. One of the performers from outside Banda Neira was the *Wanar* dance, performed by the Banda Ely and Banda Elat communities. This performance is believed to serve as a powerful tool for remembering the Banda Genocide faced by the ancestors of the Wandan community. For the first time, they were able to present this art performance directly on their ancestral land. The performance deeply moved all the spectators, who were so absorbed in the presentation that they unknowingly shed tears. This intense emotion was not only felt by the audience but also by all the dancers and supporting performers, whose eyes were visibly red as they struggled to hold back their tears. Considering this phenomenon, is the *Wanar* dance performed at Istana Mini, Banda Neira, merely an artistic product of the Wandan community narrating the events of the Banda Genocide in 1621, or is it the influence of the location or performance setting that ultimately makes this work more emotional? Therefore, the *Wanar* dance, as a traditional art form of the Banda Ely community, needs to be examined more deeply in terms of its performance elements (*text*) and the factors influencing its conditions (*context*). Thus, the research question used in this article is: How do Wandan women, as the colonized, express their narratives through the *Wanar* dance performance?

Albert Memmi's theory of colonizers and colonized is used to see the position of the wandan community as the colonized party who then continues the life of this colonized community group in a new place. In this research, i used a qualitative method with an ethnographic approach. Ethnography is a social research method that involves humans and culture as integral parts of the study. Ethnography is a qualitative design for researchers to describe and interpret the values, behaviors, beliefs, and language held and learned by a communal society (Cresswell, 2007). Ethnography can also be seen as both a method (data collection technique) and the outcome of research. The techniques used by the author to collect data involve observation and interviews. Observation was conducted during participation in the Spice Route Cultural Harmony event initiated by the Ministry of Education and Culture in June 2022, which featured this work at the Mini Palace in Banda Neira, Central Maluku. Interviews were then conducted with the dancers and crew involved in the Wanar dance performance. Audience members also played a role in strengthening the data to perceive this work from another perspective. Hence, the author conducted interviews not only with the performers but also examined the external aspects of the performance.

Result and Analysis

A. History of the Banda Islands

The Banda Islands are an archipelago currently administratively part of the Central Maluku Regency in Maluku Province. During the era of various kingdoms in the Nusantara before unification into the Republic of Indonesia (NKRI), the Banda Islands were governed by a feudal system. In the early 16th century, the Banda community resided in villages and were led by elders. They had straight black hair, possibly indicating intermarriages with Malays, Chinese, or Javanese people. Part of the coastal population involved in trade had already embraced Islam, which began influencing the Banda community approximately thirty years earlier (Meilink-Roelofsz, 1962, p. 96).

This region consists of several islands and villages, each led by its own leader. However, the villages often competed with one another, particularly between the *ulilima* (a group of five villages) and *ulisiwa* (a group of nine villages). As a result, the *orang kaya Banda* (wealthy elites of Banda) emerged as mediators to maintain the continuity of trade in the Banda Islands (Ittersum, 2016, p. 2). The *orang kaya* would gather on Neira Island to reduce inter-village conflicts and negotiate trade agreements. Although the Banda community managed to play Javanese traders against each other, they became increasingly dependent on the spice trade for their livelihood.

Before the arrival of Europeans, the indigenous Banda population lived freely and independently. They had dark skin, curly hair, and the majority were Muslims who were deeply involved in trade (Warburg, 1897, pp. 66-67). The Banda Islands, also known as the Spice Islands, are the origin of nutmeg. Until the late 18th century, this region remained the world's sole producer of nutmeg and mace. As a result, global demand for nutmeg from the 16th to the 19th century was supplied exclusively by the Banda Islands (Sarjiyanto & Purnamasari, 2023, p. 533).

Trade in Banda initially involved interactions with European nations such as the Portuguese and the British, who established fair trading relations with the indigenous people. However, when the Dutch entered Banda, they implemented a spice trade monopoly and forced the indigenous people to trade exclusively with the Dutch East India Company (VOC). The Dutch also incited conflicts between the Portuguese, the British, and the indigenous population over spice prices to secure their monopoly (Alwi, 2005, p. 75).

Nutmeg, as a primary commodity, was highly desired by Europeans due to its use as a cooking spice, medicine, cosmetic ingredient, and meat preservative during winter. The nutmeg trade was extremely lucrative, with profits reaching up to 1,000 percent. The VOC, led by the *Heeren XVII*, increased the number of expedition ships to the Maluku Islands to dominate this trade. This became the precursor to the Banda Genocide (Abdin et al., 2024, p. 12). However, the Dutch were not the only ones to visit the Banda Islands directly for trade. Several European nations had established direct trade relations with the Banda people. This began with the arrival of the Portuguese in the early 16th century. Portuguese sources, such as *Suma Oriental*, note that Islam began spreading in Banda during the third quarter of the 15th century through Muslim traders who settled along the coast. By the time the Portuguese arrived, Islam was already well-established in Banda's coastal villages, largely due to direct trade connections with Malacca and ports in Java (Villiers, 1981, p. 731).

In 1607, Dutch ships such as *Medenblik* and *De Treunieerde Provincien* were already present in Banda. This indicates that the Dutch had begun to dominate trade in the region (Warburg, 1897, p. 89). In 1621, Dutch forces under the leadership of Jan Pieterszoon Coen carried out a genocide against the Banda population. This action destroyed the Wandan civilization, which had previously flourished and resisted foreign domination. Before the genocide, the Banda population was estimated to be around 15,000 people. However, following the brutal military action, only about 1,000 people remained by 1635. Many Wandan people were killed, starved, or enslaved, while others fled to nearby islands (Alwi, 2005, pp. 77-85). Many of those who managed to escape found refuge on nearby islands such as Kai and Aru, where they continued to harbor resentment towards the Dutch for driving them from their homeland. Some also attempted to gather strength to reclaim Banda. Those captured by the Dutch were transported to Batavia (now Jakarta) and sold as slaves if they survived the journey (Abdin et al., 2024, p. 11).

After the genocide, Banda was completely transformed by the Dutch. In November 1621, Coen proudly declared that Banda had been conquered and was ready to be populated by individuals capable of managing slaves, which would generate significant profits for the Dutch East India Company (VOC). Overall, the Banda genocide was a tragic episode in the violent colonial history of the Spice Islands, with devastating impacts on the Wandan community and civilization (Dhont & B, 2023, pp. 186-214). The Dutch seized control of Banda with extraordinary brutality. They conquered the Banda Islands, built a new fortress named Hollandia Castle on Lontor, and massacred or enslaved thousands of locals. Subsequently, the Dutch monopolized the nutmeg trade and controlled Banda's lands, which were exploited using slave labor (Villiers, 1981, p. 750).



Figure 1: Fort Hollandia's Graphic Info Board by the Ministry of Education


Figure 2: The Walls of Fort Hollandia Seen From the Inside



Figure 3: The Condition of the Walls of Fort Hollandia Where Many Graffiti Were Found

Furthermore, on July 31, 1667, an agreement was reached between the British and the Dutch to establish peace between the two parties. One of the conflicts between these nations was the struggle over Pulau Run, which was still controlled by the British, and New Amsterdam (now Manhattan), which remained under Dutch occupation. Both sides eventually agreed to exchange these territories under the Treaty of Breda. Thus, Pulau Run in the Banda Islands came fully under VOC control (Milton, 1999, p. 449). Michael van Langenberg, in his review of the book *Indonesian Banda: Colonialism and its Aftermath in the Nutmeg Islands* by Willard A. Hanna, explains that the Banda Islands today can be likened to a pariah society, partially mulatto, forgotten by both the contemporary ruling elite of Indonesia and the heirs of Banda's former colonial rulers (Langenberg, 1980, p. 445).



Figure 4: Display at the Jakarta Wayang Museum of the Governor-General of the VOC

Coen later became a significant figure in Dutch colonial history as the fourth Governor-General of the VOC. During his tenure, Coen laid the foundation for the Dutch colonial enterprise in Southeast Asia. He was known for his harsh policies and brutal actions against the local population to ensure Dutch dominance in the spice trade. One of his most controversial actions was the conquest and massacre of the Banda population in 1621, carried out to secure the Dutch monopoly on the nutmeg trade (Pagee, 2024, p. 56).

Coen was regarded as a national hero in the Netherlands during the 19th century for his contributions to the 'Golden Age' of the young Dutch Republic. During this period, a statue of him was erected in the national square of Hoorn, his birthplace. The bronze statue, designed by Ferdinand Leenhoff, was inaugurated in 1893. However, the statue has been a subject of debate since its unveiling. Two other sites in the Netherlands have also faced controversy over Coen's name: the Coen Tunnel and the J.P. Coen School (Engelenhoven, 2024, pp. 280-281).

B. History of Banda Ely

The Banda Ely community, also known as the Wandan people, is a group that migrated from the Banda Islands to Kei Besar Island in 1621. This migration was a consequence of the Banda Genocide of 1621, carried out by the VOC under the leadership of Jan Pieterszoon Coen. Coen's position as Governor-General granted him the authority to issue orders and make decisions. Colonizers often justified their actions by claiming that they were bringing enlightenment, both technical and religious, to indigenous peoples who were supposedly living in reprehensible darkness (Memmi, 1967, p. 32).

Jan Pieterszoon Coen, often referred to as JP Coen, ordered the execution of 44 *orang kaya Banda* (village leaders) by hiring executioners directly from Japan. In addition, all remaining inhabitants of the Banda Islands, particularly the men, were killed, while most of the women were taken to Batavia to be enslaved. Approximately 10,000 Banda people were ultimately killed or exiled by the VOC forces in 1621 (Raben, 2012, p. 487). One strong piece of evidence of the Wandan people's presence in Batavia is the existence of *Kampung Bandan* in present-day Jakarta. However, those Wandan people who survived decided to migrate to islands surrounding the Banda Islands. This migration explains why descendants of the original Banda ancestors can still be found today on several islands near the Banda Islands.



Figure 5: Painting Depicting the Execution of 44 “Rich People” of Banda by the VOC at the Banda Neira Cultural House

Banda Ely is a village located in the Kei Islands, specifically on Kei Besar Island, where the community uses a language different from the one spoken by the majority of Kei people, known as *veveu evav*. The Banda Ely community speaks a language called *tur Wandan* (Mezakwakim, 2015). *Wandan* refers to people who trace their ancestry back to the Banda Islands. The history of Banda Ely is closely tied to the Banda Islands, as the Wandan people who now live in Banda Ely are descendants of those who managed to escape the Banda

Genocide in the 17th century. The history of Banda Ely encompasses several important aspects, including migration and cultural interactions. Initially, the Banda people settled in Banda Eli and Banda Elat alongside the existing inhabitants. These places were originally called El and Elat, but after the arrival of the Banda people, they became known as Banda Eli and Banda Elat.

The history of Banda Eli is closely tied to the exodus of their ancestors from the Banda Islands, who migrated to the Kei Islands to escape Dutch colonial violence. According to the oral history of the Banda Ely community in the Kei Islands, their ancestors left the Banda Islands to avoid oppression and massacres carried out by the Dutch in Banda Neira. They sailed in a fleet of boats divided into two groups: the first led by Raja Firamanji Solmasa of Waer on a boat named *Resi Alam*, and the second led by *orang kaya* Suji Futun on a boat named *Lele Alam*. Upon arriving in the Kei Islands, the boats were given new names, *Duang* and *Tumaf*, symbolizing a permanent severance from their homeland (Donkersgoed, 2023, pp. 422-423). After settling in the Kei Islands, they continued to use the Wandan language and preserved traditions such as pottery-making, a skill now lost in the Banda Islands. For this reason, they are referred to as the Original Banda (Wandan) people.

The Banda Eli and Banda Elat communities, currently residing in the Kei Besar Islands, Southeast Maluku, are indigenous communities that uphold Islamic values in both their traditions and societal structure. They believe their ancestors migrated from Banda Naira, primarily to preserve the community's faith in Islam. The arrival of the VOC at that time was not solely for trade but also included efforts to influence and convert the local population to the religion they introduced.

C. Genealogy of the Wanar Dance

The Wanar Dance, also known as Wanare, is a traditional dance originating from Banda Ely in the Kei Islands, Southeast Maluku. This dance consists of three sections narrating three phases of Wandan community life: Wandan Jadi (Becoming Wandan), Islam Jadi (Becoming Islamic), and Wandan Munjangir (the Banda Genocide). The dance is typically performed by 17 people, including 4 men representing the characters of Lebetelu Rat’at, the title for four Wandan leaders believed to have introduced Islam to Banda. Lebetelu Rat’at were also brothers with a younger sister named Boiratan, who is portrayed by one woman in the performance, accompanying her four brothers. Additionally, 12 women participate as dancers.



Figure 6: Cast of Lebetelu Rat'at and Boiratan in Wanar Dance Performance at the Kemendikbudristek Spice Route Festival

The term *Wanar Dance* or *Wanare* is derived from the phrase *"Wanaremuli Wanare ayo Madina"*, which means *"Go to Medina (for pilgrimage) and return (to the Banda Islands)"* (Rumra, 2024). This phrase is the opening verse found in *Onotan Syarawandan* of the Wanar Dance. *Onotan Syarawandan* comprises verses narrating the ancestral history of the Wandan community (Salamun, 2024). According to Timo Kaartinen in *Antropologi Indonesia*, *Onotan Syarawandan* is *"a traditional Banda song that recounts the ancestors' journey to distant lands in search of their long-lost kin"* (Nomay & Warwefubun, 2022, p. 4830). This chant narrates the events experienced by the Banda ancestors, which led them to migrate to the Kei Islands. The *Onotan* is sung by the community in a distinctive melody. In the Wanar Dance, *Onotan Syarawandan* serves as the sole musical accompaniment for the performance. The dance does not use any musical instruments, relying entirely on the dancers who sing the *Onotan* live throughout the performance.



Figure 7: Interview With Mr. Raja Banda Ely and Mr. Imam Banda Ely

The creator of the Wanar Dance is not definitively known, but it has existed for generations and continues to be preserved by the Wandan community to this day (Raja Banda Ely, 2024). This dance is an integral part of every traditional ceremony of the Wandan community in Banda Ely. It is performed during events such as the dismantling of a mosque for renovation, the installation of the *Tiang Alif* and *Batu Sajadah*, mosque inaugurations, and cultural events such as the *Muhibah Budaya Jalur Rempah Festival* in 2022 in Banda Neira.

The presence of *Onotan Syarawandan* in the Wanar Dance performance is crucial, as these verses serve as the sole accompaniment for the dance. This performance does not use any musical instruments, relying entirely on the singing of Wandan verses. It is certain that Wandan verses like *Onotan* existed before the Wanar Dance. This dance has become a new medium for the Wandan community to introduce their historical identity, as narrated in the *Onotan*. Previously, *Onotan* was sung exclusively by women within families to teach their children about their ancestral history. It was later developed into a performance known as the Wanar Dance.

D. Women as Narrators of History

The colonized are individuals or groups living under a colonial system, where they are exploited and dominated by colonizers. They often endure economic, psychological, and cultural oppression, resulting in feelings of inferiority and loss of identity (Memmi, 1967, pp.

176-177). This was experienced by the Wandan community since the 15th century, when nutmeg and mace became primary commodities desired by Europeans to bring back to Europe. The natural wealth of the Nusantara, including spices, was targeted for control to monopolize prices in global markets. The VOC, a Dutch trading company, aimed to dominate all regions producing these valuable spices, including nutmeg. In this conquest, the VOC forcibly transported 786 Banda people (women and children under the age of 15) to Batavia to be enslaved (Alwi, 2005, pp. 81-82). These circumstances rendered Banda women as victims of multiple layers of oppression following the Banda Genocide of 1621 (Ursia, 2022, p. 140). First, they were victims of colonial brutality, involving the seizure of nutmeg and the domination of the Banda Islands. This is evidenced in a verse from the *Onotan Syarawandan* that reads: *"Pieter Sukune, oh yan Pieter Sukune merampas buah pala milik wandane, milik wandane"* ("Pieter Sukune, oh, Pieter Sukune seized the nutmeg belonging to the Wandan people, to the Wandan people"). The meaning of this verse clearly identifies Jan Pieterszoon Coen as the central figure in the conquest of the Banda Islands and the seizure of the exotic nutmeg, a product of Banda's fertile land. Second, the massacre and execution of thousands of Banda men by the VOC left women without male figures (husbands or fathers), compelling them to become independent in all aspects of life, including taking on the role of head of the family.

Women in conflict-affected areas often face significant hardships. They frequently become victims of violence from warring parties, and their access to essential resources such as food, clean water, and healthcare is diminished. Conflict or war also tends to reduce women's life expectancy compared to men's. Ironically, although women are often involved in logistical distribution and natural resource management, they are generally excluded from formal decision-making processes regarding those resources (Sinulingga, 2022, p. 5). The instability of post-conflict situations, along with personal challenges, creates stress and anxiety for women, leaving them feeling profoundly unsettled.

Banda Ely women play a central role in ensuring the survival of the Wandan community. They are also trusted and regarded as key figures in narrating the history of the Banda Genocide of 1621. This position is visually emphasized in the painting *"The Execution of 44 Orang Kaya Banda"* displayed in the Banda Neira Cultural House, which clearly portrays women witnessing the event. Furthermore, in the Wanar Dance performances, 12 dancers—all women—take center stage. The singers of *Onotan Syarawandan* are also women, both in Wanar Dance performances and in everyday life. Although Wandan women are trusted with narrating their ancestral history through *Onotan Syarawandan* and the Wanar Dance, this does not mean they hold positions in governance or decision-making within the traditional Wandan community.

The youngest girl I encountered in the Banda Ely Complex was singing *Onotan* while playing with her friends. From the information I gathered, she has always heard this *Onotan* sung by her aunt before bedtime since she was a child. Although she could not describe the meaning of the *Onotan* lyrics, she vividly associated it with her aunt, whom she remembers well when singing the verses fluently. This informant has not yet attended elementary school and is unable to read or write (Latar, 2024). The oldest person I met, who could still sing *Onotan* directly, was 70 years old. She is a Wanar Dance instructor and is recognized as a singer of *Onotan* during traditional Banda Ely community ceremonies.

Despite these differing perspectives, what stands out is the role of women as significant figures in preserving the historical memory of the Banda Genocide for younger generations in

Banda Ely. Similar to the figure of Kartini, as described by Paul Bijl and Grace V. S. Chin in the book *Appropriating Kartini: Colonial, National, and Transnational Memories of an Indonesian Icon*, Kartini's role in maintaining memory is evident in how she and her ideas have been interpreted and appropriated over time, in colonial, national, and transnational contexts. This has influenced and shaped national discourse and feminism in Indonesia, with Kartini continuing to serve as a source of inspiration and reflection in both national and international contexts (Yulianto & Simatupang, 2021, pp. 145-148).

Conclusion

This article explores the history and culture of the Banda Ely community in the Kei Islands, descendants of the Banda people who survived the Dutch genocide in 1621. This community has preserved their traditions and language, with dance and oral traditions being integral parts of their culture. The Wanar Dance, accompanied by the *Onotan* verses, serves as a vital medium for preserving collective memory and addressing the historical trauma of colonialism. Although women do not hold formal decision-making positions, they play a central role in conveying history and culture through dance and song. This article also highlights the impact of genocide on women and their role in preserving historical memory for future generations. It further explores how Wandan women, as a colonized group, utilize the Wanar Dance to voice their experiences and history. Within the framework of Albert Memmi's *"Colonized and Colonizer"* theory, the Wandan community experienced economic, psychological, and cultural oppression under colonialism, resulting in feelings of inferiority and a loss of identity. Wandan women, in particular, became multilayered victims of the Banda Genocide in 1621, as they were forced to become self-reliant after losing male family members to colonial brutality. The Wanar Dance and *Onotan* verses serve as crucial mediums for Wandan women to express their history and trauma while preserving their cultural identity amidst colonial domination.

Acknowledgements

I would like to thank Indonesia Endowment Fund for Education (LPDP) from the Ministry of Finance Republic Indonesia for granting the scholarship and supporting this research. I would like to thank the Gadjah Mada University Performing Arts and Visual Arts Studies Program for assisting in the process of writing this research article. And also, I would like to thank for Wandan Community for has helped me a lot until this research is completed.

References

Abdin, M., Renyaan, K., & Temarwut, R. (2024). WANDAN DALAM MEMORI SEJARAH: Eksodus Orang Banda di Kepulauan Key Abad XVII dalam Ingatan Kolektif Masyarakat Banda Eli dan Banda Elat. *BANDA HISTORIA: Jurnal Pendidikan Sejarah dan Studi Budaya*, 1-15.

Alwi, D. (2005). *Sejarah Maluku: Banda Neira, Ternate, Tidore, dan Ambon.* Jakarta: Dian Rakyat.

Borut, A. B. (2024, May 13). Narasumber 41, Laki-laki, 28 Tahun, Musisi. (R. Rachmat, Interviewer)

Borut, H. (2024, May 15). Narasumber 28, Perempuan, 56 Tahun. Guru. (R. Rachmat, Interviewer)

Cresswell, J. W. (2007). Differing Perspectives on Mixed Methods Research. *Journal of Mixed Methods Research*, (pp. 303-308).

Dhont, F., & B, K. (2023). Genocide in the Spice Islands: The Dutch East India Company and the Destruction of the Banda Archipelago Civilisation in 1621. *The Cambridge World History of Genocide*, (pp. 186-214).

Farid, M. (2024, May 21). Rektor Universitas Banda Neira. (R. Rachmat, Interviewer)

Gast, A., Klinkenberg, E., Richman, M., & Rijlaarsdam, A. (2022). Jan Pieterszoon Coen Statue Hoorn, the Netherlands. *Contested Histories Case Study #236*, 1-14.

Humaidy, A. (2017, August 4). *Kontroversi Film Banda atas Jejak Sejarah Indonesia*. Retrieved from https://www.kompasiana.com/achmadhumaidy/5983f3e55cab7e67db263f52/kontroversi-film-banda-atas-jejak-sejarah-indonesia?page=3&page_images=1

Ittersum, M. J. (2016). Debating Natural Law in the Banda Islands: A Case Study in Anglo–Dutch Imperial Competition in the East Indies 1609–1621. *History of European Ideas*, 1-32. doi:10.1080/01916599.2015.1101216

Kubangun, A. I. (2024, January 27). Narasumber 14, Laki-laki, ASN Kemenlu. (R. Rachmat, Interviewer)

Langenberg, M. v. (1980). Indonesian Banda: Colonialism and its Aftermath in the Nutmeg Islands. *The Journal of Asian Studies*, (pp. 444-446). Retrieved from http://www.jstor.org/stable/2054357

Latar, A. (2024, May17). Narasumber 44, Perempuan, 4 Tahun, Pelantun onotan syarawandan. (R. Rachmat, Interviewer)

Latar, A. R. (2024, May 8). Narasumber 27, Laki-laki, 59 Tahun, Pensiunan Jurnalis. (R. Rachmat, Interviewer)

Latar, W. (2023, June 9). Narasumber 8, Laki-laki, 29 Tahun, Pemilik Caffee Genocide dan kru tari wanar. (R. Rachmat, Interviewer)

Meilink-Roelofsz, M. A. (1962). *Asian Trade and European Influence in the Indonesian Archipelago between 1500 and about 1630.* The Hague: Martinus Nijhoff.

Memmi, A. (1967). *The Colonizer and the Colonized.* Boston: Beacon Press.

Mezakwakim. (2015, June 30). *Onotan Sarawandan; Tradisi Lisan Masyarakat Banda Eli dan Banda Elat*. Retrieved from Kementerian Pendidikan dan Kebudayaan Direktorat Jenderal Kebudayaan: https://kebudayaan.kemdikbud.go.id/bpnbmaluku/onotan-sarawandan-tradisi-lisan-masyarakat-banda-eli-dan-banda-elat/

Mezakwakim. (2023, October 6). *Direktorat Jenderal Kebudayaan Republik Indonesia*. Retrieved from Benteng Hollandia dalam Sejarah: https://kebudayaan.kemdikbud.go.id/bpnbmaluku/benteng-hollandia-dalam-sejarah/

Milton, G. (1999). *Pulau Run: Magnet Rempah-rempah Nusantara* (Vol. II). (N. Wiyati, Ed., & I. Rosdalina, Trans.) Jakarta: Pustaka Alvabet.

Milton, G. (2015). *Pulau Run: Magnet Rempah-rempah Nusantara.* Jakarta: Pustaka Alvabet.

Nadya, J., Fitriyah, P. A., Andriana, S. M., & S, T. (2022, May 30). *Jalur Rempah, Jalur Budaya, dan Muhibah Budaya Jalur Rempah 2022*. Retrieved from Jalur Rempah RI: https://jalurrempah.kemdikbud.go.id/artikel/jalur-rempah-jalur-budaya-dan-muhibah-budaya-jalur-rempah-2022

Nomay, U., & Warwefubun, J. (2022). Onotan Syarawandan (The Message of Banda Ely's Ancestors in Community Areas Archipelago Islam). *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, (pp. 4825-4834).

Noviyanti, R. (2017, April 1). Gubernur Jenderal VOC Jan Pieterzoon Coen dan Pembangun Kota Batavia (1619-1629). *Sosio e-kons, 9*(1), (pp. 54-64).

Pagee, M. V. (2024). *Genosida Banda Kejahatan Kemanusiaan Jan Pieterszoon Coen.* Depok: Komunitas Bambu.

Raben, R. (2012). On Genocide and Mass Violence in Colonial Indonesia. *Journal of Genocide Research*, (pp. 485-502).

Rademakers, M. (2020). *Revisiting the Golden Age and its heroes A historical comparative research into the changes in the public representation of the Dutch Golden Age and its heroes: Michiel de Ruyter and Jan Pieterszoon Coen.* Utrecht, Netherland: Utrecht University Master History of Politics and Society.

Raja Banda Ely. (2024, May 14). (R. Rachmat, Interviewer)

Rumra, A. (2024, May 8). Narasumber 22, Perempuan, 62 Tahun, Pelatih Tari Wanar. (R. Rachmat, Interviewer)

Rumra, A. (2024, May 8). Narasumber 22, Perempuan, 62 Tahun, Pelatih Tari Wanar dan penyanyi onotan. (R. Rachmat, Interviewer)

Rumra, A. F. (2024, May 18). Narasumber 36, Laki-laki, 25 Tahun, Sarjana. (R. Rachmat, Interviewer)

Salamun, M. H. (2024, May 13). Narasumber 30, Laki-laki, 36 tahun, Pegiat Sejarah. (R. Rachmat, Interviewer)

Sarjiyanto, & Purnamasari, N. A. (2023). Existence and Cultural Influence of Malay Peoples in the Banda Islands of the Central Moluccas from the 16th to the 19th Century. *Research Center for Prehistoric and Historical Archaeology, National Research and Innovation*, 533-546. doi:10.2991/978-2-38476-070-1_48

Sinulingga, A. A. (2022). More Than Victims: The Role of Women in Conflict Zones. *European Alliance for Innovation*, 1-10. doi:DOI 10.4108/eai.30-8-2021.2316294

Ursia, A. (2022). *Kumpulan Makalah Simposium Khatulistiwa: Onotani Sarawandan, Sejarah Keluarga, dan Genosida Banda 1621: Sebuah Kajian Autoetnografi.* Yogyakarta: Yayasan Biennale Yogyakarta.

Van Donkersgoed, J. (2023). Shifting the historical narrative of the Banda Islands; from colonial violence to local resilience. *Wacana Journal of the Humanities of Indonesia*, *24*(3), (pp. 500-514.)

Van Engelenhoven, G. (2023). Articulating Postcolonial Memory Through the Negotiation of Legalities: The Case of Jan Pieterszoon Coen's Statue in Hoorn. *Law Culture and the Humanities*, *20*(2), (pp. 273–290). https://doi.org/10.1177/17438721231179132

Villiers, J. (1981). Trade and Society in the Banda Islands in the Sixteenth Century. *Modern Asian Studies, IV*(15), (pp. 723–750). Retrieved from http://www.jstor.org/stable/312170

Warburg, O. (1897). *Die Muskatnuss: ihre Geschichte, Botanik, Kultur, Handel und Verwerthung sowie ihre Verfälschungen und Surrogate zugleich ein Beitrag zur Kulturgeschichte der Banda Inseln.* Leipzig: Von Wilhelm Engelmann.

Yulianto, V. I., & Simatupang, G. R. (2021). Book Review: Bijl, P., & Chin, G. V. S. (Eds.). (2020). Appropriating Kartini: Colonial, National and Transnational Memories of an Indonesian Icon. *Austrian Journal of South-East Asian Studies*, (pp. 145-148).

How Wireless Communication Technology Connecting Muslim Society in Indonesia During COVID-19 Pandemic

Nugra P. Anwar, Pelita Harapan University, Indonesia
Irwansyah, Pelita Harapan University, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The aim of this study is to learn how the transformation of wired to wireless communication technology has connected the muslim society in Indonesia. During COVID-19 pandemic, the government banned or restricted the 'mudik' event, a yearly cultural tradition where muslim citizens travel back to their hometowns (exodus) to visit their parents and families. With the restriction in place, muslim citizens need to find a way to stay connected with their hometowns—and one of the ways is through wireless communication technology. In this paper we will learn how wireless communication technology helps muslim society stay connected amidst the COVID-19 pandemic, by understanding the wire and wireless communication from the concept and context of communication, technology, and society.

Keywords: Wireless, Wireless Communication, Communication Technology, Muslim Society

iafor
The International Academic Forum
www.iafor.org

1. Introduction

Lebaran or Idul Fitri is a monumental event for muslim society in Indonesia; celebrated after a full month of fasting in the Holy Month of Ramadan. According to the Indonesia Statistics Center (Badan Pusat Statistik) from the population census conducted in 2010, there are 207.2 million muslims in Indonesia, making up the majority 87.2% of the overall population. During Lebaran, muslims in Indonesia conducted what is called ‘mudik’ event; a cultural tradition unique to Indonesia where the majority of muslim citizens travel back to their hometowns to visit their parents and families.

In the span of 2020 to 2022, there are restrictions of this mudik due to COVID-19 pandemic in Indonesia. Worldometer.com recorded a surge of COVID-19 cases in Indonesia from around 100,000 cases in January 2021, to a tremendous 500,000 cases in July 2021—resulting in a big jump of total deaths from 50,000 to 100,000 people from January to August 2021. The government decided to ban or restrict the mudik movement in order to prevent the COVID-19 from spreading.

The mudik restriction regulation greatly impacted the muslim citizen society. Cabinet Secretariat of The Republic of Indonesia issues a Circular Letter 13 of 2021 (Surat Edaran Nomor 13 Tahun 2021) regarding the ban of the Eid Day tradition of mudik (exodus) in 1442 Islamic Calendar of Hijri (in the year 2021) and efforts to control the spread of COVID-19 during the Holy Month of Ramadan 1442 Islamic Calendar of Hijri (in the year 2021)—valid from 6 to 17 May 2021. Fortunately, as a developing country, the adolescence of the Internet in Indonesia allows it to become a major medium that can arbitrate the situation through wireless communication technology.

2. Literature Review

2.1. Wired Communication

"Wired communications" is the term used to describe any communication process that uses cables and wiring directly to transfer or transport data, including audio and video. The best example is the traditional home phone, which is wired from the house to the neighborhood phone switch, to the ethernet cable that allows computer systems to access the internet (Ibrahim et al., 2017:20). With technological advancement, cables not just functioned to transfer audio and visual data, but also the internet.

Fiber optics is a new media that allows for high-speed transmission of data, sound, and video in accordance with a transmission sequence. Fiber optics are quickly taking over as the preferred transmission medium for modern communications. They are essential in facilitating the increasing use of the Internet, and have been instrumental in enabling the remarkable expansion of global communications over the past 25 years (Rezgui, 2021:20). Compared to older copper cable used in previous generations, fiber optics can handle significantly more signals while preserving signal integrity over longer distances (Ibrahim et al., 2017:20). The fiber optics cables are installed underground and beneath the ocean to connect information between continents.

Development of underwater fiber optics cables depended on the unique ability of pure glass fibers to transmit light by internal reflection, which was concentrated in the late 1970s and early 1980s. Data might travel fast throughout the globe by being encoded as light pulses. In

order to protect them from harm from other seabed users, cables that span the continental shelf (usually 0–130 m deep) to a depth range of 1,000–1,500 m are frequently buried below the surface (Huynh, 2010:8-23). While research claims that wired technology is more stable, it does not offer flexibility as users must rely on the physical infrastructures.

2.2. Wireless Communications

While wired communication involves cables or physical medium, "wireless technology" uses radio frequency (RF), microwave, infrared or other types of acoustic or electromagnetic waves without the use of wires, cables, or optical fibers to transmit data or signals over a short or long distance (Gupta, 2012:1, Ibrahim et al., 2017:20). The most prominent example is the wireless mobile networks that were currently utilized in mobile smartphones.

The evolution of wireless mobile networks is symbolized by "G" that stands for Generation: 1G, 2G, 3G, 4G, and 5G respectively. 1G was first developed in Japan during 1980 to provide calling services with speed access of a tiny 2.4. Kbps. 2G was first introduced in 1992 by replacing Analog with Digital allows the network to send SMS messages with data transmission speed increased to 64 Kbps. 3G, which was commercialized in 2003, is popular as a 'data revolution' due to its remarkable achievement. With a network data rate of 144 Kbps up to 2 Mbps for mobile users; 3G network makes it easier to send and receive large emails, chat online and watch videos without interruption. After 10 years of 3G network stability, 4G is introduced in 2013 and quickly became popular due to it's extremely fast access speed that can reach 1.2 Gbps (20 times higher than 3G), improving 3G aspects like downloading large and heavy files, streaming high-quality videos, while opening up the possibility of new and improved services like video conferencing, mobile payments, cloud-based gaming and visualizations. 5G is the latest and most recent mobile network technology launched in 2020 that allows a strong and speedy access to the internet while improving modern society when applied to virtual reality technologies and self-driving cars (Lan, 2023:68-71). Satellite is one of the mediums that makes wireless communication and mobile network possible.

Satellite in communication refers to the medium, in the form of objects traveling in outer Earth orbit, that functions to transmit data to the terrestrial antenna, allowing information to be shared between senders and receivers across distances (Misra et al., 2013:1681-1682). [see Figure 1]

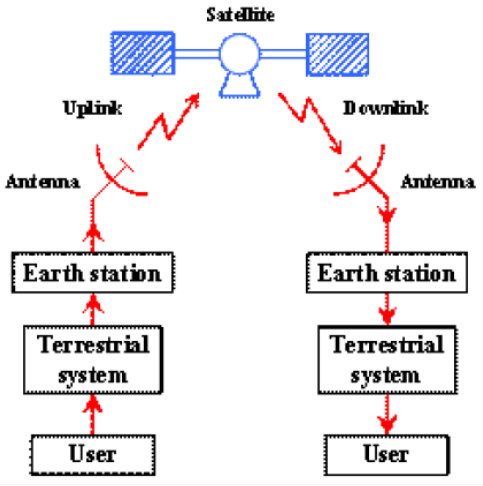


Figure 1: Satellite Communication Overview

It opens a plethora of possibilities in communication technology, including one that can share each other's location via the satellite that was popular to be known as Global Positioning System (GPS). With the advancement of wireless communication technology, mobile networks, and the satellite, the Internet of Things (IoT) era is revealed.

While satellite allows signal transmission across distances, there are some areas that may hamper the signals like in mountainous, high density forestry rural areas. Google Inc's Project LOON (Darokar & Astonkar, 2017:659-662) initiated to mitigate those issues by using floating balloon networks in the stratosphere, connected to the land-based Internet Service Provider (ISP). While there are challenges like high investment, maintenance cost, and specific engineering skill requirements that makes the future of this project remain uncertain, the vision is right to be appreciated as Google aims to provide education, medical assistance to the rural areas.

2.3. Internet of Things (IoT)

Villamil et al. (2020:2320) define Internet of Things (IoT) as "A system that performs various types of functions, such as services involved in device modeling, device control, data publishing, data analysis, and device detection,". The Internet of Things aims to connect objects at any time, anywhere, with anything, and with everyone, preferably via any path, network, and service (Patel & Patel, 2016:6122). One prominent example in communication is in phone calls, that are now can be conducted via the internet without physical material like cables or wires.

Voice Over Internet Protocol (VoIP) is one example of the IoT that evolved the telecommunication world. VoIP allows phone calls to be conducted via the internet, defined as a multimedia session involving several participants, established by a signaling protocol that empower each network component to communicate with each other (Jalendry & Verma, 2015:161). An example of this technology is WhatsApp call where people can place phone calls as long as they are connected with the internet.

3. Analysis

Due to the increasing positive case of COVID-19 in Indonesia from mid 2020, the government imposes the regulation to restrict Lebaran mudik from 6 to 12 May 2021 [see Figure 2]. From the data released by Indonesiabaik.com, from a total of 207.2 million muslim society in Indonesia, the mudik trend is decreasing year-to-year from 18.3 million in 2019, 297.000 in 2020, and 1.5 million people in 2021. From muslim society's perspective, it's been 2 years since they cannot visit their hometowns.



Figure 2: Public Social Announcement for Mudik Restriction 2021

During this dire and uncertain period, muslim society utilized the power of telecommunication technology, especially the wireless communication technology to stay connected with their kin. SindoNews.com recorded top 5 applications that can be used to replace the mudik through video conferencing: Zoom, Google Meet, WhatsApp, Skype, and Cisco Webex. The major challenge was in the cost, and the stability and reliability of the connection.

Wi-Fi is mainly used by the muslim citizens. Wi-Fi (Yinan et al., 2012:1293) is a wireless network made up of access points and wireless network adapters. The term "access point," or "network bridge," refers to the device that acts as a link between wireless and conventional wired local networks. The client device responsible for receiving transmit signals from the access point (AP) is the wireless network adapter. Unlike in the city, some hometowns might still be outside of Wi-Fi connection coverage and must rely on more traditional mobile network connections.

3G and 4G devices are common in the suburban areas of Indonesia, where the hometowns are mostly located. OpenSignal.com conducts research to see what internet providers are reliable in providing smooth video conferencing [see Figure 3] with Telkomsel being the winner (62.4 points), followed by Indosat (58.9 points), XL (58.7 points), 3 (58.0 points), and Smartfren in the bottom (48.8 points). While the wireless communication technology cannot replace the physical interaction of the muslim society, it can be the alternative interaction that they can use during the restriction period.

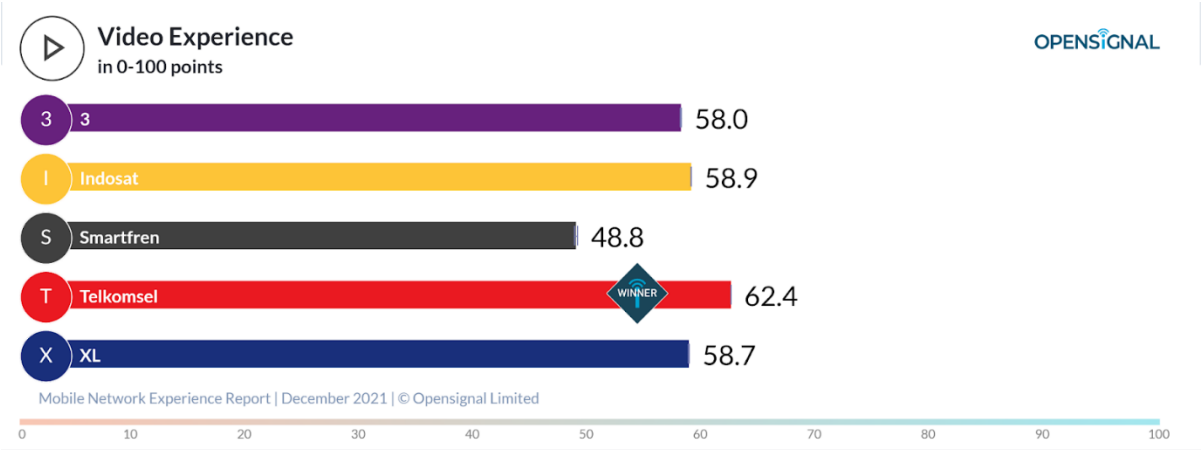


Figure 3: OpenSignal.com Video Experience Survey December 2021

4. Conclusion

In this paper we can see that the development of the internet and wireless communication technology has made muslim society feel the same Lebaran joy and tradition without being physically connected. In 2022 the mudik restriction was revoked, at the same time there is a 57 times increase in the mudik traffic compared to 2021 or around a whopping 85.5 million people (BigData.BPS.go.id). It proves that although communication technology can act as a temporary alternative, it cannot fully replace the sense of physical meeting, face-to-face conversations, and warmth.

The recommendation from this paper is for Indonesia mobile networks and internet providers to increase the coverage not only in big cities, but also suburbs and rural areas where the mudik hometowns are located. Also the availability of affordable 4G mobile devices will help. This way, Indonesia with the largest muslim population in the world, can still maintain communication and interaction in case another mudik restriction would take place.

References

Aksoy, S., Aydin-Unal, D., Akinci, S., & Verimli, S. (2015). Why Are People Still Using Fixed Phones? The Case of Turk Telekom. International Journal of Social Science and Humanity, Vol. 5, No. 6, June 2015. pp. 496-500. DOI:10.7763/IJSSH.2015.V5.507

Azhari, T., & Sahputri, J. (2024). UNDERSTANDING THE SOCIAL AND CULTURAL IMPLICATIONS OF MUDIK (HOMECOMING) TRADITION: A MULTI-ETHNIC STUDY IN INDONESIA. Jurnal Sosiologi Dialektika Sosial Volume 10. No. 1. Maret 2024. pp. 13-19. E-ISSN: 2828-4224. DOI:10.29103/jsds.v%vi%i.12325

Carter L., Burnett D., Drew S., Marle G., Hagadorn L., Bartlett-McNeil D., & Irvine N. (2009). Submarine Cables and the Oceans – Connecting the World. UNEP-WCMC Biodiversity Series No. 31. ICPC/UNEP/UNEP-WCMC.

Darokar, M. P., & Astonkar, D. V. (2017). PROVIDE HIGH ALTITUDE NETWORK BY USING PROJECT LOON. International Research Journal of Engineering and Technology (IRJET). Volume: 04 Issue: 01 | Jan -2017. pp. 659-662. e-ISSN:2395 - 0056. p-ISSN:2395-0072.

Gupta, S. (2012). Wireless communication. International Journal of Scientific & Engineering Research Volume 3, Issue 8, August-2012. ISSN:2229-5518.

Huynh, A. (2010). Study of Wired and Wireless Data Transmissions. Linköpings Universitet, SE-601 74 Norrköping, Sweden. LiU-Tryck, Linköping 2010. ISBN:978-91-7393-286-8. ISSN:0345-752.

Ibrahim, J., Danladi, T.A., & Aderinola, M. (2017). COMPARATIVE ANALYSIS BETWEEN WIRED AND WIRELESS TECHNOLOGIES IN COMMUNICATIONS: A REVIEW. International Journal Of Electrical, Electronics And Data Communication, ISSN:2320-2084. Volume-5, Issue-5, May-2017. pp. 20-23.

Jalendry, S., & Verma, S. (2015). A Detail Review on Voice over Internet Protocol (VoIP). International Journal of Engineering Trends and Technology (IJETT) – Volume 23 Number 4 - May 2015, pp. 161-166. ISSN:2231-5381.

Lan, N. T. M. (2023). Evolution of Wireless Technology: From 1G to 5G. Asian Journal of Applied Science and Technology (AJAST). Volume 7, Issue 4, Pages 68-73, October-December 2023. pp. 68-73. DOI:https://doi.org/10.38177/ajast.2023.7408

Misra, D., Misra, D. K., & Tripathi, S. P. (2013). Satellite Communication Advancement, Issues, Challenges and Applications. International Journal of Advanced Research in Computer and Communication Engineering (IJARCCE) Vol. 2, Issue 4, April 2013, pp. 1681-1686.

Muppavaram, K., Govathoti, S., Kamidi, D., & Bhaskar, T. (2023). Exploring the Generations: A Comparative Study of Mobile Technology from 1G to 5G. SSRG International Journal of Electronics and Communication Engineering. Volume 10 Issue 7, 54-62, July 2023. ISSN:2348-8549/ https://doi.org/10.14445/23488549/IJECE-V10I7P106

Patel, K. K., & Patel, S.M. (2016). Internet of Things-IOT: Definition, Characteristics, Architecture, Enabling Technologies, Application & Future Challenges. International Journal of Engineering Science and Computing (IJESC), May 2016, pp. 6122-6131. ISSN:2321 3361. DOI:10.4010/2016.1482

Rezgui, H. (2021). An Overview of Optical Fibers. Global Journal of Science Frontier Research: A Physics and Space Science. Volume 21 Issue 6 Version 1.0 Year 2021. pp. 15-20. Online ISSN: 2249-4626. Print ISSN:0975-5896

Villamil, S., Hernandez, C., & Tarazona, G. (2020). An overview of internet of things. TELKOMNIKA Telecommunication, Computing, Electronics and Control. Vol. 18, No. 5, October 2020, pp. 2320~2327. ISSN:1693-6930. DOI:10.12928/TELKOMNIKA.v18i5.15911

Vlăduțescu, S. (2015). FUNCTIONS OF COMMUNICATION: AN ORGANIZATIONAL COMMUNICATION CASE. ARHIPELAG XXI PRESS, TÎRGU MUREȘ, 2015, ISBN:978-606-8624-21-1. pp. 539-547.

Yinan, G., Dawei, X., & Shuguo, Z. (2012). Overview of Wi-Fi Technology. The 2nd International Conference on Computer Application and System Modeling (2012). Atlantis Press, Paris, France. pp. 1293-1296.

Contact emails: nugra.anwar@gmail.com
01689230034@student.uph.edu

From Partner to Adversary: Analysis of the Current U.S. National Security Strategy's Positioning Towards China

Anlin Zhuang, Shanghai International Studies University, China

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The U.S. National Security Strategy report is the expression and vehicle for the U.S. government to identify threats, recognize, and respond to threats in a specific period. According to the perception of China in the National Security Strategy since the Obama administration, the United States' positioning toward China has experienced a transformation from a "partner" to a "middle ground" country, and then from a "competitor" to an "adversary". Through a comparative analysis of the positioning of China by the three administrations of Obama, Trump, and Biden, this article finds that there are unique geopolitical considerations behind the change in the U.S. government's cognitive positioning of China, and it has jointly adopted a series of measures to put pressure on China. Specifically, during the Obama period, the strategic focus shifted to the Asia-Pacific, beginning to check and balance China's influence. During the Trump period, the "Indo-Pacific Strategy" was expanded, and resources were poured into containing China. The Biden period realized that the "Decisive Decade" was coming and sought to Out-Competing China. There is no doubt that the change in the U.S. government's cognitive positioning of China has also had a very negative impact on Sino-U.S. relations, which is mainly reflected in the fact that Sino-U.S. relations have shifted from friendship to strategic competition during the Obama period. The nature and status of Sino-U.S. relations during the Trump period have been criticized. Sino-U.S. relations have entered a stage of strategic competition and stalemate during the Biden era. The reason why the U.S. government's positioning on China in the National Security Strategy becomes increasingly negative and increasingly negative is mainly for the purpose of maintaining global hegemony, containing China's rise, and using values to engage in camp confrontation. It also adopts the double-faced approach tactics in pragmaticism, trying to drag China into the narrative of "self-other".

Keywords: United States, Positioning Toward China, National Security Strategy, Geopolitics, Sino-U.S. Relations

iafor
The International Academic Forum
www.iafor.org

Introduction

The “U.S. National Security Strategy” report is a programmatic document for the U.S. government to develop, utilize and coordinate comprehensive national power and guide foreign and security policies in a specific period. It is also an expression and carrier for the U.S. government to identify, recognize and respond to threats in a specific period. After the end of the Cold War, especially in the 21st century, as China's national power grows and its international status improves, how to understand and respond to China's rise has become the focus of the United States' foreign strategy. For a long time, the mainstream view in the U.S. strategic community has been to integrate China into the U.S.-led international system and become a so-called "responsible stakeholder." After the global financial crisis in 2008, the United States' understanding of the international system and international strategy underwent major changes, and its foreign strategic focus shifted from global counter-terrorism after the "9·11" incident to strategic competition among great powers. Against this background, the U.S.’s perception and strategy of China has gradually changed. From Obama and Trump to the current Biden administration, the U.S. positioning towards China has undergone negative changes from “partner” to “adversary”, and its China policy has also changed. It has experienced a serious regression from cooperation to competition, from coopetition to confrontation, which has had a very negative impact on Sino-U.S. relations.

Changes in the U.S. National Security Strategy’s Perception and Positioning of China

Obama was elected president at a time when the United States was facing the global financial crisis and economic recession. In the “U.S. National Security Strategy” report released during his first term, he stated that he would establish a long-term, active and constructive partnership with China. However, during the second term of the Obama administration, the United States began to shift its strategic focus to traditional powers and changed its positioning towards China from a "partner" to a "middle ground" country. In the "U.S. National Security Strategy" report released by the Trump administration in 2017, it abandoned the positioning of a "constructive partnership" with China and the strategic priorities of previous U.S. governments after the Cold War, and for the first time ranked responding to the strategic competition between China and Russia. Before nuclear proliferation and terrorism, China focused on geostrategic competition with China and transitioned its positioning towards China from "competitor" to "adversary". The Biden administration continues the "great power strategic competition" framework. Although it claims in the "U.S. National Security Strategy" report released in 2022 to avoid looking at the world only through the prism of strategic competition, "competition with China (content) fills every chapter", " the positioning of China is finalized in the "adversary" stage.

Changes in China’s Positioning During the Obama Era: From “Partner” to “Middle Ground” Country

In the "U.S. National Security Strategy" report released in 2010, Obama stated that China is one of the "centers of influence in the 21st century" and that the United States is committed to establishing a deeper and more effective partnership with China and looks forward to jointly assuming responsibilities with China. Responsible leadership roles.[1] Combined with the Obama administration’s demands for China during this period, the above statement can

[1] “National Security Strategy of the United States of America”, The White House, May 27, 2010, https://nssarchive.us/wp-content/uploads/2020/04/2010.pdf

be summarized as the United States seeking a mutually beneficial and win-win cooperative partnership with China. In the political discourse of the United States, "ally", "partner" and "friend" are all positioning words indicating friendship. The positioning of "partner" emphasizes functionality and generally refers to a common partner or trading partner of a certain alliance. Relationships are often concluded based on Shared goals or interests, but also shared responsibilities.

The second "U.S. National Security Strategy" report during the Obama era showed a deepening of precautions against China. In positioning Sino-U.S. relations, only the word "constructive" was used, and the perception of China once again fell into an unstable stage, with multiple Due to its unique characteristics, China is almost simultaneously regarded by the United States as a partner in trade, a competitor in its development model, and a potential enemy. The report stated: “The United States will manage the irreconcilable competition between China and the United States from a strong position, require China to abide by international rules and norms in areas such as maritime security, trade, and basic human rights, and pay close attention to China’s military modernization.”[2] United States Strategic doubts about China have significantly increased. At this time, China has been excluded from the "circle of friends" of the United States and is a "middle ground" country at a strategic crossroads.[3]

Changes in China’s Positioning During the Trump Era: From “Competitor” to “Adversary”

In the "U.S. National Security Strategy" report released in 2017, the Trump administration frequently used "strategic competitors" "competitors" "rival" "revisionist power" and "adversary" to describe its cognitive positioning of China. Describe China and repeatedly use words such as "challenge" and "threat". In the American political context, “competitors”, “opponents”, and “strategic competitors” all express the competitiveness between “self” and “others”. "Competitor" is mostly used in the economic field, while "opponent" is often opposed to "partner" to emphasize the difference in ideas. The positioning of "strategic competitor" refers to comprehensive competition with one's own country in multiple fields such as politics, economy, culture, and military, and at the macro-strategic level involving national interests. The “adversary” positioning focuses on the ideological and security fields. The positioning of "strategic competitor" in this context has the connotation of emphasizing ideological contradictions. "Revisionism" comes from the "power transition theory", which claims that "revisionist tendencies" are rising countries trying to challenge the current hegemonic status.[4] Countries classified as "revisionist" are considered to intend to subvert the current international order and system and have strong ideological overtones.[5]

[2] “National Security Strategy of the United States of America”, The White House, February 6, 2015, https://nssarchive.us/wp-content/uploads/2020/04/2015.pdf

[3] 参见夏立平：《美国国家安全战略与中美关系》，《亚太安全与海洋研究》 2023 年第 2 期，第 49 页；郭艳琴：《美国国家安全战略报告与对华政策：文本解读与分析》，《当代美国评论》2018 年第 2 期，第 42 页.

[4] Woosang Kim and Scott Gates, “Power transition theory and the rise of China”, *International Area Studies Review*, Vol.18, No.3, 2015, pp.219-226.

[5] 参见刘建飞：《国际政治中的“修正主义”意味着什么》，《学习时报》2018 年 8 月 13 日.

Changes in China's Positioning During the Biden Era: The Shaping of the "Adversary"

In the 2022 "U.S. National Security Strategy" report, the Biden administration regarded China as the United States' "biggest geopolitical challenge" and believed that China not only has the intention to reshape the international order, but also has the economic and diplomatic capabilities needed to reshape the international order, military and technological capabilities, and calls confrontation with China an ideological contest. Although the Biden administration places both China and Russia at a prominent position in global priorities, it has identified China as the United States' "most important strategic competitor", defines the current period as an "era of competition", and believes that the next ten years will be about competing with China. "The Decisive Decade".[6] Compared with the Trump administration, which exerts efforts in China and Russia and positions China as a "revisionist force" ahead of Russia, the Biden administration regards China as the center of confrontation and focuses on strategic games. , competition in the economic and security fields has gradually expanded to the struggle between ideology and international systems, especially ideology as an important basis for positioning China's "adversary". In 2021, the Biden administration issued the "Interim National Security Strategic Guidelines" shortly after taking office, positioning China as "the only potential competitor that can comprehensively use economic, diplomatic, military and technological strength to launch sustained challenges to the international system."[7] In the "National Defense Strategy Report" released in 2022, it is stated that China remains the United States' "most important strategic competitor."[8] The U.S.'s hostile strategy toward China is basically mature, and its "adversary" positioning is basically finalized.

The Geopolitical Considerations and Measures of the U.S. Government's Changing Cognitive Positioning Toward China

From the Obama administration to the Biden administration, the change in the United States' cognitive positioning toward China is based on geopolitical considerations at the system, regional, and national levels, and is reflected in the evolution of its China policy. In the later years of Obama's administration, the United States' strategic doubts about China increased and its precautions increased, but the fundamentals of cooperation and competition have not changed. However, Trump emphasized that the traditional engagement policy with China had failed and needed to change course, putting competition and confrontation first, breaking the basic paradigm of Sino-US relations formed in the previous stage. Currently, the Biden administration has stated that it hopes to control risks in Sino-US relations and denies that the two sides have entered a "new cold war," but still regards China as the "primary challenge".

Obama Period: The Strategic Center Shifted to the Asia-Pacific and Began to Check and Balance China's Influence

The Obama administration's shift in its positioning of China from a "partner" to a "middle ground" country is reflected in a series of operations such as the "return to the Asia-Pacific",

[6] "National Security Strategy of the United States of America", The White House, October 12, 2022, https://nssarchive. us / wp-content / uploads / 2022 / 10 / Biden-Harris-Administrations National-Security-Strategy-10.2022.pdf
[7] "Interim National Security Strategic Guidance", The White House, March 3, 2021, https://nssarchive.us/wp-content/uploads/2021/03/2021_Interim.pdf
[8] "National Defense Strategy of the United States of America", U.S. Department of Defense, October 27, 2022, https://media.defense.gov/2022/Oct/27/2003103845/-1/-1/1/2022-NATIONAL DEFENSE-STRATEGY-NPR-MDR.PDF

"pivot to the Asia-Pacific" and "Asia-Pacific rebalancing strategy". There are multiple geopolitical considerations behind it.

First of all, in the global economy, the G20 has gradually replaced the G7 and played an increasingly important role. In particular, countries such as China, Russia, India, and Brazil not only have outstanding economic performance, but also represent a world that has never been seen before in the history of the world. groups (groups from non-Western countries) are rising as a whole. Secondly, the United States believes that the modern international system is shaken, regional order is increasingly being reshaped, and its interests are at risk of being marginalized. Obama believes that the modern international system mainly relies on the international legal structure, economic and political institutions, as well as alliances and partnerships established by the United States and "like-minded countries" after World War II. Although this system has been maintained by the United States for 70 years, but it currently faces various challenges. Thirdly, the United States believes that its participation and dominance in Asia-Pacific affairs have declined. Although Obama visited Asia twice in 2014, visiting Japan, South Korea, Malaysia and the Philippines in the first half of the year, and China and Myanmar in the second half of the year, the two landmark projects of the US economic and political "rebalancing" have made slow progress: First, the TPP negotiations were postponed for a time, and second, promoting political reform in Myanmar encountered greater resistance.[9] At this time, the United States is simultaneously promoting cooperation and competition with China, making it more difficult to maintain a balance.

Based on the above geopolitical considerations, the Obama administration started to check and balance China in the following aspects. First, comprehensively strengthen allies and partnerships. The United States not only focuses on developing security relations, defense posture, and military presence in the Asia-Pacific, and promotes the modernization of alliances with Japan, South Korea, the Philippines, and Australia, but also takes a multi-pronged approach to building "democracy" and "human rights" in terms of security, economic assistance, and so-called "democracy." minilateral" and increase its involvement in issues in the East China Sea and South China Sea. Second, lead regional rule-making and Asia-Pacific regional cooperation. During the Obama administration, the United States spent a lot of time on the "modernization" of relevant international institutions and cooperation frameworks, tried to build an Asia-Pacific security and economic and trade mechanism, pushed for TPP negotiations, narrowed differences with Japan and other countries, and inhibited the operation of other mechanisms in the Asia-Pacific region.[10] At the same time, the United States has strengthened the role of regional institutions such as ASEAN, the East Asia Summit, and the Asia-Pacific Economic Cooperation, and emphasized common rules and norms. Third, we need to both cooperate and take precautions against China. On the one hand, the United States seeks to cooperate with China on issues such as climate warming, public health, economic prosperity, and the denuclearization of the Korean Peninsula; on the other hand, the United States has stepped up its efforts to intervene in territorial disputes between China and neighboring countries, through the 2015 U.S.-Japan Alliance It will then upgrade to establish Japan's status as a "sub-axis power" and seek to form a network of encirclement around China to limit China's influence.[11]

[9] 参见中国国际问题研究院：《国际形势和中国外交蓝皮书（2015）》，世界知识出版社 2015 年版，第 11—14 页.

[10] 同上，第 5 页.

[11] 参见叶晓迪：《从接触到遏制？美国后冷战时期对华战略转变的逻辑探析》，《世界经济与政治论坛》2021 年第 1 期，第 23 页.

Trump Era: Expand the "Indo-Pacific Strategy" and Devote Resources to Contain China

Less than a year after taking office, Trump released the first "U.S. National Security Strategy" report during his term, reverting Obama's second term positioning of China's "middle zone" countries to "competitors" and transitioning to "adversaries." Compared with the Obama administration, the Trump administration's change in its positioning toward China has the following unique geopolitical considerations.

First, it is believed that the United States is in an international security environment that is increasingly complex, fiercely competitive, and constantly conflicting. The typical characteristics are that the free and open international order is challenged and strategic competition among countries emerges one after another.[12] Secondly, it is believed that political competition for order and geology is taking place in the "Indo-Pacific" region. The "Indo-Pacific" region is very important for the United States to strengthen its military forward presence and power projection capabilities.[13] Trump claimed that China is trying to replace the United States in the "Indo-Pacific" region to seek a favorable regional order and to strengthen its geostrategic influence through infrastructure investment and trade. In addition, Trump has also made unbridled accusations against China on the South China Sea issue and stepped up interference. Third, it is believed that imbalances in other regional forces that are unfavorable to the United States are also occurring, threatening U.S. interests and the security of allies. The Trump administration declared in the "U.S. National Security Strategy" report that China and Russia exert influence around the world and interact most frequently with neighboring countries, eroding U.S. values and interests in Europe, South Asia, the Western Hemisphere and Africa.[14]

Based on the above geopolitical considerations, the Trump administration has devoted a large amount of strategic resources to contain China, mainly focusing on the following aspects. First, based on the principle of "America First", launch an all-round strategic competition with China in all fields. In the economic field, Sino-US trade friction continues to intensify. In the fields of science and technology and investment, the United States has taken a series of measures to hinder normal investment, scientific research cooperation and educational exchanges between China and the United States. In the ideological field, the Trump administration has tried its best to incite ideological confrontation. Second, build the "Indo-Pacific Strategy" in a multi-faceted manner and create a network of partners and alliance system. The Trump administration has expanded and deepened relations with new partners; strengthened regional cooperation, emphasized the so-called maintenance of free, open, and safe waterways, and established a national network with free markets; and increased military investment. Third, implement a comprehensive regional strategy.

[12] "Summary of the 2018 National Defense Strategy of the United States of America: Sharpening the American Military's Competitive Edge", U.S. Department of Defense, January 19, 2018, https://dod. defense. gov / Portals / 1 / Documents / pubs / 2018-National-Defense-Strategy Summary.pdf

[13] Michael Auslin,"Security in the Indo-Pacific Commons：Toward a Regional Strategy", American Enterprise Institute, December 15, 2010,https://www.aei.org/wpcontent/uploads/2011/10/AuslinReportWedDec152010.pdf

[14] "National Security Strategy of the United States of America", The White House, December 18, 2017, http://nssarchive.us/wp-content/uploads/2020/04/2017.pdf

Biden Era: Proposing a "Decisive Decade" and Seeking to "Compete and Win" Against China

In the current context of political polarization and serious divisions in the United States, the Biden administration has the following geopolitical considerations in its positioning towards China.

First, it is believed that the world is at an "inflection point" and that ideological competition can determine the direction of the future international order. The Biden Administration's 2022 U.S. National Security Strategy reiterates that how we respond to the tremendous challenges and unprecedented opportunities we are facing will determine the direction of the world.[15] Secondly, it is believed that regional orders such as the "Indo-Pacific" are facing severe challenges and endanger the interests of the United States. The Biden administration claims that it is currently in the first few years of a "decisive decade" for the United States and the world. China's economic and geopolitical influence is growing rapidly. The "Indo-Pacific" region is the most severely affected region, involving economic, technological, Diplomacy, development, security and global governance and other all-round and multi-field. Thirdly, global issues pose more severe challenges to the United States. Whether it is climate change, food security, infectious diseases, terrorism, energy shortages or inflation, these common challenges are no longer marginal issues of human society.[16]

Based on the above considerations, the Biden administration focuses on containing China in the following aspects. First, use ideology as the starting point to build consensus internally and form a policy system of "coordination between government and council"; externally, build the so-called "alliance of democratic countries" to shape enemies of values.[17] Second, invest in domestic construction and create an alliance partner system. The Biden administration has put forward the principle of "position of strength" in its China policy,[18] which is to increase strength internally and make allies externally. Third, manage the competitive and cooperative relationship with China and cooperate to address the challenges of global issues. As reflected in the "U.S. National Security Strategy" report released by the Biden administration, the United States is willing to cooperate with China, which has consistent interests, because China is vital to the global economy and has a significant impact on common global challenges. Differences between the two sides should not hinder priorities. on climate, infectious diseases, non-proliferation, global food crises and macroeconomic issues.[19]

[15] "National Security Strategy of the United States of America", The White House, October 12, 2022, https://nssarchive. us / wp-content / uploads / 2022 / 10 / Biden-Harris-Administrations National-Security-Strategy-10.2022.pdf

[16] "National Security Strategy of the United States of America", The White House, October 12, 2022, https://nssarchive. us / wp-content / uploads / 2022 / 10 / Biden-Harris-Administrations National-Security-Strategy-10.2022.pdf

[17] Daniel Fried and Rose Jackson,"How to Get Biden's Democracy Summit Right", The Atlantic Council, November 9, 2021, https://www.atlanticcouncil.org/blogs/new-atlanticist/how-to get-bidensdemocracy-summit-right/

[18] Antony J. Blinken,"A Foreign Policy for the American People", Department of State，March 3，2021，https: //www. state. gov/a- foreign- policy- for- the- American- people/

[19] "National Security Strategy of the United States of America", The White House, October 12, 2022, https://nssarchive. us / wp-content / uploads / 2022 / 10 / Biden-Harris-AdministrationsNational-Security-Strategy-10.2022.pdf

The Impact of the Change in the U.S. Government's Cognitive Positioning Toward China on Sino-U.S. Relations

As the most important bilateral relationship in the 21st century, the direction of Sino-US relations not only directly affects the development of the two countries, but also affects the world. In just over ten years, the spiral of U.S. hostility toward China has continued to rise, and Sino-U.S. relations have taken a sharp turn, all of which are closely related to the U.S. government's change in its perception of China.

Obama Era: Sino-US Relations Move Towards Strategic Game

The Obama period was a turning point in Sino-US relations. First, the Obama administration's first-term positioning of Sino-U.S. relations as a "partner" seemed to be a step closer to the "stakeholder" positioning of the middle and later periods of the Bush administration. In fact, it was a result of the U.S.'s deep involvement in Afghanistan and Iraq. Two wars and a whirlwind of financial crisis. Secondly, compared with the previous edition, the "U.S. National Security Strategy" report released during the second term of the Obama administration has little change in the frequency of the word "China" and the tone of China policy, but it expresses more Strategic concerns reflect the complex mentality of the United States in facing the rise of China and are also the prelude to the strategic game between major powers.

Trump Era: Changes in the Nature and Status of Sino-US Relations

In 2017, Trump took office as President of the United States. Sino-US relations got off to a good start with frequent high-level interactions, especially cooperation on the North Korean nuclear issue, which became a positive factor for the two countries to maintain positive interactions. Trump's overall tone of relations with China continues the strategic competition with China that gradually began during Obama's second term. The National Security Strategy of the United States, released on December 18 of the same year, intensified the breadth and depth of strategic competition with China, especially the change in positioning towards China, which overturned the nature and status of Sino-US relations. First, the United States has increased doubts about China and believes that the "engagement" policy has failed. Secondly, the Trump administration has focused on economic and trade frictions and extended them to areas such as diplomacy, security and people-to-people exchanges, demonstrating the "return of great power power politics." Thirdly, anti-China hawks in the United States measure Sino-US relations from an ideological perspective and exaggerate the contradictions between China and the United States.

Biden Era: Sino-US Relations Enter a Stage of Strategic Stalemate

When Biden was elected president in early 2021, the international community expected Sino-US relations to "stop falling and pick up." However, the "U.S. National Security Strategy" released by the Biden administration in 2022 inherits the China policy of the Trump era, especially the stereotype of "adversary" in China's positioning, further impacting Sino-U.S. relations.The Biden administration has also stepped up its efforts to "decouple and cut off links" in China's economy, trade and science and technology, building "small courtyards and high walls" to undermine economic and technological cooperation between the two sides. Although the above-mentioned U.S. positioning on China and related measures have seriously impacted Sino-U.S. relations, China and the United States have not closed the door

to interaction and exchanges. Sino-US relations are showing signs of recovery, but they will remain in a strategic stalemate for quite some time.

Conclusion

In recent years, the strategic competition between the United States and China began during the Obama period, took shape after Trump came to power, and continued and developed during Biden's term. The author analyzes the change in the US national security strategy's positioning towards China since the Obama administration and believes that the change in the US government's positioning towards China has the following four characteristics.

First, maintain U.S. global hegemony. Currently, American hegemony is in decline. The Obama administration believes that it is not terrorism but major powers that are the key to hindering U.S. global hegemony, and it has shifted "anti-terrorism" to "great power competition." Trump declared that the United States is in a highly competitive international environment and must focus on solving the problem of hollowing out of economic power that undermines the foundation of U.S. hegemony. The Biden administration continues the "big power strategic competition" framework and mobilizes various resources to "compete and win" in the strategic competition with China.

Second, comprehensively contain and block China's rise. In 2010, Obama declared in his State of the Union address that "the United States will never be second in the world."[20] Since then, he has repeatedly emphasized the need to prevent China from gaining the upper hand.[21]After the Trump administration came to power, it focused on trade friction, imposed additional tariffs on Chinese goods exported to the United States, and used multiple means to contain China. The Biden administration views China as its only competitor, builds consensus internally, builds a so-called "alliance of democracies" externally, and builds a complete competition system against China.

Third, camp confrontation based on value orientation. During the Obama administration, the United States promoted the "Rebalancing Strategy to the Asia-Pacific", highlighting the purpose of exporting ideology, strengthening alliance relationships, and building a "mini-multilateral" to increase its voice in the formulation of rules in the Asia-Pacific region. The Trump administration has even incited ideological confrontation, elevating the "battle for discourse" into a "war on the merits of the system." The Biden administration seeks to use ideological competition to determine the direction of the future order, focusing on drawing lines based on values and forming camps to contain China.

Fourth, the two sides of pragmatism. The United States has strengthened ideological confrontation and international public opinion confrontation, and comprehensively used economic coercion, military threats, diplomatic intervention and other means. From the Obama to Biden administration, it has used a combination of unilateral, bilateral and multilateral measures to contain China. Exchanges and cooperation between China and the United States have been strengthened in the fields of economy, humanities, and global governance, while the game between the two sides has become increasingly obvious in fields

[20] "Remarks by the President in State of the Union Address", The White House, January 27, 2010, https://obamawhitehouse. archives. gov / the-press-office / remarks-president-state-union address.
[21] "Remarks by the President in State of the Union Address", The White House, January 20, 2015, https://obamawhitehouse.archives.gov/the-press-office/2015/01/20/remarks-president-state union-address-january-20-2015.

such as security, human rights, and geopolitics. This situational change is full of uncertainty, leading to an unstable state of the overall pattern.

References

Auslin, M. (2010). *Security in the Indo-Pacific Commons: Toward a Regional Strategy,*American Enterprise Institute, https://www.aei.org/wpcontent/uploads/2011/10/AuslinReportWedDec152010.pdf

Blinken, A. J. (2021). *A Foreign Policy for the American People*, Department of State, https: //www. state.gov/a- foreign- policy- for- the- American- people/

China Institute of International Studies. (2015). *International Situation and China's Diplomacy Blue Book (2015)*. Beijing: World Knowledge Press.

Fried , D., & Jackson, R. (2021). *How to Get Biden's Democracy Summit Right*, The Atlantic Council, https://www.atlanticcouncil.org/blogs/new-atlanticist/how-to-get-bidensdemocracy-summit-right/

Guo, Y. Q. (2018). The National Security Strategy Report and American Policy toward China: A Text Analysis, *Contemporary American Review*, (02), 33-51.

Kim, W., & Gates, S. (2015). Power transition theory and the rise of China. *International Area Studies Review*, 18(3), 219-226.

U.S. Department of Defense. (2018). *Summary of the 2018 National Defense Strategy of the United States of America: Sharpening the American Military's Competitive Edge*, https://dod. defense.gov/Portals/1/Documents/pubs / 2018-National-Defense-Strategy-Summary.pdf

U.S. Department of Defense. (2022) . *National Defense Strategy of the United States of America*, https://media.defense.gov/2022/Oct/27/2003103845/-1/-1/1/2022-NATIONAL-DEFENSE-STRATEGY-NPR-MDR.PDF

The White House. (2010). *National Security Strategy of the United States of America*, https://nssarchive.us/wp-content/uploads/2020/04/2010.pdf

The White House. (2010). *Remarks by the President in State of the Union Address*, https://obamawhitehouse. archives. gov / the-press-office / remarks-president-stateunion-address

The White House. (2015). *National Security Strategy of the United States of America*, https://nssarchive.us/wp-content/uploads/2020/04/2015.pdf

The White House. (2015). *Remarks by the President in State of the Union Address*, https://obamawhitehouse.archives.gov/the-press-office/2015/01/20/remarks-president-state-union-address-january-20-2015

The White House. (2017). *National Security Strategy of the United States of America*, http://nssarchive.us/wp-content/uploads/2020/04/2017.pdf

The White House. (2021). *Interim National Security Strategic Guidance*, https://nssarchive.us/wp-content/uploads/2021/03/2021_Interim.pdf

The White House. (2022). *National Security Strategy of the United States of America*, https://nssarchive. us/wp-content /uploads/2022/10/Biden-Harris-Administrations-National-Security-Strategy-10.2022.pdf

Xia, L. P. (2023). US National Security Strategy and Sino-US Relations. *Asia-PacificSecurity and Maritime Affairs*, (02), 37-55.

Ye, X. D. (2021). From Engagement to Containment? The Logic of the Change of the American Strategy toward China in the Post Cold War Era, *Forum of World Economics & Politics*, (01), 1-28.

Contact email: 0224101458@shisu.edu.cn

Comparative Analysis of Foucault's "What is an Author?" and Jung Dae Yoon's Korean Television Series "W: Two Worlds Apart"

Sanjukta Chakraborty, Amity University, India
Prachi Behrani, Amity University, India
Aarushi Upadhyay, Amity University, India
Dhritiman Chakraborty, University of Warwick, United Kingdom

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This research conducts a comparative analysis between Michel Foucault's essay "What is an Author?" and Jung's K-Drama "W: Two Worlds Apart", aiming to explore contemporary visual storytelling's reflection of Foucault's ideas on authorship and narrative agency. Foucault's essay challenges traditional notions of authorship, advocating for a focus on the discursive formations surrounding writers and their texts. "W: Two Worlds Apart", which blends elements of Foucault's theories, offers a fertile ground for inquiry with its exploration of parallel universes, meta-narratives, and the interplay between creator and creation. The research design employs a qualitative approach, using textual analysis to examine the narrative structures and thematic content of both Foucault's essay and the television series. This involves a detailed examination of the series' episodes and Foucault's text to identify how the concepts of authorial control, narrative manipulation, and audience engagement are presented and interwoven. Through this comparative analysis, the study elucidates how Jung's narrative strategies intersect with Foucauldian concepts such as the author-function and textual plurality. The research draws from interdisciplinary insights in media studies, cultural theory, and philosophy to contribute to ongoing discussions about the fluidity of authorship and the negotiation of meaning in visual media. By pinpointing convergences and divergences between Foucault's theoretical propositions and Jung's televisual narrative, the study offers fresh perspectives on the dynamics of authorship, textuality, and audience reception in contemporary television storytelling. This research provides new perspectives and ideas for the study of modern communication media, demonstrating significant theoretical and practical implications.

Keywords: Foucault, *What is An Author?,* Korean Television Series, Culture Theory, Literary Theory, Media Studies

iafor
The International Academic Forum
www.iafor.org

Introduction

The 21st Century has seen a steady rise in the production and popularity of cinematic adaptations of authorial creativity. Particularly, thanks to the phenomenon of the 'Hallyu Wave', there has been a sudden exponential increase in the quality and viewership of South Korean Television (Kim, 2007; Yang, 2012). One such Television Series is Jung's popular K-Drama *W: Two Worlds Apart*. This research conducts a comparative analysis between Michel Foucault's essay *What is an Author?* and Jung's K-Drama *W: Two Worlds Apart*, aiming to explore contemporary visual storytelling's reflection of Foucault's ideas on authorship and narrative agency. Foucault's essay challenges traditional notions of authorship, advocating for a focus on the discursive formations surrounding writers and their texts. *W: Two Worlds Apart*, which blends elements of Foucault's theories, offers a fertile ground for inquiry with its exploration of parallel universes, meta-narratives, and the interplay between creator and creation.

The research design employs a qualitative approach, using textual analysis to examine the narrative structures and thematic content of both Foucault's essay and the television series. This involves a detailed examination of some of the series' characters and Foucault's text to identify how the concepts of authorial control, narrative manipulation, and audience engagement are presented and interwoven. Through this comparative analysis, the study elucidates how Jung's narrative strategies intersect with Foucauldian concepts such as the author-function and textual plurality (Foucault, 2019).

W: Two Worlds Apart revolves around Oh Yeon-joo, a doctor who is constantly being transported into the pages of her father, Oh Seong-moo's, Webtoon novel. While within the story, she finds that the protagonist of the novel, Kang Cheol, is repeatedly being attacked by a faceless assassin, and that he is able to narrowly, miraculously escape death's door time and time again simply with his wits and the strength of his indomitable will. These heroic qualities make Kang Cheol a memorable character for the audience. Protagonists who depict a strong emotional catharsis are "relatable to the audience even after decades of their initial creation" (Chakraborty et al., 2024). Additionally, whatever changes she makes while she is within the storyboard is seen to be updated in the final publication of the current chapter online. It is slowly found that it was actually Oh Seong-moo, the author of the novel, who was constantly trying to kill his own creation, his own protagonist. Some of these situations are further analysed through the lens of Foucault's *What is an Author?* to further grasp the endurability of literary theory which is being reflected even in the media of a culture which is distanced both in terms of time and geography.

The research draws from interdisciplinary insights in media studies, cultural theory, and literary theory to contribute to ongoing discussions about the fluidity of authorship and the negotiation of meaning in visual media. By pinpointing convergences and divergences between Foucault's theoretical propositions and Jung's televisual narrative, the study offers fresh perspectives on the dynamics of authorship, textuality, and audience reception in contemporary television storytelling. This research provides new perspectives and ideas for the study of modern communication media, demonstrating significant theoretical and practical implications.

Discussion

Michel Foucault's essay *What Is an Author?* delves into the role of the 'author' in shaping the text and influencing its reception by the audience. The author's initial intent, along with the audience's interpretation, plays a crucial role in determining the meaning of any given work. Although Foucault wrote this essay in 1969, his insights remain relevant and influential in today's world. In contemporary society, media has emerged as a dominant source of both information and entertainment, with numerous adaptations of literary works. As modern cinema continues to produce innovative and captivating stories, it is essential to examine how literary theories from the past continue to shape and influence current visual and written publications.

The Author Function

Jung's *W: Two Worlds Apart* appears to directly mirror the five key points outlined by Foucault in his essay on the functions of an author. Foucault asserts that the 'presence' of an author's name is "functional in that it serves as a means of classification" (Smith, 2016). However, in Hurley's translation of Foucault's essay, it is noted that "today's writing has freed itself" allowing the text to exist independently of the author, "without being restricted to the confines of its interiority" (Foucault, 2019). Foucault describes the author as "a figure who is outside the text, and who precedes the text (and creates it)," with a focus on "creating an opening" in the discourse (Weinstein, 1997). The "exalted emotions related to the act of composition" extend beyond merely putting pen to paper; the author "is always working against grammatical rules and structures" to achieve immortality through their work (Weinstein, 1997).

In contrast, while an author's name can grant a certain immortality to a work (Foucault, 2019), in the cinematic world of *W: Two Worlds Apart*, Oh Seong-moo had not produced any other work before the success of this one, leaving no legacy. His creation was thus not bound by any structures or limitations. When Oh Seong-moo first attempts to kill his protagonist, Kang Cheol, by drawing him jumping off a bridge, he is shocked to discover that Kang Cheol clings to the rails, resisting his fictional death. This act of defiance awakens self-awareness and sentience in the character. Much like Milton's Satan, Kang Cheol depicts an indomitable will outside of his creators' designs. It was thus inevitable that Oh Seong-moo would re-enact God's anger, become enraged and attempt to destroy his creation when he is convinced that Kang Cheol is a 'monster' (Chakraborty et al., 2023).

Authorship as a Social Construct

The second aspect of Foucault's discourse examines the relationship between society and the author. Foucault suggests that the "history of a concept, a literary genre, or a branch of philosophy" becomes an integral part of the text an author produces (Smith et al., 2016). This indicates that authorship extends beyond the individual writer, functioning as a social construct influenced by historical, cultural, and institutional factors (Chakraborty et al., 2024). However, the concept of the author changes over time, reflecting shifts in social norms and power dynamics. Smith et al. (2016) even argue that "these concerns assume a relatively weak and secondary position in relation to the solid and fundamental role of an author and his works". This evolution is evident in Jung's work, where Oh Seong-moo gains confidence as his audience begins to appreciate his creations. Initially, as the author, he was merely an observer, satisfied with his work. He is intended to be "outside the text," to "precede" it as he

"creates" it (Smith et al., 2016). However, as the narrative progresses, the author transforms into an omniscient figure determined to destroy his own creation.

The Death of the Author

Foucault challenges the conventional idea of the author as the primary source of a text's meaning, proposing that the focus should shift away from the author's intentions and identity to the discourse itself. This shift allows for a broader range of interpretations and meanings to emerge from the text. In this view, the author is no longer the central figure in defining the text's identity; instead, the text, as a product of the author's imagination, begins to take on a life of its own. Weinstein (1997) explains that Foucault is "deconstructing" the notion of the author as the origin of something original, replacing it with the concept that the "author" is actually a product or function of the text. Essentially, the "author is decentred, shown to be only a part of the structure, a subject position, and not the centre" (Weinstein, 1997). In this context, Oh Seong-moo starts to breathe more life into his fictional character, while the author experiences a "voluntary obliteration of the self" (Smith et al., 2016).

Weinstein (1997) further argues that, according to Foucault, "rather than guaranteeing immortality, or keeping death away, writing 'kills' the author". In the cinematic adaptation, this idea is literally manifested as the author's interpretation of his own work leads him down a path of moral decay and to despise his protagonist. Foucault claims that the "work which once had the duty of providing immortality, now possesses the right to kill, to be its author's murderer" (Foucault, 2019). It is "[the author's] link to death which has transformed him into a victim of his own writing" (Smith, 2016). This concept is vividly illustrated in the cinematic adaptation when Kang Cheol attempts to kill his creator, Oh Seong-moo, in order to free himself from the restrictive confines of his creator's narrative. Ultimately, it is Oh Seong-moo's jealousy and narcissism that lead to his demise in the show. As Weinstein (1997) emphasizes, "by declaring the death of the author," Foucault is "deconstructing" the idea of the author as the origin of creativity or originality and replacing it with the idea that the "author" is simply a product or function of the text.

The Author and the Text

The relationship between the author and the text is intricate and layered. Foucault posits that the author is not the sole architect of meaning, but rather a component of a broader network of discursive practices. He asserts that "the general conditions of each text, the condition of both the space in which it is dispersed and the time in which it unfolds" (Foucault, 2019) play a crucial role in shaping the text. This implies that a text should be viewed as a product of various influences, including cultural, social, and contemporary contexts. In the case of Oh Seong-moo, we observe a shift from his initial intentions to the final interpretation of the character he created. While the audience grew to admire the protagonist, the author's feelings turned to disdain. As Weinstein (1997) suggests, the author is "shown to be only a part of the structure" when considered within the context of their work. This shift in perception drives Oh Seong-moo to continue writing the same story due to its popularity, which only exacerbates the decline of his already deteriorating moral compass. Foucault expands on this by stating that the "author function is therefore characteristic of the mode of existence, circulation, and functioning of certain discourses within a society" (2019).

This brings us to the next point – as the author begins to produce works driven by the popularity and demands of the audience, the originality and intent of the work become

compromised. Weinstein (1997) further explains that, according to Foucault, "rather than guaranteeing immortality, or keeping death away, writing 'kills' the author." Oh Seong-moo's decision to kill his protagonist stemmed from his desire for a perfect ending to his storyline. However, when he discovered that Kang Cheol was clinging to life with all his might, he could not accept that this two-dimensional, fictional character could defy his will. This illustrates the author's moral decline, which could no longer tolerate the purity of his protagonist showing an intrinsic change in Oh Seong-moo's very identity. In the cinematic adaptation, while the author does indeed meet a literal end, it is his interpretation of his own creation that leads him to despise his protagonists.

The Author Function in Different Discourse

The role and significance of the author function vary across different types of discourse. For example, in scientific texts, the author function may be minimized, with more emphasis placed on the content and its accuracy, while literary texts often highlight the individuality and creativity of the author through "discursive practices" (Foucault, 2019). Foucault examines how these differences influence the interpretation and value of texts in various fields. In the context of the cinematic adaptation, which is not a scientific text, the focus shifts to the individuality and creativity of the author through these discursive practices.

It is the creativity of Oh Seong-moo, the author, that has brought about the individuality and self-awareness of the protagonist, Kang Cheol. The initial love and dedication that Oh Seong-moo invested in crafting and breathing life into Kang Cheol are what make him the beloved protagonist within the fictional narrative. The impact of such a remarkable, three-dimensional character is clearly reflected in the audience's perception of him as charming and heroic. However, when the protagonist becomes intelligent and self-aware, Oh Seong-moo begins to devalue his creation, even to the point of despising him. According to Oh Seong-moo's morally corrupt view, his creation had no right to defy his omniscient will. Here, we observe that Oh Seong-moo sees himself as the centre or the 'Subject', while Kang Cheol becomes merely the creation, the 'Other' in Oh Seong-moo's mind (de Beauvoir, 2007). Oh Seong-moo could not accept that this two-dimensional, fictional character could act against his intentions.

This also illustrates the author's moral decline, as he can no longer uphold the purity and perfection of his own protagonist. Although Oh Seong-moo initially feels pride and happiness in the positive reception of his work, he starts to feel sidelined as the audience's attention shifts more toward his creation than toward him. Ultimately, it is Oh Seong-moo's jealousy and narcissism that drive him to take the extreme step of killing his own creation.

Conclusion

It is evident that the points Foucault made remain as relevant today as they were when he first articulated them. These concepts are represented almost verbatim modern popular media and television, even in countries far removed from their original cultural context.

This research integrates insights from media studies, cultural theory, and literary theory to enrich ongoing discussions about the fluidity of authorship and the negotiation of meaning in visual media. By identifying the alignments between Foucault's theoretical frameworks and Jung's televisual narrative, the study offers new perspectives on the dynamics of authorship, textuality, and audience engagement in contemporary television storytelling. It presents novel

insights and concepts for the study of modern communication media, with significant theoretical and practical implications.

The cinematic adaptation of *W: Two Worlds Apart* serves as a compelling exploration of the author function as defined by Foucault. Through the characters of Oh Seong-moo and his creation, Kang Cheol, the series delves deep into the complexities of authorship, creativity, and the relationship between a creator and their work. Kang Cheol's individuality and self-awareness, along with the audience's emotional connection to him, emphasize the enduring relevance of the author function in creative discourses. This dynamic ultimately highlights the power of storytelling and the intricate interplay between author, text, and audience in shaping meaning and interpretation.

References

Chakraborty, S., Chakraborty, D., Gulati, V., & Prasad, P. (2023). Comparative Analysis of Ambition in Shakespeare's Macbeth and Milton's Paradise Lost. *Specialusis Ugdymas,* 1.44, 710-720.

Chakraborty, S., Gulati, V., & Sharma, D. (2024). Comparative Analysis of Fear in Shakespeare's Macbeth and Miyazaki's Chihiro. *Ad Alta: Journal of Interdisciplinary Research,* 14.1.

Chakraborty, S., Gulati, V., & Sharma, D. (2024). Comparative Analysis of Sorrow in Shakespeare's Juliet and Homer's Andromache. *Literatūra,* 66.3.

De Beauvoir, S. (2007). The second sex. *Understanding Inequality: the intersection of race/ethnicity, class, and gender*, 75-82.

Foucault, M. (2019). *Aesthetics, method, and epistemology: Essential works of Foucault 1954-1984*. Penguin UK.

Kim, J. (2007). Why does Hallyu matter? The significance of the Korean wave in South Korea. *Critical Studies in Television,* 2.2, 47-59.

Smith, S. B. (2016). *Modernity and its discontents: making and unmaking the bourgeois from Machiavelli to Bellow*. Yale University Press, 299-314.

Weinstein, D. (1997). Michel Foucault: What is an Author? *DePaul University*.

Yang, J. (2012). The Korean wave (Hallyu) in East Asia: A comparison of Chinese, Japanese, and Taiwanese audiences who watch Korean TV dramas. *Development and society,* 41.1, 103-147.

Contact email: sanjukta.chakraborty@s.amity.edu

Characteristics of Ngremo Munali Fatah Dance Movements Using Biomechanical Analysis Through Motion Capture As Cultural Preservation

Afan Triyanto, The Graduate School of Universitas Gadjah Mada, Indonesia
Indraswari Kusumaningtyas, Universitas Gadjah Mada, Indonesia
Paramitha Fitriasari, The Graduate School of Universitas Gadjah Mada, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
Ngremo Munali Fatah Dance is a traditional East Javanese dance that has cultural and aesthetic values. This study identifies the differences in motion characteristics in *Ngremo Munali Fatah* Dance for older generation and younger generation dancers, using Laban Movement Analysis (Shape) and biomechanics through motion capture as an effort to preserve culture. This research uses Rudolf Laban's theory of Laban Movement Analysis (LMA) Shape. This research uses Mixed Methods Research (Exploratory Sequential Design). Qualitative data was collected through LMA Shape to record differences in dance movement characteristics of older generation and younger generation dancers. Quantitative data was obtained from biomechanical analysis using motion capture. The results showed that *Ngremo Munali Fatah* Dance movement has distinctive characteristics between older generation and younger generation dancers, (1) measurement of biomechanical parameters such as joint angle, velocity and acceleration, and strength, (2) gesture, and (3) cultural preservation. This research makes an important contribution to preserving East Javanese culture by documenting the characteristics of traditional dance movements in detail and accurately. The results of this research can be used as dance learning materials, choreographic development, and cultural documentation.

Keywords: *Ngremo Munali Fatah Dance*, Traditional Dancer, Charactheristic, Laban Movement Analysis, Biomechanics, Cultural Preservation

iafor
The International Academic Forum
www.iafor.org

Introduction

Ngremo Munali Fatah dance was created by Munali Pattah, an artist born in Sidoarjo. *Ngremo Munali Fatah* dance has a form of movement and energy that emphasizes a calm, dashing (*pidhegsa*), straightforward, and broken appearance, stability of dance taste (*manteping rasa*), not insistent (not *ngoyo*), and firm. The attitude of *Ngremo Munali Fatah* dance is more upright (Wibisono, 2015, 116). *Ngremo Munali Fatah* dance is often learned and performed by various community groups. However, there are significant differences in the way the dance is learned and executed by older generation and younger generation dancers. These differences include, the learning process of older generation dancers by self-learning through observation and imitation who do not have access to formal training and tend to rely on personal instinct and creativity. This can result in movements that are more free and unique, but lack the technicality and precision of dance movements. Younger generation dancers, on the other hand, receive formal training and guidance from dance teachers through art education institutions or dance studios. Basically, they learn techniques that are standardized and refined through regular practice, resulting in more structured and consistent movements. Then several other factors, such as expression and style, technique and precision, as well as creativity and improvisation.

The main discussion that becomes a problem in this research is that there are differences in the characteristics of *Ngremo Munali Fatah* dance movements in older generation and younger generation dancers. This encourages differences in the characteristics of different forms of motion from the *Ngremo Munali Fatah* dance which previously experienced the development of dance movements for structural achievements. Therefore, the author seeks to identify in depth the differences in the characteristics of the *Ngremo Munali Fatah* dance movement form in older generation and younger generation dancers through the application of Laban Movement Analysis (LMA) Shape and biomechanical analysis using motion capture.

Theoretical Framework

Laban Movement Analysis (LMA) is a systematic method for observing, recording, and analyzing qualitative aspects of movement. According to (Habermen, 1970, 68) said that the Laban Movement Analysis Shape method is the most effective tool for describing differences between individuals in a particular cultural field and reality. The application of biomechanics can also be found in the field of dance with regard to dance movements. The use of this knowledge to analyze dancers' movements uses computer software that includes data through mechanical formulas. These formulas represent the application of mechanics in dance and can describe the characteristics of traditional dance movements for self-taught and younger generation dancers.

Methodology

This research uses Mixed Method Research which combines qualitative and quantitative methods (Creswell, 2003). This method starts with a qualitative method to explain the differences in the characteristics of *Ngremo Munali Fatah* dance movements, then uses a quantitative method to identify the differences in the characteristics of *Ngremo Munali Fatah* dance movements between older generation and younger generation dancers.

Result and Analysis

Laban Movement Analysis (Shape)

Understanding the basic concepts of laban analysis makes it possible to describe and analyze the qualitative aspects of movement, especially in dance styles that are known and mastered. Basically, changes in form can be divided into three changes in nature (Dell, 1977). The first change in nature is the flow of form which is the result of changes in the body and certain body parts. Then the second, the direction line is the embodiment produced by clear lines forming directions in space. Third, the embodiment of motion is the forms produced by the activities of the body in relation to space or adjustments to space, in Figure 8, as follows:

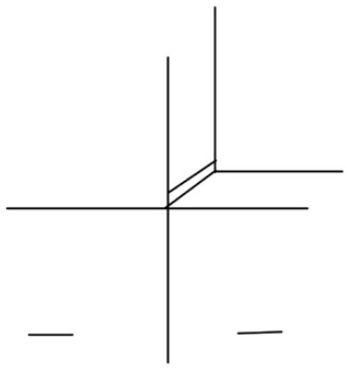


Figure 1: Form Diagram

The description of the diagram in Figure 1 is as follows, the two sloping lines at the crossing point of the horizontal and vertical lines are symbols of form. The horizontal line to the left of the crossing point is a symbol of the flow of form stretching, outward, away from the center, and expanding. The horizontal line to the right of the crossing point is a symbol of the flow of form of folding, inward, toward the center, and narrowing. The upright line from the crossing point is a symbol of high realization, while the downward one is a symbol of low realization, and a symbol of upward and downward direction lines. The upright line at the end of two sloping lines is a symbol of the realization of opening, and a symbol of the direction of the line to the outer side. The horizontal line at the end of two sloping lines is a symbol of the closing realization and a symbol of the inward sideways direction (Laban, 1971). The strip mark or connecting line to the left of the vertical line is a symbol of the forward realization and a symbol of the forward direction, while the one to the right of the vertical line is a symbol of the backward realization and a symbol of the backward direction.

Movement Analysis of "Ngremo Munali Fatah" Dance

Older Generation Dancer's "Lenggang Mundur" Motif.



Figure 2: Attitudes of the *Lenggang Mundur* Motif by Older Generation Dancer

Table 1: Description of *Lenggang Mundur* by Older Generation Dancers

Count	Description Movement	Shape Symbol
five	*Lenggang Mundur* With the head extended to the left side, the face is turned to the left side and the gaze is far to the left side.	
five	The torso opens slightly to the left side at approximately 30 degrees. This is the effect of movements that are carried out simultaneously, with a standing position like a normal person walking.	
five	The right hand opens to the right side to form a perpendicular by opening from the center of the body 90 degrees, with the fingertips pointing downward and the palm facing inward and the back of the hand facing outward.	
five	The left hand opens by forming an elbow to the inner side. The fingers point sideways in the right direction with the palm facing forward and the back of the hand facing backward from the center of the body part.	
five	The right foot closes stepping close to the left foot as if walking.	
five	The left foot acts as a fulcrum so that the right foot can move and move closer to the left foot. The left foot stands upright like a person walking.	
six	With the head opening to the right side, the face is turned to the right side with a long gaze to the right side.	
six	The torso opens slightly to the right side at approximately 30 degrees. This is the effect of movements that are carried out simultaneously, with a standing position like a normal person walking.	
six	The right hand opens by forming an elbow to the inner side. The fingers point sideways in the left direction with the palm facing forward and the back of the hand facing backward from the center of the body part.	
six	The left hand opens to the left side to form a perpendicular by opening from the center of the body 90 degrees, with the fingertips pointing downward and the palm facing inward and the back of the hand facing outward.	
six	The right foot closes stepping close to the left foot as if walking.	
six	The left foot closes stepping closer with the left foot as if walking.	

Younger Generation Dancer's "Lenggang Mundur" Motif.



Figure 3: *Lenggang Mundur* Stance by a Younger Generation Dancer

Table 2: Description of *Lenggang Mundur* by Younger Generation Dancer

Count	Movement Description	Shape Symbol
Five	*Lenggang Mundur* The head faces to the left side following the direction of the sampur in the left hand.	
Five	The torso opens slightly to the left side at approximately 30 degrees. This is the effect of movements that are carried out simultaneously, with a standing position like a normal person walking.	
Five	The right hand is straight down at the right side of the body with the shape of the fingers and fingertips pointing downward, with the palm facing inward and the back of the hand facing the right outer side,	
Five	The left hand opens by forming an elbow to the inner side. The fingers point sideways to the right with the palm facing forward and the back of the hand facing backward from the center of the body, with the addition of clamping the sampur and dikebyok inward.	
Five	The right foot closes stepping closer with the left foot gejug in front of the left foot.	
Five	The left foot acts as a fulcrum so that the right foot can move and move closer to the left foot. The left foot stands upright like a person walking.	
Six	With the head opening to the left side, the face turns to the left side and the gaze turns to the left side.	
Six	The torso opens slightly to the left side at approximately 30 degrees. This is the effect of movements that are carried out simultaneously, with a standing position like a normal person walking.	
Six	The right hand opens to the right side to form a perpendicular by opening from the center of the body 90 degrees, with the fingertips pointing downward and the palm facing inward and the back of the hand facing outward.	
Six	The left hand opens by forming an elbow to the inner side. The fingers point sideways to the right with the palm facing forward and the back of the hand facing backward from the center of the body, with the addition of clamping the sampur and dikebyok inward.	
Six	The right foot closes stepping close to the left foot as if walking.	

		
Six	The left foot acts as a fulcrum so that the right foot can move and move closer to the left foot. The left foot stands upright like a person walking.	
Seven	With the head opening to the right side, the face is turned to the right side with a long gaze to the right side.	
Seven	The torso opens slightly to the right side at approximately 30 degrees. This is the effect of movements that are carried out simultaneously, with a standing position like a normal person walking.	
Seven	The right hand opens by forming an elbow to the inner side. The fingers point sideways in the left direction with the palm facing forward and the back of the hand facing backward from the center of the body part.	
Seven	The left hand opens by forming an elbow to the inner side. The fingers point sideways to the right with the palm facing forward and the back of the hand facing backward from the center of the body, with the addition of clamping the sampur and dikebyok inward.	
Seven	The right foot closes stepping close to the left foot as if walking.	
Seven	The left foot closes stepping closer with the left foot as if walking.	

Interpretation of Dance Movement Characteristics Results

Interpretation of the results of Laban Movement Analysis (Shape) shows the difference in movement characteristics between older generationic and younger generation dancers. The *Lenggang Mundur* motif in older generation dancers is identified that the nature of the flow of form is folding, inward, towards the center, and shrinking. Then the nature of the direction line is curved, and the embodiment is dominated by high and backward movements, and there are elements that stand out, namely low, closing, and backward. In younger generation dancers, it is identified that it is seen from the nature of the flow of form stretching, outward, away, expanding. Then the nature of the direction line is curved, and the embodiment is dominated by high, closing, and backward movements. It can be concluded that the nature of the form of older generation dancers is (contraction) and younger generation dancers are (expansion). Then the nature of the direction line between older generation and younger generation dancers has the same nature, namely the curved direction line. In the nature of realization, there are differences in the opening and closing parts of the movement in older generationic dancers that look balanced, but in contrast to younger generation dancers in the closing part of the movement is more dominant. The difference that is clearly visible at the beginning of the movement, it results in a difference in the prefix of the count of the *Lenggang Mundur* movement, namely the older generation dancer is earlier in doing the *Lenggang Mundur* movement, in contrast to the younger generation dancer who inserts a different initial motion before doing the *Lenggang Mundur* movement. On the left hand, older generation dancers

perform movements without using a *sampur*, but in contrast to younger generation dancers who use a *sampur* on the left hand in a series of *Lenggang Mundur* movements.

Based on the results of the Laban Movement Analysis (shape) analysis, it has a tendency to be able to identify the characteristics of the *Ngremo Munali Fatah* dance movement form in several parts of the dance, so there is an effort to continue the analysis of the characteristics of *Ngremo Munali Fatah* dance movement in older generation and younger generation dancers by continuing biomechanical analysis using motion capture focusing on analyzing joint angles, temporal or accentuation of dance movement, and strength in performing the characteristic movements of *Ngremo Munali Fatah* dance with laboratory testing using the Axis Studio application for sensor recording on the bodies of the two dancers as laboratory test samples, then from the recording results the analysis data is obtained from BoB Biomechanics which is continued by conducting kinematics analysis to identify differences in dance movement characteristics that are more accurate and comprehensive.

Biomechanics Analysis Using Motion Capture

From a biomechanical point of view, the body is viewed as a trunk connecting joints. Joints and their movements form the basis of analysis. Biomechanics studies measurable aspects of motion, such as speed and force, which can determine the elements of body movement (Nelson, 2000). The application of biomechanics in dance can be done using motion capture technology. Motion capture technology makes marks on the surface of the skin of the research subject (Rubiono, 2019). In this study using Axis Studio software version 1.3.10119.302. Some of the hardware used in this research, as follows:



Figure 4: Hardware PN Studio Sensor

PN Studio Sensor is a wireless nine-axis MEMS internal sensor focusing on integrated gyroscope, accelerometer, and magnetometer shown in Figure 4. It is designed to detect motion with high precision. The gyroscope is used to measure rotation, the accelerometer is used to measure acceleration, and the magnetometer is used to measure direction. The sensor is ideal for applications that require detailed motion analysis, such as ergonomic and sports research. PN Studio sensors come with a charging case that also serves as a charging and storage device. The charging case keeps your sensor ready and protected when not in use, increasing efficiency and mobility in the field.



Figure 5: Hardware Body Straps

Body Straps are special straps that allow the Preception Neuron Studio sensor to be securely and comfortably attached to a part of the artist's body shown in Figure 5. The body strap allows the sensor to be securely attached to key locations such as the wrist, waist, or thigh, enabling accurate and consistent motion measurement. This design facilitates customization and ensures the sensor remains securely attached without interfering with the viewer's natural movements during the recording and analysis process. Straps are used on the trainer according to the trainer for each segment. The installation of the sensor placement straps according to the previous diagram. Place the sensor into the base, then rotate the sensor 90 degrees clockwise. Press the sensor button on the top for about 2 seconds to turn on the sensor; Press the button for about 5 seconds to turn off the sensor. The sensor indicator light will display the status.

Analysis of *Ngremo Munali Fatah* Dance Movement

"Ayam Alas" Older Generation Dancer

Ayam Alas focuses on the footsteps to identify the strength of the right footsteps on the ground of the older generation dancer. The motif focuses on the data analysis of the right ankle Internal/External or right ankle rotation of the older generation dancer, which is shown in Figure 6, as follows:



Figure 6: Motion Capture Ayam Alas Result of Older Generation Dancer

Then the recording results in the Axis Studio software provide movement data processed in BoB Biomechanics. Biomechanics data includes aspects of joint angles between body

segments and time duration. The results of the biomechanics data to analyze the motion of the pedestal chicken are shown in Table 3, as follows:

Table 3: Footstep Data Results of the *Ayam Alas* Motif of Older Generation Dancers (Source: Motion Measurement Data Through Biomechanics of Bodie Software.Triyanto, 2024)

Time	Right ankle Int/Ext
*09.01**	**135***
09.02	-1.615.651
09.03	-1.736.598
09.04	1.756.013
09.05	184.349
09.06	-172.875
09.07	180
09.08	1.659.638
09.09	-45
10	180
10.01	-1.659.638
10.02	-7.125
10.03	-1.693.803
10.04	140.362
10.05	0
10.06	1.779.546
10.07	0
10.08	0
10.09	-458.814
11	1.735.812
11.01	-802.038
11.02	1.362.189
11.03	-672.559
11.04	634.349
11.05	-172.875
11.06	-563.099
11.07	0
11.08	-90
11.09	-1.118.014
*12**	***135****

"Ayam Alas" Younger Generation Dancer

Ayam Alas focuses on the footsteps to identify the strength of the right footsteps that tread on the ground of younger generation dancers. The motif focuses on the data analysis of the right ankle Internal/External or right ankle rotation of younger generation dancers, which is shown in Figure 25, as follows:



Figure 7: The Result of Motion Capture *Ayam Alas* Younger Generation Dancer

The recording results in Axis Studio software provide movement data processed in BoB Biomechanics. Biomechanics data includes aspects of joint angles between body segments and time duration. The results of biomechanical data to analyze the motion of *Ayam Alas* in younger generation dancers, are shown in Table 4, as follows:

Table 4: Footstep Data Results for the *Ayam Alas* Motif of Younger Generation Dancers (Source: Motion Measurement Data Through Biomechanics of Bodie Software. Triyanto, 2024)

Time	Right ankle Int/Ext
*15**	-531.301
15.01	0
15.02	-634.349
15.03	180
15.04	-1.640.546
15.05	0
15.06	180
15.07	-218.014
15.08	180
15.09	-336.901
16	45
16.01	180
16.02	336.901
16.03	-1.463.099
16.04	-265.651
16.05	-90
16.06	-135
16.07	45
16.08	0
16.09	-184.349
17	180

17.01	-135
17.02	180
17.03	-1.463.099
17.04	135
17.05	1.165.651
*17.06**	***180****

Comparative Analysis of Dance Movement Characteristics



(a) Older Generation Dancer (b) Younger Generation Dancer

Figure 8: Comparison of the Pose of the *Ayam Alas*

Right Knee Flexion/Extension Comparison

$$\Delta\theta = \theta_{younger} - \theta_{older} \quad (1)$$
$$\Delta\theta = 0{,}0000000000477° - (-0{,}0000000000159°)$$
$$\Delta\theta = 0{,}0000000000477° + 0{,}0000000000159°$$
$$\Delta\theta = 0{,}0000000000636°$$

Larger joint angles in younger generation dancers of 0.0000000000477° may indicate the ability to perform movements with better control and precision, which may improve overall performance. Smaller joint angles in older generation dancers of 0.0000000000159° may indicate that the self-taught dancer may still be in the learning stage and may not have fully mastered the technique required to achieve the optimal position in the movement.

Comparison of Angular Velocity

Older Generation Dancer.

$$\omega = \frac{\Delta\theta}{\Delta t} = \frac{\theta_{end} - \theta_{beginning}}{t_{end} - t_{beginning}} \quad (2)$$
$$\omega_{older} = \frac{0{,}0000000000954° - 0{,}0000000000318°}{11.07\ second - 09.01\ second}$$
$$\omega_{older} = \frac{0{,}0000000000636°}{2{,}06\ second} = 0{,}0000000000309°/second$$
$$\omega_{older} = 0{,}0000000000309°/second$$

Younger Generation Dancer.

$$\omega = \frac{\Delta\theta}{\Delta t} = \frac{\theta_{end} - \theta_{beginning}}{t_{end} - t_{beginning}} \quad (3)$$

$$\omega_{younger} = \frac{0{,}0000000000318° - (-0{,}0000000000636°)}{17{,}06\ second - 15\ second}$$

$$\omega_{younger} = \frac{0{,}0000000000954°}{2{,}06\ second} = 0{,}0000000000463°/second$$

$$\omega_{younger} = 0{,}0000000000463°/second$$

From the comparison of the velocity results between the self-taught dancer and the younger generation dancer, we can draw the conclusion that the older generation dancer has an angular velocity of (0.0000000000309°/second). This indicates that the movement of the older generation dancer occurs more slowly or with smaller angular changes per unit time compared to the younger generation dancer. Then the younger generation dancer has a higher angular velocity, which is (0.0000000000463°/second).

Comparison of Angular Acceleration

Older Generation Dancer.

$$\alpha_{older} = \frac{\Delta\omega_{older}}{\Delta t} = \frac{\omega_{end} - \omega_{beginning}}{t_{end} - t_{beginning}} (5)$$

$$\alpha_{older} = \frac{0{,}0000000000309°/second - 0°/second}{11.07\ second - 09.01\ second}$$

$$\alpha_{older} = \frac{0{,}0000000000309\ °/second}{2.06\ second} = 0{,}0000000000150°/second^2$$

$$\alpha_{older} = 0{,}0000000000150°/second^2$$

Younger Generation Dancer.

$$\alpha_{younger} = \frac{\Delta\omega_{didactic}}{\Delta t} = \frac{\omega_{end} - \omega_{beginning}}{t_{end} - t_{beginning}} \quad (4)$$

$$\alpha_{younger} = \frac{0{,}0000000000463\ °/second - 0°/second}{17.06\ detik - 15\ second} = \frac{0{,}0000000000463\ °/second}{2.06\ second}$$

$$= 0{,}0000000000225°/second^2$$

$$\alpha_{younger} = 0{,}0000000000225°/second^2$$

From the comparison of the angular acceleration between older generation and younger generation dancers, we can conclude that older generation dancers have an angular acceleration of ($0.0000000000150°/second^2$). This indicates that the change in movement speed of self-taught dancers occurs more slowly, meaning that older generation dancers may make slower movement adjustments over time. Then younger generation dancers have a larger angular acceleration, which is ($0.0000000000225°/second^2$).

Comparison of Footwork Power

$$F = m \times \alpha \quad (6)$$

Older Generation Dancer.

$$\alpha_{older} = \frac{\Delta\omega_{older}}{\Delta t} = \frac{\omega_{end} - \omega_{beginning}}{t_{end} - t_{beginning}}$$

$$\alpha_{older} = \frac{135\,°/second\ -\ 0°/second}{12\ second - 09.01\ second} = \frac{135\,°/second}{2.09\ second} = 64.60°\ m/second^{\,2}$$

$$F = m \times \alpha \qquad (6)$$

$$F = 68\ kg \times 64.60\ \mathrm{m}/second^{\,2} = \ 4392.8\ N$$

Younger Generation Dancer.

$$\alpha_{younger} = \frac{\Delta\omega_{younger}}{\Delta t} = \frac{\omega_{end} - \omega_{beginning}}{t_{end} - t_{beginning}}$$

$$\alpha_{younger} = \frac{180\,°/second\ -\ 0°/second}{17.06\ second - 15\ second} = \frac{180\,°/second}{2.06\ second} = 87.38°\ m/second^2$$

$$F = m \times \alpha \quad (6)$$

$$F = 53\ kg \times 87.38\ \mathrm{m}/second^2 = \ 4631.1\ N$$

Older generation dancers produce a force (4392.8 Newton) when performing foot movements on the base chicken motif. This value shows that the force produced by the right foot of the older generation dancer is very large and close to the value produced by the younger generation dancer, shown in Figure 26 (a). Younger generation dancers produce a force of (4631.1 Newton) slightly greater than the force produced by older generation dancers. In terms of the amount of power there is no big difference, it appears that both dancers have relatively the same physical strength, shown in Figure 27 (b).

Conclusions

The use of Laban Movement Analysis (Shape) and biomechanical analysis is very effective in identifying differences in motion between older generation and younger generation dancers, which plays an important role in cultural preservation efforts. Laban Movement Analysis (Shape) which focuses on the elements of quality of motion form to recognize the characteristic shape of motion in each dancer. This helps identify differences in interpretation of movement, especially among older generation dancers who tend to be more free and exploratory than younger generation dancers who follow formal structures. Biomechanical analysis provides a deeper understanding of the efficiency and dynamics of body movement. It can reveal smaller technical differences between two dancers by measuring physical aspects such as joint angles, acceleration, speed and force. Older generation dancers experience changes in balance and force distribution that are different from those experienced by younger generation dancers with more structured formal training. Combining these two methods not only allows for more comprehensive identification of movement differences, but also provides detailed documentation for cultural preservation. This documentation based on scientific analysis provides flexibility in the development of dance over time, while maintaining the originality of traditional movements.

Acknowledgements

I would like to thank the Ministry of Education and Culture of the Republic of Indonesia for providing travel funding. I would also like to thank to the Performing Arts and Visual Arts Studies Program Master Degree Faculty of Graduate School of Universitas Gadjah Mada for helping and supporting the process of writing this research article. as well as the two supervisors of this research who have helped provide criticism and suggestions for developing this research.

References

Creswell, J. W. (2003). *Research Design Qualitative, Quantitative, and Mixed Methods Approaches. Second Edition.* California: Sage Publications, Inc.

Dell, C. (1977). *A Primer for Movement Description Using Effort-Shape and Supplementary Concepts*. New York: Dance Notation Bureau Press.

Habermen, M. & Meisel, T. (1970). *Dance an Art in Academy*. New York: Teacher Collerge Press.

Laban, R. (1971). *The Mastery of Movement*. Boston: Plays, Inc.

Nelson, R. C. (2000). *Biomechanics of Human Motion: Applications to Rehabilitation, Sports, and Occupational Health*. Amerika Serikat: John Wilsey & Sons.

Nuryanto, H. & Ridlo'I, M. (2011). *Munali Patah Art Hero from Sidoarjo.* Sidoarjo: Dewan Kesenian Kabupaten Sidoarjo.

Rubiono, G., Finahari, N., & Qiram, I. (2019). *Dance Biomechanics*. Yogyakarta: K-Media.

Supriyanto, H. (2001). *Ludruk East Java.* Surabaya: Dinas P dan K Provinsi Jawa Timur.

Wahyudiyanto. (2008). *Heroism of Surabayan Ngremo Dance Reflection of Idea, Image and Identity Politics in Aesthetic Space.* Solo, Jawa Tengah.

Wibisono, T. B. (2015). *Ngremo Dance Notes from Stage to Stage.* Surabaya.

Contact email: afanromadlonfebritriyanto1996@mail.ugm.ac.id

Cultural Diplomacy: The Activities of the Bali Gamelan Tunas Mekar Community With I Made Lasmawan in Denver, United States

Shindi Viona Panjaitan, University of Gadjah Mada, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstact
Balinese gamelan is one of the traditional Indonesian musical instruments that is growing rapidly in the United States, especially in Denver. Gamelan became famous and popular in America in the mid-1950s when the Institute of Ethnomusicology at the University of California Los Angeles (UCLA) began to introduce a series of Javanese gamelan, and this was followed by a set of Balinese gamelan with several teachers from Indonesia. In its development, gamelan learning was initially only an extracurricular activity, then became an official subject at UCLA and continued to develop at various universities throughout America. I Made Lasmawan became one of the disseminators of Balinese Gamelan education in Denver, especially in the Tunas Mekar community. This is a significant contribution to Balinese cultural diplomacy in the United States. This research uses a qualitative method with an ethnographic approach to find out comprehensive information about I Made Lasmawan role in the socialization of Balinese gamelan education in Denver which is part of cultural diplomacy between Indonesia and the United States. The results of this research show that non-Indonesian students are able to learn and become lecture in the Balinese Gamelan community. The community also performs a Balinese gamelan show every year in Denver. Cultural diplomacy is a way or one-way communication of direct two-way exchange, one way of promoting Indonesian culture to America. This grows local and global music communities in creating cultural diplomacy.

Keywords: Cultural Diplomacy, Gamelan Bali, Tunas Mekar

iafor
The International Academic Forum
www.iafor.org

Introduction

Cultural diplomacy is the process of exchanging ideas, knowledge, information, art, and other cultural aspects that have different backgrounds that aim to foster mutual understanding. The concept of cultural diplomacy is a way or one-way communication of a direct two-way exchange. (Nainggolan, 2022: 2). In general, cultural diplomacy is understood as national interest, and the dissemination of culture associated with political and instrumental approaches aimed at advancing national interests and policies (Mark, 2010: 66). This includes educational exchanges, cultural exhibitions, promotion of cultural products (traditional arts) managed by ministries of foreign affairs, embassies, language institutes, and government-backed cultural organizations. Education is one of the accesses in improving the nation's ability and contributing to the welfare of society and strengthening relations between nations (Soesilowati, 2015: 298).

A number of previous studies have discussed cultural diplomacy, but many still focus on the political aspect and do not delve into the educational dimension, specifically education for Balinese Gamelan traditional music. This shortcoming suggests a need to explore more deeply how education, particularly through art practices, can strengthen cultural diplomacy. In this context, the author analyzes the practice of learning Balinese Gamelan initiated by I Made Lasmawan in the Tunas Mekar community in the Denver, United States.

The purpose of this research is to address gaps in the existing literature through an analysis of cultural diplomacy in education, particularly in the learning of Balinese gamelan instruments as well as musical notation as a cultural expression where each culture has its own notation system that reflects different musical values and practices, as seen in the comparison of Balinese and Western notation (Dunbar-Hall, 2000: 144-145).

This research uses a qualitative method with an ethnographic approach to find out comprehensive information about I Made Lasmawan's role in the socialization of Balinese gamelan education in Denver which is part of cultural diplomacy between Indonesia and the United States. Qualitative is a method of investigating and understanding social or humanitarian problems in different individuals or groups (Cresswell, 2014). This qualitative approach is an approach to human behavior, especially the people to be studied. This research examines human behavior in natural situations seen from a cultural perspective. This approach can be done in detail by examining specific experiences by conducting in-depth interviews, observation, content analysis, and life history or biography.

Result and Analysis

Cultural Diplomacy in Education

Cultural diplomacy is an increasingly important strategy in international relations through soft diplomacy strategies. Soft diplomacy is an attempt by a state or organization to influence another entity through non-confrontational means. Cultural diplomacy is defined as a concept that refers to the process of exchanging ideas, information, art, and other cultural aspects among diverse nations and their peoples with the aim of fostering mutual understanding. The concept of cultural diplomacy can also be more of a one-way street or communication than a direct two-way exchange, such as when one country focuses efforts on promoting its national language, policy viewpoints, distinctive culture, or telling its story to the rest of the world. Cultural diplomacy bridges differences and facilitates mutual understanding. Overall, an

acceptable definition of the current application of cultural diplomacy is to explain the influence of culture on national interests. The author analyzes cultural diplomacy using the concept of soft power written by Joseph Nye.

Through Joseph Nye's concept of soft power in cultural and educational diplomacy, it is believed to increase interest, respect, understanding and greater trust between the two sides. This diplomacy is an effective strategy in an effort to foster mutual attention and common interests. This is partly because cultural diplomacy in education will have a positive effect in reaching the Heart and Mind of a nation (Nye, 2004).

The spread of Balinese gamelan through education began when Balinese Gamelan was sent outside Indonesia for study purposes by Mantle Hood for the University of California at Los Angeles Department of Music. Mantle Hood was an American ethnomusicologist who studied Indonesian gamelan music. At that time, it was considered unusual for students to learn about the music of another culture by actually playing the instruments. This changed when Mantle Hood, a pioneer and director opened the ethnomusicologist program at the University of California, Los Angeles (UCLA) in 1956 and mentioned bi-musicality or the ability to play both Western and non-Western music. Ethnomusicologists can learn to play, sing or dance to the music they learn. This is considered one form of acquiring expertise or knowledge of a musical practice (Tenzer, 1998: 126).

Mantle Hood describes ethnomusicology as the study of music everywhere and at any time. Although his teacher Jaap Kunst had written two volumes of Music in Java without playing any music, Hood still required his students to learn to play the music they were researching. Mantle Hood was not the first ethnomusicologist to try to learn to play music, but he tried to encourage other ethnomusicologists to learn the instruments they studied, as he stated in his 1960 article on bi-musicality (Hood, 1960: 56).

This approach has been an important ethnomusicological research tool ever since. It allows researchers to learn about music and thus experience technical, conceptual, and aesthetic challenges. Students can also connect socially with the community being studied and have better access to the rituals and performances of that community (Hood, 1960: 58).



Figure 1: Mantle Hood Founder of the Ethnomusicology Program at UCLA
(Documentation: Ethnomusicology UCLA, 2012)

Mantle Hood applied the terms bi-musicality or bilingual to music in the same way that a linguist would describe someone who speaks two languages. He also strongly recommended that students of musicology know the spoken language of the musical culture being studied. This led to the collapse of the pre-existing rule of having to be competent in French and German in many musicology programs (Becker, 1983: 83-84).

The ethnomusicology studies that Mantle Hood established in Los Angeles were not only on individual cross-cultural experiences, but also within a larger framework of cultural negotiation that resonated across the arts and certainly across the United States. Once the territory of clandestine leftists, world music teaching and learning gradually became a more acceptable venue for individual enrichment, cultural exchange, and contested representation.

The production of new knowledge was driven by the Cold War-era competition for military and political control in Asia in general. Intense American investment in academic, military, and aesthetic interactions between the two countries played a role in the replacement of the leftist Old Order of 1947-1965 by the strongly pro-Western New Order of 1966-1998 led by Suharto. The New Order decade was the heyday of Indonesian gamelan, and gamelan ensembles were established on many liberal arts campuses (McGraw, 2015: 144).

Since then a number of Balinese gamelan ensembles have been established between countries and an increasing number of non-Indonesian students have devoted themselves to the study, preservation and performance of Balinese gamelan. Some gamelan groups are based at Indonesian consulates or embassies, as well as at universities with ethnomusicology departments. Balinese gamelan has had a significant influence on international music. Various music groups, both in Indonesia and in the West have played an active role in disseminating and developing gamelan music, thus enriching the diversity of music in the world. (Tenzer, 1998: 126).

History of Balinese Gamelan in Colorado

The history of Balinese gamelan in Colorado dates back to 1974, when the Colorado Women's College purchased a four-tone gamelan angklung, found stored and unplayed in Karangasem, Bali, and shipped it to the college in northwest Denver. The primary purpose of Colorado Women's College bringing gamelan to Denver was to introduce an example of a culture of communal cooperation that, among other things, was to introduce and build relationships of togetherness within differences through the presentation of an artful culture that was outside the culture of each member of the group.

Colorado Women's College maintained an active gamelan program that ended in 1980, at which time the University of Denver took over the instruments. For the second time in its existence, angklung was placed in storage until it was rescued in 1988 by a group of local musicians. One of the members of the Colorado Women's College was Frankie Anderson. After the instrument was brought back, the ensemble was coached by Wayne Vitaly, director of Gamelan Sekar Jaya.

The founding members of Tunas Mekar are Frankie Anderson, Eric Moon, Dane Terry, John Cheney, Glenn Nitta, Mark Harris, Mark McCoin and Mark Fuller. In 1990, eight musicians from Colorado traveled to Bali where the ensemble was named by I Ketut Madri of Pengosekan Village. The name Tunas Mekar is taken from the group located in Banjar Pengosekan, Bali. “Tunas” means a little stored life force, like the seed of a flower bud and

'Mekar' means to put forward and thus Gamelan Tunas Mekar began. This name has given the group an identity: a seed that was flown far from its mother plant and landed on unfamiliar ground, but still produced a stunning flower.



Figure 2: Tunas Mekar Performance in 1992
(Documentation: Tunas Mekar, 2014)

In 1992, Tunas Mekar was invited to perform in Aspen, Colorado, United States by I Ngurah Suparta who was then working in the Cultural Office of the Indonesian Ambassador in Washington DC. In 1993, Gamelan Tunas Mekar invited I Made Lasmawan, a Balinese musician, composer and teacher who was brought from San Diego State University to help Tunas Mekar accompany Balinese dancers for the first time. I Made Lasmawan decided to move to Colorado in 1993 and teach at Colorado College. Until now, I Made Lasmawan is still active as an Artist-in-residence of Gamelan Tunas Mekar.

Since its inception, Tunas Mekar has had over one hundred members and has performed over four hundred and fifty shows. The group has created a repertoire of instrumental and dance works and has brought many Balinese dancers and musicians to Colorado to perform and conduct public workshops. Tunas Mekar performs traditional and new music from the Indonesian island of Bali. Modeled after village groups commonly found throughout Bali and learning with traditional methods.



Figure 3: Tunas Mekar Performance in Bali in 1996
(Documentation: Tunas Mekar, 2014)

In 1996, the Governor of Bali invited Tunas Mekar to perform at the 18th Bali Art Festival in Denpasar. Tunas Mekar collaborated with up-and-coming Balinese dancers at the time, making Tunas Mekar instantly recognized throughout the island of Bali. The event was broadcast through The Bali Post and Gatra, which were the most popular newspapers at the time. Tunas Mekar's performances were also broadcast on television throughout Indonesia and as far away as Antarctica. This further solidified the reputation of the Tunas Mekar Gamelan group in the global gamelan scene.

The presence of I Made Lasmawan in Tunas Mekar brings novelty to the musical compositions performed, found in the works created by I Made Lasmawan in the musical repertoire performed, namely the combination of traditional Balinese gamelan music and Western musical instruments. The group presents new traditional music for Balinese gamelan at music festivals, schools, private events and special invitations both International and National. I Made Lasmawan also equipped Tunas Mekar studio with various types of Balinese gamelan namely: Gamelan Angklung, Gamelan Gender Wayang, Gamelan Baleganjur, Gamelan Rindik or Rantang, Gamelan Selonding and Gamelan Semarandana.

True to its name, Gamelan Tunas Mekar's influence in bringing I Made Lasmawan to the Denver area has brought to life a number of collegiate gamelan ensembles including Gamelan Tunjung Sari at Colorado College, Gamelan Genta Kencana at the University of Colorado Boulder, Gamelan Manik Kusuma at Metropolitan State University of Denver and Gamelan Candra Wyoga at the University of Wyoming, Laramie.

I Made Lasmawan's Method of Balinese Gamelan in Denver



Figure 4: I Made Lasmawan
(Documentation: Tunas Mekar, 2020)

In the context of cultural diplomacy, it is important to understand the differences in teaching methods between traditional Balinese gamelan music and its adaptation in the United States. I Made Lasmawan presents teaching strategies that not only maintain the cultural essence of Balinese Gamelan but also make learning Balinese Gamelan accessible to students in the United States. Through innovative and adaptive approaches, I Made Lasmawan successfully overcomes the challenges that arise from cultural differences and musical understanding, thus encouraging a deeper appreciation and understanding of cultural heritage internationally. In the context of cultural diplomacy the teaching differences between the Balinese gamelan music tradition and its adaptation in the United States are distinct. I Made Lasmawan presents a teaching strategy that not only maintains the cultural essence of Balinese Gamelan, but also

makes learning Balinese Gamelan accessible to students in the United States. This was expressed by I Made Lasmawan, namely:

I Made Lasmawan considers that Balinese people have been accustomed to Gamelan from an early age, so that the physical and auditory skills needed to play this instrument have been honed naturally, for Balinese people gamelan is part of cultural and spiritual life. Children are introduced to gamelan music from a young age through various community activities, traditional ceremonies and formal education in art schools. Consistent regular practice shapes skills from an early age through motor skills and auditory abilities through tone, tempo variations and dynamics. In the process of teaching Balinese Gamelan outside of Bali, especially in the United States, there are a number of challenges unique to I Made Lasmawan due to cultural differences and musical backgrounds. This adaptation process often encounters difficulties such as the slow progress that students make in understanding and mastering Gamelan music techniques and concepts in learning rhythmic and melodic pieces quickly and efficiently. In the face of these challenges, I Made Lasmawan decided to use a numeric scale system and the concept of Catur Guru which is divided into four namely: Guru Tingal, Guru Panggul, Guru Kuping and Guru Lagu.

Guru Tingal

Guru Tingal, the methodology plays an important role in bringing students closer to an in-depth understanding of Balinese Gamelan by introducing students to visual and symbolic aspects and the basis in a cultural context. The goal is to help students understand and appreciate gamelan in a cultural and aesthetic context. Explanations of carvings, symbols in the gamelan, basic lessons on Balinese culture and clarification that Balinese music is a universal Indonesian cultural heritage and not limited to one religion or belief, help overcome potential resistance and increase appreciation of Gamelan music. In this way Guru Tingal becomes the initial learning that supports a more comprehensive and open learning process.

Guru Panggul

Guru Panggul is an approach to music teaching in which initial practice is the main method in the learning process. The term panggul can refer to the physical and technical aspects of playing including how to play the instrument correctly. It involves practicing hand and finger coordination to produce the appropriate sound. It builds motor skills to produce good sound quality by following rhythmic patterns correctly. Scientifically, the author argues that this approach is based on kinesthetic learning theory which suggests that students can learn better through direct experience. By seeing first-hand how a teacher plays an instrument or practices it, students can gain a deeper and more concrete understanding of the process (Hernandez, et al, 2020). In the context of Guru Panggul, the approach taken in this section involves teaching the students how to play a gamelan instrument including specific playing techniques to be learned such as Gamelan Gong Kebyar or Gamelan Angklung. This method allows students to practice the technique immediately after seeing it which accelerates the learning and understanding process.

Guru Kuping

Guru Kuping is a teaching method that emphasizes active listening as a key component in the process of learning Balinese Gamelan. This learning concept suggests that the ability to listen and analyze various musical elements such as timbre, rhythm, harmony and melody are

essential skills in music education. This involves identifying and understanding musical structures through listening. In this section, the author concludes that the Guru Kuping method focuses on several aspects namely:

Development of Auditory Ability: Students are taught to be able to distinguish and recognize the characteristics of different sounds such as the pentatonic scales typical of gamelan which are different from the Western music scale system.

Introduction to Musical Variations: Gamelan Gong Kebyar or Gamelan Angklung have different styles and playing techniques. Guru Kuping method can help students understand tonal differences and musical structures that may not be apparent in notation or written instructions.

Skill Enhancement: Active listening and analysis of music helps develop skills such as musical memory, understanding of structure and improvisation skills. It supports students' learning process by linking their auditive experiences to music theory and Gamelan playing techniques.

In the context of the research, the author concludes that Guru Kuping approach supports students in learning Balinese Gamelan through listening which can significantly improve musical ability.

Guru Lagu

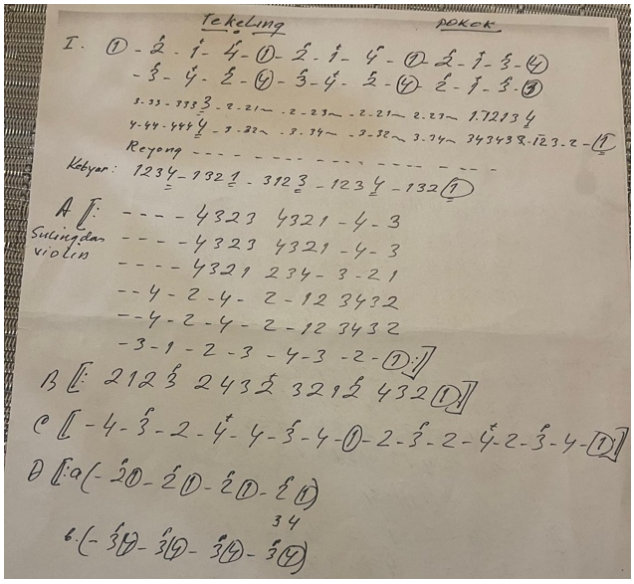


Figure 5: Balinese Gamelan Notation Used by Tunas Mekar
(Documentation by: Lasmawan, 2024)

Guru Lagu focuses on teaching the melodic aspects of the gamelan. The teaching approach in Guru Lagu is that students are taught to understand and master gamelan music notation, whether it is the kepatihan system or numeral notation. Students learn how to play melodies, song structures, and coordinate with other players to create a balanced harmony.

The learning method used by I Made Lasmawan is to use number notation on students in the United States using the concept of Catur Guru which consists of four aspects, namely: Guru

Tingal (visual and cultural recognition), Guru Panggul (technique practice), Guru Kuping (hearing), Guru Lagu (melodic structure and rhythm). Each of these aspects is designed to promote understanding of gamelan in an effective and inclusive way. However, the Guru Maya aspect which deals with the spiritual dimension and charisma or Taksu is not taught outside Bali to avoid potential religious discrimination and ensure that all people regardless of background can learn Balinese gamelan.

This method of learning was acquired and created through the musical experiences gained by I Made Lasmawan while studying Balinese Gamelan in Bali and Surakarta. The learning he received, was re-taught to students at Tunas Mekar, Denver. From observations in the field and interviews, it can be concluded that I Made Lasmawan's efforts in teaching Balinese Gamelan abroad not only introduce music but also build a cultural bridge between Indonesia and the United States.

From Student to Balinese Gamelan Teacher



Figure 6: Karen and Liz Member of Tunas Mekar
(Documentation: Tunas Mekar, 2020)

Karen joined Tunas Mekar in 2012 with an interest in the rich musical and communal culture of gamelan. Karen served in the Peace Corps in Moldova and taught at an international school in Honduras. Today she is an active member of the Rocky Mountain Orff chapter of music educators and believes in the power of music education as a way of imparting respect and understanding for other cultures and traditions. With the help of Made Lasmawan, she recently acquired a Balinese gamelan orchestra for her school, and is excited about the possibilities and challenges of teaching gamelan to children.

Liz began studying gamelan with Pak Lasmawan in 1996 while a student at Colorado College. She earned her Ph.D. in Ethnomusicology from UCLA. Her current research focuses on I Made Lasmawan and the music and dance traditions of Bangah village, Bali. Together with Pak Lasmawan, she leads a study abroad program on Balinese art and culture in Indonesia at Sanggar Manik Galih. Liz joined Tunas Mekar in 2017 when she returned to Denver as a Visiting Professor of Ethnomusicology at the University of Denver. Currently, Liz is an Associate Professor of Ethnomusicology at Metropolitan State University of Denver, teaching music and culture courses, supervising the university's global music ensemble, and curating the visiting artist series in the Music, Race, & Social Justice department.

Conclusion

The journey of Balinese gamelan from its origins in Bali to its global presence, particularly in the United States, exemplifies the power of cultural diplomacy. This traditional Indonesian musical form has served as a bridge between cultures, fostering mutual understanding and appreciation.

The author discovered the many activities of cultural diplomacy in education and continuing education in Balinese Gamelan. The efforts of individuals like I Made Lasmawan have been instrumental in shaping the landscape of Balinese gamelan education in the United States.

Through a soft power lens, Balinese gamelan has enhanced Indonesia's global image, promoting its rich cultural heritage. By involving diverse audiences, gamelan performances have created opportunities for intercultural dialogue and fostered a sense of global citizenship and have not ruled out the possibility of non-Indonesians becoming teachers and disseminators of Balinese gamelan.

Acknowledgements

I would like to thank Dana Indonesiana from the Ministry of Finance Republic Indonesia for granting and supporting this research. I would like to thank the Gadjah Mada University Performing Arts and Visual Arts Studies Program for assisting in the process of writing this research article. And also, I would like to thank for I Made Lasmawan and Tunas Mekar for has helped me a lot until this research is finish.

References

Becker, J. (1983). *One Perspective on Gamelan in America*. Asian Music, 15(1), 81-89. https://www.jstor.org/stable/833916

Burman-Hall, L. (2000). Reviewed work(s): *Gamelan Tunas Mekar: Music of Bali, Indonesia* by I Madé Lasmawan, Jill Fredericksen, Mark Fuller, & Tunas Mekar. *Asian Music*, *31*(2), 177–180. https://www.jstor.org/stable/834404

Clendinning, E. A. (2020). *American gamelan and the ethnomusicological imagination*. University of Illinois Press.

Cohen, M. I. (2019). Three eras of Indonesian arts diplomacy. In *Indonesia and its others: Inclusion, exclusion, and intercultural engagements* (pp. 253–283). *Journal of Indonesian Studies*, *175*(2). https://www.jstor.org/stable/26699640

Creswell, J. W. (2008). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (3rd ed.). Pearson Merrill Prentice Hall.

Creswell, J. W. (2014). *Penelitian Kualitatif & Desain Riset*. Yogyakarta: Pustaka Pelajar.

Durbar-Hall, P. (2000). Concept or context? Teaching and learning Balinese gamelan and the universalist-pluralist debate. *Music Education Research*, *2*(2), 128–138.

Herbst, E. (2014). *Bali 1928 volume 1: Gamelan Gong Kebyar music from Belaluan, Pangkung, Busungbiu*. STMIK STIKOM Bali.

Hood, M. (1960). *The Challenge of "Bi-Musicality".* Ethnomusicology. Journal Storage, 4(2), 55-59.

Members — Gamelan Tunas Mekar. (n.d.-c). Gamelan Tunas Mekar. https://www.tunasmekar.org/members

Nye, J. S. (2004). Public diplomacy and soft power. *The Annals of the American Academy of Political and Social Science*, *606*, 94–109.

Soesilowati, S. (2015). Diplomasi soft power Indonesia melalui atase pendidikan dan kebudayaan. *Global & Strategis*, *9*(2), 293–308.

Tenzer, M. (1998). *Balinese Music*. California: Periplus Editions.

The Visual Representation of Gender Roles in Primary School Textbooks in Indonesia

Yasir Mubarok, Universitas Pendidikan Indonesia, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This article focuses on the extent to which visual representations of both males and females in widely used primary school textbooks reinforce gender stereotypes. The research applies a multimodal approach based on visual social semiotics (Kress & van Leeuwen, 2006). The research aims to critically examine social semiotic sources, reveal ideas and values, and how in-group and out-group are represented in textbook discourse. The results show that in textbooks used in primary school males are more likely to be portrayed as 'active' and having a high-status 'position', while females are more likely to be portrayed in lower situations. Women are more likely to be portrayed in ways that reproduce gender stereotypes such as doing household chores or providing care. In contrast, men are more likely to be portrayed as agents, competent and powerful, and have various professional roles such as scientists, police officers etc. These patterns reflect a social structure where Indonesian men have a privileged position of power and authority such as in the field of science. This finding has important implications for ensuring a balance between men and women both pictorially and numerically.

Keywords: Representation, Women, Men, Visual, Textbooks, Multimodal

iafor
The International Academic Forum
www.iafor.org

Introduction

Textbooks are considered authoritative sources and possess significant influence (Acheson et al., 2020). Textbooks have the potential to improve students' comprehension (Chambliss & Calfee, 1989). They also continue to serve as indispensable educational resources at every educational level across the globe (Bansiong & Wan, 2019). Furthermore, textbooks impart specific paradigms that influence students' disciplinary perspectives (Atchison, 2017). Acheson et al. (Acheson et al., 2020) state the pictures in a textbook, when interpreted as realistic images of time, convey truth or reality to the audience. As a result, the pictures in a textbook have the potential to be highly influential. Additionally, the images contained within textbooks have an impact on the comprehension of the course material and the discipline as a whole. Images are more effective at communicating intricate concepts than text; as the saying goes, "a picture is worth a thousand words" (Acheson et al., 2020).

Textbooks are essential educational resources that offer standardized content to both teachers and students (Lee et al., 2023). They guarantee that the course material is in line with required curricula, assist in implementing teaching methods, and serve as a central reference for instructional activities (Lee et al., 2023). According to Sadker and Zittleman (Bansiong & Wan, 2019), researchers have found that students allocate 80-95% of their classroom time to studying textbooks.

Textbooks are not without their problems (Atchison, 2017). One such issue is exemplified by Cragun (Atchison, 2017), they present material in a format that is readily comprehensible, but they frequently omit essential complexities in the process. Examining textbooks through visual analysis is crucial as photographs, just like written content, expose underlying assumptions regarding gender throughout our society (Baro & Eigenberg, 1993). They further explained that the term "policeman" implies that the majority of police officers are men, while texts that do not include pictures of female police officers further support the perception that policing is a profession dominated by males. Therefore, by means of visual representations, textbooks have the potential to question or uphold prevailing cultural prejudices. Moreover, pictorial analyses, similar to textual studies, offer insights on the societal construction.

The research on gender representation in textbooks has been extensive and comprehensive English-language (Bahman & Rahimi, 2010; Barton & Sakwa, 2012; Fahriany et al., 2018; Yonata & Mujiyanto, 2017), Geography (Schuermans, 2013; Wright, 1985; Yeoh et al., 2004), and Physics (Gumilar et al., 2022; Lawlor & Niiler, 2020; Namatende-Sakwa, 2019). However, to date, little research has been carried out on Information and Communication Technology (ICT) textbooks. Here, the author is interested in researching gender representation in Indonesian ICT textbooks. In line with what was said by Sunderland (in Barton & Sakwa, 2012) that textbooks intended for use in developing countries have received significantly less attention.

In addition, this article focuses on the extent to which visual representations of both males and females in widely used primary school textbooks reinforce gender stereotypes. What is the message sent by the picture (visual) in a textbook to the reader? This paper conducted an analysis of a commercial science textbook that was specifically designed for first-grade Indonesian students.

Method

This study utilizes a qualitative research approach. The research applies a multimodal approach based on visual social semiotics (Kress & van Leeuwen, 2006). This article focuses on the extent to which visual representations of both males and females in widely used primary school textbooks reinforce gender stereotypes. The case textbook in this investigation was a commercial science textbook that was designed for Indonesian first-grade students. In the field of picture examination, the main emphasis is placed on the analysis of visual elements included in an image. This involves the process of recognizing the individuals or things shown, understanding the actions being carried out, and assessing the attributes and traits displayed by the subjects being depicted.

The textbooks were selected based on the reputation and popularity of the publishers, as well as the recommendations of teachers. All of the textbooks are the most recent editions and are based on the *Education Unit Level Curriculum* (KTSP) program of the Ministry of Education, Culture, Research and Technology, Republic of Indonesia. Table 1 displays the detail of the book. The textbook comprises a total of 163 pages.

Table 1: The Book's Information

Title	*Lebih Dekat Dunia TIK Untuk Kelas 1 SD dan MI KTSP*
Year	2017
Author	Sri Huning
City	Solo
Publisher	PT Tiga Serangkai Pustaka Mandiri

Results and Discussion

The visual mode is analyzed through the lens of the visual grammar theory proposed by Kress and van Leeuwen to examine the portrayal of women in ICT textbooks.



Figure 1: Child Telling Stories With His Mother

"Child telling stories with his mother" is the title of the image above, which depicts two participants. The child is dressed in blue trousers and a yellow shirt, with both arms extended. His mother, who is sitting slightly sideways on the left side of the image, is gazing at her son. The vector in this image is achieved by establishing eye contact, which advances from his

son to the mother. Consequently, the son is transformed into a "*reacter*," while the mother is transformed into a "*phenomenon.*"

The object in this image is depicted in a small size and is captured in a "*medium close shot*," which positions the reader as a "*viewer*" slightly above the image. When the reader peers at the image, it appears as though they are looking slightly down. This can be interpreted as implying that they possess more authority as a "*viewer*" than the "represented participants" in the image. The reader is only able to establish a social relationship with the "*represented participants*" through the use of a "*medium close shot*." They are perceived by the reader as individuals in general; they are not, however, among the most personal. Additionally, this implies that the "represented participants" provide a comprehensive representation of mothers and the activities that are frequently associated with the domestic role of mothers in Indonesian society.

The reader's gaze is not addressed by either participant; rather, it is directed in a different direction to prevent any interaction between the two. The 'viewer' is positioned as an observer when there is no eye contact between the '*represented participants*' and the '*viewer*'; they do not 'demand' but 'offer' to the reader. The reader is granted the opportunity to observe the events depicted in the image. The frame and the "participant" in the image are diminutive. This results in a greater degree of control over the "*represented participants*" for us as "*interactive participants*."

The mother is situated on the left side of the image, while the kid is situated on the right side. This is due to the compositional layout. The left side of the image is considered "*given*," while the right side is considered "*new*," as per Kress and van Leeuwen (Kress & van Leeuwen, 2006). The mother and her actions are "given" to the kid while it is "new" in the image above. In this context, it is necessary to clarify that the 'given-new' composition is applicable to cultures in which the reading flow is left-to-right. Conversely, cultures that employ a right-to-left or top-to-bottom reading flow, such as Arabic culture (Hermawan, 2013), are unable to employ the 'given-new' composition. This culture is comparable to the left-right reading and writing culture of Indonesia. The term "given" in the image under examination refers to the mother, and the actions of the mother are considered to be common, natural, and appropriate.

The color yellow is associated with contentment and warmth (Rokhim et al., 2022). This is due to the fact that blue is frequently linked to the hue of the sea or mountains. The mother's green attire can provide a natural and revitalizing appearance (Monica & Luzar, 2011). It may be inferred that the mother is enthusiastic and that it is regarded "traditional" for a mother or wife to perform this task.

In brief, the data visualization demonstrates that the "represented participants" function as a representative sample, offering a full depiction of the general attributes of moms in Indonesia. This is in line with John et al.'s (John et al., 2013) findings that mothers typically organize, direct, instruct, and participate in compassionate dialogues. Furthermore, mothers are responsible for the primary care and supervision of their children (Asfari, 2022).



Figure 2. Two Girls Are Chatting on the Phone

In the picture 2 above there are two participants; two girls who are on the phone, wearing a long-sleeved purple shirt and a short-sleeved pink shirt. The girl's position on the left of the picture is talking with her hands on the table and her position is slightly sideways. She is looking at what is in front of her. The other girl's position on the right with her hands open on the table.

The vector in this image is established by the gaze, which is directed towards the right. Therefore, the girl wearing purple becomes the role of the 'reacter', while her friend becomes the phenomena, someone whose actions are narrated. Unsworth (Hermawan, 2013) states that when a vector is created by the line of sight of one or more individuals, resulting in their attention being directed towards something, this process is considered more of a reaction rather than an action. In this context, the individuals involved are referred to as "reacters" rather than "actors."

The object in this image is depicted in a small size and is captured in a "medium close shot," which positions the reader as a "viewer" slightly above the image. When the reader peers at the image, it appears as though they are looking slightly down. This can be interpreted as the reader having more authority than the "represented participants" in the image, as a "viewer." The reader is only able to establish a social relationship with the "represented participants" through the use of a "medium close shot." The reader is acquainted with them in the same way that the reader is acquainted with individuals in general. Moreover, this implies that the "represented participants" are a general representation of girls and the activities that are typically associated with the role of women, centered around "inclusive intimacy" with their female companions.

The gaze of both participants is not directed at the reader who is looking but, in another direction, so that there is no contact between them and the reader. The "viewer" is classified as an observer when there is no eye contact between the "represented participants" and the "viewer." The reader is granted the opportunity to observe the events depicted in the image. The frame and the "participant" in the image are diminutive. This results in the reader, who is an "interactive participant," having a larger degree of control over the "represented participant."

In terms of compositional layout, the girl wearing purple is situated to the left of the photograph, while the other girl is positioned to the right. Kress and van Leeuwen propose that the elements positioned on the left side of an image are considered 'given', while those on the right side are considered 'new'. The girl wearing purple in the depicted image is referred to as 'given', but her friend is described as 'new'. In this context, it is important to clarify that the concept of 'given-new' composition applies to cultures that read from left to right. Indonesia is an example of a civilization that has a reading and writing system that progresses from left to right. In the studied image, the term 'given' refers to something that is commonplace or inherent.

Purple, the color of the girl's clothing on the left, is a color that conveys a sophisticated impression (Anugerah et al., 2022). Additionally, purple has been designated as the official color of International Women's Day (Heryandi, 2023). Although pink is associated with joy or affection (Riyanti, 2017). Pink is a color that is frequently associated with feminine characteristics due to its brightness and softness (Vanesha et al., 2024).

The data visualization demonstrates that the "represented participants" are a representative sample, providing a comprehensive understanding of the women's general attributes. Tannen (Tannen, 1990) asserts that girls' conversations revolve around intimacy and disputes, which indicates their apprehension as seen in the picture. Furthermore, she said that girls and women are more "engaged" in interaction than boys and men. This is supported by the findings of Johnson & Aries (Johnson & Aries, 1983). They found that the women engage in conversations with their close friends, which results in a mosaic of personal development and self-discovery, mutual support, enhancement of self-worth, and relationship exclusivity.



Figure 3: Police Officer Using Handy Talky (Ht)

Figure 3 is a self-portrait of a male police officer. The picture depicts an ongoing action, namely the policeman is using a Handy Talkie (HT). In short, he is metaphorical or something. The clothing worn by the police is the general clothing used by the Traffic Police in Indonesia (Bramasta & Hardiyanto, 2022). This picture is an example of metaphorical or symbolic picture.

The results show that in textbooks used in primary school males are more likely to be portrayed as 'active' and having a high-status 'position', while females are more likely to be portrayed in lower situations. Women are more likely to be portrayed in ways that reproduce gender stereotypes such as doing household chores or providing care. In contrast, men are

more likely to be portrayed as agents, competent and powerful, and have various professional roles such as police officers etc.

Conclusion

The results show that in textbooks used in primary school males are more likely to be portrayed as 'active' and having a high-status 'position', while females are more likely to be portrayed in lower situations. Women are more likely to be portrayed in ways that reproduce gender stereotypes such as doing household chores or providing care. In contrast, men are more likely to be portrayed as agents, competent and powerful, and have various professional roles such as scientists, police officers etc. These patterns reflect a social structure where Indonesian men have a privileged position of power and authority such as in the field of science. This finding has important implications for ensuring a balance between men and women both pictorially and numerically.

Acknowledgements

I would like to thank Lembaga Pengelola Dana Pendidikan (LPDP / The Indonesia Endowment Fund for Education), Balai Pembiayaan Pendidikan Tinggi (BPPT) Kemendikbudristek, and Pusat Layanan Pembiayaan Pendidikan (Puslapdik) for granting the scholarship and supporting this research.

References

Acheson, G., Holland, A., & Oettle, S. (2020). The Representation of Women in the Photographs of Introductory Human Geography Textbooks. *Journal of Geography*, *119*(4), 127–135. https://doi.org/10.1080/00221341.2020.1765408

Anugerah, M. R., Nurseto, A., & Jati, A. N. R. H. H. (2022). Representasi Sensualitas Tubuh Perempuan pada Iklan Softener So Klin. *Jurnal Audiens*, *3*(4), 208–216. https://doi.org/10.18196/jas.v3i4.14521

Asfari, H. (2022). Peran yang terlupakan: pengasuhan ayah pada keluarga dengan anak berkebutuhan khusus di Indonesia. *Psyche 165 Journal*, 1–6. https://doi.org/10.35134/jpsy165.v15i1.140

Atchison, A. L. (2017). Where Are the Women? An Analysis of Gender Mainstreaming in Introductory Political Science Textbooks. *Journal of Political Science Education*, *13*(2), 185–199. https://doi.org/10.1080/15512169.2017.1279549

Bahman, M., & Rahimi, A. (2010). Gender representation in EFL materials: an analysis of English textbooks of Iranian high schools. *Procedia - Social and Behavioral Sciences*, *9*, 273–277. https://doi.org/10.1016/j.sbspro.2010.12.149

Bansiong, A. J., & Wan, P. (2019). Readability, content, and mechanical feature analysis of selected commercial science textbooks intended for third grade filipino learners. *Cogent Education*, *6*(1). https://doi.org/10.1080/2331186X.2019.1706395

Baro, A., & Eigenberg, H. (1993). Images of Gender: *Women & Criminal Justice*, *5*(1), 3–36. https://doi.org/10.1300/J012v05n01_02

Barton, A., & Sakwa, L. N. (2012). The representation of gender in English textbooks in Uganda. *Pedagogy, Culture & Society*, *20*(2), 173–190. https://doi.org/10.1080/14681366.2012.669394

Bramasta, D. B., & Hardiyanto, S. (2022). Polantas Punya Seragam Baru, Ini Perubahan dan Harapannya. *Kompas.Com*. https://www.kompas.com/tren/read/2022/07/19/100200365/polantas-punya-seragam-baru-ini-perubahan-dan-harapannya

Chambliss, M. J., & Calfee, R. C. (1989). Designing Science Textbooks to Enhance Student Understanding. *Educational Psychologist*, *24*(3), 307–322. https://doi.org/10.1207/s15326985ep2403_5

Fahriany, F., Alek, A., & Wekke, I. S. (2018). Gender Representation in English Textbooks for Islamic Junior High School Students. *KAFA'AH: Journal of Gender Studies*, *8*(2), 149–167. https://doi.org/10.15548/jk.v8i2.221

Gumilar, S., Hadianto, D., Amalia, I. F., & Ismail, A. (2022). The portrayal of women in Indonesian national physics textbooks: a textual analysis. *International Journal of Science Education*, *44*(3), 416–433. https://doi.org/10.1080/09500693.2022.2032462

Hermawan, B. (2013). Multimodality: Menafsir verbal, membaca gambar, dan memahami teks. *Jurnal Pendidikan Bahasa Dan Sastra*, *13*(1), 19–28. https://doi.org/10.17509/bs_jpbsp.v13i1.756

Heryandi, D. R. (2023). Representasi makna kesetaraan gender pada iklan Downy Indonesia "bebas berekspresi" di Youtube (Analisis semiotika Roland Barthes). *MEDIALOG: Jurnal Ilmu Komunikasi*, *6*(2), 1–15.

John, A., Halliburton, A., & Humphrey, J. (2013). Child–mother and child–father play interaction patterns with preschoolers. *Early Child Development and Care*, *183*(3–4), 483–497. https://doi.org/10.1080/03004430.2012.711595

Johnson, F. L., & Aries, E. J. (1983). The talk of women friends. *Women's Studies International Forum*, *6*(4), 353–361. https://doi.org/10.1016/0277-5395(83)90027-4

Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design*. Routledge.

Lawlor, T. M., & Niiler, T. (2020). Physics Textbooks from 1960–2016: A History of Gender and Racial Bias. *The Physics Teacher*, *58*(5), 320–323. https://doi.org/10.1119/1.5145525

Lee, S., Lee, J.-H., & Jeong, Y. (2023). The Effects of Digital Textbooks on Students' Academic Performance, Academic Interest, and Learning Skills. *Journal of Marketing Research*, *60*(4), 792–811. https://doi.org/10.1177/00222437221130712

Monica, M., & Luzar, L. C. (2011). Efek warna dalam dunia desain dan periklanan. *Humaniora*, *2*(2), 1084–1096. https://doi.org/10.21512/humaniora.v2i2.3158

Namatende-Sakwa, L. (2019). Networked texts: discourse, power and gender neutrality in Ugandan physics textbooks. *Gender and Education*, *31*(3), 362–376. https://doi.org/10.1080/09540253.2018.1543858

Riyanti, E. (2017). Makna tari Legong Keraton kreasi pada masyarakat Badung di kota Denpasar. *Garak Jo Garik: Jurnal Pengkajian Dan Penciptaan Seni*, *12*(2). https://doi.org/10.26887/gjg.v12i2.291

Rokhim, S. S., Hadiprawiro, Y., & Dawami, A. K. (2022). Katarsis Seni pada Lukisan "At Eternity's Gate" Karya Vincent Van Gogh dalam Pandangan Kritik Seni. *Ars: Jurnal Seni Rupa Dan Desain*, *25*(3), 171–178. https://doi.org/10.24821/ars.v25i3.5651

Schuermans, N. (2013). Geography textbooks and the reproduction of a racist and ethnocentric world view among young people in Flanders. *Belgeo*, *4*. https://doi.org/10.4000/belgeo.11594

Tannen, D. (1990). Gender differences in topical coherence: Creating involvement in best friends' talk. *Discourse Processes*, *13*(1), 73–90. https://doi.org/10.1080/01638539009544747

Vanesha, V., Susanti, E., & Yonatia, J. (2024). Perancangan Kampanye Berkebaya untuk Melestarikan Budaya Indonesia kepada Gen Z. *Ideas: Jurnal Pendidikan, Sosial, Dan Budaya*, *10*(1), 183–194. https://doi.org/10.32884/ideas.v10i1.1807

Wright, D. R. (1985). Are Geography Textbooks sexist? *Teaching Geography*, *10*, 81–84.

Yeoh, B. S. a., Huang, S., & Wong, T. (2004). Gender representation in geography: Singapore. *Journal of Geography in Higher Education*, *28*(1), 121–131. https://doi.org/10.1080/0309826042000198693

Yonata, F., & Mujiyanto, Y. (2017). The Representation of Gender in English Textbooks in Indonesia. *Language Circle: Journal of Language and Literature*, *12*(1), 91–102. https://doi.org/10.15294/lc.v12i1.11473

Contact email: yasir.mubarok@upi.edu

The Subjective Narrator in the Novel "Njai Warsih" by Thio Tjin Boen: A Narratological Analysis

Suci Diah Ningrum, Universitas Gadjah Mada, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
Narrator is an important element in a story because he has the ability to deliver, take control of, show, or hide stories through the narration. In that important position, the narrator is able to have subjectivity in his narration. The subjectivity of the narrator can be found in the *Njai Warsih* novel by Thio Tjin Boen, a work of Chinese Peranakan literature. The narrator in the *Njai Warsih* novel uses his subjectivity to narrate the indigenous people and place where he siding his position in the narration. This study wants to expose and prove that the narrator of the *Njai Warsih* novel by Thio Tjin Boen uses his subjectivity in the narration about indigenous women and power relations during Dutch colonialism in the Dutch East Indies or Indonesia by knowing the narrative structure focused on *focalization* of Genette's narratological theory. Focalization is a concept to identify the narrator's position in the story. The hypotheses found in this study are: the focalization used by the narrator is zero focalization, meaning that the narrator uses the third-person omniscient point of view, and the subjectivities shown through the narration are influenced by reality outside the literary work.

Keywords: Focalization, Subjectivity, Narrator, Reality, *Njai Warsih* Novel

iafor
The International Academic Forum
www.iafor.org

Introduction

In addition to the narrative he or she delivers, the narrator as the main element in a story plays an important role in the process of forming a narrative. The narrator controls the process of narrating the story by telling what he or she wants to tell, hiding the stories he doesn't want to tell, and controlling the story according to his wishes. The narrator conveys the story through narratives that form a storyline that can be in a certain position. In Genette's narratology theory, the narrator's position is commonly referred to as focalization. The term *focalization is* used by Genette to avoid confusion between *vision*, *field*, and *point of view*, so he came up with a term that he would explain more deeply and differently from the three terms mentioned, namely focalization.

In Genette's view (Didipu, 2019) focalization is simply related to "who is the character whose point of view directs the narrative perspective?" This means that through focalization, it can be seen where the narrator places his point of view and perspective in narrating a story. In more detail, Genette divides the categories of focalization into three, namely zero focalization, internal focalization, and external focalization (Genette, 1980).

Genette's concept of focalization is elaborated (Didipu, 2019) in more detail. Zero focalization is a focalization technique that does not bring the narrator into the story as a character. In other words, the narrator is outside the story as an observer who knows more than the characters. Pauillon in (Genette, 1980) calls this zero focalization vision from behind. In this case Todorov formulates it with the term Narrator>Charackter or the narrator knows more than the character. Genette also asserts that it is possible for the narrator to know various facts about some characters, what is in the minds of the characters, and the feelings of the characters more than the characters involved in the story, or in other words, the narrator with zero focalization is an omniscient narrator.

Meanwhile, the concept of internal focalization, according to (Genette, 1980) is a focalization technique where the narrator only says what the character knows. Unlike zero focalization, which shows the narrator's presence outside the story as an observer, internal focalization allows the narrator to be and enter the story as a character and convey information based on the character's knowledge. Pauillon calls it shared vision, while Todorov formulates this type of focalization with the formula Narrator=Character. According to Genette, internal focalization is divided into three: fixed focalization, variable focalization, and multiple focalization.

Fixed focalization is a narrative story told through one character's point of view from a fixed position and does not move to another character. *Variable* focalization is a narrative story told by several characters through each character's point of view, or in other words, variable focalization allows the narrator to switch positions from one character to another in turn. Meanwhile, *multiple* focalization is a narrative told through several characters. Multiple focalization allows for multiple narratives of the same event from different points of view, Genette in (Didipu, 2019).

The third type of focalization is *external* focalization. External focalization is a focalization technique where the narrator says less than what the character knows. If Pauillon calls internal focalization "vision from behind", in external focalization Pauillon calls it "vision from outside". Meanwhile, Todorv formulates this focalization technique with the formula *Narrator<Character*. In this type of focalization, the narrator does not narrate the events that

occur because the events are narrated more by the characters, so Genette said that the narrator does not know more than the characters (Genette, 1980).

By looking at Genette's narratology theory which is quite detailed in dividing narrative structures, this theory is used to uncover the narrative structure in the novel *Njai Warsih* by Thio Tjin Boen. Besides dismantling the narrative structure, the development of narratological studies has reached the point of post-classical narratology which allows the development of narrative studies involving new perspectives on the form and function of the narrative itself. David Herman in Fludernik (2010) conveys his perspective on the concepts brought in post-classical narratology. According to him, post-classical narratology cannot be equated with post-structuralist theories of narrative, post-classical narratology is different and indeed cannot be equated with it. In the postclassical phase, research on narrative does not stop at how to reveal the limits, but can also be used to exploit the possibilities that exist in older structuralist models. Herman and Vervaeck (2005) also analogizes the concept of postclassical narratology to postclassical physics, which does not simply discard classical Newtonian models, but rethinks their conceptual foundations and assesses their scope of application.

In line with David Herman, Luc Herman and Vervaeck also mentioned the transition from classical to post-classical narratology. According to them, the postclassical approach does not necessarily reject the concepts that have been proposed by classical narratologists, but also adopts and brings the concepts of classical narratology to the postclassical concept. In other words, some concepts from classical narratology are adopted, some are adapted or rejected. This means that post-classical narratology does not completely abandon the concepts of classical narratology (Herman & Vervaeck, 2005).

Through this, the post-classical narratology approach will be used in this study to uncover the influence of empirical matters outside the literary work on the narrative structure used by the narrator in the novel *Njai Warsih* by Thio Tjin Boen. Thio Tjin Boen's *Njai Warsih* is a novel that falls into the category of Peranakan Chinese literature. If we look at the background of the author, Thio Tjin Boen, who is a peranakan Chinese born in the Dutch East Indies, precisely in 1889, then the novel *Njai Warsih* and some of Thio Tjin Boen's works can be categorized as peranakan Chinese literature. This refers to the definition of peranakan Chinese literature.

Peranakan Chinese literature is a genre that was deliberately separated as a result of prolonged ethnic jealousy since the Dutch colonialism in Indonesia. According to Dewojati (2023), the existence of Peranakan Chinese literature is minimally appreciated because the position of the Peranakan Chinese community is considered as if they are not part of Indonesian citizens. Furthermore, Damono (Dewojati, 2023) also said that the marginalization of Peranakan Chinese literature was also caused by the standardization and criteria set by Balai Pustaka in terms of language use and physical form of books. Peranakan Chinese literary works use the Malay-Chinese language or better known as “low Malay”, while the standard set by Balai Pustaka at that time was high Malay. The physical form or book of Peranakan Chinese literary novels is also smaller and not as thick as novels in general, so it is considered not to meet the standards and criteria set by Balai Pustaka.

The novel *Njai Warsih* by Thio Tjin Boen tells the story of a native woman named *Njai Warsih* who is the daughter of a ronggeng named Njai Enas who changed her name to Njai Permas. The story in this novel begins with the story of little Njai Enas who has the talent to

become a ronggeng or singer. She began her career as a ronggeng on transportation ships used by traders and merchants from Europe, the Middle East and China. Her career as a ronggeng began thanks to a Sundanese man named Koesen who brought her into a musical group that often performed on ships.

Seeing Njai Enas mature, Koesen was afraid that his source of livelihood would be favored or even married by another man. Koesen eventually married Njai Enas and divorced his own wife. Their marriage took place despite their age difference, until finally Njai Enas gave birth to a daughter until at one time her career began to fade. Koesen, who is a *wiyogo* or gamelan beater who accompanies ronggeng, also rarely gets calls for entertainment. Because she felt that her life was getting difficult and her needs were not being met, Njai Enas finally decided to leave Koesen and her young daughter.

After the departure of Njai Enas, this is where the story of little Njai Warsih begins. Young Njai Warsih had to live and survive in poverty with her father, Koesen. One day, Koesen, who was estimated to be less than forty years old, fell ill and died when his daughter Warsih did not know anything. Before his death, his neighbor Kasimah had called a rich merchant to show compassion to Warsih and her ailing father, but the merchant found Koesen already dead. He then took pity on little Warsih, and eventually adopted her as a child.

When Warsih grew up, the wealthy merchant named Prajitno, who had become Warsih's foster father, told Warsih to get married immediately by setting her up with a decent man. However, Warsih firmly refused and said that she did not want to live away from her adoptive father. Initially, Prajitno offered Warsih to marry a "bujang-bujang" or worker in his house so that Warsih would not have to live away from her adoptive father. But Warsih still refused the offer. Warsih then said that she actually wanted to marry Prajitno, her foster father. Long story short, Warsih's love had changed, from that of a daughter to a father to that of a woman to a man. The same goes for Pajitno's love for Warsih. The wedding between them was about to be held, but Prajitno had a female guest who asked for help to be introduced to Warsih. The woman was Warsih's biological mother who had left Warsih and Koesen when she was a child. Knowing this, Prajitno disagreed because it was too soon for Warsih to know what really happened, so they postponed the meeting between Warsih and Nji Enas.

Looking at the dynamics of the lives of female characters, especially Warsih and Enas, as summarized above, the narrator’s focalization plays an important role in the process of narrating the story. This is due to the reality outside the text that relates to the time, social conditions, and power relations that prevailed at the time the literary work was written. It is not clear when the novel *Njai Warsih was* written, but if it is traced from Thio Tjin Boen's first literary work entitled *Tjerita Oeij Se* written in 1903, then later works that dominantly tell the story of indigenous figures, especially *Nyai*, a novel entitled *Njai Soemirah* written in 1917, then it is estimated that the novel *Njai Warsih* was written in the period 1917 to 1940.

In connection with this, the reality that occurred outside the text in the period 1917 to 1940 where the Dutch East Indies were under Dutch rule, native women were in the third class as a result of the enactment of race, social class and gender distinctions. Saraih, Khairudin K. N., Azman N. A. N., Samah, I. H., & Safitri F. (2023) mention that the issue of gender inequality, namely the roles of women and men, is something that can always be found in everyday life. Such issues have also been found long before the present time, namely during the Dutch occupation in the Dutch East Indies. During Dutch colonialism in the Dutch East

Indies, awareness of the differences in roles between men and women had become a milestone and forerunner of the rules imposed by the Dutch government in the Dutch East Indies. As a third-class population after Europeans and East Asians, indigenous people can only act as objects of policy actors in the Dutch East Indies.

Class and gender discrimination are also discussed by Spivak through her writing entitled *Can Subaltern Speak?* In the article, Spivak says that there is a hierarchical classification of social classes in India and places foreign groups in the upper class and dominant indigenous groups in India in the second class, while dominant indigenous groups at the local and regional levels are in the third layer, while the people or subaltern classes are in the bottom layer. This seems to be in line with Marx's concept of class division, which differentiates these groups according to their respective historical and spatial contexts. (Spivak, 1983). Spivak also continues that the fixity in the class division system allows the dominant class from a certain historical context to be dominant and in other contexts to be subordinate. But in other cases it is possible that the leader of one group actually works for a group that occupies a higher class than him. In the application of Spivak's theory of the subaltern, the Peranakan Chinese position is in the second class and the natives in the third class. The Chinese are subordinated to the Europeans and it is possible that they work for and under the Europeans.

In line with that, Dewojati (2023) also said the same thing that ethnic issues in Indonesia have not been resolved, because it is a legacy of Dutch colonialism. Not only that, the Dutch have also divided social classes into three which include Europeans as the first class population, foreigners (including Chinese and Arabian) as the second class population, and indigenous people as the third class population.

At that time, there were also many practices of exploitation of women. Many women were sold as slaves, employed and exploited as prostitutes, used as mistresses by Europeans as illegitimate wives or commonly called *Nyai*, and several forms of oppression based on racial and gender distinctions. This is in accordance with what Crenshaw (1991) has said that race and gender are two of several other aspects that can be used as social forces to exclude or marginalize different groups. For example, European men who oppress indigenous women.

Before discussing how the narrator has subjectivity in his narratives, some things to keep in mind are that the narrator is a Peranakan Chinese man, which is quite biased towards the female characters he tells, whether Njai Enas, Njai Warsih, or other female characters who are indigenous women. This biased condition is very vulnerable to bringing the narrator to a subjective narrative pattern, showing the distance between the narrator and the characters he tells.

To uncover and prove how the subjectivity of the narrator in the novel *Njai Warsih* by Thio Tjin Boen, the problem questions that will be raised in this study include 1) How is focalization in the novel *Njai Warsih* by Thio Tjin Boen; 2) How is the subjectivity of the narrator in the novel *Njai Warsih* by Thio Tjin Boen. Through these problem questions, the research hypotheses are found which include: 1) The focalization used is *zero* focalization where the narrator uses the third person omniscient point of view; 2) The subjectivity of the narrator in the novel *Njai Warsih* by Thio Tjin Boen is influenced by the reality outside the text that influences the process of creating literary works.

Methodology

This research uses a qualitative descriptive analysis method by utilizing literature studies. In this method, the interpretation analysis procedure is used as a technique to understand the data and obtain findings on the problem questions and theories used. To test the hypothesis that arises based on the theory above, Faruk (2012) emphasizes the importance of empirical data that is considered representative and then analyzes the relationship. The first step is to determine the material object and formal object. Material object is defined as "the object that becomes the field of research" (Faruk, 2012). In this research, the material object is the text of the novel *Njai Warsih* by Thio Tjin Boen. Meanwhile, the formal object used is the method of understanding the data using Gérard Genette's narratology theory which focuses on the theory of focalization. The collected data will be interpreted as a representation of Genette's narratology theory.

Discussion

Focalization in the Novel Njai Warsih by Thio Tjin Boen

a) Zero Focalization and Subjective Narrative in Defining Female Character Traits

The focalization that can be clearly seen throughout the narrative is zero focalization. As explained in the introduction, zero focalization is a focalization technique that shows the narrator's position outside the story. In zero focalization, the narrator does not involve himself in the story as a character, but as an observer outside the story who knows many things more than the characters he tells. In this discussion point, zero focalization will be grouped based on how the narrator defines the characteristics inherent in the characters, especially female characters.

> "Nji Enas memang bagoes apa lagi masi moeda sekali, oemoernja paling banyak di taksir enem blas taon. Dari ketjil seoda keliatan ia boleh djadi ronggeng, dari oemoernja anem taon soeda soeka sekali menjanji dan gerak-gerakan kaki tanganja seperti menandak."
> [Nji Enas is really good, her age is about sixteen years old. From a young age, it was obvious that she was good at *ronggeng*. Since the age of six, she has been singing and moving her feet like a dancer.] (Boen, 5)

In the quote above, it can be observed that the narrator uses zero focalization or third-person point of view. Zero focalization can be seen through the mention of the character's name, "Nji Enas". In this section, the narrator describes the inherent characteristics of Nji Enas such as "*masi moeda sekali*" or "so young". In addition to mentioning that the character is still young, the narrator also says that she (the character of Nji Enas) already seems to have the talent to become a ronggeng. This opinion is conveyed by the narrator with zero or third-person focalization without involving other characters in the narration process. The opinion that Nji Enas has the talent to become a ronggeng since she was sixteen years old is quite subjective, considering that the narrator is in the third person without involving other characters to express his opinion about Nji Enas' character. The description of the character as in the quote above is also found in many other similar quotes.

> "Ia liat begimana bagoesnja Nji Enas, jang itoe tempo soeda beroemoer kira doea blas taon, tingkanja begitoe genit dan biar bagaimana djoega orang tida nanti pertjaja kaloe kemoedian ia bisa djadi orang baek-baek."
> [She saw how good Enas was at six years old, how flirtatious she was and how no one thought she would be a good girl.] (Boen, 6)

> "Itoe tempo namanja nji Enas ada tergantoeng pada semoea bibir: ada apa kerdja sedikit sadja, tida loepa orang tanggap ronggeng nji Enas. Kaloe malem djalan mengamen, banjak sekali orang ikoetin di blakangnja, maoe ambil-ambil hati itoe ronggeng jang tjantik."
> [The name Nji Enas is mentioned by everyone, every time there is an event, they invite Enas to dance ronggeng. If Enas was busking at night, many would follow her behind to get the love of the beautiful ronggeng.] (Boen, 8)

In the first quote, it can be observed that the narrator is estimating Nji Enas's age, which she calls "*doea belas taon*" or "twelve years old". In addition, the narrator also mentions Nji Enas' flirtatious behavior. Whereas in the second quote, the narrator says that Nji Enas is a beautiful ronggeng through the sentence "*maoe ambil-ambil hati itoe ronggeng jang tjantik*" or "wants to get the love from the beautiful *ronggeng*" Through this narration, it can be said that zero focalization can be used by the narrator to give a subjective assessment of the character he describes through the narration of the story.

> "Nji Enas jang doeloe ada begitoe manis moeloetnja selaloe tersenjoem, sekarang soeda beroba sama sekali, selaloe tinggal bermoeka asem, tida ada girangnja; soenggoe begitoe, masi tinggal eilok."
> [Nji Enas who used to smile so sweetly now never smiles, she has changed so much, she is always gloomy, never seems happy; even so she is still beautiful.] (Boen, 12)

The quote above also shows zero focalization in the description of Nji Enas' character through the words "*begitoe manis*" or "so beautiful". Through these two words, the narrator with his subjectivity describes the characteristics or traits of Nji Enas's character, namely as someone who is so sweet with her mouth and always smiling.

> "Tida heran, sebab itoe prempoean ada begitoe tjantik dan eilok, badannja tinggi, tapi langsing, matanja idoep dan item betoel, koelitnja jang langsep, soeroep sekali dengen badjoenja, kebaja tjita pendek natar poeti totol-totol item dibetoelan pinggangnja keliatan berbajang saboek soetra mera pake rontje-rontje oedjoengnja kloear sedikit dibawa badjoenja sebla kiri, kaennja batik poeger mera toea hingga mingkin njata toengkak kakinja jang poeti dan aloes pake slot tinggi tangan kiri ada pegang tas bagoes dibelakangnja ada mengikoet saorang prempoean toea menengteng satoe koffer ketjil."
> [No wonder, because the girl was so beautiful and lovely, her body was tall, slim, her eyes looked alive and black, her skin was light, it matched the clothes she was wearing, a black polka dot kebaya with a red silk belt with a bead at the end, the left side of her shirt looked out a little, the fabric was maroon *puger* batik to show her white and smooth heels wearing high heels with her left hand holding a good bag, behind her a woman was seen carrying a small suitcase.] (Boen, 18)

The subjectivity of the narrator through zero focalization is also shown through the data excerpt above. *It* can be observed in the sentence "*itoe prempoean ada begitoe tjantik dan*

eilok" or "that girl is so beautiful" followed by the character traits mentioned as her body is tall, slim, her eyes are alive and black, and her skin color is langsat white. Things related to Nji Enas's character traits are subjective because the narrator does not include the character's voice to reinforce the traits she conveys through zero focalization. In addition, the narrator also does not show evidence through other narratives such as conversations between characters.

> "Roepanja Permas soeda oeloeng dan kenal betoel hati lelaki ketambahan dengan parasnja jang begitoe eilok sekalipoen itoe tempo boleh didoega oemornja soeda melangkah tiga poeloe taoen, tapi masi keliatan seerti moeda, maka banjak orang-orang hartawan di Tjiandjoer soeda djadi terbalik-balik olehnja."
> [Apparently Permas was already accomplished and well acquainted with men, especially with her beautiful appearance, even though she was already thirty years old at the time, but still looked young, so many rich people in Tjiandjoer had been conquered by her.] (Boen, 20)

The quote above shows how the narrator describes the character traits of Permas, who is narrated as an accomplished woman with a beautiful face despite her old age. Permas is the new name that Nji Enas uses after she grows up and has a new life. Unlike Nji Enas who works as a ronggeng with her husband Koesen, Permas is a more courageous and "accomplished" character as narrated by the narrator. In describing Permas' character traits, the narrator also uses zero focalization with her subjectivity praising Permas' beauty and physical traits.

b) Zero Focalization and Subjective Narrative in the Narration of Character Feelings

In addition to narrating character traits, the narrator through zero focalization also narrates the character's feelings in the story. This is what Genette (1980) says that a narrator with zero focalization is an omniscient narrator who knows more than the characters. The data showing zero focalization in the novel *Njai Warsih* by Thio Tjin Boen will be presented below.

> "Sebetoelnja Permas ada soeka pada itoe dokter Djawa, jang masi moeda dan tjakep. Raden Soeparto namanja. Itoe tempo ia ada diroema toenanganja, anak dari Mas Prajitno, asal dari Kaliwoengoe, daerah Semarang, ia ada saorang hartawan, soedagar batik dan koelit."
> [Permas had actually taken a liking to the young and handsome Javanese doctor. Raden Soeparto was his name. At that time he was at the home of his fiancée, the son of Mas Prayitno who came from Kaliwoengoe, an area in Semarang, he was a rich man, a batik and leather merchant.] (Boen, 22)

The excerpt above shows how the narrator narrates the feelings of the character Permas who likes a Djawa doctor named Soeparto. The feeling of liking that Permas feels for Soeparti is narrated subjectively without involving the conversation of Permas, Soeparto or other characters, but through the voice of the narrator himself. Such narration can make the reader unable to objectively assess what happens to each character and rely on the narrator to determine what the reader can see and imagine.

> **"**Kesian, tida ada oewang sama sekali, itoe soedagar kembali gojang kepala sembari oesap-oesap kepalanja Warsih jang tida menangis sebab tida mengarti satoe apa."

> [How poor, no money at all, the merchant again shook his head while stroking the head of Warsih who did not cry because she did not understand anything.] (Boen, 29)

The quote above also shows the narrator's subjectivity, which is conveyed through the narration of feelings of pity. The word "*kasihan*" or "pity" does not represent the feelings of any character except the narrator himself. The narrator does not involve the characters to feel sorry for other characters, so it can be said that the narrator subjectively through his voice says that he feels sorry for the characters.

Narrator's Subjectivity in Thio Tjin Boen's *Njai Warsih* Influenced by Realities Outside the Text

The data above shows the use of subjective zero focalization in the narratives of the narrator in *Njai Warsih* novel by Thio Tjin Boen. The subjective narratives are done by the narrator through the narrative structure of zero focalization where the narrator does not involve the narrative voice to convey things related to character traits or even character feelings. Such narratives can be influenced by the existence of reality outside the text in accordance with the time and place of the creation of literary works.

As discussed in the introduction, Thio Tjin Boen's *Njai Warsih* was written between 1917 and 1940. The novel was written by a Peranakan Chinese writer who was born and lived in the Dutch East Indies. This means that the social conditions at that time clearly influenced the narrator's subjectivity and where she placed herself when narrating about indigenous women, such as the characters she narrates in her story, namely Njai Enas and Njai Warsih.

The existence of class division as a result of Dutch colonialism, places Thio Tjin Boen as a male author who is in the second class, namely the Foreign East. Apart from ethnicity, in terms of gender, Thio Tjin Boen has a bias towards the characters of Njai Enas and Njai Warsih. Therefore, his subjectivity in narrating the characteristics and feelings, especially those related to female characters, needs to be scrutinized.

> "Tida heran, sebab itoe prempoean ada begitoe tjantik dan eilok, badannja tinggi, tapi langsing, matanja idoep dan item betoel, koelitnja jang langsep, soeroep sekali dengen badjoenja, kebaja tjita pendek natar poeti totol-totol item dibetoelan pinggangnja keliatan berbajang saboek soetra mera pake rontje-rontje oedjoengnja kloear sedikit dibawa badjoenja sebla kiri, kaennja batik poeger mera toea hingga mingkin njata toengkak kakinja jang poeti dan aloes pake slot tinggi tangan kiri ada pegang tas bagoes dibelakangnja ada mengikoet saorang prempoean toea menengteng satoe koffer ketjil."
> [No wonder, because the girl was so beautiful and lovely, her body was tall, slim, her eyes looked alive and black, her skin was light, it matched the clothes she was wearing, a black polka dot kebaya with a red silk belt with a bead at the end, the left side of her shirt looked out a little, the fabric was maroon *puger* batik to show her white and smooth heels wearing high heels with her left hand holding a good bag, behind her a woman was seen carrying a small suitcase.] (Boen, 18)

As we can observe in the quote above, the narrator describes the physical characteristics of the character who has a tall, slim body, lively and black eyes with fair skin and subjectively says that women with these characteristics are beautiful. We need to examine whether such

characteristics represent the beauty recognized by a certain ethnic group, or represent the standard of beauty that exists in the narrator's own imagination.

Zero focalization or external vision as found in the quote above allows the narrator to have full control and power over what is in his mind and what he wants to convey to the reader. Or in other words, the reader is not free to interpret and give his own judgment on what he reads. If the narrator uses internal focalization with the voice of the character "I" for example, the reader will be very likely to give judgments on the two cases experienced by the two characters, say whether a character is handsome or beautiful, evil or good, and other subjective judgments, so subjectivity is returned to the reader and not determined by the narrator through zero focalization.

> **"**Kesian, tida ada oewang sama sekali, itoe soedagar kembali gojang kepala sembari oesap-oesap kepalanja Warsih jang tida menangis sebab tida mengarti satoe apa."
> [How poor, no money at all, the merchant again shook his head while stroking the head of Warsih who did not cry because she did not understand anything.] (Boen, 29)

Zero focalization also allows the narrator to voice the difficulties experienced by a particular group. As can be observed in the quote above, the narrator through zero focalization pities one of the characters, Warsih. The narrator with his subjectivity shown through the sentence "*Kesian, no oewang at all*" or "how poor, no money at all" pities one of the characters without involving the character's voice in the story.

This subjectivity can represent the narrator's partiality towards the character of Warsih, a native woman. The pity conveyed by the narrator through his narration shows that a woman who "*doesn't know what she is*" and has no money is a weak condition, so the narrator feels sorry for her. As explained in the introduction, according to Crenshaw (1991) race and gender are two of several other aspects that can be used as social forces to exclude or marginalize different groups. That is, if we trace the reality outside the text at the time the literary work was written, indigenous women are an entity that is in the lowest class and marginalized. Thus, the narrator through zero focalization shows her subjectivity to pity Warsih's character as a native woman.

Conclusions

Based on the data analysis that has been carried out based on the formulation of problems 1 and 2 above, it can be concluded that the narrator is a strong enough element to control the point of view and determine how the reader will interpret a literary work. In addition, the reality that occurred outside the text at the time the literary work was written also influenced how the narrator formed a story world through his narratives and positions. The narrator through zero focalization can also represent his partiality and impartiality to a certain group, either at the same or different times.

Acknowledgments

The author would like to express their gratitude to LPDP (Lembaga Pengelola Dana Pendidikan) Indonesia for supporting the publication of this article.

References

Boen, T. T. (n.d.). *Njai Warsih: Sebuah Cerita Jang Betoel Kedjadian di Bandoeng.* Batavia: Boekhi & Drukkerij Hoa SIang In Kok.

Crenshaw, K. (1991). Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color. *Stanford Law Review*, *43*(6), 1241–1299.

Dewojati, C. (2023). *Chinese Literature: A Multiperspective Study*. Yogyakarta. Gambang Buku Budaya.

Didipu, H. (2019). Teori Naratologi Gérard Genette (Tinjauan Konseptual). *Telaga Bahasa*, *7*(2), 163-172.

Faruk, H. T. (2012). *Metode Penelitian Sastra: Sebuah Pengantar.* Yogyakarta: Pustaka Pelajar.

Fludernik, M. (2010). Narratology in the Twenty-First Century: The Cognitive Approach to Narrative. *PMLA/Publications of the Modern Language Association of America*, *125*(4), 924–930. https://doi.org/10.2307/41058291

Genette, G. (1980). *Narrative Discourse: An essay in method* (Vol. 3). New York: Cornell University Press.

Herman, L., & Vervaeck, B. (2005). *Handbook of narrative analysis*. U of Nebraska Press.

Saraih, U. N., Khairudin K. N., Azman N. A. N., Samah, I. H., & Safitri F. (2023). Gender Equality Towards Work Family Balance, Political Matters and Gender-based Violence: An Empirical Investigation in The Malaysian Higher Educations. AIP Conference Proceedings. AIP Publishing.

Spivak, G. C. (1983). Can the subaltern speak?. In *Imperialism* (pp. 171-219). Routledge.

Contact email: sucidiahningrum@mail.ugm.ac.id

The Female Gaze and the Middle-Aged Filipino Women's Reception of Empowered/Disempowered Women in Korean Television Series

Maria Rhodora S. Salazar, AMA University, Philippines

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
Since the 1990s, 'Hallyu' or the 'Korean wave' has become one of the biggest cultural phenomena across Asia, resulting in a surge in foreign demand for all things Korean. Hallyu first spread to China and Japan, later to Southeast Asia, including the Philippines. The present study delves into 'Hallyu,' more specifically, the K-dramas. This study is a feminist reading of the female reception on how women are portrayed in K-dramas, specifically the empowered female characters, in terms of the Western values and ideologies. This study employs mixed method approach using online survey (N=34) and in-depth interviews for data collection. Textual analysis of the data is anchored in Hall's encoding-decoding theory, dual-systems theory and the concept of the female gaze. The results reveal that the middle-aged Filipino women perceive the interaction of power and oppression brought about by the influence of Western values and ideologies of patriarchy and capitalism as depicted in the male villains' aggressive and violent behavior, the male dominance over women, and the perennial characterization of heroes as heirs to the family-owned companies. Using the female gaze, the middle-aged Filipino women's dominant readings of the characterization of empowered/disempowered women in the K-dramas uncover values of self-confidence, independence, competence, hard work, leadership, perseverance and determination.

Keywords: Female Gaze, Empowered Women, Capitalism, Patriarchy, Hallyu

iafor
The International Academic Forum
www.iafor.org

Introduction

Hallyu or "*hanliu*" in Chinese, a term which was coined by Chinese journalists in the late 1990s, translates as "Korean wave" (Kim, 2015). It refers to the global popularity of South Korea's cultural economy exporting popular culture, resulting in a surge in foreign demand for all things Korean, i.e., fashion, cosmetics, food, music, electronics, movies, and television shows (Kim, 2015).

The Origins of the Korean Wave (Hallyu)

Hong (2014) describes South Korean dramas before the 1990s as 'provincial and tedious' underscoring the improbability of such old-fashioned local productions to become popular in other countries. Since the end of the twentieth century, popular culture products have increasingly become important in South Korean economy. In the face of the financial crisis of 1997-98, then President Kim Dae-Jung gave priority to the cultural industries in the government budget.

Hallyu began with the successful showing of Korean television dramas in China. The first craze of Hallyu began in 1997 "when the Korean TV drama *What Is Love All About* was broadcast on state-run Chinese television CCTV, following an MBC-TV drama *Jealous* which was imported as the first popular cultural product from South Korea in 1993" (Kim, 2007, p.15). The drama *Sparks*, which was aired in 2000 on GTV, sparked the Korean Wave in Taiwan for the first time (Ju, 2014). While the demand for Korean television dramas increased, they were still regarded as cheap alternatives to expensive US and Japanese counterparts during the initial phase of the Korean wave (Ju, 2014). However, an unexpected success of *Winter Sonata* in Japan on April 3, 2003 (Yang, 2012) changed this perception, and moved the Korean television industry to a new phase during which it has extended its reach to an increased number of Asian markets (Yang, 2012).

Due to globalization and postcolonial relationship between Asia and the West, the issue of "glocalization" of culture, as well as cultural adoption and adaption, race/gender issues, cultural consumption and capitalism, is all addressed by the success of the Korean wave (Kuwahara, 2014). Glocalization entails the adaptation of foreign (global) content (e.g., Western or American) by a local medium by combining it with "indigenous and exogenous cultural components," and makes it easy for local audiences to receive foreign content "that suit their lifestyles, sensibilities and dispositions better" (Ju, 2014, p. 34).

The success of the Korean wave in Asia is closely associated with regional cultural affinities because South Korean culture has the ability to translate Western or American culture to fit Asian taste. "Western popular cultural artifacts will not likely succeed because of a certain non-negotiable cultural heterogeneity" (Ryoo, 2007, p. 45) whereas South Korean popular culture is much more readily relatable and acceptable to Asian audiences. Korean dramas portray themes that "typically deal with family issues, love and filial piety in an age of changing technology, and often reinforces traditional values of Confucianism" (Ryoo, 2007, p. 140). Moreover, the global success of the Korean Wave is regarded as an indication of a contra-cultural flow (Thussu, 2006) or "a counter-case to media imperialism: a fissure in West-centered globalization" (Kim, 2009, pp. 732-37) because the Korean cultural products are welcomed around the world - from East to West, and from developing to developed countries (Jin & Yoon, 2017).

Hallyu in the Philippines

According to the Korean Ministry of Culture and Tourism, K-dramas debuted in GMA-7 with *The Successful Story of a Bright Girl* to compete against ABS-CBN's phenomenal airing of the Taiwanese (Chi-novela) drama *Meteor Garden* in 2003 (Igno & Cenidoza, 2016). The next K-drama *Endless Love 1: Autumn in My Heart* also aired in 2003 captured the hearts of the Filipino audience and paved the way for the rest of the successful K-dramas in the Philippines. The high viewership of *Autumn in My Heart* was attributed to the charisma of the good-looking actors and actresses, and its offbeat storyline. In 2004, the second installment of *Endless Love: Winter Sonata* was aired by GMA-7 followed by *Stairway to Heaven* (Igno & Cenidoza, 2016). ABS-CBN began airing their first K-drama *The Truth* followed by *Lovers in Paris*. *Full House*, a romantic-comedy was aired by GMA-7 in 2005 followed by *Jewel in the Palace*, a historical drama, aired in 2006 (Igno & Cenidoza, 2016).

The Status of Women in South Korea

Although South Korea has experienced rapid industrial growth and economic modernization brought about by globalization since the end of the Korean War, gender inequality has remained justified by their traditional gender role relationships rooted in and rationalized by Confucian values and teachings (Palley, 1990). To say the least, in traditional Korean society, "women have long been in a disadvantaged position," (Korean Women's Development Institute, 1985; cited in Palley, 1990).

Nowadays, South Korean women are largely well-educated and more empowered although the country still ranks among the lowest in the gender gap rankings (Lee, 2022). With the globalization of South Korea's economy and incessant cultural influence from the United States and other Western countries, the employment of women has increased continuously which contributed significantly to promoting gender equality in society; thus, changing the social perception on the role of women in it. This reality is now reflected in many Korean television series. Today, K-dramas feature more stories with female characters showcasing their strengths, achievements, and success.

The present study delves into the Korean wave phenomenon, more specifically, the K-dramas. This study is a feminist reading of the female reception on how women are portrayed in K-dramas, specifically the empowered female characters, in terms of the Western values and ideologies. In this regard, this study aims to answer the following research problems: How are Western values and ideologies reflected in the middle-aged Filipino women's reception of the portrayal of empowered/ disempowered women in selected Korean television series? How do middle-aged Filipino women gaze at the characterization of empowered/disempowered women in selected Korean television series in relation to their own lives?

Significance of the Study

In 2020, Nielsen Media Research published daytime ratings report showing that women aged 50 and above comprise the bulk of daytime viewers of television soap operas (Lewis, 2020). Moreover, a survey conducted in South Korea in December 2023 revealed that dramas and films had the highest viewership rating among women aged sixty years and older (2.3%). K-drama genre was generally more popular among older age groups (Statista, 2024). In the

Philippines, a survey conducted in 2020 revealed that television shows were more popular with older viewers aged between 45 and 64 years (Balita, 2022).

In view of the Nielsen ratings report and other survey results, this researcher decided to employ middle-aged women (40-60 years old) for this study. This researcher believes that middle-aged women can provide thicker or richer descriptions because of their extensive experience and breadth of knowledge or wisdom. To date, there are limited studies about the reception of K-dramas with middle-aged women as participants, so this is the research gap that this study aims to fill.

Framework of the Study

This study uses the concept of female gaze, Stuart Hall's encoding-decoding theory, and dual systems theory which combines Marxist feminism and radical feminism.

Encoding-Decoding Theory/Reception Theory

For a television show to be successful and meaningful communication to take place, Stuart Hall (1973) argues that the producers of the media text and the audience need to have a shared understanding of the signs and symbols used in the creation of the program's content, so the producer (encoder) has to consider how the audience (decoder) will perceive the media text.

There are three major decoding positions proposed by Hall, namely preferred (also called dominant), negotiated, and oppositional (1980, pp. 136-138). The preferred position, or dominant reading, is when the decoder (audience) takes the connoted meaning as it has been encoded, and fully accepts and reproduces the code to the encoder (Benshoff, 2015, p.16).

The negotiated position is when decoding by the audience entails both acceptance and opposition to some elements of the text. The audience believes the code and broadly accepts the message, but sometimes resists or modifies the message that best reflects one's own experiences, interests, and positions.

In the oppositional position, the audience perfectly understands the text, but completely disagrees with the message, and decodes it in a way that is totally contrary to the dominant ideology (Hall, 1993, pp. 515-516).

Dual-Systems Theory

Dissatisfaction with both traditional Marxism and radical feminism motivated Heidi Hartmann to develop the Dual Systems Theory (Young, 1997). The Dual-Systems Theory is a synthesis or a "marriage" of Marxist and Radical feminist theory, therefore neither Capitalism (Marxism) nor Patriarchy (Radical Feminism) takes a position of importance because in a capitalist-patriarchal society, both systems work together. Patriarchy provides a system of control and law and order, while capitalism provides a system of economy in the pursuit of profit (Walby, 1990, p.5). According to Hartmann, class domination and relations of production and distribution on the one hand, and women's oppression, on the other, are aspects of the same socio-economic system. Therefore, patriarchal relations are internally related to production relations as a whole (Young, 1997, pp. 49 and 56).

The Female Gaze

In the Male Gaze Theory, Laura Mulvey explains that "the eroticization of women on the screen comes about through the way the cinema is structured around three explicitly male looks or gazes (Dirse, 2013):" 1) the gaze of the male spectator or viewer; 2) the gaze of the male character within the narrative; and 3) the gaze of the male director or the camera which is inherently voyeuristic (Riebe, 2020).

Although the existence of the male gaze implies the presence of a female gaze, it cannot be presumed that the female gaze should also appeal to female desire and sexuality. The female gaze is developed when a film uplifts women's desire and sexuality to the forefront of the plot (Coles, 2023) and puts the onus of the perspective in the female character, maker, and audience (Ganguly, 2022). Therefore, the female character is viewed as an active participant instead of a passive subject that is deliberately viewed for the male audience's gratification.

Conceptual Framework

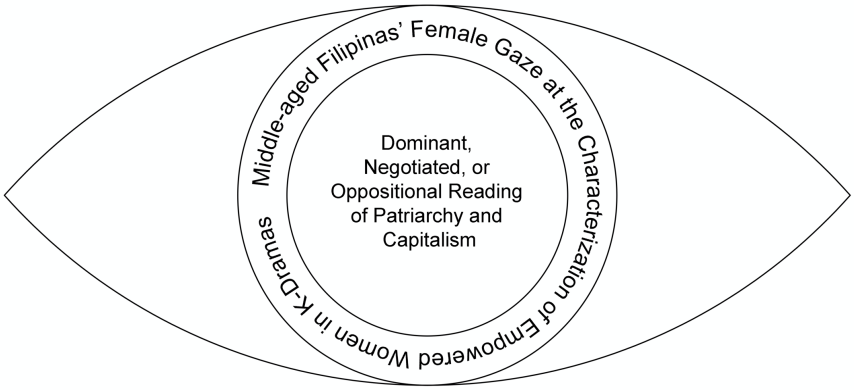


Figure 1: Conceptual Framework of the Integrated Stuart Hall's Reception Theory, Dual-Systems Theory, and the Concept of the Female Gaze

Figure 1 above shows the centrality of the middle-aged Filipinas' female gaze at the characterization of empowered women in K-dramas which results in the dominant, negotiated, or oppositional reading of the capitalist (Marxism)-patriarchal (radical feminism) values and ideologies embedded in the K-dramas.

Methodology

This study employed mixed method approach using online survey and in-depth interviews for data collection. The online survey using google form garnered 34 responses coming from the researcher's circle of friends, sister, and acquaintances (i.e., sister's schoolmates) whose ages range from 45 to 70. Three middle-aged Filipino women who were also online survey respondents were invited to be interviewed for the study. Textual analysis was used for data analysis.

Results and Discussion

Profile of the Respondents

Of the 34 female respondents, more than half (55.9%) were married; 26.5% were single; and 8.8% were widows. The age of the respondents ranged from 45 to 70, but a majority (85.3%) of the respondents were 60-69. A majority (67.7%) of the respondents were college graduates while 23.5% had master's degree which indicated that most of the respondents were highly educated. More than half (56.3%) had monthly family income of above Php100,001 while 29.1% had monthly family income between Php25,001 and Php100,000 which suggested that almost all of the respondents belonged to upper middle class to high-income class.

Top 5 K-dramas

The second part of the online survey contained a list of 50 K-dramas with empowered female characters. The respondents were asked to check the K-dramas that the respondents have watched on television or by any other means. Of the 50 K-dramas, the top five K-dramas were Crash Landing on You (91.2%) written by Park Ji-Eun, Extraordinary Atty. Woo (91.2%) written by Moon Ji-Won, What's Wrong with Secretary Kim? (85.3%) written by Jung Kyung-Yoon, Start-Up (82.4%) written by Park Hye-Ryun, and Goblin (79.4%) written by Kim Eun-Sook. The top five K-dramas were all romantic-comedies written by female scriptwriters. When asked which was their favorite K-drama, the respondents answered different K-dramas, but the reasons were basically the same, i.e., interesting and unpredictable plot, entertaining and unique storyline, handsome actors, superb acting, very good script, funny at the same time heartbreaking, wholesome family drama with comedy, wonderful mix of comedy and fantasy, the determination to attain goals, the struggle to succeed and be the best that you can be, "kilig" (thrilling) factor, has family values, and nice ending.

Reasons for Watching K-dramas

In the third part of the survey, the respondents were asked to rate 20 statements using the following scale: SA for strongly agree; A for agree; N for neither agree nor disagree; D for disagree; and SD for strongly disagree.

It is interesting to note that middle-aged Filipinas first watched K-dramas because they read good reviews about them (41%), not because of the influence of their family members nor their friends. The dominant readings of the respondents are evident in their reasons for liking K-dramas. The respondents expressed their predilection toward the K-dramas' unusual storyline (56%) with unpredictable endings (35%), true-to-life plots (41%) and beautiful values and messages (59%). They enjoy watching good-looking actors and actresses (65%) who portray their roles well (71%), and K-dramas with "kilig" (thrilling) factor (50%) which explains their fondness for romantic-comedies. They prefer wholesome (56%), funny (62%), family-oriented stories (53%) with kissing scenes that are not too vulgar (62%) unlike Western television shows that present torrid kissing scenes. They also enjoy action scenes that are exciting and credible (53%), and appreciate authentic costumes, props, and sets (59%). However, the respondents expressed their negotiated position in the statement that "K-dramas are all the same" (50%). Moreover, 50% of the respondents believe the number of episodes of K-dramas is fewer compared to local television series, and sad to say, the dominant reading of the respondents is that K-dramas are better than local television series

(47%). Finally, the dominant position of the respondents is that the overall quality of K-dramas is good (74%).

Male and Female Characterizations in K-dramas

In the fourth part of the survey about the male and female characterizations in K-dramas, the respondents were asked to rate the statements using the same scale as in the third part. Some of the respondents perceive the male villains to be aggressive and violent (47%) reflecting the influence of oppressive Western capitalist patriarchal society. The dominant reading of the respondents is that the male heroes are respectful to elders (44%) which is an expression of the respondents' cultural affinity with the Korean culture which is similar to the Filipino culture in this regard.

One vital information that the respondents do not know is that the scriptwriters of the top five romantic-comedies are all women which suggests that the storylines and scripts they like are actually written from the point of view of women and underscores the female gaze. However, the online survey reveals a negotiated position (56%), probably due to the 50 K-dramas they have to consider in their responses.

As stated in the framework section, the female gaze puts the responsibility of the perspective in the female character, maker, and audience. Nowadays, more female Korean television directors, producers, and scriptwriters (i.e., female maker) are being hired, so more empowered women are being characterized in K-dramas and because of this, more accurate nuances of women's lives are represented which makes it easier for the female audience to relate the female character's experiences to their own lives.

The task of theorizing how the spectatorial (audience) patterns of pleasure and identification are produced in K-dramas is made apparent by the fact that the female scriptwriters themselves know the nature and struggles of being a woman as well as the female desire of breaking away from the normative gendered roles and stereotypes which are culturally produced. By portraying empowered women in their scripts, the female writers through their vision (female gaze) in the television series have succeeded somehow in transcending traditional historical disadvantages of women who were once relegated to passive objectification and marginality created by men in our patriarchal society.

Based on the online survey, the dominant reading of the respondents is that the heroes in K-dramas show respect to women (79%). This is because the female scriptwriters (female maker) know that the innermost desire of every woman is to be respected and loved. The myth or conventional image in television series is that the hero is strong and able to save the damsel in distress (i.e., typical characteristics of manhood) while the heroine is feminine, weak, and needs to rely on her man (i.e., typical characteristics of womanhood). The influence of media is probably one important reason why men and women experience the social world differently. The gender roles (i.e., women stay at home to take care of the children) and stereotypes (i.e., fathers are the breadwinners) in mass media reflect how women in general, not just Korean women in the K-dramas, have been culturally and historically marginalized in patriarchal societies. However, the modern K-dramas written by female writers who are certainly influenced by Hollywood's portrayal of liberated women now feature an alternative femininity that exudes strength of character, self-confidence, independence, competence, and intelligence that female spectators can identify with and

emulate. This female gaze of the maker (scriptwriter) frees women from traditional feminine identities and enables the modern women to invent new roles and dismiss the old.

Because the scripts are written by women, the male characters in K-dramas are depicted to be expressive of their feelings (79%), perhaps more expressive than in real life, while the female characters are portrayed to be quite emotional (47%). Moreover, the dominant reading of the respondents is that the K-dramas portray heroines as very determined to reach their goals (82%) which reflects the Western concept of empowered women while 47% of the respondents think that female characters are not dependent on their men which likewise reflect characteristics of empowered women. On the other hand, a majority of the respondents (59%) perceive that the lead male characters in K-dramas are always heirs to family-owned companies which reflect the Western values and ideology of capitalist patriarchy, and mirror the reality in South Korean corporate world.

A majority of the respondents (71%) empathize with the heroine in the K-drama and almost all of the respondents (94%) feel happy when the heroine becomes successful and attains her goals which indicate that the respondents can relate the heroine's struggles to their own lives--a manifestation of their gaze at the female characters. Almost half of the respondents (44%) think that women in K-dramas are more empowered than Filipino women in local television series because most of the local television series usually portray the lives of oppressed women in our patriarchal society.

The last item in the survey asks if the respondent wants to become a Korean while and after watching the K-drama, and the respondents articulated their oppositional position (74%) which shows that they are unwavering of their Filipino identity.

In the interview, when the three interviewees were asked which K-drama showcases empowered women, the first respondent said "Queen Maker" and "Extraordinary Atty. Woo" while the second respondent said "Jewel in the Palace," and the third respondent said "The Glory" and "Agency." To explain how the K-dramas portray empowered women, the first respondent said that in the "Queen Maker," the female election campaign manager transformed the female human rights lawyer into someone who could be a leader (i.e., mayor). In "Extraordinary Atty. Woo," despite her condition (respondent does not want to use the word "disability"), she was able to build confidence, develop strength of character, and become an extraordinary and successful lawyer in the firm. The second respondent said that the female lead character in "Jewel in the Palace" accomplished what she set out to do in a non-combative manner. The third respondent said that in "The Glory," despite being poor and being bullied by her classmates in high school, she did not lose hope nor commit suicide. Instead, she channeled all her time and energy into becoming a teacher and saving enough money for her revenge against those people who bullied her in the past. In the "Agency," despite being poor and a graduate from a community college, the female lead character became the CEO of a conglomerate through hard work and her intelligence, overcoming all the challenges in a cut-throat advertising industry.

When asked about their opinion on what makes a strong woman, the first respondent said that the love and support of her family gave her strength especially during the most difficult times in her life. The second respondent said that a strong woman is somebody who is comfortable in her own skin, who knows her worth, and accomplishes what she sets out to do without resorting to aggressive means. The third respondent said that a strong woman turns

something negative or a bad event in her life into a challenge and motivation to succeed in life.

When asked if they see themselves in the female characters, the first respondent said "yeah" because when she faces challenges, the love and support of her family gives her strength to overcome these challenges just like the female characters in the K-dramas. The second respondent said that she sees herself in the female character in "Jewel in the Palace" because she accomplishes things even without recognition. The third respondent said that at the time she is watching the K-dramas, she puts herself in the situation of the lead characters.

Finally, when asked if they see themselves as an empowered woman just like the female characters in the K-dramas, the first respondent said "Oo naman" (yes, of course) because she sees herself as successful. She said that as a single mother, she perceives herself as an empowered woman because she was able to raise her three children by herself, and with her faith in God as well as the support of her family, she was able to overcome all the challenges in her life. The second respondent said "yes, definitely" but did not elaborate. The third respondent said "yes, in my own small way" because she was able to raise her four children--two have already graduated from college, and the other two are on scholarship. She also said that she doesn't allow herself to be oppressed by anyone because she is not a pushover or a weakling.

The reflexive meaning that the respondents articulated is produced in their narratives as they determine the commonality between the fictionalized lives of the empowered women in the K-dramas and their own experiences which inevitably shapes their aesthetic perception in their gaze as spectator. On the one hand, the respondents' dominant position regarding the heroine overcoming all the challenges in life is a reading in favor of the Western ideology of women empowerment reinforced and embedded in K-dramas. On the other hand, the respondents' oppositional position regarding aggressive and violent behavior of male characters, as well as the perpetual portrayal of male scions is a reading against the grain of Western ideology of capitalist patriarchy also reinforced and embedded in K-dramas.

Conclusion

The survey results show that middle-aged Filipino women prefer the romantic-comedy genre for K-dramas. The top five favorites are "Crash Landing on You," "Extraordinary Atty. Woo," "What's Wrong with Secretary Kim," "Start Up," and "Goblin," all written by female scriptwriters, which suggests that these best-loved K-dramas were written from the point of view of women. The respondents like to watch K-dramas because of the good-looking actors and actresses who portray their roles well, the "kilig" (thrilling) factor, the plots that are true to life, the unusual and interesting storylines, the unpredictable endings, the wholesome, funny, family-oriented stories with kissing scenes that are not too vulgar unlike Western television shows, affirming Ryoo's claim that "Western popular cultural artifacts will not likely succeed because of a certain non-negotiable cultural heterogeneity" (2007, p. 45). The respondents also enjoy K-dramas with lots of values and good messages, and action scenes that are exciting and credible. Thus, they believe the overall quality of K-dramas is good.

The results of the online survey and interviews reveal that the middle-aged Filipino women perceive the interaction of power and oppression reinforced by Western values and ideologies of patriarchy and capitalism as depicted in the male villains' aggressive and violent behavior, the male dominance over women, and the perennial characterization of heroes as heirs to the

family-owned companies which also mirror the reality in South Korean male-dominated corporate world. In order to survive, the heroines have to struggle and overcome the traditional discriminative capitalist patriarchy in the workplace and in society.

Moreover, the results of the online survey and interviews reveal the dominant readings of the respondents that the K-dramas portray heroines as being very determined to reach their goals, working hard to overcome life's challenges, being confident, and being a leader which reflect the Western concepts of empowered women. Using the female gaze, the middle-aged Filipino women's dominant readings of the characterization of empowered/disempowered women in the K-dramas uncover values of self-confidence, independence, competence, hard work, leadership, perseverance and determination.

The female gaze is also reflected in the reflexive meanings articulated by the respondents as they are able to relate to the struggles and challenges that the empowered heroines experience in the K-dramas. They empathize with the heroines and feel happy when the heroines achieve their goals. They gaze at the lives of the heroines and see the reflection of their own lives as they temporarily escape from the drudgery of their own domestic life, and get immersed in the fictional world that the K-dramas have created. They become one with the heroines even for a fleeting 60 minutes of vicarious bliss, and perceive the heroines' triumphs as their own.

References

Balita, C. (2022). Breakdown of video consumers in Philippines 2020, by age group and platform. *Statista.* January 24, 2022.

Benshoff, H. (2015). Film and Television Analysis: An Introduction to Methods, Theories, and Approaches. Routledge.

Coles, H. (2023). Desire in Bridgerton: Defining the Female Gaze. *Honors College Theses*. 844. https://digitalcommons.georgiasouthern.edu/honors-theses/844

Dickinson, R. & Linne, O. (1998). Approaches to Audiences: A Reader. Arnold, Oxford University Press.

Dirse, Z. (2013). Gender in cinematography: female gaze (eye) behind the camera. *Journal of Research in Gender Studies*, 3 (1).

Ganguly, S. (2022). Analyzing the Success of the Female Gaze in K-dramas. *Feminism in India.*

Hall, S. (1973). Encoding and Decoding in the Television Discourse. Birmingham Centre for Contemporary Cultural Studies. University of Birmingham.

Hall, S. (1980). Encoding/Decoding. In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, Media, Language* (pp. 128-138). London, UK: Hutchinson University Library.

Hall, S. (1993). Encoding, Decoding, in During, S. *The Cultural Studies Reader*, 507-517.

Hartmann, H. (1979). The Unhappy Marriage of Marxism and Feminism: Towards a More Progressive Union. *Sage Journals*, 3 (2).

Hong, E. (2014). The Birth of Korean Cool. London: Simon & Schuster, pp. 1-154.

Igno, J. & Cenidoza, M. (2016). Beyond the "Fad": Understanding Hallyu in the Philippines. *International Journal of Social Science and Humanity*, 6 (9). doi:10.18178/ijssh.2016.6.9.740

Jin, D. & Yoon, T. (2017). The Korean Wave: Retrospect and Prospect. *International Journal of Communication*.

Ju, H. (2014). Transformations of the Korean Media Industry by the Korean Wave: The Perspective of Globalisation. In *The Korean Wave: Korean Popular Culture in Global Context*. Ed. Yasue Kuwahara. New York: Palgrave MacMillan, pp. 35-37.

Kim, B. (2015). Past, Present and Future of Hallyu (Korean Wave). *American International Journal of Contemporary Research*. 5 (5).

Kim, Y. (2007). The Rising East Asian Wave. In: Thussu, D. K. (ed.) *Media on the Move*: *Global Flow and Contra-Flow*. London: Routledge, 131-152.

Kugelman, M. (2006). Where They Stand: The Status of Women in South Korea. Wilson Center.

Kuwahara, Y. (2014). The Korean Wave: Korean Culture in Global Context. New York: Palgrave MacMillan.

Lee, H. (2022). Korea ranks near bottom of annual gender equality index. The Korea Times. July 14, 2022.

Lee, S J. (2011). The Korean Wave: The Seoul of Asia. *The Elon Journal of Undergraduate Research in Communications.* 2 (1).

Lewis, E. (2020). Ratings Analysis: How Nielsen Breaks Down the Demos for Soaps, Game Shows and Talk Shows. *Soap Opera Network.*

Okutsu, O. (2018). Philippines tops WEF's gender equality ranking in Asia. *Nikkei Asia*.

Palley, M. L. (1990). Women's Status in South Korea: Tradition and Change. *Asian Survey*, *30*(12), 1136–1153. https://doi.org/10.2307/2644990

Ribeiro, S. (2020). "Comparing Binge-Watching Motivations in South Korea and the United States: *Westernization of South Korean Entertainment Media". Theses and Dissertations*. 8899. https://scholarsarchive.byu.edu/etd/8899

Ryoo, W. (2009). Globalization, or the logic of cultural hybridization: the case of the Korean Wave. *Asian Journal of Communication* 19 (2): 137-51.

Song, H., et al. (2019). A History of Korea. The Academy of Korean Studies.

Song, Y. (2017). Female's Gaze in Idol Drama: A Case Study of 'My Sunshine.' *Asian Journal of Humanities & Social Studies*. 5 (2).

Statista Research Department. (2024). TV drama and film viewership ratings South Korea 2023, by age and gender.

Thussu, D. (2006). International communication: Continuity and change. London, UK: Arnold.

Walby, S. (1990). Theorizing Patriarchy. Oxford, UK: Basil Blackwell Ltd.

Yang, J. (2012). The Korean Wave (Hallyu) in East Asia: A Comparison of Chinese, Japanese, and Taiwanese Audiences Who Watch Korean TV Dramas. *Journal of Asian Sociology*. 41 (1): 103-147.

Young, I. (1997). Beyond the Unhappy Marriage: A Critique of the Dual Systems Theory. In Hennessy, R. & Ingraham, C. (eds.). *Materialist Feminism: A Reader in Class, Difference, and Women's Lives.* New York: Routledge.

Comparative Study of Minjung Theology and Kierkegaardian Philosophy: Toward Emotion of Han and Hope

Kwang-Myung Lee, Duke Divinity School - Duke University, United States

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
South Korea has had the stigma of having the highest suicide rate among OECD countries for 20 years. The suicide problem in South Korea is very complex, involving social and personal reasons. This paper aims to analyze the concept of *han (恨)*, or suffering experienced by South Koreans, from a theological and philosophical perspective. The emotion of suffering that South Koreans uniquely experience, *han*, was addressed in great depth from a social perspective in the minjung theology of the 1970s. Although minjung theology is old, *han* is like DNA for Koreans, so we expect minjung theology to resonate with contemporary South Koreans. When I analyze *han*, I cannot overlook the existential aspect. The Kierkegaardian philosophy will be employed to examine the personal and existential distress experienced by contemporary South Koreans. Contemplating the emotion of suffering *han*, the paper will reflect in depth on how minjung theology can address *han*, the emotion of suffering Koreans in social aspects. Furthermore, the paper will address *anxiety and despair* on the existential level by analyzing Kierkegaardian philosophy. In conclusion, this paper will discuss the hope that can be found in the suffering of the Korean people through minjung theology and Kierkegaardian philosophy.

Keywords: Han, Minjung Theology, Liberation Theology, Kierkegaard, Anxiety, Despair, Suicide

iafor
The International Academic Forum
www.iafor.org

Introduction

In recent decades, South Korea has faced a troubling reality, maintaining the highest suicide rate among OECD countries for twenty consecutive years.[1] This alarming statistic reflects South Korean society's deep and complex issues, where personal and social factors intertwine to create an atmosphere of despair and hopelessness. Central to understanding this crisis is the concept of *han (恨)*, a uniquely Korean form of suffering that encapsulates the collective and individual anguish experienced by the Korean people. Emerging from a history marked by colonization, political repression, and social stratification, *han* is more than just an emotion; it is a cultural phenomenon deeply embedded in the Korean psyche. This paper explores *han* through the dual lenses of Minjung theology and Kierkegaardian philosophy. Although Minjung theology is historically situated, its relevance persists, as *han* continues to resonate with contemporary South Koreans, reflecting their ongoing struggles and emotional wounds.

I will apply Kierkegaardian philosophy as a methodology to closely analyze the theology of *han* as addressed in Minjung theology. I have chosen Kierkegaardian philosophy because the concept of *han* is difficult for other cultures to comprehend fully. Among the various emotions that constitute *han*, Kierkegaard has deeply and existentially engaged with *anxiety* and *despair*. His analysis of these emotions is accessible across different cultural contexts, making it a valuable tool for analyzing *han* and facilitating its understanding in other cultures. Additionally, I believe there are numerous areas of overlap between the various aspects addressed in the theology of *han* and Kierkegaardian philosophy.

First, I intend to explore the concept of *han*, which is unfamiliar to those in other cultural contexts. Second, I will analyze *han*, focusing on Kierkegaardian philosophy's critical concepts of anxiety and despair as lenses for this analysis. Third, I will examine the role of the philosophy of *dan* as discussed in the theology of *han* in addressing and resolving the emotion of *han*. Additionally, I will analyze the role of Kierkegaard's concept of love in resolving *han*. Fourth, I will explore how *han*, resignation, or despair can lead individuals toward faith and how faith, in turn, establishes new hope in individuals. In conclusion, based on the preceding analysis, I will reflect on my thoughts regarding the unresolved emotions *han* is still experiencing in contemporary South Korea and discuss the prospects for future research.

Toward the Emotion of *Han (恨)*

The *han* is probably very unfamiliar to people in other countries. Suh Nam Dong states, "*Han* is an underlying feeling of Korean people. On the one hand, it is a dominant feeling of defeat, resignation, and nothingness" (Kim, 1981, p. 54). As such, *han* is a complex emotion. Kim Chi-ha notes, "*Han* is the minjung's angry and sad sentiment turned inward, hardened and stuck to their hearts. *Han* is caused as one's outgoingness is blocked and pressed for an extended period by external oppression and exploitation" (Moon, 1982, unpublished). In other words, the emotion of *han* can be understood as a profound despair and anguish deeply ingrained within the human psyche, which results from oppression and exploitation by those in power. The theology that addresses *han* is Minjung theology (민중신학).

[1] https://data.oecd.org/healthstat/suicide-rates.htm

To understand the *han* in minjung theology, it is essential to understand the term mentioned above, *minjung,* and the historical context of Korea. First, analyzing the word and meaning of *minjung*, Jung Young Lee states, "The word minjung is the Korean pronunciation of two Chinese characters, 'min' and 'jung.' 'Min' literally means 'the people' and 'jung' 'the mass.' Combining these two words, we get the idea of 'the mass people' or simply 'the people'" (Lee, 1988, p. 3). In other words, *minjung* means merely *people*. Second, examining the historical background in which minjung theology arose, Suh summarizes the history of *han* of minjung theology as follows:

> 1. Koreans have suffered numerous invasions by surrounding powerful nations so that the very existence of the Korean nation has come to be understood as *han*. 2. Koreans have continually suffered the tyranny of the rulers so that they think of their existence as *baeksung, or minjung*. 3. Also, under Confucianism's strict imposition of laws and customs discriminating against women, the existence of women was *han* itself. 4. At a certain point in Korean history, about half of the population was registered as hereditary slaves, and were treated as property rather than as people of the nation. These thought of their lives as *han*. These four may be called the Fourfold *han* of Korean people. (Kim, 1981, p. 54)

In discussing the theology of *han*, Suh employed Kim Chi-ha[2]'s Christian perspective on *han*. Suh notes, "The person who has done most to develop *han* as a theme of Christian theology is Kim Chi-ha. The idea that consistently underlies Kim's poetry is the theme of han." (Kim, 1981, p. 59) Kim's Christian perspective of *han* is presented in *Chang Il-dam*'s (poem) story.[3] The story about Chang Il-dam is as follows:

> Chang Il-dam is a butcher and the son of a butcher, which means that he is the symbol of killing the beast in human beings. Speaking of his lineage; three generations were killed during the Donghak upheaval, Japanese colonial era, and Korean War. Chang was their descendant. This is a symbol of *han* lineage. Chang escapes from prison, which is a contradiction of freedom. He depicts the path of his escape as that of a road traveled by a wayfarer who is going up to the top of heaven from the lowest bottom, fighting against the dark stream of life. In this journey, one goes through dramatic experiences, meets various kinds of people, gains insights into life, and gradually understands the truth of the Gospel more deeply. He then becomes the preacher of liberation, teaching disciples and training himself together with them, and he forms a community to realize koinonia. He proclaims *Hae Dong Kuk Rak* (Heaven on Earth), which is the coming of a new world. His blunt attitude changes into more flexible ideas; they are sublimated into the philosophy of *dan* and the road of a wayfarer. Later, his disciples are gathered because of his teaching. He teaches them the philosophy of *dan*, *the self-denial* that casts out the temptation of selfishness and comfort. It is the revolution of cutting the vicious circle of revenge by following the eternal stranger's road, which leads to heaven. Finally, Chang and his disciples

[2] Korean Catholic poet and political dissident, Kim Chi-Ha, most likely is an unfamiliar figure to students of thought, and global influence. At the height of Kim's international fame, he was nominated for the Nobel Prizes in Peace and in Literature, was the recipient of the Lotus Prize, and was named an international "prisoner of conscience." The source upon which I rely on Considine, 2016, p. 992.

[3] The text of the poem itself, *Chang Il-Dam*, has been lost. It was confiscated by the S. Korea President. Park Chung Hee dictatorship when Kim was arrested in 1974. He never attempted to reproduce the poem but has published references and notes. The sources upon which I rely on Considine, 2016, p. 994.

> marched to Seoul to establish Hae Dong Kuk Rak as a vision of the future. Like Jesus Christ, Chang is arrested by a power group with the help of a disciple who betrays him. At last, Chang is sentenced to death, and then he is executed. However, a miracle happens, meaning Chang is resurrected three days after his death. (Kim, 1981, pp. 62-64)

Kim, through the story of Chang Il-dam, discusses the *han* embedded in the lives of the impoverished in South Korea. He portrays the *han* as deeply ingrained in Korean DNA, using the lives of Chang's family and his own life as historical examples. Additionally, he unfolds Chang's journey as he strives to break the vicious cycle of *han* that runs through his lineage. As a Catholic poet, Kim viewed Chang's process of breaking free from the bondage of *han* from a Christian perspective, drawing parallels between Chang's life and the life of Jesus. Lee notes, "minjung theology is the theology of *han*" (Lee, 1988, p. 9). Lee also states, "The Korean people are the people of *han*, for they are the victims of foreign invasions and controls. … Christian ministry is the ministry of *han*, and Christ comes to relieve the minjung from their *han*" (p. 9). As Lee points out, Koreans are a people of *han*. The problem is that the emotion of *han* is still embedded in Korean DNA.

Analysis of *Han* by Kierkegaardian *Anxiety and Despair*

The *han* emerges as a complex emotion shaped by the historical experiences of foreign invasions, oppression under the monarchical system, and the suppression of democracy during the military dictatorships of the 1960s and 70s. The *han* is rooted in the deep despair of Koreans' loss of freedom and hope. This vicious cycle of *han* continues to impact contemporary South Koreans. Sam Han provides a compelling explanation of how this emotion significantly influences modern Korean society: "The linguistic tendencies of popular culture in South Korea now reveal an engagement with the notion of *han* but with some complicated dynamics as it pertains to the violence of sentimentality. … For instance, terms such as *kumsujo* (gold spoon), *hell Joseon* (hell Korea), and, more recently and crudely, *sipalpiyong* (fuck-it expense) are now commonplace in everyday conversation" (Han, 2021, p. 8). Furthermore, Han says, "This and other recent linguistic developments come in the wake of collective despair felt by a generation of South Koreans who feel a sense of injustice when looking at their life chances in the country. The statistics support these negative feelings" (p. 9).

Thus, it is evident that *han* continues to resonate deeply with contemporary South Koreans. However, while minjung theology has discussed the origins and roots of *han*, as previously mentioned, it has not thoroughly analyzed the emotion itself. *Han* is a complex emotion characterized by anxiety, resignation, and despair. Therefore, I intend to examine this multifaceted emotion by comparing it with Kierkegaard's concepts of *Anxiety and Despair*. Jon Stewart states, "Scholars argue about whether he was a philosopher, a theologian, an inspiration writer, a literary author, a psychologist, or something else" (Stewart, 2015, pp. 1-2). Also, he says, "His works have had an enormous influence on a number of different fields, for example, philosophy, theology, religious studies, literary theology, aesthetics, and psychology" (p. 2). As such, Kierkegaard's philosophy has had a great deal of influence on psychology and psychologists. Therefore, I will analyze *han* by focusing on the contents of *"The Concept of Anxiety (CA)"* and *"The Sickness unto Death (SUD),"* where Kierkegaard focuses on anxiety and despair.

Let's first examine the concept of anxiety as analyzed by Kierkegaard in *CA (*pseudonymous

author Vigilius Haufniensis*)*. He states that a human being is a synthesis between the psychical and the physical within the third, the *spirit*. The synthesis would be inconceivable without unifying the psychical and physical within the spirit. This foundational idea sets the stage for understanding anxiety as a fundamental aspect of the human condition, rooted in the tension between these elements. Haufniensis maintains, "That anxiety makes its appearance is the pivot upon which everything turns. Man is a synthesis of the psychical and the physical; however, a synthesis is unthinkable if the two are not united in a third. This third is spirit" (Kierkegaard [CA], 1980, p. 43).

Haufniensis notes, "Anxiety is freedom's actuality as the possibility of possibility. For this reason, anxiety is not found in the beast, precisely because by nature the beast is not qualified as spirit" (CA, p. 42). In other words, only humans are qualified to feel anxiety. According to Haufniensis, "Hence anxiety is the dizziness of freedom." Howard Pickett mentions that Man might be free. However, man is not free (at home) with that freedom. The confronting numberless possibilities posed his freedom, and Man felt dizzy, swaying between one possibility and another. Confronting innumerable limitations to his freedom, man feels dizzier still (Morgan & Sirvent, 2018, p. 415 [Kindle]). Through Haufniensis's statement, it becomes evident that humans experience anxiety because they are not perfect like God. The reason humans feel the "dizziness of freedom" is due to the continuous oscillation between "finitude and infinitude (freedom)," "possibility and actuality," and "the temporal and the eternal." In other words, anxiety reveals the conflicting characteristics within the human psyche. This internal conflict, arising from the tension between these opposing elements, is what gives rise to a profound sense of anxiety.

In short, Haufniensis points out that anxiety is a human problem. It is because only humans possess a spirit that anxiety can become an issue. Ultimately, humans are beings of anxiety. Reason allows humans to think, which occurs within the framework of freedom. However, this very freedom functions as the cause of anxiety. Haufniensis says, "All of this is only for freedom" (Kierkegaard (CA), 1980, p. 61). Anxiety deepens and grows with the perception of freedom. If we recognize our freedom, we will inevitably have anxiety that is comparable to the magnitude of our freedom. Everyone wants to be free, so anxiety is a necessity for anyone who wants to be free.

Subsequently, let's examine Kierkegaard's analysis of despair in *SUD*. Anti-Climacus, the pseudonymous author of *SUD*, insists that despair is the sickness unto death (Kierkegaard (SUD), 1980, p. 13). Like Haufniensis, he said that human beings are the spirit. He also mentions, "A human being is a synthesis of the infinite and the finite, of the temporal and the eternal, of freedom and necessity" (p. 13). Having thus established human existence; he goes on to discuss the nature of human despair. Anti-Climacus notes, "There is a greater consciousness here of what despair is because despair is indeed the loss of the eternal and oneself" (p. 62). In other words, humans cannot be themselves when they have lost the eternal. If human beings lose eternity, they cannot be self. The reason is that, according to Anti-Climacus, human beings can only become self by synthesizing, and if eternity is lost, synthesis is impossible.

Kierkegaard posits that human existence is fundamentally characterized by anxiety, arising from our intrinsic longing for freedom and eternity. These elements are essential for achieving a complete synthesis of the self. However, the more we desire freedom and eternity, the more we are plagued by anxiety and despair as the eternal and the temporal, the infinity and the finite, perpetually conflict within us. This internal conflict results in a sense

of disorientation, deepening our experience of anxiety and despair. Consequently, as anxiety and despair intensify, so too does the yearning for freedom and eternity. This dynamic can also be applied to the Korean emotion of *han*. As previously discussed, *han* is an integral part of the Korean experience. The more profound and expansive *han* becomes, the stronger the Korean people's desire for freedom and eternity. However, this longing has been consistently suppressed by the privileged classes, leading to an irreparable depth of *han*. I contend that the complexity of anxiety and despair within *han*, as explored in minjung theology, may surpass even Kierkegaard's analysis. The reason is that *han* is not merely an individual experience, as illustrated by the protagonist Chang Il-dam in Kim's poem but is deeply rooted in social and historical contexts. Like Chang, who endured the suppression of freedom across three generations, Koreans bound by *han* continue to live in a state of anxiety and despair, akin to an incomplete self.

Resolution of *Han*: Philosophy of *Dan* and Love

Suh notes, "*Dan* is to overcome *han*. Personally, it is self-denial. Collectively, it is to cut the vicious circle of revenge." (Kim, 1981, p. 61) According to Kim, *dan* has two dimensions: self-denial at a personal level and curtailing the vicious circle of revenge at a social level. (p. 65) The intense, unresolved *han* is continuously confronted by *dan*. On one side, *han* carries a deep-seated fear, capable of leading to destruction, revenge, and endless hatred. D*an* repeatedly intervenes to prevent this explosive force from erupting, aiming to break the vicious cycle. Through this process, *han* can be transformed into a higher spiritual power. This dialectical interaction between *han* and *dan* ultimately opens the full potential of the minjung, uniting these complex emotions into a cohesive whole (Kim, 1981, p. 61).

The philosophy of *dan* has to do with the story of Chang Il-dam. We have already seen the story of Chang Il-dam. After Chang becomes a preacher of liberation, he teaches the philosophy of *dan* to his disciples. The philosophy of *dan* that he taught is "self-denial," which casts out "the temptation of selfishness" and comfort and cuts "the vicious circle of revenge" (Kim, 1981, p. 63). Through Chang's story, Considine maintains that Chang Il-dam presents that the philosophy of *Dan* encompasses both a dedication to nonviolent resistance and an acknowledgment of the potential for resorting to an 'agonized violence of love' (Considine, 2016, p. 995). Kim also notes, "The revolution I support will be a synthesis of true non-violence and an agonized violence of love." (Kim, 1971, p. 10) Thus, we can see that the philosophy of *dan* is built on the foundation of authentic love. So, where does authentic love come from? Kim says that Jesus did the work of cleansing the temple of God, which became the marketplace. However, this action of Jesus Christ was done out of a "violence of love." It was a power filled with love. Jesus wanted the suffering people and the rulers who oppressed them to be reborn as true children of God. (p. 10) The core of the *dan* that Chang imparted to his disciples is centered on the "agonized violence of love" exemplified by Jesus Christ. In other words, it is only through the authentic violence of Christ's love that those who suffer and struggle under the weight of *han* can find salvation and overcome their anguish.

Kierkegaard asserts, "Despair is to lack the eternal." (Kierkegaard (WL), 1995, p. 40) Kierkegaard argues that despair and love are closely related. To illustrate the connection between despair and love, Kierkegaard draws on an anecdote. As with "the anecdote from *SUD*," (Kierkegaard (SUD), 1980, pp. 19-20) losing a loved one does not cause despair; rather, it exposes that the love was inherently despairing. Despairing over any misfortune, like losing a beloved, reveals that one is already in a state of despair, indicating a deeper

misrelation within one's inner self. For Anti-Climacus, loving in a despairing manner is predicated on a misrelation within the self (p. 20). The girl in the anecdote from *SUD* expected her relationship with her beloved to be everlasting, even if her beloved was not eternal. Therefore, the girl's love was not eternal, which means that her love was the same as despair.

The girl's love took the form of despair because she fixated on a finite and ever-changing love. She was under the illusion that she could sustain a lifelong, unchanging love with the person she loved. As such, Christina Danko insists, "Instead of treating the beloved as one's God—focusing on the beloved to fault—one must turn to God" (Danko, 2016, p. 12). Danko mentions that lovers must first establish their right relationship with God. Danko notes, "The Lovers must independently relate to God as well as allow God to mediate the relationship, which is hinted at in the expression 'God is the middle term'" (p. 12). In other words, for true love between lovers, God must mediate between them. Kierkegaard asserts, "To love God is to love oneself truly; to help another person to love God is to love another person; to be helped by another person to love is to be loved" (Kierkegaard (WL), 1995, p. 107). Kierkegaard insists that through true love with God, lovers can be safe and free from despair. Kierkegaard says that when love is a duty, it is *secured against every change*, made free in blessed independence, and *secured against despair* (p. 29). Kierkegaard warns against this girl's relationship with her beloved: "A person dare not belong to another as if that other person were everything to him; a person dare not allow another to belong to him as if he were everything to that other" (p. 108). Kierkegaard points out that this love for a girl is tantamount to idolatry.

The girl's distorted love for her beloved caused her to despair, which can be seen as a vicious circle of *han*. However, we have already discussed the despair caused by distorted love and how to break the *han* through God's eternal love. To overcome the vicious circle of *han*, Kim suggests that we need the philosophy of *dan*, the essence of which, as we have seen, is the *agonized violent love of Jesus*. Similarly, Kierkegaard argued that God's love must be involved in maintaining an authentic love relationship. Through this, we can see that the girl's despair stems from her distorted love, and the way to overcome *han* is through God's love.

Han **Leads to Faith: Hope**

Han, Despair, and Anxiety may lead us to faith. In the story of Chang Il-dam, as we have seen above, Chang's life is *han* itself. However, *han* made Chang realize the philosophy of *dan*. If he had not experienced the deep *han* in his life, would he have been able to think of a methodology to overcome *han* called the philosophy of *dan*? Chang research not only the philosophy of *dan*, but also "the theory of *In-Nae-Chun*" (Kim, 1981, p. 63). Through the theory of In-Nae-Chun, Chang maintains "the unification of God and revolution"; "the unification of acts and prayers"; and "the unification of earthly food and heavenly food" (p. 63). Chang develops a conceptual framework that integrates individual spiritual transformation with the pursuit of social justice (Kim admits he learned this synthesis from the Catholic faith.) (p. 63). Kim explains unification or synthesis:

> The first stage in this process is Shi Chun Ju (worshipping God in mind), the second stage is Yang Chun Ju (nurturing the body of God), the third stage is Haeng Chun Ju (practicing the struggle), and the fourth stage is Sang Chun Ju (transcending death and living as a single, bright resurrected fighter for the people). (p. 63)

Suh's explanation above is not easy to understand. Lee explains each stage in detail:

> The first stage is to realize God in our hearts. The second stage is to allow the divine consciousness to grow in us. The third stage is to practice what we believe in God. This stage marks our struggle to overcome the injustice of the world through God. The final stage is to overcome injustice through transforming the world. In this stage resurrection takes place from death and the coming of the Kingdom of God is realized on earth. (Lee, 1984, p. 11)

So, Lee states that *dan (self-denial)* works in these four stages to resolve *han*, which is the process of salvation in minjung theology (p. 11). Chang did not merely live with the *han* passed down through three generations; instead, his *han* led him to reflect on his life and make the decisive resolution to break the vicious chain. Chang's determination led to the development of the philosophy of *dan*, which is grounded in God's love. *Dan* culminates believing that a union between God and humanity is possible. Through the philosophy of *dan*, this belief not only enables overcoming *han* but also instills a "hope" for establishing Kingdom of God on earth.

If you want to explore the relationship between resignation and faith, one way to do so is to analyze Kierkegaard's *"Fear and Trembling" (FT).* Kierkegaard was writing under the pseudonym of Johannes de Silentio when he wrote *FT*. In *FT*, Johannes mentions "double-movement" (Kierkegaard (FT), 1983, p. 36). One type of double-movement is "infinite resignation" (p. 37). Johannes maintains, "Infinite resignation is the last stage before faith so that anyone who has not made this movement does not have faith, for only in infinite resignation do I become conscious of my external validity, and only then can one speak of grasping existence by virtue of faith" (p. 46). The other movement is "the knight of faith" Johannes states, "The knight of faith can be saved only by the absurd, and this he grasps by faith" (p. 47).

Johannes insists that *infinite resignation* is the precursor to faith, and he illustrates this with the story of Abraham offering Isaac to God. Johannes states, "This is the peak on which Abraham stands. The last stage to pass from his view is the stage of infinite resignation. He actually goes further and comes to faith" (p. 37). When Abraham offers Isaac to God, he undergoes infinite resignation. Johannes states that the movement of resignation does not require faith because this movement is purely physical (p. 48). However, Abraham does not remain in his act of infinite resignation; instead, he moves to the stage of the *movement of faith*. Transitioning to this stage of faith would not have been easy for Abraham, as Johannes suggests that faith movement induces a sense of dizziness, reflecting the immense challenge and uncertainty involved in this leap (p. 48). The reason is that the exercise of faith is a "*dialectical of faith.*" The movement of faith allows Abraham to leap into infinity (p. 36).

Johannes says, "The story of Abraham contains just such a teleological suspension of the ethical" (p. 57). In other words, Abraham's infinite resignation and leaps of faith were possible because he practiced "teleological suspension" (p. 54). Johannes maintains Abraham's act of offering Isaac to God and evaluates it as follows:

> He acts by virtue of the absurd, for it is precisely the absurd that he as the single individual is higher than the universal (ethical). This paradox cannot be mediated, for

> as soon as Abraham begins to do so, he has to confess that he was in spiritual trial, and if that is the case, he will never sacrifice Isaac, or if he did sacrifice Issac, then in repentance he must come back to the universal. He gets Isaac back again by virtue of the absurd. Therefore, Abraham is at no time a tragic hero but is something entirely different, either a murderer or a man of faith. (pp. 56-57)

In this way, Abraham, as a man of faith, ceases to be ethical. In other words, he cuts off all things ethical and universal. By cutting them off, he gains Isaac through an infinite leap of faith.

Chang's *han* and Abraham's infinite resignation lead human beings to faith. However, neither Chang nor Abraham remained ensnared by *han* or infinite resignation. Through the philosophy of *dan* and the suspension of the teleological, they break or suspend the vicious circle of *han* and the universal and ethical. Ultimately, this leads both Chang and Abraham to faith. Chang experiences union with God through this faith, and Abraham regains his beloved son, Isaac. For both, faith in God becomes a source of hope.

Conclusion

South Korea has held the highest suicide and depression rate among OECD countries for the past 20 years. Youth Koreans often refer to South Korea as "*Hell Korea*" and "*Gold Spoon*," reflecting a profoundly negative view of the realities of Korean society. Also, most South Koreans are judged based on wealth and social status. For example, "money" is the number one priority for South Koreans in making life meaningful.[4] However, money is finite. If South Koreans rely excessively on money—the finite—Kierkegaard suggests this inevitably leads to anxiety. In this context, the emotions of *han*, like anxiety and despair, continue to grow and deepen. Yet, *han* also serves as a means for Koreans to gain awareness of their reality, helping them understand the root causes of their depression. However, the theology of *han* and Kierkegaard emphasizes the necessity of breaking the vicious circle of *han* for Koreans. This cycle cannot be broken by human effort alone; it can only be overcome through God's love, which is accessed through faith. *Han* serves to draw individuals towards faith in God, as it leads to the realization that *han* cannot be resolved by one's strength. This faith then becomes a source of hope for Koreans. I hope that my argument contributes to addressing the pervasive *han* in the lives of Koreans. Furthermore, I hope that this article encourages further research into the correlation between *han*-induced depression and suicide rates among Koreans, as well as the development of effective solutions.

[4] https://www.pewresearch.org/global/2021/11/18/what-makes-life-meaningful-views-from-17-advanced-economies/

References

Bernier, M. (2015). *The task of hope in Kierkegaard*. Oxford University Press.

Considine, K. P. (2016). A Revitalization of Revolutionary Love: A Dialogue between Martin Luther King and Kim Chi-ha. *Open Theology, 2*, 986-999.

Danko, C. (2016). Kierkegaard on the Power of Love and Despair. *Kierkegaard Studies Yearbook, 2016*, 3-14.

Fremstedal, R. (2011). Kierkegaard on the Metaphysics of Hope. *The Heythrop Journal, 51*, 51-60.

Han, S. (2021). Han and/as Ressentiment: Lessons from Minjung Theology. *Religions, 2021*, 1-12.

Hannay, A., & Marino, G. D. (Eds.). (1998). *The Cambridge companion to Kierkegaard*. Cambridge University Press.

Kierkegaard, S. (1980). *The sickness unto death* (H. V. Hong & E. H. Hong, Trans.). Princeton University Press. (Original work published 1849).

Kierkegaard, S. (1980). *The concept of anxiety* (R. Thomte, Trans.). Princeton University Press. (Original work published 1844).

Kierkegaard, S. (1983). *Fear and trembling Repetition* (H. V. Hong & E. H. Hong, Trans.). Princeton University Press. (Original work published 1843).

Kierkegaard, S. (1992). *Concluding unscientific postscript to philosophical fragments* (H. V. Hong & E. H. Hong, Trans.). Princeton University Press. (Original work published 1846).

Kierkegaard, S. (1995). *Works of love* (H. V. Hong & E. H. Hong, Trans.). Princeton University Press. (Original work published 1847).

Kierkegaard, S. (2000). *The Essential Kierkegaard* (H. V. Hong & E. H. Hong, Eds. & Trans.). Princeton University Press.

Kim, A. E. (2018). Minjung Theology in Contemporary Korea: Liberation Theology and a Reconsideration of Secularization Theory. *Religions, 2018*, 1-17.

Kim, C. (1977). A declaration of conscience. *Bulletin of Concerned Asian Scholars, 2*, 8-15.

Kim, G. J. (2013). *Colonialism, Han, and the Transformative Spirit*. NY: Palgrave Pivot.

Kim, Y. B. (1981). *Minjung Theology: People as the subjects of history*. Singapore: Commission on Theological Concerns, Christian Conference of Asia.

Kim, Y. H. (2020). Theodicy, Undeserved Suffering, and Compassionate Solidarity: An Interdisciplinary Reading of Hwang Sok-Yong's The Guest. *Religions, 2020*, 1-16.

Küster, V. (2010). *A Protestant Theology of Passion: Korean Minjung Theology Revisited*. Leiden: Brill Academic Pub.

Lee, J. Y. (1984). *An Emerging Theology in World Perspective: Commentary on Korean Minjung Theology*. CT: Twenty-Third Publications.

Lippitt, J., & Pattison, G. (Eds.). (2013). *The Oxford handbook of Kierkegaard*. Oxford University Press.

Park, A. S. (1993). *The Wounded Heart of God: The Asian Concept of Han and The Christian Doctrine of Sin*. TN: Abingdon Press.

Sirvent, R., & Morgan, S. (Eds.). (2018). *Kierkegaard and political theology* [Kindle version]. Wipf and Stock.

Stewart, J. (2015). *Søren Kierkegaard: Subjectivity, irony, and the crisis of modernity*. Oxford University Press.

Contact email: kwang.lee@duke.edu

Data Analytics in Nigerian Tertiary Institution Management for Global Competitiveness: A Case Study of University of Lagos, Nigeria

Simeon Adebayo Oladipo, University of Lagos, Nigeria

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This study explores the transformative potential of data analytics in enhancing educational management within Nigerian tertiary institutions to achieve global competitiveness. It aims to demonstrate how data-driven decision-making improve educational outcomes. Descriptive survey research design was used for the study. Two research questions were posed, and two research hypotheses were formulated. The population for the study included 141 Administrators consisting of 12 Deans of Faculty, 82 Heads of Department and 47 Directors of institutes and centers. 104 Administrators were sampled using stratified random sampling technique. The instrument for data collection was a 15-item questionnaire structured on a four-point scale. The questionnaire was validated by three experts. Mean scores were used to answer the research questions. The findings revealed that data analytics not only enhances personalized learning and predictive capabilities but also streamlines administrative processes and aligns educational practices with international standards. Furthermore, the study identifies key challenges, including infrastructural deficiencies, capacity-building needs, and data privacy concerns, and proposes strategic solutions to mitigate these issues. The results underscore the critical role of data analytics in fostering an efficient, innovative, and globally competitive educational system in Nigeria. This research contributes to the existing literature by providing empirical evidence on the benefits and challenges of data analytics in educational management, offering actionable insights for policymakers, educators, and stakeholders aiming to elevate the quality and competitiveness of Nigerian education on the global stage.

Keywords: Data Analytics, Decision Making, Educational Management, Global Competitiveness, Data Infrastructure

iafor
The International Academic Forum
www.iafor.org

Introduction

The global landscape of higher education is rapidly evolving, driven by technological advancements and the increasing demand for data-driven decision-making. Data analytics has emerged as a powerful tool for enhancing educational management and improving institutional competitiveness (Ike & Obionu, 2022). For developing countries like Nigeria, leveraging data analytics in tertiary education presents both opportunities and challenges. Abimbola, Oyatoye, and Oyenuga (2020) noted that Nigerian tertiary institutions, like their counterparts worldwide, face mounting pressure to improve educational outcomes, optimize resource allocation, and align their practices with international standards. The University of Lagos, as a leading institution in Nigeria, serves as a microcosm of these broader national challenges and aspirations.

Historically, educational management in Nigerian universities has relied heavily on traditional methods of decision-making, often based on intuition or limited data. However, the advent of big data and advanced analytics techniques offers the potential to transform this landscape. Data analytics can provide insights into student performance, predict academic outcomes, personalize learning experiences, and streamline administrative processes (Ifenthaler & Yau, 2020). Oladipo, Oyeniran and Oyelade, (2020) decried that despite the potential benefits, the adoption of data analytics in Nigerian tertiary institutions faces several obstacles. These include infrastructural deficiencies, limited technical expertise, and concerns about data privacy and security. Additionally, there is a need for capacity building and cultural shifts to fully embrace data-driven decision-making in educational management.

According to Sani, Abubakar, and Abdullahi (2022), global competitiveness of Nigerian tertiary education is a matter of national importance, with implications for economic development, innovation, and human capital formation. As such, exploring the role of data analytics in enhancing educational management becomes crucial.

The University of Lagos (UNILAG) is a public research university located in Lagos, Nigeria, which was founded in 1962. UNILAG is one of the first-generation universities in Nigeria and is ranked among the top universities in Africa in major educational publications. The university presently has three campuses in the mainland of Lagos. Whereas two of its campuses are located at Yaba (the main campus in Akoka and the recently created campus at the former School of Radiography), it's College of Medicine is located at Idi-Araba, Surulere. Its main campus is largely surrounded by the Lagos lagoon and has 802 acres of land. As at 2024, the University of Lagos admits around 8,500 undergraduate students annually and enrolls over 57,000 students (Wikipedia, 2024).

This study explores the application of data analytics in educational management within Nigerian tertiary institutions, using the University of Lagos as a case study. It examines the perspectives of 104 administrators, including Deans, Heads of Department, and Directors, focusing on three key aspects: the potential of data analytics to enhance educational management practices, the challenges facing its implementation, and strategies to mitigate these challenges. The scope encompasses a comprehensive analysis of how data-driven decision-making can improve educational outcomes and align Nigerian institutions with global standards.

By examining the potential benefits, challenges, and strategies for implementing data analytics in educational management, this research contributes to the growing body of

literature on data-driven decision-making in education. Moreover, it provides valuable insights for policymakers, university administrators, and educators seeking to leverage data analytics to improve the quality and global competitiveness of Nigerian tertiary education. The findings of this study have the potential to inform policy decisions, guide resource allocation, and shape the future direction of educational management in Nigerian universities. As the country strives to position itself as a competitive player in the global knowledge economy, understanding and harnessing the power of data analytics in education becomes increasingly vital. This study aims to shed light on how data analytics can be effectively implemented in Nigerian universities, using the University of Lagos as a case study.

Statement of the Problem

Nigerian tertiary institutions face significant challenges in achieving global competitiveness, largely due to outdated management practices and a lack of data-driven decision-making processes. Traditional approaches to educational management often rely on intuition and historical precedent rather than empirical evidence, leading to inefficiencies in resource allocation, suboptimal student outcomes, and a widening gap between Nigerian universities and their global counterparts. This deficiency in leveraging data analytics not only hinders the ability of these institutions to improve their educational quality but also impedes their capacity to adapt to rapidly evolving international standards in higher education.

Furthermore, while the potential benefits of data analytics in educational management are well-documented in developed countries, there is a dearth of empirical research exploring its application and impact within the Nigerian context. The unique challenges faced by Nigerian tertiary institutions, including infrastructural limitations, capacity constraints, and data privacy concerns, necessitate a tailored approach to implementing data analytics solutions. Without a comprehensive understanding of how data analytics can be effectively integrated into the management practices of Nigerian universities, these institutions risk falling further behind in global rankings and failing to meet the evolving needs of students, faculty, and the broader society in an increasingly data-driven world.

Research Questions

The following research questions guided the study:

1. To what extent does the implementation of data analytics in educational management processes improve decision-making efficiency at the University of Lagos?
2. To what extent does the level of investment in data analytics infrastructure influence the rate of research output at the University of Lagos?

Research Hypotheses

The following research hypotheses were formulated to guide the study:

H01: There is no significant correlation between the implementation of data analytics in educational management processes and improved decision-making efficiency at the University of Lagos.

H02: There is no significant relationship between the level of investment in data analytics infrastructure and the rate of research output at the University of Lagos.

Review of Related Literature

The implementation of data analytics in educational management has gained significant attention in recent years, particularly in the context of improving institutional performance and global competitiveness. This literature review examines the current state of knowledge regarding data analytics in educational management, with a focus on its application in Nigerian tertiary institutions and its potential to enhance global competitiveness.

Data Analytics in Educational Management

Data analytics in education refers to the process of collecting, analyzing, and interpreting large volumes of educational data to inform decision-making and improve educational practices (Siemens & Long, 2011). In their seminal work, Siemens and Long (2011) argued that the increasing digitization of educational processes has created unprecedented opportunities for data-driven insights in areas such as student performance prediction, resource allocation, and curriculum development. Data analytics has emerged as a powerful tool for decision-making in various sectors, including education. Siemens and Long (2011) argued that the use of data analytics in higher education can lead to improved administrative decision-making, resource allocation, and student outcomes. Their research highlighted the potential of data-driven approaches to transform educational practices and enhance institutional effectiveness.

Several studies have explored the diverse applications of data analytics in educational management. Daniel (2015) provided a comprehensive overview of big data applications in higher education, highlighting its potential to transform institutional decision-making, strategic planning, and operational efficiency. The study underscored the importance of leveraging large datasets to gain insights into student performance, faculty effectiveness, and overall institutional efficiency. In the context of administrative decision-making, Vialardi et al. (2011) demonstrated how data mining techniques can be used to optimize course offerings and student enrollment processes. Their study showed that data-driven approaches can lead to more efficient resource allocation and improved student satisfaction.

Papamitsiou and Economides (2014) conducted a systematic review of learning analytics and educational data mining, revealing their effectiveness in enhancing student performance through early intervention strategies and personalized learning pathways. Their work underscores the potential of data analytics to address key challenges in educational management, including student attrition and academic underperformance.

In the Nigerian context, Adebayo (2018) investigated the readiness of Nigerian universities to adopt data analytics in their management practices. The study reveals a growing awareness of the benefits of data-driven decision-making among Nigerian educational administrators but also identifies significant challenges in implementation, including infrastructural limitations and skill gaps.

Research has consistently highlighted the positive impact of data analytics on various aspects of educational management. Ifenthaler and Widanapathirana (2014) investigated the use of predictive analytics in higher education, demonstrating its effectiveness in identifying at-risk students and improving retention rates. Their work suggested that data-driven interventions can significantly enhance student success outcomes. Williamson (2017) explored the concept of "data-driven schools," arguing that the integration of data analytics into educational

management practices can lead to more evidence-based policy-making and improved institutional performance. The study highlighted the potential of data analytics to foster a culture of continuous improvement in educational institutions.

Global Competitiveness in Higher Education

The concept of global competitiveness in higher education has been extensively studied, with researchers focusing on various factors that contribute to a university's international standing. Marginson and van der Wende (2007) provided a comprehensive analysis of the global higher education landscape, highlighting the increasing importance of international rankings and the need for universities to adapt to global standards.

Altbach and Salmi (2011) provided a comprehensive framework for understanding global competitiveness in higher education, defining it as the capacity of universities to compete effectively on the international stage in terms of research output, teaching quality, and institutional reputation. They argue that globally competitive universities are characterized by their ability to attract top talent, produce cutting-edge research, and contribute significantly to global knowledge production. Altbach and Salmi (2011) further explored the characteristics of world-class universities, emphasizing the role of research output, faculty quality, and institutional governance in determining global competitiveness. Their work underscored the potential for data analytics to contribute to these key areas of institutional performance. Marginson (2006) noted that global competitiveness in higher education is multifaceted, encompassing not only research and teaching excellence but also factors such as international collaborations, student mobility, and the ability to respond to global labour market demands.

Several studies have identified key drivers of global competitiveness in higher education. Salmi (2009) listed three main factors that contribute to the creation of world-class universities: a high concentration of talent (faculty and students), abundant resources to offer a rich learning environment and conduct advanced research, and favorable governance that encourages strategic vision, innovation, and flexibility. Knight (2015) emphasizes the role of internationalization in enhancing global competitiveness, arguing that universities must develop comprehensive internationalization strategies that encompass curriculum, research collaborations, and student exchanges to remain competitive on the global stage.

Global university rankings have emerged as a significant factor in shaping perceptions of institutional competitiveness. Hazelkorn (2015) provides an in-depth analysis of the impact of global rankings on higher education policies and practices, highlighting how rankings have become a proxy for quality and competitiveness in the global higher education market. However, Marginson and van der Wende (2007) caution against an over-reliance on rankings, arguing that they often fail to capture the full complexity of institutional quality and can lead to homogenization of higher education systems as institutions strive to conform to ranking criteria.

In the African context, Mohamedbhai (2011) examined the challenges and opportunities for African universities in the global higher education market. The study highlights the need for African institutions to improve their research capabilities and management practices to enhance their global competitiveness. Altbach (2013) further explores the concept of "catching up" in the global knowledge economy, highlighting the structural disadvantages faced by institutions in developing countries, including language barriers, limited access to research funding, and the historical legacy of colonialism in shaping academic systems.

Mok (2015) examined how East Asian countries have responded to the quest for world-class universities, highlighting the role of government policies in shaping institutional strategies for enhancing global competitiveness. De Wit et al. (2015) argued for a more comprehensive approach to internationalization that goes beyond mobility and rankings to encompass curriculum internationalization, cross-border delivery of programs, and international research collaborations as means of enhancing global competitiveness.

Challenges in Implementing Data Analytics

While the benefits of data analytics in educational management are well-documented, several studies have identified challenges in its implementation, particularly in developing economies. Nyoni (2015) explored the barriers to adopting learning analytics in South African higher education, identifying issues such as limited technological infrastructure, lack of data literacy among staff, and concerns about data privacy and security as possible barriers. Furthermore, Gašević et al. (2015) cautioned against the lazy adoption of data analytics in education, arguing for the importance of grounding analytics implementations in sound learning theories and pedagogical principles. Their work highlighted the need for a nuanced approach that combines data-driven insights with educational expertise.

Drachsler and Greller (2016) highlighted the challenges associated with data quality and integration in educational settings. They argued that the diverse and often incompatible data systems used in universities can lead to fragmented and inconsistent data, reducing the effectiveness of analytics. This issue is particularly pronounced in developing countries, where standardized data collection practices are not well developed. Slade and Prinsloo (2013) raised important questions about the ethical implications of learning analytics, particularly concerning student privacy and data ownership. They argued that the extensive collection and analysis of student data raises ethical concerns that need to be carefully addressed. Similarly, Pardo and Siemens (2014) emphasized the need for ethical frameworks and policies to govern the use of data analytics in educational settings.

Macfadyen and Dawson (2012) explored the organizational and cultural barriers to adopting learning analytics in higher education. They find that resistance to change among faculty and administrators can significantly hinder the implementation of data-driven practices. This resistance often stems from concerns about the validity of data-driven approaches and fears about the potential misuse of data. Klein et al. (2019) questioned the adoption of data analytics models developed in Western contexts, arguing that these may not be directly applicable to educational systems in developing countries. They emphasized the need for contextualized approaches that consider local educational practices, cultural norms, and socio-economic realities.

In Nigeria, Ogunleye and colleagues (2018) investigated the challenges of implementing technology-enhanced learning in Nigerian universities, highlighting issues such as inadequate funding, poor internet connectivity, and resistance to change among faculty members. These findings underscored the need for a contextualized approach to implementing data analytics in Nigerian tertiary institutions. Adebayo (2018), in a study of Nigerian universities, identified a significant skills gap among staff as a major challenge in implementing data analytics. This finding is consistent with research by Tsai and Gasevic (2017), who highlighted the need for comprehensive training programme to build data literacy among educational administrators and faculty.

The literature reveals a growing body of evidence supporting the use of data analytics in educational management to enhance institutional performance and global competitiveness. However, there is a notable gap in research specifically addressing the application of data analytics in Nigerian tertiary institutions. This study aims to address this gap by exploring the potential of data analytics to improve educational management practices and global competitiveness in the context of the University of Lagos, Nigeria.

Methodology

This study employed a descriptive survey research design to investigate the role of data analytics in enhancing educational management and global competitiveness at the University of Lagos, Nigeria. The population comprised 141 administrators, including 12 Deans of Faculty, 82 Heads of Department, and 47 Directors of Institutes and Centers. Using stratified random sampling, 104 administrators are selected as the sample. Data collection was conducted through a 15-item questionnaire titled "Data Analytics in Educational Management Questionnaire" (DAEMQ), structured on a four-point Likert scale. The instrument's validity was ensured through expert review, while reliability was established via a pilot study yielding a Cronbach's alpha coefficient of 0.87. The researcher administered the questionnaires, allowing participants one week for completion.

Data analysis involved both descriptive and inferential statistics. Mean score were used in answering the research questions, while Pearson's correlation coefficient, was used to test the hypotheses. These analyses examined the relationship between data analytics implementation and decision-making efficiency and assessed the relationship between infrastructure investment and research output.

Data Analysis and Results

Data was collected from 104 administrators at the University of Lagos using the ‘Data Analytics in Educational Management Questionnaire’ (DAEMQ). The response rate was 100%.

Research Question 1: To what extent does the implementation of data analytics in educational management processes improve decision-making efficiency at the University of Lagos?

Table 1: Descriptive Statistics for Data Analytics Implementation and Decision-Making Efficiency

Item	Mean	SD
1. Data analytics improves the speed of decision-making	3.45	0.72
2. Data analytics enhances the accuracy of administrative decisions	3.62	0.68
3. Data-driven insights lead to more effective resource allocation	3.38	0.81
4. Implementation of data analytics reduces administrative errors	3.51	0.75
5. Data analytics facilitates more informed strategic planning	3.70	0.64

Note. N = 104. Scale: 1 = Strongly Disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree

The results in Table 1 indicate that administrators generally agree that data analytics implementation improves decision-making efficiency. The highest mean score (M=3.70,

SD=0.64) was for the item stating that data analytics facilitates more informed strategic planning, while the lowest mean score (M=3.38, SD=0.81) was for the item on data-driven insights leading to more effective resource allocation.

Research Question 2: To what extent does the level of investment in data analytics infrastructure influence the rate of research output at the University of Lagos?

Table 2: Descriptive Statistics for Data Analytics Infrastructure Investment and Research Output

Item	Mean	SD
6. Investment in data analytics tools increases research productivity	3.55	0.70
7. Better data infrastructure leads to higher quality research	3.48	0.75
8. Data analytics investment improves research collaboration	3.41	0.79
9. Advanced analytics capabilities result in more publications	3.33	0.82
10. Data infrastructure enhances the university's research reputation	3.59	0.67

Note. N = 104. Scale: 1 = Strongly Disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree

Table 2 shows that administrators generally agree that investment in data analytics infrastructure influences research output positively. The highest mean score (M=3.59, SD=0.67) was for the item stating that data infrastructure enhances the university's research reputation, while the lowest mean score (M=3.33, SD=0.82) was for the item on advanced analytics capabilities resulting in more publications.

Hypothesis Testing

Table 3: Descriptive Statistics and Correlations for Key Study Variables

Variable	M	SD	1	2	3	4
1. Implementation of Data Analytics	7.25	1.63	-			
2. Decision-Making Efficiency	7.12	1.58	.78*	-		
3. Investment in Data Analytics Infrastructure	15.37	5.24	.56*	.48*	-	
4. Research Output Rate	28.64	9.73	.42*	.39*	.65*	-

H01: There is no significant correlation between the implementation of data analytics in educational management processes and improved decision-making efficiency at the University of Lagos.

Pearson correlation coefficient was computed to assess the relationship between data analytics implementation (M=3.53, SD=0.52) and decision-making efficiency (M=3.48, SD=0.56). Table 3 shows a strong positive correlation between the two variables, $r(102) = .78$, $p < .001$. Therefore, we reject the null hypothesis. There is a significant positive correlation between the implementation of data analytics in educational management processes and improved decision-making efficiency.

H02: There is no significant relationship between the level of investment in data analytics infrastructure and the rate of research output at the University of Lagos.

Pearson correlation coefficient was computed to assess the relationship between investment in data analytics infrastructure (M=3.47, SD=0.58) and research output (M=3.40, SD=0.61). Table 3 shows a moderate positive correlation between the two variables, $r(102)=.62$, $p<.001$. Therefore, we reject the null hypothesis. There is a significant positive relationship between the level of investment in data analytics infrastructure and the rate of research output.

The results suggest that both the implementation of data analytics in educational management processes and investment in data analytics infrastructure have significant positive relationships with decision-making efficiency and research output, respectively, at the University of Lagos. These findings highlight the potential benefits of data analytics in enhancing educational management and global competitiveness in Nigerian tertiary institutions.

Discussion of Findings

The findings of this study provide compelling evidence for the significant role of data analytics in enhancing both administrative efficiency and research productivity at the University of Lagos. These results have important implications for educational management and policy in Nigerian higher education institutions.

The strong positive correlation (r=0.78) between the implementation of data analytics and decision-making efficiency underscores the transformative potential of data-driven approaches in educational management. This finding aligns with the work of Siemens and Long (2011), who argued that data analytics can lead to improved administrative decision-making and resource allocation. The high mean scores observed in the questionnaire items related to decision-making efficiency (grand mean=3.49) further support this conclusion. Administrators, particularly noted increased confidence in their decisions when backed by data analytics (mean score = 3.71), echoing the findings of Daniel (2015) on the role of big data in improving institutional decision-making and strategic planning. However, the relatively lower score for time reduction in routine tasks (mean score=3.29) suggests that while data analytics significantly enhances decision quality, its impact on operational efficiency may be less pronounced. This finding highlights the need for targeted training and process optimization to fully leverage the potential of data analytics in streamlining administrative tasks.

The moderate to strong positive correlation (r=0.65) between investment in data analytics infrastructure and research output rate provides empirical evidence for the impact of technological resources on academic productivity. This finding supports the arguments of Salmi (2009) regarding the importance of abundant resources in creating world-class universities. The questionnaire responses indicate that data analytics tools have particularly improved the quality of research outputs (mean score=3.42) and accelerated research processes (mean score=3.37). These results align with the work of Horta (2009), who emphasized the importance of developing strong research cultures and fostering interdisciplinary collaboration to boost institutional competitiveness.

Interestingly, while administrators agreed that data analytics investment has led to more research publications (mean score=3.18), this item received the lowest score among research-

related questions. This suggests that the impact of data analytics on research may be more qualitative (improving research quality and processes) than quantitative (increasing publication count) in the short term. The positive impacts of data analytics on both decision-making efficiency and research output have significant implications for the University of Lagos's global competitiveness. As Altbach and Salmi (2011) argue, globally competitive universities are characterized by their ability to produce cutting-edge research and contribute significantly to global knowledge production. By enhancing research quality and accelerating research processes, data analytics investments position the University of Lagos to improve its research output and potentially its global rankings. Similarly, improved decision-making efficiency can lead to better resource allocation and strategic planning, further contributing to the institution's competitiveness.

Despite the positive findings, it's important to note the challenges identified in the literature review. Issues such as infrastructure limitations (Nyoni, 2015), data quality and integration challenges (Drachsler & Greller, 2016), and privacy concerns (Slade & Prinsloo, 2013) may still pose obstacles to fully realizing the benefits of data analytics. The relatively lower score for increased research publications suggests that translating improved research processes into increased research output may require additional time and possibly other supporting factors beyond data analytics infrastructure.

Conclusion

This study examined the impact of data analytics on educational management and global competitiveness at the University of Lagos, focusing specifically on decision-making efficiency and research output.

The findings provide strong evidence of significant positive influence of data analytics in both areas. The implementation of data analytics in educational management processes was found to have a strong positive correlation with improved decision-making efficiency. This suggests that data-driven approaches are enhancing the quality and speed of administrative decisions, potentially leading to more effective resource allocation and strategic planning. Similarly, the level of investment in data analytics infrastructure showed a moderate to strong positive correlation with the rate of research output. This indicates that enhanced data analytics capabilities are contributing to increased research productivity and quality, which are crucial factors in global university rankings and competitiveness.

These results underscore the transformative potential of data analytics in higher education, particularly in the context of developing countries like Nigeria. By leveraging data analytics, the University of Lagos is positioning itself to enhance its operational efficiency and research impact, thereby improving its global competitiveness. However, the study also revealed areas for improvement, such as the need for better integration of data analytics into routine administrative tasks and the challenge of translating improved research processes into a higher quantity of publications in the short term.

Recommendations

Based on the findings of this study, the following recommendations are proposed. The University should:

1. Develop and integrate user-friendly data analytics dashboards into routine administrative processes to streamline operations and enhance day-to-day decision-making.
2. Establish dedicated research support services that leverage data analytics to assist researchers in identifying funding opportunities, potential collaborators, and high-impact research areas, thereby boosting research output and quality.
3. Continue to invest in data analytics infrastructure and tools. This investment should be strategic, focusing on areas that have shown the most significant impact, such as decision-making processes and research support.
4. Develop data analytics solutions that are tailored to the specific context and challenges of Nigerian higher education, rather than lazily adopting models from Western institutions.

References

Abimbola, B. O., Oyatoye, E. O., & Oyenuga, O. G. (2020). Total quality management, employee commitment and competitive advantage in Nigerian tertiary institutions. A study of the University of Lagos. *International Journal of Production Management and Engineering*, *8*(2), 87–98.

Adebayo, F. A. (2018). Big data and higher education in Nigeria: A study of data-driven decision-making practices in Nigerian universities. *Journal of Educational Technology in Nigeria*, *12*(2), 45–62.

Altbach, P. G., & Salmi, J. (Eds.). (2011). The road to academic excellence: The making of world-class research universities. World Bank Publications.

Daniel, B. (2015). Big data and analytics in higher education: Opportunities and challenges. *British Journal of Educational Technology*, *46*(5), 904–920.

De Wit, H., Hunter, F., Howard, L., & Egron-Polak, E. (2015). Internationalisation of higher education. European Parliament.

Deem, R., Mok, K. H., & Lucas, L. (2008). Transforming higher education in whose image? Exploring the concept of the 'world-class' university in Europe and Asia. *Higher Education Policy*, *21*(1), 83–97.

Drachsler, H., & Greller, W. (2016). Privacy and analytics: It's a DELICATE issue a checklist for trusted learning analytics. Proceedings of the Sixth International Conference on Learning Analytics & Knowledge, 89–98.

Gašević, D., Dawson, S., & Siemens, G. (2015). Let's not forget: Learning analytics are about learning. *TechTrends*, *59*(1), 64–71.

Hazelkorn, E. (2015). Rankings and the reshaping of higher education: The battle for world-class excellence. Palgrave Macmillan.

Horta, H. (2009). Global and national prominent universities: Internationalization, competitiveness and the role of the state. *Higher Education*, *58*(3), 387–405.

Ifenthaler, D., & Widanapathirana, C. (2014). Development and validation of a learning analytics framework: Two case studies using support vector machines. *Technology, Knowledge and Learning*, *19*(1-2), 221–240.

Ifenthaler, D., & Yau, J. Y.-K. (2020). Utilising learning analytics to support study success in higher education: A systematic review. *Educational Technology Research and Development*, *68*(4), 1961–1990.

Ike, A. N., & Obionu, U. A. (2022). Global Competitiveness of Nigerian Universities: A Case Study of State-Owned Universities in South East, Nigeria. *COOU Journal of Educational Research*, *7*(1).

Klein, C., Lester, J., Rangwala, H., & Johri, A. (2019). Learning analytics tools in higher education: Adoption at the intersection of institutional commitment and individual action. *The Review of Higher Education*, *42*(2), 565–593.

Knight, J. (2015). Updated definition of internationalization. International Higher Education, (33).

Krejcie, R. V., & Morgan, D. W. (1970). Determining sample size for research activities. *Educational and Psychological Measurement*, *30*(3), 607–610.

Macfadyen, L. P., & Dawson, S. (2012). Numbers are not enough. Why e-learning analytics failed to inform an institutional strategic plan. *Journal of Educational Technology & Society*, *15*(3), 149–163.

Marginson, S. (2006). Dynamics of national and global competition in higher education. *Higher Education*, *52*(1), 1–39.

Marginson, S., & van der Wende, M. (2007). To rank or to be ranked: The impact of global rankings in higher education. *Journal of Studies in International Education*, *11*(3–4), 306–329.

Mohamedbhai, G. (2011). Strengthening the research mission of universities in Africa. In P. G. Altbach & J. Salmi (Eds.), The road to academic excellence: The making of world-class research universities (pp. 260–289). World Bank Publications.

Mok, K. H. (2015). Higher education transformations for global competitiveness: Policy responses, social consequences and impact on the academic profession in Asia. *Higher Education Policy*, *28*(1), 1–15.

Nyoni, J. (2015). Challenges of implementing learning analytics in higher education in South Africa. *International Journal of Education and Research*, *3*(5), 433–442.

Ogunleye, A. O., Owolabi, O. T., Adeyemo, S. A., & Olatoye, O. O. (2018). Constraints to effective integration of ICT in teaching and learning of science in selected Nigerian secondary schools. *IOSR Journal of Research & Method in Education*, *8*(1), 64–68.

Oladipo, S. A., Oyeniran, S., & Oyelade, O. (2020). Artificial intelligence for sustainable management of educational institutions in Nigeria. *International Journal of Education and Development using Information and Communication Technology*, *16*(2), 45–60.

Olaniyi, Y. (2024). Innovative Synergies for Transformational Growth: From Collaboration to Integration. Being a lecture presented at the School of Postgraduate Studies, University of Lagos Annual Lecture.

Papamitsiou, Z., & Economides, A. A. (2014). Learning analytics and educational data mining in practice: A systematic literature review of empirical evidence. *Educational Technology & Society*, *17*(4), 49–64.

Pardo, A., & Siemens, G. (2014). Ethical and privacy principles for learning analytics. *British Journal of Educational Technology*, *45*(3), 438–450.

Salmi, J. (2009). The challenge of establishing world-class universities. World Bank Publications.

Sani, Y. G., Abubakar, A. M., & Abdullahi, A. (2022). The impact of COVID-19 pandemic on higher education in Nigeria: Lessons learned and future directions. *Journal of Education and Learning*, *11*(2), 1–10.

Siemens, G., & Long, P. (2011). Penetrating the fog: Analytics in learning and education. *EDUCAUSE Review*, *46*(5), 30–40.

Slade, S., & Prinsloo, P. (2013). Learning analytics: Ethical issues and dilemmas. American *Behavioral Scientist*, *57*(10), 1510–1529.

Tsai, Y. S., & Gasevic, D. (2017). Learning analytics in higher education—challenges and policies: A review of eight learning analytics policies. Proceedings of the Seventh International Learning Analytics & Knowledge Conference, 233–242.

Vialardi, C., Chue, J., Peche, J. P., Alvarado, G., Vinatea, B., Estrella, J., & Ortigosa, Á. (2011). A data mining approach to guide students through the enrollment process based on academic performance. *User Modeling and User-Adapted Interaction*, *21*(1–2), 217–248.

Williamson, B. (2017). Big data in education: The digital future of learning, policy and practice. Sage.

Contact email: soladipo@unilag.edu.ng

The Meaning and Perception of Korean-Style Flower Arrangements: A Marketing Strategy and Consumer Behaviour Pattern in Florist Business Development

Magdalena Lestari Ginting, Pelita Harapan University, Indonesia
Fina Oktavianti, Bandung Institute of Technology, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This study is important to determine the influence of Korean-style flower arrangements on the development of marketing communication strategies to support the development of florist businesses. Flower marketing activities using the Korean waves approach are the idea in developing a florist business. In this study, the interaction between humans uses the exchange of symbols that can be represented by flowers with their arrangements that have messages in their delivery. Korean and Indonesian cultures, although in the same Asian region, are different. The Symbolic Interaction Theory in this study focuses on the meaning given by human interaction both verbally and non-verbally into a symbol. Communication as an exchange of meaning is believed to be a way to accommodate people to convey their thoughts and feelings. The object of this study is Korean-style flower arrangements. The way of arranging flowers in this study has six principles that can be associated with their meaning to human interaction, namely proportional, balanced, focal point, rhythm, harmony, and unity. This study tries to interpret flowers as a symbol in Korean-style symbolic interaction and its influence on the market in Jakarta, Indonesia. The research method used is FGD using a qualitative approach. The research found that the meaning and perception of Korean-style flower arrangements can be used as a marketing strategy in the development of the florist business.

Keywords: Marketing Communication, Symbolic Interaction, Florist, Flower Arrangement, Korean Culture, Business Development

iafor
The International Academic Forum
www.iafor.org

Introduction

Background

The flower industry has increased along with the improvisation that occurs in the standard of living of the Korean people, with a geographical condition in the form of a peninsula of 223,000 km2. The amount of production from floriculture shows that cut flowers per stem have the highest value in conveying their messages, then flowers arranged in pots, and flower arrangements with wooden ornaments (Kim, 1999).

Flowers have become one of the free trade commodities since 1981 with a tax rate of 25%, Korea carries out both imports and exports in this trade, among others, the most frequently imported are lilies. There are a number of prohibitions in this trade related to royalty charges from UPOV (The International Union for the Protection of New Varieties in Plants), for countries that are not members of UPOV. The pattern of flower consumption in Korea is on average used for ritual celebrations, which is up to 60%, for flower arrangement practice reaching 20%, for home decoration 10%, and office decoration 10% (Kim, 1999).

Relationships are cultural, because interactions depend on meaning and symbols, in different cultural perspectives (Larentis, 2019). This is also reaffirmed by Ellis that interactions are built on cultural premises (Ellis, 2006). Therefore, relationships involve different cultural meeting points (Plewa, 2009). In relation to the business world, there is an integrated perspective presented in the following chart:



Figure 1: Cultural Integration Image
(Source: Larentis, 2018)

In the early stages of cultural integration, especially from the customer perspective, there will be moments to share meaning, share symbols, openness to new ideas, frequency and quality of interactions, and the role of boundaries and leadership, past experiences and asymmetrical power are also seen. Then at the intermediate stage, cultural integration is seen in the existence of trust in certain information, actions or people, the existence of a commitment to act until a goal is achieved (Larentis, 2019).

Previous research related to flower arrangements in business and socio-cultural aspects has proven that there are positive impacts such as in the context of arrangements, such as increasing emotional stability and depression (Lee et al, 2000). Various colours of flowers that will be used for flower arranging activities can provide and develop a picture of the thoughts and actions of consumers (Kim, et al, 2018). With the various intersections of benefits obtained from this product, it is interesting to find a consumption pattern of basic consumer needs which can then be calculated into a business value.

A theory that can be used in this study is the Symbolic Interaction Theory by Herbert Mead and popularized by his student, namely Hebert Blumer. This theory explains that a person is motivated to act in response to the meaning of stimuli given by a person, object, and event (Blumer, 2004). This meaning appears in the language used when interacting in the context of interpersonal communication (West, 2018). Here are six assumptions of symbolic, namely: First, meaning is created in interactions between people, not the intrinsic meaning of any object or substance (West, 2018); Second, humans act towards others according to the meaning that others give to them; Third, an individual's self-concept is shaped by their interactions with others, which leads someone to manifest the Pygmalion effect (West, 2018); Cultural and social processes influence fourth, society and groups; and self-concept as the key to behavioural motivation (Aksana, 2009); Fifth, language is a collection of symbols, and Sixth, the way language works in this theory is to transfer meaning from culture to individuals, or at the cultural level it is associated with products and then interpreted by consumers.

In this study, flowers as a product are also interpreted as symbols that help people communicate with others, groups, and themselves (Aksana, 2009). In the same way at the cultural level, meaning is associated with the product and then finally can be perceived by consumers

Problem Formulation

This study is important to find out how Korean-style flower arrangements become a symbol that is interpreted by the market and its impact on the development of marketing communication strategies in supporting the development of florist businesses in Jakarta. Flower marketing activities using the Korean waves approach are an idea in developing a florist business whose effectiveness is not yet known, so the formulation of the problem in this study is:

1. How is the symbolic interaction of flowers in the development of florist businesses in Jakarta, especially Korean-style flower arrangements
2. How do Korean-style flower arrangements support the development of florist businesses in Indonesia
3. How is the effectiveness of florist marketing strategies using Korean waves

State of the Art

This study is expected to identify internal and external stimuli that influence the market to use Korean-style flower arrangements in their interactions. Marketing planning strategy for the florist business sector in Indonesia with Korean-style.

Method

This study will be conducted over one year, throughout 2023. This study trace the list of florists in Indonesia with their flower arrangers. This study will use a qualitative approach with the data collection technique used being Focus Group Discussion. Focus Group Discussion (FGD) is a focused discussion group with 8-12 participants and led by a moderator. The discussions are often used in qualitative research, especially social sciences. In this study, FGD participants were florist owners in the Indonesia area, as follows:

1. Bungalogy
2. Wiewie Florist
3. Beeflo
4. Balleton
5. Toko Kembang Bahagia
6. Migi Flowershop
7. Kalaluna
8. Olusta

List of Questions

The following is a list of questions adapted from Leigh & Gabel, in their research on the use of symbol interaction in relation to market segmentation and marketing mix.

Market Segmentation

1. Do current flower buyers tend to buy because of the symbolic aspects of flowers?
2. Who are your current florist customers? Are these customers a relevant reference group?
3. Are there other segments that might see flowers as an important symbol? If so, will the symbol have a negative impact on the existing customer database?

Marketing Mix

Product

1. What is the symbolic meaning of the existing product category?
2. Does the company benefit from this symbolic association?
3. What features of your florist brand can be developed to form other symbolic meanings?
4. Are there any product accessories that can be developed to create a collective symbol?

Promotion

5. What features of the symbol provide benefits that can be detailed to enhance the meaning of a flower symbol?
6. Are there any everyday life events that can be used as relevant flower symbol illustrations?
7. Are there celebrities or spokespersons who can represent the symbol?

Price

8. How much does the flower (flower arrangement) cost?
9. Does the price match the symbolic appeal offered?

Distribution

10. In its distribution, does the current florist outlet match the desired symbol?
11. What should be added or removed from the outlet in order to imply the symbolic meaning of the flower?

Results and Analysis

Profile of Informants

This study uses Focus Group Discussion as a method of data collection, which in the process of conducting interviews with the following florist owners: Yuri from Bungalogy, Novita Srigati from Wiewie Florist, Thrisa from Balleton, Vanessa from Beeflo, Affan from Toko Kembang Bahagia, Ghita Damayanti from Migi Flowershop, Putri from Kalaluna, Shinta from Olusta.

Bungalogy

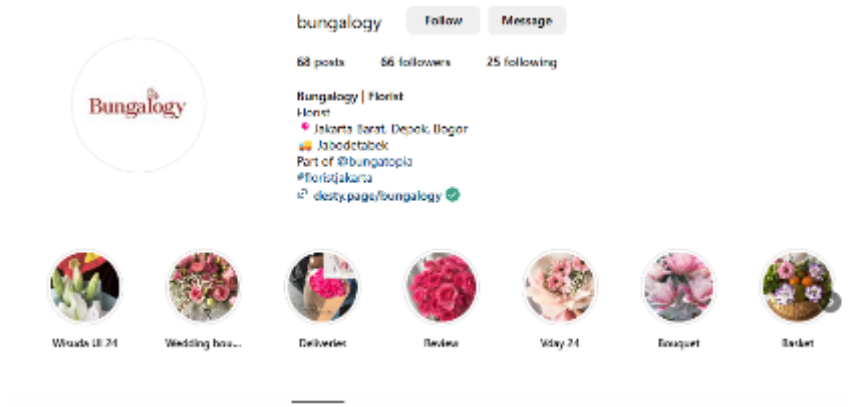


Figure 2: Sumber: Instagram Bungalogy (2024)

Wiewie Florist

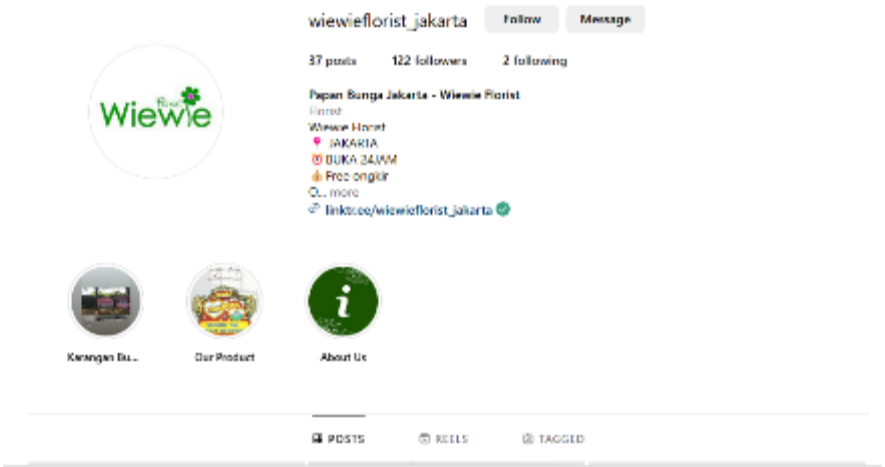


Figure 3: Sumber: Instagram Wiewie Florist (2024)

Baleton

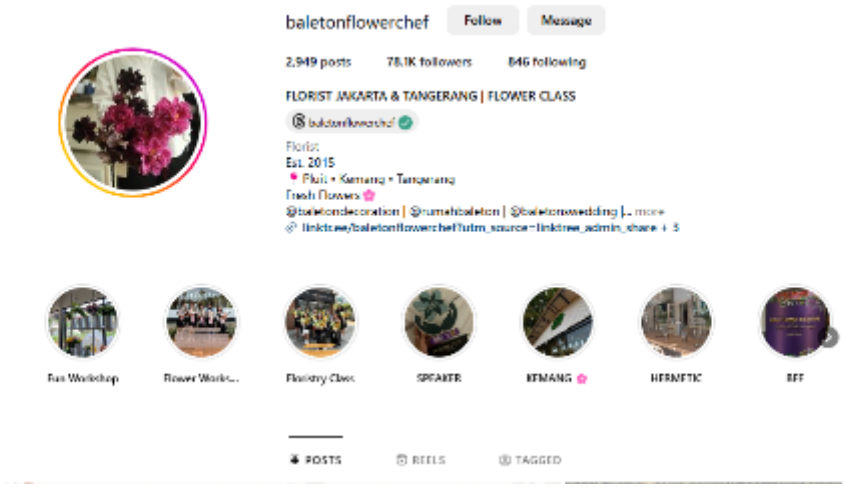


Figure 4: Sumber: Instagram Baleton (2024)

Beeflo

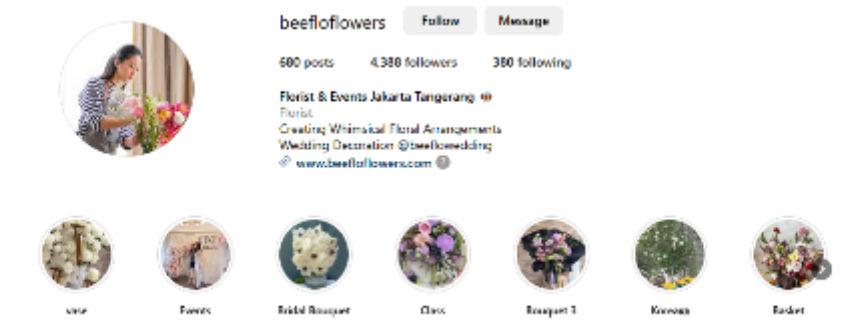


Figure 5: Sumber: Instagram Beeflo (2024)

Toko Kembang Bahagia

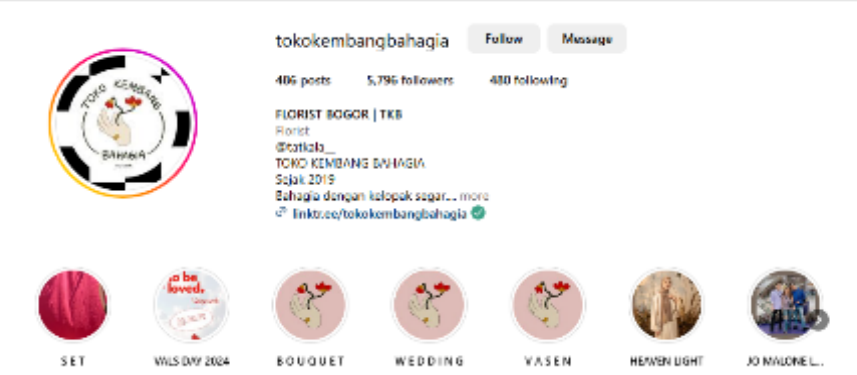


Figure 6: Sumber: Instagram Toko Kembang Bahagia (2024)

Migi Flowershop

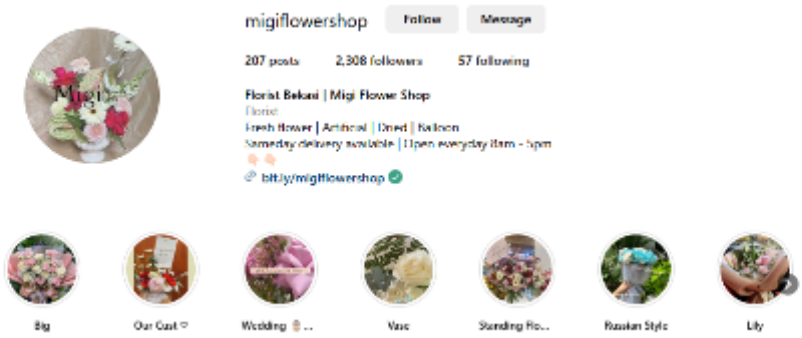


Figure 7: Sumber: Instagram Migi Flowershop (2024)

Kalaluna

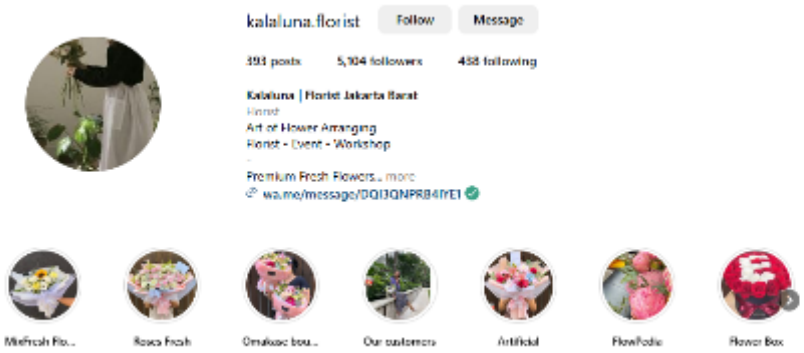


Figure 8: Sumber: Instagram Kalaluna (2024)

Olusta

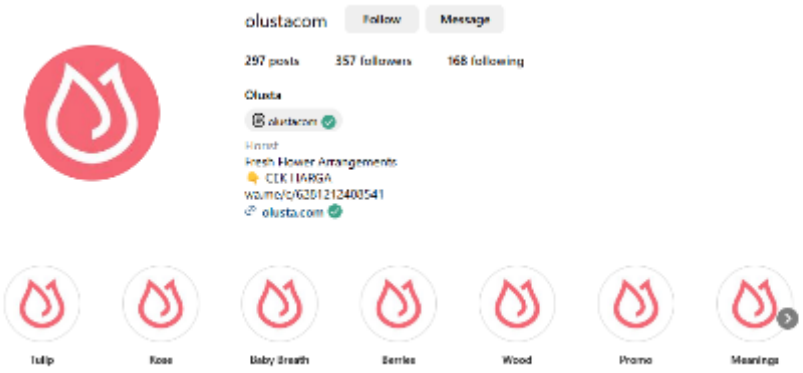


Figure 9: Sumber: Instagram Olusta (2024)

Analysis

For analysis of market segmentation, current flower buyers tend to buy flowers because of the symbolic aspects of flowers. Current florist customers are men and women aged 20-50 years, florist customers are a relevant reference group with word of mouth through the tagging feature on social media. Other customer segments that see flowers as symbols are the government and companies.

For analysis of flowers as a product, the following symbols were found Tulips are usually used for someone to start a relationship, tuberoses have recently been used for annual company celebrations, white is often used for mourning events, roses for love, and lilies symbolize eternity. Flower arrangements consisting of gompie flowers, carnations, and orchids, and garden roses can be used to convey apologies, happy birthdays, and birthday celebrations. Happiness can be symbolized by red roses, farewells can be symbolized by gerbera flowers. The recognition from florist owners is that flowers can make all feelings valid, and Korean-style flower arrangements are more expressive so that companies can benefit from this symbolic association. This flower arrangement product can be further developed to enrich its meaning, namely by adding various types of flowers in the flower arrangement, soft colour combinations for wrapping, and can be added accessories such as ribbons, balloons, dolls, boxes, baskets, greeting boards, and trending Korean actors. In its digital management, this Korean flower arrangement can be identified with the hashtags #koreanflowerarrangement, #koreanstyle or other similar hashtags.

For the analysis of flowers related to promotions, the results of the FGD conveyed things related to features that can be added to be able to provide more meaning to flowers as symbols, namely greeting cards and government logos that show support for the world of flowers in Indonesia. The results of the FDG also showed that everyday life that can usually be used to make flowers a representative symbol is on birthdays, company anniversary celebrations, promotions, congratulations for a special event, starting a relationship, apologies, greetings for recovery from physical weakness, Valentine's Day, Mother's Day, and Eid al-Fitr celebrations. Discussions with florist owners also provide insight into people who can usually be representatives of flowers as a symbol, namely Korean artists from Korean films, florist owners themselves, and word of mouth.

For the analysis of flower arrangements from the price, the average price is between Rp. 250,000 to Rp. 1,500,000 for the high school segment, Rp. 500,000. - Rp. 4,000,000 in the corporate and government segments, Rp. 350,000 - Rp. 5,000,000 in the teenager and family segments, and Rp. 300,000 - infinity for florists with segments that open B2B and B2C opportunities. The price and representation of the symbol are considered to be in accordance with what is obtained from each flower arrangement sold.

For the analysis of the distribution of Korean-style flower arrangements, florist outlets can better describe flowers as a symbol if there is an opportunity to provide education to the public about more informative things about flowers. Discussions with florist owners provided information on things that need to be added in the process of agreeing on symbols in flower arrangements, namely by having a “how to grow flower” class, making more combinations of flowers and their variations, official logos from the government, adding photos of Korean actors from trending Korean films, opening other businesses that complement the florist business such as a clothing business with a Korean feel or a greeting card and parcel business with a Korean feel.

Conclusion, Suggestions, and Research Continuation Plan

The symbolic interaction of flowers in the development of florist businesses in Jakarta, especially Korean-style flower arrangements, provides opportunities and chances for florist entrepreneurs in Indonesia to be creative by finding interesting flower variations to combine into flower arrangements and giving meaning to life events from the shape and colour of flower arrangements.

Korean-style flower arrangements provide new symbols and icons such as wrapping, photos of Korean artists, additional business opportunities, and even strengthen florist business owners to ask for government support.

This research is the initial step in mapping the existing database, data mining, and data meaning for designing florist marketing plans which are then continued with various trainings in making Korean-style flower arrangements for florists to provide added value to the business of florist owners in Indonesia. The existing and future phenomena are a combination of materials for further research with quantitative surveys throughout Indonesia to find out the consumption patterns of the florist market in Indonesia which are expected to be useful in creating a florist business development strategy with Korean-style flower arrangements in Indonesia which in > 5 years can provide input for policies related to plantations, provide ideas for the marketing world in Indonesia in marketing strategies (price, place, product, promotion).

References

Aksana, N. (2009). *Procedia Social and Behavioral Sciences*. Elsevier Ltd. doi:10.1016/j.sbspro.2009.01.160

Blumer, H. (2004). *George Herbert Mead and Human Conduct*. Almira Press.

Ellis, N. (2006). *Toward a Re-interpretation of Industrial Network: A DiscursiveView of Culture*. The IMP Journal.

Kim, H. (1999). *Flower Industry in Korea*. Seoul: Korea University.

Kim, Y. H., S. Y. Yun, & B. J. Choi. (2018). The effects of the floral arrangement in a designated space on the visual perception motor coordination ability and handfunction of the elderly with dementia. J. People Plants Environ. 21(3): 213-221. https://doi.org/10.11628/ksppe.2018.21.3.213

Larentis, F., Antonello, C. S., & Slogo, L. A. (2019). *Inter-Organizational CultureLingking Relationship Marketing with Organizational Behavior*. Palgrave Macmilan.

Lee, M. H,. S. H. Park, S. Y. Lim. (2000). AStudy for Preference of Adult about Horticultular Therapy Program. J. Korena Soc. People Plans Environ. 3(4): 31-37.

Leigh, J. & Gabel, T. (1992). *Symbolic Interactionism: Its Effects on ConsumerBehavior and Implications for Marketing Strategy*. The Journal of Consumer Marketing. Vol 9 No 1 Winter 1992.

West, R. (2018). *Introducing Communication Theory Analysis and Application*.McGraw-Hill Education.

Forbidden Art: Dancing in Iran

Maryam Khazraei Baalaei, Daroupoosh Company, Iran
Zohreh Mirhosseini, Islamic Azad University, Iran
Pardis Khosravi, Alternative Motion Group, Iran

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
Purpose: Due to the prohibition of dance in Iran since Islamic republic in 1979, and the interest of Iranians to the dancing art since ancient times; the shape and manner of its presentation has been changed. We tried to follow the changes of this art during different ages of the country, especially during Islamic republic era in this research.
Methodology: The documentary research method is used in this respect trying to study different resources. The role of ancient figures is investigated such as architectural works, historical images in historical sources, and the travelogues of foreign researchers etc. Also, some semi-structured interviews are conducted with contemporary researchers and dancers. The content of the interviews has been analyzed and the most important category and sub-categories are extracted.
Results: Today, different dance style classes would be found in different cities of Iran such as Traditional Iranian dance, ballet, K-pop, high heels, Urban, Reggaeton, belly dance etc. Despite of the government supervision and prohibition, these classes are hold underground. Of course, some classes have changed their name to 'Rhythmic movement in acting' so, they can have official performances in official forums of the country. The result showed that performing arts will not be vanished, but will continue to live with structural and form changes and will find a way to present and last.

Keywords: Dance-Iran, Performing Arts-Iran, Iranian Dance

iafor
The International Academic Forum
www.iafor.org

Introduction

Music and dance are the two main elements of art, so that music is the first art and performing arts such as dance, opera, and circus are called the second art. The people of Iran, with their ancient historical background and history of having different celebrations for different occasions, after the Islamic revolution of 1979, unfortunately had less opportunity to enjoy the second art, especially dance; Although musical instruments are also more or less neglected.

After the Islamic revolution, although some types of music were marginalized or rejected, with the favor of cultural policy makers preferred cultural and artistic originalities including classical music and also Iranian ethnic music, therefore the grounds provided before the revolution for research in the field of Iranian music expanded (Yasini & Bichranlou, 2022).

Dance and music have always been popular for happiness and joy in the celebrations and to stimulate martial and sensual feelings among Iranians in all eras (Taheri, 2011). So, even after revolution despite all limitations, music and dance culturally continued their existence in different possible ways.

Investigating museum works, especially in pre-history, which was no writing makes our knowledge about the life of our ancestors vague, therefore in the eras where the writings are silent, it will be very useful to know the situation in that era through these works. There are pictures of the types of performance arts that can be seen on many ancient works found in the plateau of Iran which are the embodiment of a ritual, game, dance or show (Taheri, 2011).

Since religion is almost an important part of any culture, traditional dances have a deep connection with the cultural and religious context of their society and are related with contextual and material elements. In these cultures, dance is defined and used in relation to religious concepts (Khodami et al., 2013).

The presence of traditional dances beside one of the main elements of society, religion, shows the importance of traditional dances and existence of a relationship between dance and other cultural aspects.

Traditional dances performance conditions have their own understanding and are defined in their cultural context. The important thing is that the dances are traditional rituals with the difference that sometimes they are performed in a religious context and sometimes in a customary context.

In both of these fields, the characteristics of the culture and the fundamental meaning and value system, through dance is manifested in the human body (Khodami et al., 2013).

The religious prohibition of dance in Iran came about with the spread of Islam and was stimulated by various historical events. In the Safavid period (about 550 years ago), the prohibition of music prevented this art from progressing, but music and dance were considered in a limited way. During the Qajar and Safavid periods, boys were dressed in girls' clothes and used for dancing and singing (Gray, 2007).

This article aims to show the views of Iranians dance instructors about the current situation regarding the past and forecast the future of this art in Iran.

Iranian Celebrations

Looking at the mythology of ancient Iran, you can see the traces of ancient gods and goddesses whom sometimes still have a root in the hearts of the people of this country. They have run their way to the era of monotheism and Avesta[1] literature; also, there are celebrations and rituals for each of them. For example: in Susa, the celebration of the Great Mother in the fall. At the beginning of each year with the presence of the king and queen "Goshun ceremony" was held in honor of the goddess Narunte- from the goddess women of Avesta (Shahriari, 2000, 114).

We know little about these celebrations, and only about rituals. We are more or less aware that they also refer to historical periods such as occasional and monthly celebrations like Mehregan (Mithras) etc.

In the old Iranian tradition in general one can't put a distance between dance, play and show. These three were serving to the rituals such as celebration, mourning and prayer. They have occurred by the actors familiar with music, dance, physical actions and expression methods.

The term "Iranian dance" can include all four historical, local, urban and ritual dances (Taheri, 2011, 48).

From the dance of 5000 to 3600 BC, another piece of pottery showing several dancers was found in Cheshme Ali and was kept by the Louvre Museum (Zaka, 1979).



Figure 1: Dancers on a Piece of Clay From Cheshme Ali Shahr-e-Rai, Surviving From Seven Thousand Years Ago; Kept in the Louvre Museum

[1] Zoroastrians' Holy Book



Figure 2: Silk Has Depicted Men Dancing Next to Several Animals and Plants (Source: Zaka)

In the last years of the fifth millennium and the beginning of the fourth millennium BC, a pottery was also found in Silk Hill, near Kashan, which shows four women holding hands during a dance; This dance is possibly related to the religious beliefs of that period and has been considered as an expression of unity and empathy (Zaka, 1979).



Figure 3: Dancers and Musicians on a Sasanian Bowl (Source: Zaka)

Pahlavi's Era

In the 1930s, 1940s, and 1950s, a type of Iranian dance emerged, including movements derived from Arabic dance, folklore, and Qajar period dances, which were mostly performed in private assemblies and in a one person and improvised form. The fan and development of commercial Iranian cinema became famous and widespread to provide the basis for the creation of various genres of Iranian dance such as Ruhodzi, Motrebi, Baba Karam, Tehruni and Shateri (VOA Farsi, 2021).

During the 1960s, experts were brought to the country to establish the infrastructure of dance types in Iran, and a group was also sent to the West to receive training. They helped to spread new popular music in Iran regarding expansion of Iranian studios.

The Iranian National Ballet Organization was officially opened in 1967 at the Rudaki Hall, which in recent years has become one of the most prestigious and globally recognized artistic organizations in the country. Due to the special technical facilities placed in it, it has a special place in the Middle East for the performance of international ballet and opera artists (VOA Farsi, 2021).



Figure 4: A Scene From the Iranian National Ballet Conservatory Program (1962)



Figure 5: Sleeping Beauty Ballet, the Last Ballet That Was Seen on the Stage of Rudaki Hall



Figure 6: Balochi Dance by National and Local Dance Academy in Rudaki Hall in Pahlavi Era

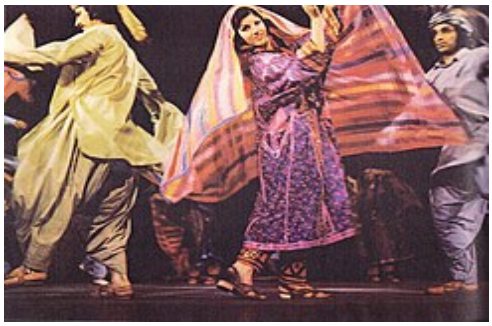


Figure 7: An Iranian Folk Dance Group in 1967

The country regained its respect and popularity during the reign of Mohammad Reza Shah. Non-traditional dance performances based on European examples were presented in the theaters of this period.

In 1967, a state-sponsored dance foundation, the National Iranian Folklore Organization, was established to stage both Iranian folk dance in its original form and to perform ballet versions of epic stories and Persian poetry. Around this time, dance groups with private support were also founded; Among them is a professional group called National Ballet of Pars. Apart from

non-native dances, there were also many programs for native Iranian and traditional dances, and traditional dances were also revived (Encyclopaedia Iranica-Dance, 2021).

Dance After Islamic Revolution 1979

After the 1979 revolution, the new government placed dance in the category of forbidden arts, but local dances sometimes had a chance to breathe on various occasions. Declaring a crime against dancers, arresting dance instructors, whipping and banning dance performances became a place of conflict during this period. The Islamic revolution was the end of the successful era of dance and ballet in Iran. The coming to power of the Islamic government destroyed the results of several decades of Iran's efforts in dance and made the employees of this sector flee from this country or cause them to quit their jobs.

Nevertheless, the dance in this country continued its life under the title of "rhythmic movements “or” motion Groups” and the local dances of the Iranian peoples sometimes managed to have a chance to breathe on various occasions (Welle Deutch, 2021).

The leader of the Islamic Republic has issued many fatwas about dance. He declared that "dancing in general is forbidden if it is of a kind that stimulates lust or involves forbidden work or a corrupt order" and gave a fatwa that "a woman's dance in front of strangers is absolutely forbidden" (Tabnak, 2024).

During this period, the dance sometimes became controversial; In an example in 2018, after a video of the Kurdish dance of the teachers and students of a non-profit school in Mahabad was broadcast, the judicial authorities and education managers of this city decided to "dismiss the principal of this school, reconsider the selection of teachers and the possibility of canceling the school's license" (Fa.Wikipedia, 2024). In 2021, in a program for Yalda night on TV and Radio, the guest of the program mentioned dancing, and the presenter apologized for this in the next episode, and the news of his video ban was published later (Fa. Wikipedia, 2024).

Interviews With Dance Instructors

Investigating the current situation in the country, interviews were conducted with the 10 instructors of the existing dancing classes whom work professionally between 5 to 26 years. All of them have at least a bachelor degree, and Their field of study differs from their job such as mathematics, accounting, physical education, painting etc. Their age range is between 20 to 43 years. Seven questions were designed in his respect.

Findings of Interviews

1st Q: What motivated you to teach dance?
The majority responded the main motivation for them has been their interest for dancing, having a program for leisure time, and the lack of education for professional dancing.

2nd Q: Do you teach a particular style of dance?
The answers differ from traditional Iranian dance, Belly dance, ballet to modern styles such as High heels, K-pop, urban, Reggaeton dance etc.

3rd Q: Considering the religious atmosphere of the Iranian government, have you been able to continue your favorite dance style professionally?
The answers refer to the difficulties for continuing the dancing skills professionally. But, despite all of the limitations, the new technology helped them to learn their styles according to the principles. They believe that one can learn dancing through different hidden classes which are regularly hold.

4th Q: Is it possible to pursue dance as a profession in Iran?
The answers show that it is possible, but a lot of stress is involved because it is not officially approved by the authorities. Therefore, as a main job it would be very difficult to sustain.

This job is deprived of services such as insurance and pension because it is not recognized legal by the government. Therefore, these people must pay for their own insurance if they want to continue as a hidden instructor.

5thQ: What problems are there in the way of people interested in learning dance like ballet in Iran?
There are many problems such as mental pressure, lack of facilities, lack of academic and up-to-date instructors whom may cause serious injuries, financial penalty by the government or Prohibition to leave the country, and even prison, fear of job's future and lack of income, lack of suitable space for learning, lack of performance of various shows to raise the motivation of the dancing students, society's view toward dancers-Cultural-social barriers.

6th Q: What solutions do you suggest to deal with the problems?
The average answers propose being brave and having hope to continue despite all the limitations. They believe legal procedures should be followed despite all of the difficulties to obtain the necessary permits for public performances. So, one needs perseverance and resilience.

Some propose creation of the culture in the society and showing the originality of the art of dance to the people by considering a series of rules.

7th Q: How do you see the future of dance art in Iran?
Most respondents optimistically believe that with the rise of people's awareness, a better future for the art of dance can be provisioned. But a few believe that with a religious context of the government the future is still vague.

Conclusion

According to the findings and regarding the historical back ground, it seems that even after Islamic revolution, despite all limitations, dancing art is still alive in Iran especially among new generation. Music and dance have a co-existence and, in the parties, wedding ceremonies, theatres, cinema, and especially in dancing classes continue to be performed in different styles. Of course, the majority of dancing classes are hold underground. In other words, performing arts will not be vanished, but will continue to live with structural and form changes and will find a way to present and last. So the dancing teachers believe they should try to find the possible ways for their classes to be held legally.



Figure 8: Local Dance on the Occasion of Nowruz in Sanandaj, Kurdistan Province, 2018



Figure 9: Alternative Motion Group- Tehran



Figure 10: A Ballet Dance Class for Children & Young Adults 2024- Tehran



Figure 11: A View of Ballet Class in Islamic Republic, 2024

These days, some organizations under the title of the Academy of “Rhythmic Movements” can get permission for some performances in cultural centers from the Ministry of Culture and Islamic Guidance- General Department of Performing Arts, such as the Academy of Rhythmic Movements of Ava, Shahrazad, etc., and run programs in cultural centers for those interested.

References

BBC News Farsi. (2021). The Instagram of dance instructors was blocked in Iran. BBC News Farsi. Archived from the original on 2021-08-21.

Encyclopaedia Iranica. «DANCE ». Available 15 Sep. 2024 at https://www.iranicaonline.org/articles/dance-raqs#pt3

Gray, L. V. (2007). *"A Brief Introduction to Persian Dance".* Central Asian, Persian, Turkic, Arabian and Silk Road Dance Culture. Archived from the original on November 18, 2012.

Iranian Dance. (2024). Available at 15 Sep. 2024 at: https://fa.wikipedia.org/wiki/رقص ایرانی

Khodami, A., Rahmani, J., & Sharifi, A. (2014). "Dance, culture and religion: an anthropological look at traditional dances". Anthropological researches of Iran. Volume 2, Number 2. Autumn and Winter, pp. 69-78.

Shahriari, K. (2000). *Women in the mythology of Iran and Mesopotamia*, Tehran: Farabi.

Tabnak. (2024). "Leadership polls about dance" available at: https://www.tabnak.ir/fa/news/847346

Taheri, S. (2013). "show, game, dance, Dramatizations in pre-Islamic Iranian works" Honerhaiziba Journal: Music & Performance arts. Spring 2013, No 43, pp. 41-49.

VOA Farsi. (2020). "Severe criticism in cyberspace of the arrest of Maede Hejbari, a young dancer". voice of America Archived from the original on May 13, 2020.

VOA Farsi. (2021). "European Union choreographers bring their innovations in modern and contemporary ballet art to Russia" Voice of America Farsi. ir.voanews.com. Archived from the original on 2021-08-18.

Welle (www.dw.com), Deutsche. "World Dance Day; Iran and its dances DW | 29.04.2021". DW.COM. Archived from the original on 2021-08-16.

Yasini, S. R. & Bichranlou, A. (2022). *Composition of Iran's ethnic music in cultural and artistic magazines (1982-2021).* Sociology of art and literature, Vol. 14, No. 1, spring and summer (2021). pp.11-40.

Zaka, Y. (1979). *Art and People* "History of Dance in Iran" No. 188.

Contact email: marykhb@yahoo.com

Exploring and Analysing the Achievements of Religious Patriarchs From the Historical Guiguzi

Chi-Lin Chang, Weixin Shengjiao College, Taiwan

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
During the Warring States period in China, there emerged a strategist, Guiguzi. It is said that he had over a hundred disciples, including notable figures such as Su Qin and Zhang Yi. In the Wei and Jin Dynasties, Guiguzi was regarded as a hermit and Taoist priest, residing in the Ghost Valley area, which contributed to the proliferation of legends surrounding him. He was considered an immortal and an erudite scholar proficient in various arts, including military strategy, immortality techniques, and numerology. Recently, in Taiwan, a new religion called Weixin Shengjiao has venerated him as its patriarch, referring to Guiguzi as "Master Wang Chan." This study compiles contemporary sources to explore Guiguzi's path to becoming the leader of Weixin Shengjiao and examines the contributions of Weixin Shengjiao to humanity. Furthermore, given the numerous divergent historical accounts concerning Guiguzi's life, events, and locations, this research employs a literature review approach to establish a coherent evidential basis for future scholars.

Keywords: Guiguzi, Achievements of Religious, The Book of Changes

iafor
The International Academic Forum
www.iafor.org

Introduction

All religions in the world have their founders—masters. Some founders are well-known, For example, the Buddhist Sakyamuni, Moses of Judaism, Muhammad of Islam, and Laozi (Taishang Laojun) of Taoism, who are all commemorated and revered by their followers; however, some religious founders may have vanished without a trace from the annals of history. For example, who established the doctrinal foundation of Shamanism and Shintoism's belief that "everything has a spirit"? It is no longer traceable. In Taiwan, there is a new religion, named "Weixin Shengjiao," which is different from other religions. This religion venerates Guiguzi, who lived over 2000 years ago, as its master, using the three treasures of the I Ching, Feng Shui, and religion as its practice guidelines. The founder of this religious group, Master Hunyuan, was nominated for the Nobel Peace Prize in 2012, proving that the grand aspiration of the master Guiguzi for "world peace and harmony" is a path that benefits all humanity. Nevertheless, any religious belief must have its founders and achievements.

The Person of Guiguzi

Guiguzi is a mysterious figure in Chinese history. There are mainly three viewpoints about him:

1. Guiguzi was indeed a real person who lived during the Warring States period in China (475-221 BC before christ).
2. Guiguzi is a fictional character, seemingly nonexistent.
3. Guiguzi is an immortal, an embodiment of a power that transcends time and space.

This study agrees with the first viewpoint, believing that Guiguzi was indeed a real person who once lived in "Guigu" and taught his disciples. The main basis is as follows: The Han Dynasty's《史記(Shiji)》records: "Su Qin and Zhang Yi were his students". The Ming Dynasty's《前七國志》also records: "In Yunmeng Mountain in Ruzhou, Henan, there is a Master Guiguzi, who knows military books and strategies, with wonderful tactics and extraordinary schemes, and is knowledgeable in all things". " Sun Bin and Pang Juan went to the place where Guiguzi lived in Yunmeng Mountain to honor their respects and become his disciples". From the above, it can be seen that Guiguzi is a historically renowned master of diplomacy, a political thinker, a strategist, an educator, and also the ancestor of military strategists. In Chinese history, he was revered as China's "Sage of Wisdom", having authored《鬼谷三卷》and《無字天書》which are passed down through the world. He is a legendary figure who was deified by a real person.

The Historical Changes of the Mythical Image of Guiguzi

The image of Guiguzi as a strategist began to gradually change from the Wei, Jin, and Northern and Southern Dynasties period (220-589). Guo Pu of the Jin Dynasty described Guiguzi as a Taoist priest with an extraordinary and ethereal demeanor who lived in Qingxi. The famous Taoist Tao Hongjing ranked hundreds of true immortals according to their levels. Among them, Guiguzi was the thirteenth person in the left position of the fourth rank, which established Guiguzi's image as a Taoist immortal. The Tang Dynasty was one of the most powerful and culturally prosperous dynasties in ancient China. At that time, many famous poets wrote poems related to Guiguzi, among whom Du Guangting recorded that Guiguzi's surname was Wang, and he was born during the time of the Yellow Emperor. He followed Laozi on a westward journey to enlighten the Hu people and became a Buddha, a deity whose virtue matched heaven and earth, harmonizing with the dust of the world, and even lasting for

thousands of years. From this, we can easily see that Guiguzi was regarded as a highly renowned and accomplished immortal Taoist in the hearts of people at that time. In the Song Dynasty, Li Fang comprehensively recorded various previous versions of Guiguzi's deeds, and pointed out that Guiguzi's full name was Wang Li, who was Mao Meng's master and taught him "the art of immortality and the recipe for magical elixirs". Guiguzi already had a name and surname in the Song Dynasty, and he also had the unique skill of elixirs and prescriptions. The Yuan and Ming dynasties were the peak periods of the legendary Taoism of Master Guigu, not only continuing various Taoist legends from before but also adding a large amount of new content. In these stories, Guiguzi's Taoist skills are extremely advanced, and his life is filled with a strong sense of mystery. After the Qing Dynasty, the interest of the scholar-officials in Guiguzi was mostly limited to the books themselves, and the novel versions of Guiguzi's stories increasingly approached the official history. Various stories and legends of Guiguzi were commonly heard and often seen in performances. This shows that Guiguzi holds a significant position among Taoist practitioners, and his immortal image has deeply penetrated the folk culture. Throughout the 1,800-year history from the Jin Dynasty to the present, the deification process of Guiguzi has continued to develop, and the mythical image has gradually become richer. This process is not only closely related to the prosperity and development of Taoism, but also closely connected to the socio-economic and cultural changes. In folk belief, Guiguzi has evolved into a god named "Wangchan Laozu".

The Origin and Achievements of "Weixin Shengjiao"

The Origin of Weixin Shengjiao

"Weixin Shengjiao", a newly found religion in Taiwan, with his doctrine, "to eliminate disasters, cultivate the way for the nation, pray for the people, and return the hearts of the ancestors of the Chinese nation" propagates in the 21st century. It promotes altruism and works towards creating a new world religion for true world peace. Grand Master Hunyuan, the founder of "Weixin Shengjiao", began on January 15, 1982, and vowed to cultivate Taoism for the country, pray for the people, and achieve peace in the world. He followed the practice method of the leader Guiguzi Wangchan Laozu to cultivate peace in the world and founded "Weixin Shengjiao" by combining the Chinese cultural orthodoxy of the I Ching, and Feng Shui with the thoughts of Confucianism, Buddhism and Taoism. Grand Master Hunyuan uses the Book of Changes and Feng Shui to understand the way nature changes, and then integrates into nature and calms people's hearts as the overall goal of practice, therefore as to achieve the ultimate goal of peace of mind for everyone and peace in the world.

Grand Master Hunyuan believes that The Book of Changes is a bright lamp for humanity and a lighthouse for world peace. Feng Shui is the great engineer of human living environments and the great teacher of the pure land on earth. Religious thought is the true word of the heavenly teacher that develops the inner potential of humanity over countless eons. All people in the world strive for the fulfillment of life, hence the existence of religious beliefs, providing their souls with a place to return. "Weixin Shengjiao" starts from the application of the I Ching and Feng Shui, teaching sentient beings to seek good fortune and avoid misfortune, to leave suffering and attain happiness, so that they can cultivate their hearts, refine their speech, and nurture their true spirits to achieve fulfillment. Therefore, "Weixin Shengjiao" fundamentally solves the predicaments of sentient beings and is the most applicable religion for life.



Figure 1: Bronze Statue of Wangchan Laozu



Figure 2: Grand Master Hunyuan

Achievements of Weixi Shengjiao Master

True Filial Piety and Ancestral Worship in Practice

Since 2004, "Weixin Shengjiao" began to hold the Grand Ancestral Ceremony of the Chinese Nation, which gathering 36,000 representatives of the descendants of the Three Ancestors of China to pay homage to their ancestors at the Linkou Grand Sports Center in Taiwan. The Grand Ancestral Ceremony of the Chinese Nation includes 15,615 surnames of the ancestors of the Chinese nation, 3,762 instances of major and minor wars, 917 emperors and kings, 124 imperial spirits of the Japanese emperors since Xu Fu, the true man of the Chinese nation's bloodline, opened the country to Japan, and 195 royal spirits of the descendants of Chi You who migrated north to Korea. It also commemorates the heroes who died unjustly in 816 major and minor wars around the world, pays filial piety to ancestors, pays homage to ancestors, and joins hands to pray for world peace. From 2004 to 2024, the "Weixin Shengjiao" held The Chinese United Ancestors Worship Ceremony with a total of 18 times, which inviting Chinese compatriots and various ethnic groups around the world to participate in this event. Today, the Chinese people living in various countries around the world are all share the same ancestry, origin, virtues, and roots. The purpose of holding the Chinese United Ancestors Worship Ceremony is to let all sectors understand that we have a common ancestral spirit, common ancestors, and one world one family. The "21st Century Chinese United Ancestors Worship Ceremony" founded by the "Weixin Shengjiao" is the starting point of world peace, the beginning of the unity and mutual respect among the descendants of Chinese people. It's the foundation for the future generations to connect heart to heart, to create a pure land on earth hand in hand.

Eliminate Disasters

"Weixin Shengjiao" applies "cultivation of principles of self for the country and prays for the people" as its fundamental aspiration. Whenever the earth faces calamities since 1987, Grand Master Hunyuan follows the True Words revealed by Guiguzi (Grasp Heaven and Earth via the left hand while bestowing the power of Buddha via the right. Be selfless and greatly compassionate in Heaven and on Earth. Listen for misery, rescue those in need, and perform disaster-elimination. Deliver sentient beings and secure great peace under Heaven.) to eliminate disasters. He encourages all disciples to practice vegetarianism, recite scriptures,

and engage in religious rituals to collectively turn the great wheel of eliminating disasters and transforming calamities. Grand Master Hunyuan said that if we can eliminate disasters with selflessness and turn disasters into invisible things, then the world will be peaceful.

The Resolution of SARS.
Believers recited 36,000 sutras from April 21, 2003 to May 5, 2003, and the SARS crisis was resolved.

The Resolution of Avian Influenza Pandemic.
Believers recited 36,000 sutras from November 21, 2005 to November 28, 2005, and the Avian influenza pandemic was resolved.

Repaired the Hole in the Ozone Layer.
Believers recited 640,000 sutras from May 5, 2007 to July 24, 2007. The Swiss International Meteorological Organization reported the next day that the ozone layer had been repaired by 30%.

Ground Mending.
Believers recited 1.22 million sutras from October 18, 2010 to November 17, 2010.

Resolved the Eruption Crisis of Mount Fuji Active Volcano in Japan.
Believers recited 480,000 sutras from May 1, 2012 to May 5, 2012.

Resolved Volcanic Disaster in Yellowstone National Park, USA.
Believers recited 360,000 sutras from September 19, 2012 to November 17, 2012.

Suppressed Ebola Virus.
Believers recited 11.29 million sutras from February 20, 2014 to March 22, 2015.

Relieved From the Spread of COVID-19 Virus.
From December 26, 2019 to May 5, 2023 countless ceremonies and chanting activities were held to pray for disaster relieved until the World Health Organization announced that the epidemic was over.

The above all show the power of religious belief, which can solve problems, nip them in the bud, and avoid problems from happening. This is the common destiny and original aspiration of all the sages of Weixi Shengjiao, hoping for peace, a world free from disasters, and humanity free from hunger.

This is the common mission and original intention of all Weixi Shengjiao's believers, who hope for peace, a world without disasters, and humanity without hunger.



Figure 3: Annual Disaster Elimination and Benediction Ritual



Figure 4: Various Sutras

Conclusion

The new religion of the world, "Weixi Shengjiao" in Taiwan, venerates Guiguzi as its founder and respectfully refers to Guiguzi as " Wang Chan Lao Zu." Guiguzi has evolved from a historical figure into the founder of "Weixi Shengjiao", the process closely related to the flourishing development of Taoism and intricately connected to social, economic, and cultural changes. Since its establishment 42 years ago, "Weixi Shengjiao" has understood the changes of nature through I Ching and Feng Shui, integrated with nature, and used religious rituals to stabilize people's hearts. Whether it is the practice of worshiping ancestors or eliminating disasters, they are all based on the sacred teachings of the founder Guiguzi Wang Chan Lao Zu. Practicing according to the law and following the teachings to achieve peace of mind for all sentient beings and world peace, which are the ultimate goals and achievements of the religious founder.

References

Dengfu, X. (1984). Guiguzi and his works. *Chinese Cultural Renaissance Monthly,* 37-46.

Dengfu, X. (1983). Guiguzi Authenticity Test (Part 1). *Chinese Cultural Renaissance Monthly, 16*(11), 34-40.

Dengfu, X. (1983). Guiguzi Authenticity Test (Part 2). *Chinese Cultural Renaissance Monthly, 16*(12), 43-52.

Dengfu, X. (1990). *Guiguzi research*. Taipei: Wenjin Publishing House.

Gengdong, L. (1982). *Guiguzi's Art of War*. Taipei: Northwest Publishing House.

LiYueh, C., & ChenMei, L. (2019). *Tracing the Time of the Chinese Ancestors, Yan, Huang and Chi: Weixin Shengjiao's Religious Care, Enmity-Bond Release and Universal Peace*. The Asian Conference on Cultural Studies 2019 Official Conference Proceedings.

LiYueh, C., & ChenMei, L. (2016). *The New Religion of the World Taiwan Weixin Shengjiao*. Nantou County, Taiwan: Weixin Shengjiao College.

Lizhong, F. (2009). *Newly compiled "The Complete Book of Guiguzi".* Beijing: Guangming Daily Press.

Master H. (2012). *The Great Falun of the Perfect Holy Religion for World Peace* (pp. 2). Nantou: Yiyao Publishing House.

Qian, Sima. *Biography of Su Qin*. Historical Records, Volume 69.

Qian, Sima. *Biography of Zhang Yi*. Historical Records, Volume 70.

Qinghuan, X. (2000). A study of Guiguzi's people and place. *Journal of Luoyang University, 15*(3), 43-52.

Renzheng, L. (2012). *Research on the Thoughts of "Guiguzi"* (Master's thesis). Retrieved from National Digital Library of Theses and Dissertations in Taiwan.

Weiwei, L. (2012). *Research on "Guiguzi"*. Master's Thesis of Chinese Classical Literature at Shandong Normal University.

Wenjun, Q. (1999). A brief study of the ancestor Wang Chan. *Jianghai Academic Journal*, 13.

Xiuyi, L. (2018). *A case study of the emerging local religious group in the multi-religious market—Weixin Shengjiao Religion.* Master's Thesis of Institute of Religion, National Chengchi University.

Yinglue, C. (1975). *The Legend of Guiguzi* (p. 6). Taipei: Guigu Immortal Master Memorial Hall.

Yongkuan, W., & Shaohua, X. (2009). A new exploration of Guiguzi's life story. *Journal of Huanghe University of Science and Technology, 11*(5), 15-19.

Yunxi, H. (2018). The development of religion in Taoyuan area in modern times. *Taoyuan Literature, 6*, 25.

Zuomin, F. (1984). *Guiguzi in vernacular*. Taipei: Starlight Press House.

Contact email: kilinigiban@gmail.com

Exploring the Community Health Needs and Assets of the Koryoin Community in Hambak Village, South Korea: A Qualitative Study

Jaina Lee, University of Utah Asia Campus, South Korea
Yunah Cho, University of Utah Asia Campus, South Korea

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The Koryoins, a small diaspora group from the post-Soviet states, have been returning to their historic homeland of South Korea over the past few decades. Their immigration backgrounds are diverse and have been of interest to Korea due to labor shortages and a declining birth rate. The Koryoins have settled across various regions of Korea, including Hambak Village, the focal point of our research project. Despite a rapidly growing Koryoin and Russian-speaking population in this village, little research has been conducted on the community's repatriation experience. This study aims to explore the diverse needs and assets of the Koryoin community through a qualitative, community-participatory research approach using focus groups. Through the collaboration of the University of Utah Asia Campus and the local Koryoin community leaders, four semi-structured focus groups were conducted. Our findings revealed that while Koryoins share common interests and confront similar challenges as other migrant groups, their integration objectives may differ, as they aspire to be fully integrated and recognized as native Koreans. Challenges identified encompassed difficulties meeting basic needs, language proficiency, cultural assimilation, discrimination, social well-being, and mental health. Priorities also differed depending on the age of the community members. However, the community also demonstrated strong foundations for collective action and existing pathways for knowledge exchange. Future research should prioritize continued collaboration with the community members and stakeholders to find or create better integration resources and programs. In addition, studies on mental health support, especially among the younger generations, should also be pursued.

Keywords: Koryoin, Diaspora, Community Needs Assessment, Repatriation, South Korea

iafor
The International Academic Forum
www.iafor.org

Introduction

Although the Republic of Korea (South Korea, here on out known as Korea) is considered to be an ethnically homogenous country, the Korean identity is far from being a monolith. The Korean diaspora reveals a tapestry of diverse narratives shaped by a myriad of historical, social, and economic forces. Often referred to as "overseas Koreans," ethnic Koreans born outside of South Korea have been of particular interest beginning the 1990s due to labor shortages and more recently, because of Korea's rapid declining birth rate. Overseas Koreans have been seen as a potential solution to the concerning labor shortages (Lee, 2017).

Many studies have been conducted on the migration and repatriation of select diaspora groups like the Chosonjok (Korean-Chinese) and Thalbukcha (North Koreans) (Kim, 2017). However, the Koryoin, also known as Koryosaram, are an overlooked diaspora group. The history of the Koryoin people can be traced back to the 1860s when a group of Koreans settled in the Maritime Province of Russia. In 1937, due to political tensions between the Soviet Union and Japanese-occupied Korea, 200,000 ethnic Koreans living in Soviet Union territories were forced deported to Central Asia, primarily in the Commonwealth of Independent States (CIS) of Uzbekistan, Kazakhstan, and Kyrgyzstan (Hong & Cho, 2021). According to the Korean Ministry of Foreign Affairs, in 2019, over 493,000 Korean diasporas lived in the CIS countries, with over 100,000 Koryoins specifically living in Uzbekistan, Russia, and Kazakhstan. Despite the diaspora group's long separation from their home country, Koryoins have maintained a strong Korean identity and have recently begun to voluntarily return to their homeland. The reasons for immigration are diverse, but economic incentives in Korea are a strong driving force (Lee, 2015). Specifically, many Koryoins have settled in Taetkol Village in Ansan, Koryoin Village in Gwangju (Lee, 2017), and most recently, many Koryoins have settled in Hambak Village, located in Incheon.

The return to Korea has been anything but simple for many diaspora groups. Koryoins were excluded from the Overseas Korean Act in 2004, which allowed for overseas Koreans to enter Korea legally. However, after the introduction of the Visiting Employment System in 2007, Koryoins were able to enter Korea to find employment (Lee, 2023). While this addition to the Overseas Korean Act allowed for Koryoins to come into Korea with F-4 visas, discrimination favored Russian nationals who were able to meet the requirements for F-4 visas more easily (Lee, 2017; Lee, 2023). Koryoins from other Central Asian countries found it difficult to meet the requirements for the F-4 visa and would opt for the short-term H-2 visa instead. While not all Koryoins seek F-4 visas, F-4 visas allow individuals to stay in Korea for a longer time, work in professional occupations, and gain permanent residency. Until recent legislation changes, there were also no pathways to change visa status from an H-2 to an F-4.

Even after their arrival to Korea, Koryoins may also face acculturation barriers, particularly among the youth. Acculturation of any migrant group is a tenuous and challenging process, but because many Korean diaspora groups share the ethnicity and traditions of their homeland, they may find dissonance in culture as they assimilate into Korean society. This dissonance may pose unique challenges that are not seen in other migrant groups. While some of the literature on Koryoin has explored the impacts of visa policy and challenges of immigration, the literature on the experiences and assimilation of Koryoin in Korea is scant.

Hambak Village

Hambak Village is a neighborhood in the Yeonsu-gu district, Incheon, South Korea. It is an enclave for many Russian speakers, many of whom are Koryoin. While statistics on exactly how many Koryoins there are vary, the numbers tend to range from 3,500-8,000 individuals. The selection of Hambak Village as the locus of our community health needs assessment is grounded in several crucial factors. First, there are little to no studies that have been done on the Hambak Village community, despite 80% of foreign nationals in Hambak Village being Koryoin. Second, the active engagement of strong Koryoin advocacy groups in Hambak and the pre-existing relationship between University of Utah Asia Campus (UAC), fostered mutual interest in researching this area. We employed a community-based participatory research approach and created a memorandum of understanding (MOU) which allowed for the collaboration between the Koryoin community and UAC to continue past the life of this research study. For these reasons, Hambak Village was selected to conduct our community health needs and assets assessment (CHNA). This study aims to explore and conceptualize what the strengths and needs are of this community and make recommendations based on the themes found in the research.

Method

This study used qualitative methods to conduct a CHNA. While CHNAs may commonly be referred to as community health needs assessments, the latter tends to focus on the gaps and deficits of the community. Recent shifts have favored finding the strengths and assets within a community rather than focusing on the deficits (Ravaghi et al., 2023; Kirk et al., 2017). In addition, a qualitative approach was selected to better capture the community members' lived experiences and freely explore themes that emerge from these experiences.

A grounded theory approach was utilized as little information is known about the Koryoin community living in Hambak Village. A total of four focus groups with 5-8 participants was conducted in two locations: (1) Hambak Village; and (2) Yeonsu-gu area in October of 2023. The data collected was considered exempt from the University of Utah Institutional Review Board (IRB).

Sampling and Data Collection Procedures

Purposive sampling and direct referrals from one of the community leader were used to identify participants. The focus groups were divided by the following characteristics: 1) mothers or mothers of Koryoin children, 2) male labor workers ages 25-65 years old, 3) women over the age of 65, and 4) male and female young adults without children. The groups were pre-determined purposively to ensure each generation was represented and to fit the community leaders' capacities. Participants were contacted through the community leader to maintain anonymity. Inclusion criteria included: 1) Adults over the age of 18, 2) living in Hambak Village or larger Yeonsu-gu area, and 3) identified as Koryoin or had Koryoin family members.

Each FGD aimed to have five to eight participants. Using focus group practices as outlined by Krueger (1998; 1997), data was collected using semi-structured focus group discussions. Two local Koryoin Russian-native interpreters/translators were available during all consent form processes and FGDs. During each consent form process, participants were given a Russian translated consent form and an interpreter was available to interpret for the

researcher. Each participant was given time to ask questions to the primary investigator and co-investigator. All participants were notified of audio-recording during the consent form process and a second time before the FGD began, in which they had the option of opting out of the FGD. Each FGD lasted between 60-90 minutes.

FGD questions primarily focused on: conceptualization of quality of life and health, difficulties of living in the community, positive aspects of living in the community, resources and services that are being offered or should be offered, and improvements that could be made to the community.

Data Management and Analysis

All FGDs were audio-recorded and transcribed using the same two local Koryoin translators. FGDs were first transcribed in Russian, and then a rich translation into English was completed by the translators. Local Koryoin translators were used over professional Russian speakers due to the cultural and linguistic nuances of the Koryoin community that arose during the FGDs.

The interview transcripts were analyzed using an inductive coding approach on Dedoose. Two coders independently read and analyzed the transcript using an open coding process (Charmaz, 2014). This first round of coding allowed for loose categorization of the data and the second round allowed the coders to draw connections between the codes to merge, delete, and clean up the codes developed in the first step. The coders then met to compare the categories and developed a codebook together with five major categories. The two coders then reviewed all the data and independently coded using the codebook. The coders then met for a final time and reviewed each code excerpt for accuracy. If there was a disagreement, both coders would discuss until an agreement was made. Themes were all derived from the data and equal weight was given to all responses and codes.

Results

Four focus groups with a total of 25 participants were included in the study. All participants lived in the larger Yeonsu-gu area nearby or directly in Hambak Village, identified as Koryoin (with the exception of one participant who had Koryoin children), and were native Russian speakers. Five themes emerged based on the FGDs: values and perceptions of the community, perceptions of quality of life, lived experiences in Korea, community identified priorities, and community organizing strengths.

Theme 1: Values and Perceptions of the Community

While the backgrounds and identities of the Koryoin community are diverse and unique, there tended to be similar mindsets and values around the community. Some defining characteristics and values of the Koryoin community seemed to be centered around respect, prioritizing money and work, maintaining a good community image, and shared feelings of being a perpetual foreigner. Several participants mentioned respect to not only those within the community, but respect toward the Korean culture. There was frequent mention of the need for Koryoins to embrace local Korean culture and society if they hope to adjust to life here. As one community member noted, *"You must understand and respect local rules, laws, and try to adjust to them. Otherwise, you won't be able to live here and will simply return to your homeland."*

Second, throughout all the FGDs, all generations explicitly mentioned prioritizing money and work or alluded to problems that arose due to the focus on money and work over other aspects of wellbeing, as noted by one participant: *"I believe that psychological support is needed for everyone in general, because the majority of the local population is focused solely on work and earning money. Most people here devote themselves entirely to work, neglecting their personal lives."*

There were strong motivations to look after the wellbeing and future of the children and the community itself, especially among the mothers group. Several participants seemed to tie the wellbeing of the community with the wellbeing of the children, since they tended to be seen as the future for the community. Also tied to embracing Korean culture and community wellbeing, there were shared concerns around the image of the Koryoin community. For example, as one participant pointed out,

> "*Once I saw a boy, he was drinking from a can bottle and then he just threw it away, I came up to him and asked why he had thrown that like this, and… I was not mad at that particular boy. I was ashamed of our community's behavior overall… Because it makes all of us look bad."*

There were a few other community members in the FGDs who mentioned concerns and worries of how the actions of those within the community would reflect poorly to Korean society and influence the children as well.

Lastly, one shared experience that seemed to emerge was the feeling of identity conflicts and feeling like a perpetual foreigner. As noted by one participant, *"Nobody really likes us [laughter]. But we are a separate nation - Koryoins. Without a flag, without a past, without our own country."*

Theme 2: Quality of Life

This theme was mostly derived from the question that conceptualized quality of life for the Koryoin community. Quality of life for those in the FGDs fell into the categories of: education access, leisure and social activities, safety, and stability.

Education access was mentioned most frequently in the mother's group as a component of high quality of life. While other groups mentioned problems with affordability and access, education was explicitly mentioned during the question about quality of life by the mothers group. Quality of education and providing future opportunities for their children seemed to be the most prominent reasons for including education in high quality of life.

While leisure activities like travel were infrequently mentioned, social activities were more frequently brought up. Social connectedness seemed to be a big component of high quality of life for all groups.

Lastly, safety and stability were the most frequently mentioned for high quality of life. Stability included having basic needs met, a stable income and job, and food.

Theme 3: Lived Experiences in Korea

This theme encompasses solely the lived experiences, rather than solutions or resources that were discussed in the FGDs. Among the different experiences, the following subcategories were found: financial wellbeing, cultural integration, discrimination in Korea, language barriers, social wellbeing, job difficulties, intragroup conflicts, and built environment problems.

Financial Wellbeing.

Under financial wellbeing, there were frequent references to high cost of living, affordability of education, and in particular issues around affordability of insurance. High cost of living referred mostly to affordability of housing. Housing and education were mentioned together by a few of the participants, since extra curriculars and after-school programs (called hagwons in Korea) are expensive. The older women's group over the age of 65 and a few participants from other groups expressed concerns around insurance plans in Korea. Several participants in the women's group over the age of 65 mentioned that there was no longer a family plan for insurance and that their adult children often had to pay for separate insurances for each person in the family. As one older adult participant noted, *"Giving one person three insurances from one salary is not satisfactory. And old people, all around the world, have a hard time finding work; employers try not to hire them."* Some participants mentioned that older adults often had to pay higher amounts for their insurance costs. While the standard was around 30,000 to 40,000 KRW (equivalent to about 20 to 30 USD), older adults had to pay around 143,000 KRW (equivalent to around 110 USD).

Cultural Integration.

Cultural integration included experiences of Koryoins' perceptions of cultural differences and also the desire for Koryoins to be more accepted by Korean society. As one male participant explained,

> *"Honestly, we have not fully integrated into society. We don't know the laws, where to go when we have some kind of problems, what holidays there are, and there's a lack of interaction with government institutions and organizations. We find ourselves in a such position where, in the first two years, South Korea just blows your mind, everything is beautiful, everything is wow. But after 8-10 years, you realize "I am going to live here," but something is missing—some kind of development or understanding of how people live here, study laws, and so on. Where to turn, what to do, where to go, when you are in troubles. So you get tired of this daily cycle."*

Several other participants from all groups, except one, mentioned other difficulties in simple interactions with other local Korean-born citizens and understanding Korean laws and culture. However, some participants from the men's group in particular, felt that the cultural integration would solve with time as the younger generation grows up and have kids of their own. A few participants even noted that as their children were becoming more integrated into Korean culture, parents seemed to have cultural dissonance with their own children.

Discrimination in Korea.

Perceived discrimination against Koryoins ranged from individual interactions to hints towards a larger systemic issue. In addition, discrimination was cited most frequently in the young adults without children group as compared with the other groups. Discrimination tended to be related to job pay or hiring. Some participants mentioned discriminatory hiring practices and wage differences due to age, gender, or for being foreign. While there were some disagreements on whether there were pay differences between locals and foreigners, most participants agreed foreigners were paid less for doing similar jobs as local Koreans. Aside from job-related discriminatory practices, some participants also mentioned wanting the same rights and social benefits as the local population.

Language Barriers.

Language barriers seemed to be a significant challenge in integrating into Korean society across all FGD groups. Language barriers seemed to be linked to perceived discrimination and difficulties in connecting with local, native Koreans. As was mentioned in Theme 1, social wellbeing seemed to be an important factor for many participants and the language barrier not only made social integration more difficult but created problems within multi-generational households where certain family members, particularly children, were beginning to speak Korean better than they did Russian.

Social Wellbeing.

Apart from how language barriers impacted social wellbeing, social wellbeing experiences seemed to also be influenced by work and money priorities within the community and lack of social events. Some of the most frequently mentioned consequences of prioritizing work and money was the lack of time parents had to spend with kids. As one mother noted,

> *"In the morning, everyone is rushing around, and it means there is little time for communication. Just like the children, parents also need this closeness with their kids, you know. I remember a period when I had to work overtime, and I noticed through my own child, although she didn't tell me, that she constantly wanted to be near me physically. I would come home, and she wanted to hug me, sit on my lap all the time. I thought that it shouldn't have been like that, I shouldn't have worked in a way where my child wouldn't feel my warmth, and some parents don't even have time to notice their children. They are just busy doing something all the time, working for 12 hours, and when they come home, they don't even have the strength to ask how their child's day was."*

Despite parents and the community prioritizing the wellbeing of children, some participants from the young adults with no children group pointed out that, *"Even parents don't spend time with their children, and they don't know anything about their children, what they want to pursue, what they are interested in, how they live, or how they study."*

Job Difficulties.

Overlapping in many of these subgroups were job difficulties. Participants who found difficulties with their job related them back many underlying problems such as integration into society, language barriers, and discrimination.

Intragroup Conflict.

While there were diverse experiences in adjusting to Korean society, several participants also mentioned competing priorities within the community. Some members, especially among the all mens group, felt that the community could not agree on what needed to be prioritized and that there were some intragroup conflicts. As one male participant noted,

> *"You [talking to the facilitator] came here to research one country, but if you researched five or six countries, and then you'll see that if you combine them all in Hambak Village, it becomes chaotic. We cannot agree with each other, at least not now… In reality there are no problems. We have returned to our historical homeland after a long, long time. We came here, and they ask us, What do you need, guys, do you need… We didn't come like our ancestors to Kazakhstan at the time, who were just abandoned on the bare land without any belongings. But we returned to our homeland, we got visas. There are a thousand programs for us Koreans, but we only use 1 or 2% of them. Why? Because we are not organized, we don't know what we want. We don't know what to ask for; we don't know. We only know what we have. We can't agree with each other."*

There were a few other instances where community members expressed arguments within the Koryoin community, especially given the diverse backgrounds many people came from.

Built Environment Problems.

Lastly, some participants mentioned concerns around cleanliness and space of their physical environment. Particularly around trash and space for children to play in, like playgrounds and parks.

Despite the challenges of living in Korea brought, many participants who mentioned that Korea had better living conditions compared to their home country, better pay, and increased safety. There were positive experiences of living in Korea and hopes of improving their lives.

Theme 4: Community Identified Priorities

The aforementioned lived experiences heavily informed and influenced the community's priorities. Participants often requested more resources for integration, education, finance, information, language, medical, social, and the physical environment.

Some participants mentioned that having integration support for jobs and daily living would be helpful. For example, having educational workshops for adults to learn about laws. However, who would be responsible for these activities differed among the groups. Some felt it was the job of the government and others thought more organized community efforts were needed to both identify and solve the problems instead. The need for integration support was also closely linked with needing better ways of accessing information. Information about social events and activities, daily necessities, language classes, visa and immigration, and news were a few of the things the participants wished to be more updated about.

Other resources that were requested included, 1) more schools 2) education for adults, 3) social security support and jobs postings for older adults, 4) language classes outside of working hours, work obligations, 5) translators within the community, like in hospitals, 6)

mental health services, 7) increased social events especially for youth, 8) and improved community cleanliness through increased availability of trashcans.

Regarding mental health, this was something frequently mentioned by the younger adults, but was not mentioned in any other groups. One participant noted,

> *"Here, there is something that makes it hard for people to live, meaning they experience psychological pressure from all this hard work. In our culture, it's not common at all to seek any kind of psychological help or to talk about our problems to other people. Our people are less open and always keep everything to themselves. This really affects their mental health."*

Theme 5: Community Organizing Strengths

Despite mention of intragroup fighting and perceived inability to be unified, the advocacy groups in the community like the Koryoin Incheon Mother's Group was frequently mentioned as both an organization that creates social events and make change in the community. As one of the older adult participants mentioned,

> *"I like this community. For example, two weeks ago, we finished crochet courses. And it was organized again by [omitted name]. She is the leader of the group. I like that everyone helps each other. There were many activities, such as soap making and knitting."*

Participants also mentioned the use of social network services like Facebook and Kakao as a place of exchanging information and informing others about a wide variety of things needed to live as a foreigner in Korea. There were also strong desires to continue to organize and be self-sufficient.

Limitations

There were several limitations to this study. Due to budget, time, and resource constraints on both the community members, leaders, and researchers, only four focus groups were able to be conducted. Future research should aim to include a community needs and assets self-report survey and key informant interviews with different stakeholders in the community. The sampling of these focus groups may also be skewed since groups were purposively selected, introducing the possibility of bias. For example, mothers in the first focus group all had children enrolled in the same English hagwon and all the men in the second group were a part of the same Men's Construction Group. In addition, the sample group was too small to divide participants up by the country they emigrated from, which may also reveal differences in experience. There are likely several stakeholder groups that were left out, with men being underrepresented. The findings from this study can only be applied to specifically the Hambak Village community, and is non-generalizable to other Koryoin communities in Korea or other immigrant groups in Korea. Despite these limitations, this study provides the first exploratory based research into the priorities and assets of the Koryoin community in Hambak Village and provides baseline data for future research to build upon.

Conclusion

The Koryoin community in Hambak village are a resilient, diligent, and adaptable group. Having come from a complex path, many who come to Korea do so in hopes of finding a better life for themselves and their families. As seen with many migrant groups, language barrier, cultural integration, discrimination, and financial difficulties were mentioned as challenges in assimilation for the Koryoin. Despite some similarities, the priorities and needs were diverse. Our findings suggest that the community prioritizes cultural integration into Korea, community and social wellbeing within families and the overall community, and securing better futures for the younger generation. Other priorities that were unique to each group included: children success and community cleanliness for the mothers group, community organizing and cultural integration for the men's group, insurance assistance and work opportunities for the older women, and mental health and social opportunities for the young adult group. These needs may resolve with time as younger generations continue to become more integrated into Korean society, however, some priorities require collaboration at both the local community level and government level to resolve. The results of this study highlight for all stakeholders, including Koryoin community members, local Koreans, city government workers, and local businesses, to work together to address the priorities of Hambak Village. Future research should seek to elucidate findings on nuances within the community and to hear from more not just community members, but stakeholders as well. Future programs should aim to leverage the existing community groups to expand and provide families and parents with better integration resources and mental health support. An emphasis on mental health is needed, as mental health is often overlooked and will likely persist even if all material needs are met.

Acknowledgements

This study would like to sincerely thank the University of Utah Asia Campus Undergraduate Research Opportunity Grants Committee for providing a grant that made the completion of this exploratory research possible and the Koryoin community leaders, organizers, and members for collaborating on the project. The researchers would also like to extend their gratitude to all the focus group participants for taking time out of their day to share their rich lived experiences.

Special thanks to: Professor Dr. Tejinder P. Singh and Dr. Reazul Ahsan for their guidance and academic insights into the research, Ekaterina Tsay and James Park for coordination of community organizing and in the data collection, and Galina Li and Yuliya Yun for their tireless work in interpreting and translating all documents and focus group discussions. This research would not have been possible without your endless support and work.

References

Charmaz, K. (2014). Constructing Grounded Theory. Sage Publications.

Hong, M., & Cho, Y. (2021). Exploring Factors on Identity of Korean Diaspora: Perspectives of Millennial Generation. *The Journal of Industrial Distribution & Business*, *12*(4), 15–26. https://doi.org/10.13106/jidb.2021.vol12.no4.15

Kim, G. (2017). Migration vs. repatriation to South Korea in the past and present. *Journal of Contemporary Korean Studies*, *4*(1), 65-92.

Kirk, C., Johnson-Hakim, S., Anglin, A., & Connelly, C. (2017). Putting the Community back into Community Health Needs Assessments: Maximizing Partnerships Via Community-Based Participatory Research. Progress in Community Health Partnerships: Research, Education, and Action, 11, 167–173. https://doi.org/10.1353/cpr.2017.0021

Krueger, R. A. (1997). Moderating focus groups: A practical guide for group facilitation. Sage Publications.

Krueger, R. A. (1998). Developing questions for focus groups (Vol. 3). Sage Publications.

Krueger, R. A., Casey M. A. (2014). Focus groups: A practical guide for applied research. Sage Publications.

Lee, H. K. (2015). An Overview of International Migration to South Korea. In S. Castles, D. Ozkul, & M. A. Cubas (Eds.), *Social Transformation and Migration: National and Local Experiences in South Korea, Turkey, Mexico and Australia* (pp. 81–95). Palgrave Macmillan UK. https://doi.org/10.1057/9781137474957_6

Lee, J. (2023). Why do Diasporas Re-Emigrate to their Historical “Homelands”? A Case Study of Koryo Saram’s “Return” from Post-Soviet Uzbekistan to South Korea. Journal of the Asia-Japan Research Institute of Ritsumeikan University, 5, 51. https://doi.org/10.34389/asiajapan.5.0_51

Lee, T. (2017). Migration Processes and Experiences of Ethnic Koreans from the Former Soviet Countries living in Ansan. *Journal of Migration and Social Integration (JMSI)*, *2*(2), 103-122.

Lisovskaya, A. (2018). The Role of Enclave Economy in the Process of Immigrant Integration in Host Society: The Case of Ethnic Koreans from the Post-Soviet States in the Republic of Korea.

Oh, H. (2019). *Immigrant mothers, multicultural children, and multicultural families of South Korea* [Thesis]. https://doi.org/10.26153/tsw/3086

Ravaghi, H., Guisset, A.-L., Elfeky, S., Nasir, N., Khani, S., Ahmadnezhad, E., & Abdi, Z. (2023). A scoping review of community health needs and assets assessment: Concepts, rationale, tools and uses. *BMC Health Services Research*, *23*(1), 44. https://doi.org/10.1186/s12913-022-08983-3

Contact email: jlee@asuu.utah.edu

Chinese Independent Documentary Cinema in the Age of New Media From 1990 to 2020

Shiqi Li, University of Glasgow, United Kingdom

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The purpose of this study is to take new media as an entry point to discover the development of Chinese independent documentary cinema from 1990 to 2020. It will be divided into three main sections, and each section will have different historical contexts. Section one will explore how the introduction of Digital Video (DV) changed the way independent documentary filmmakers produced documentaries in the 1990s. Section two will explore how the independent film festival brought 'underground' documentaries from 'underground' to the 'public' in the 2000s. Section three will examine the 'death' and 'birth' of Chinese independent documentary cinema in the 2010s.

Keywords: Chinese Independent Cinema, New Media, Chinese Independent Documentary

iafor
The International Academic Forum
www.iafor.org

Introduction

In 2019, Chinese filmmaker Jiang Nengjie completed his documentary, *Miners, The Horsekeeper, and Pneumoconiosis* (2019). The film was shot over nearly ten years, following the life of a miner until his death. With no traditional platform to release the film without the risk of censorship, Jiang decided to share it with viewers on Douban who had marked 'want to watch'. This move shocked many viewers and raised an important question: "what drives Chinese documentary filmmakers bypass traditional channels and share their work for free"(Fu, 2020, p.5).

Guided by this question, I conducted a literature review and found that there are a number of key texts explore Chinese independent cinema from the perspective of political and social discourse (Berry, 2007; Edwards, 2017; Johnson, 2006), here, compared with focusing on political dimensions and government's policy, this research mainly focus on how filmmakers use new media to respond to each historical background.

The 1990s: the 'Birth' of Chinese Independent Documentary Cinema

Background of 1990s, Betacam and the Conception of Independence in China

In the 1980s, 'special topic documentary' (zhuanti pian) was the major form of documentary, the state-owned system using "spontaneous shooting and location sound"(Hong, 2018, p.3) to introduce ordinary people's lives. Though instead of shooting historical heroes, 'special topic documentary' started paying attention to ordinary people, it was still another form of newsreel which told the story of ordinary people in an official voice. Filmmakers began disgusting with such format, in 1991, Wu Wenguang and others gathered together to discuss the importance of documentary and its implications, and they decided to launch a new documentary movement (Robinson, 2013). They set two requirements for this movement, which were thinking independently instead of speaking for the state, and producing independently instead of using money from the institution(Zhang, 2004). The conception of 'independence' is worth to be discussed here because in the Western context, it mainly refers to making films independent from the main studio production system(Baltruschat & Erickson, 2015). In China's context, Chris Berry (2007) believes that although those independent filmmakers decided to produce independently, most of them remained working in the state-owned television and, not to mention most of them were trained by the state. For example, independent filmmaker such as Li Hong and Shi Jian worked within the state-owned system in the late 1990s. Moreover, *Bumming in Beijing* (1990), produced by Wu Wenguang and seen as the first independent documentary in China, was a no-budget production because Wu used borrowed equipment from the state-owned system.

Here, introducing the background of 1980s may help us understand why it was hard for those independent documentarists to produce their works 'independently' within the Chinese context. In the late 1980s, Betacam appeared in China and was quickly used by the government. Before 1990, all documentaries were produced by the state, and it was strictly controlled by the government (Chu, 2007).The introduction of Betacam did change the way the state produce television, but it was only available within the state-controlled system. There might only be two ways for independent documentarists to produce a documentary at that period, either they had to borrow equipment as Wu did, or like Shi Jian, worked within the system. It seems like if we followed Berry's reading of the conception of 'independence',

under this circumstance, it looks like those independent filmmakers failed to accomplish their goals.

However, during the 1990s, the boundary between the independent and the official was quite blurred. In 1993, the CCTV "adopted a producer responsibility system, permitting programme producers to recruit their own crew" (Chu, 2007, p. 95). In such circumstances, Jiang Yue directed a series of short films for the system. This new producer responsibility system did not appear out of nowhere, it might be a response to the "withering of the state-owned studios"(Z. Zhang, 2007, p. 12). When the government placed restrictions on the films produced by independent filmmakers, it not only threatened the status of independent filmmakers but also led to the decline of film production by the state. It is not hard to find that even the state-owned film production system would be affected by the status of the 'independent' films. In the meanwhile, the so-called 'independent' filmmakers could not operate without the state-owned institutions completely. Thus, the relationship between the independent documentary cinema and the 'official' can not be seen in a binary way, in China's context, " 'independence' is also 'in dependence' " (Berry, 2006, p. 111). Thus, the Chinese independent documentary's independence does not simply refer to producing documentaries without the state sector completely, their relationship with the 'official' is complicated.

The New Chinese Documentary Movement

While the new Chinese documentary movement could be seen as a response to the historical change in the 1980s China (Hong, 2018), Duan Jinchuan, one of the originators of the movement, thought that their meeting might not be seen as a movement. Yingjin Zhang (2004) agreed with Duan's idea and believed that 'movement' might be too strong a word for describing Chinese independent documentary in the 1990s, because there was limited influence on domestic audiences, and most of the works of independent documentarists were not available to the public. On the one hand, since the term 'movement' in China could be link with metaphor of 'rebellion', Duan declined to use the term 'movement' may be that "the heavy ideological baggage the term 'movement 'carries in modern Chinese culture" (Y. Zhang, 2010, p. 137). On the other hand, Zhang's attitude toward the new documentary movement may be a little bit pessimistic. From one perspective, not all the documentaries produced by independent documentarists were unavailable to the public. When CCTV adopted the new producer responsibility in China in 1993, it gave independent documentarists chance to be exposed in the public when they began working within the system for years. For example, Shi Jian's programme, *Oriental Moment* (dongfang shikong) (1993) was popular with Chinese audiences (Berry, 2007).

From the other point of view, the movement also impacted how people made documentaries in the state-owned system in China. During the 1990s, influenced by the independent documentary filmmakers, the state-owned system started to shift from using scripted content to showing the real view of normal people. Thus, the new documentary movement not only had a certain number of domestic audiences but also had a profound effect on the official media. Certainly, there were also a number of independent documentaries which were not available to the public in China. However, changes in the production of Chinese documentary were fueled by this movement, and most importantly, in Berry and Rofel's words, "the local significance of the New Documentary Movement in China goes beyond filmmaking and is more fundamentally rooted in its commitment to record contemporary life in China outside any direct control of the state" (Berry & Rofel, 2010, p. 10).

Independent Documentarists' Dilemma in 1990s and the Shift of Their Position

When the introduction of new media-Digital Video (DV) accelerated the second transformation in how independent documentarists make documentaries in the late 1990s, it presented a shift from 'observational' to 'personal' style. In the 1990s, most of the mainstream feature films produced in China used the historical setting as a metaphor for the contemporary, such as Zhang Yimou's *Raise the Red Lantern* (1991) (Berry, 2007). On the contrary, independent documentarists decided to use documentaries to directly show people's present life. After making *Bumming in Beijing*, Wu Wenguang felt confused about the future once again which might be because most independent documentarists only had an impulse to make documentaries in the early 1990s but have no idea how to make them. In 1991, in Ogawa Shinsuke's documentary workshop, he was inspired and started to understand a documentary should not only be treated as an art form but should also "build a direct relationship with the reality that we live in every day" (Wu & Clayton, 2006, p. 138). It was in his studio that Wu found the charm of the 'present scene' (xianchang). In the meanwhile, after watching Frederick Wiseman's documentary, Wu found it could unfold the 'present scene'(xianchang) greatly, and he decided to "follow Wiseman's formula of pure observational work" (Berry, 2007, p. 125). Given the circumstance in early 1990s China, most documentaries still used official voice-over, scripted content, and emotional background music to show the official attitude toward the culture, Wu considered this 'observational' style as a big revolution (Wu 2001, as cited in Johnson). But why did the "observational" style so appeal to and other independent documentaries in China during that period?

In 1993, China's Film Bureau placed bans on several independent filmmakers nationally because they screened their films in international film festivals without official approval (Z. Zhang, 2007). However, although this ban did marginalize those independent filmmakers, it also gave chance to those filmmakers to resist such restrictions. Independent documentarists were no longer satisfied with the official voice and used documentary as a means of propaganda, they decided to give voice to the normal people to present the real contemporary China from the 'bottom-up' to resist the 'voice of the Party'. Thus, Wiseman's observational cinema and its cinema verité style perfectly fit their pursuit in the China context. The term 'Cinema verité' was introduced by America scholars, it is a form of filming that the director should avoid intervening and explaining (Ellis, 2012). Because this form of filmmaking emphasizes the process of observing, the process when the director films the movie and the audiences watch the film is quite similar, even though the director does not know what may happen in the scene. It seems like Chinese independent documentarists believed that this style of filming was fairly objective because they will not intervene in the process and their documentary was just an objective reflection of reality.

Observational cinema did play an important role in China's context because it "once again taught the camera how to watch" (Macdougall, 1995, p. 125), but the issue is that the documentarists did not show their attitude and sometimes it is misleading because they just simply record the subjects, Wang (2018) found that even the documentarists consider this as rebellious the western film critics could not find that and still think that as similar as 'special topic documentary' made by the state. When independent documentarists had the opportunity to tell the story beyond the mainstream, they did not show their attitude and that might be seen as a concession to the restrictions initiated by the government. Moreover, in 1997, provincial television stations tried to use Duan Jinchuan's *No. 16 Barkor Street* (1996) South as a template to catch the latest documentary trend, the official media "aimed at bringing independent documentary's 'look' into line with industry standards" (Johnson, 2006, p. 61).

Seeing those changes made by the official media, Wu Wenguang went through a period of self-criticism, he kept questioning himself about the future of Chinese independent documentary cinema (Y. Zhang, 2004). Luckily, Wu was not trapped in there for too long, he found the answer in Wiseman's studio. This discovery was making an independent documentary as “a way of life” (Wu & Clayton, 2006, p. 138), producing an independent documentary was no longer a process to fight against the government, rather, it was showing the personal view of the world (Y. Zhang, 2004). When Wu found the voice he lost in the early period of filmmaking, the introduction of Digital Video (DV), greatly helped Wu and other independent documentarists to present their own voice.

The Introduction of Digital Video

When Betacam was introduced in China in the late 1980s, due to its expensive and heavy features, it might fail to free independent filmmakers from the state-owned system and allow them to work individually. Unlike Betacam, the appearance of DV allowed filmmakers to make documentaries with relatively low-budget, and non-professionals could have the opportunity to operate it without training by the official media. However, professionals did not treat DV seriously at first, because they consider it as a medium which would be used by non-professionals. During that period, many independent documentarists faced a dilemma that whether they should use DV to film works, in Wu’s words, “maybe 'use film, not video…only in this way could a work be considered a professional documentary” (Wu & Clayton, 2006, p. 137). This attitude toward DV shows the long-standing hierarchical relationship among filmmaking systems in China, the analogue film which was strictly controlled by the government standing for ‘official’ and ‘professional’.

While independent documentarists still had no idea how to face this new media, Jia Zhangke noticed the potential future of DV and claimed that the “DV age is just around the corner” (Wang, 2005, p. 19). In 1997, when Yang Lina (aka Yang Tianyi) decided to film a group of elderly men in China after she employed several workers and borrowed Betacam to shoot, soon she found that those elderly men feared the big equipment and the film crew. She then dissolved her film crew and bought a mini-DV to film those elderly men by herself. *Old Men* (1999) was known as the first DV documentary made in China (Zhen, 2015). When Wu watched the footage of Old Men in the late 1990s, Wu quickly realized the importance of DV as a working medium, he found that he could not imagine how to use Betacam to film such scenes while DV might change the way they film a documentary.

Jiang Hu: Life on the road (1999) was Wu Wenguang’s first DV-made documentary, and the production of this documentary is a turning point for Wu. Before this film, the subjects of his documentaries almost all came from elite, educated backgrounds and he began using this documentary to show a perspective of almost unseen China from a non-educated, marginalized community. The way he actively turned his camera to these marginalized groups shows Wu realized the need of those people and the responsibility of “being-for-the-other” (Perpich, 2008, p. 120) which can be seen as the essence of documentary filmmaking in China’s context. The Chinese documentary is not merely an art form, but also a way documentarist responded to the need of the marginalized groups. Here, a quotation from Wu could help us understand the importance of DV in China’s context, “when talking about my relationship to documentary film, I can only speak about DV. I also must say that I want to thank DV: it was DV that saved me” (Wu & Clayton, 2006, p. 140).

The 2000s: Chinese Independent Documentary Cinema: From the 'Underground' to the 'Public'

Conception of 'Underground' in China

If the term 'independent' shows independent filmmakers' ambition of representing reality from the perspective of ordinary people, then the term 'underground' characteristically depict the status of them, which is their works can not be screened in the public space. Yet many of them resisted being labelled as 'underground' because they insisted that being an independent filmmaker did not mean that they have to take an oppositional position to the government or the state-owned system (Berry, 2007). However, they had already been defined as illegal by the state.

New Media in the 2000s

In 1997, the introduction of mini-DV in China accelerated the development of the New Documentary Movement and the low-cost production of a documentary (Berry & Rofel, 2010). Independent filmmakers benefited from this new media, and it provided a lower barrier for more independent filmmakers, including "amateur" filmmakers. During the same period, along with the cost decline of video projectors, the domestic demand for LCD projectors increased in China (Gao, 2015). The computing capability feature of LCD projectors made it compatible with computers (ibid). The appearance of these two new media brought a new possibility to Chinese independent documentary cinema. Compared with the conventional working medium- Betacam, DV was relatively easy to operate, and it allowed filmmakers who were not trained systematically by institutions to use DV to film their own documentaries. Moreover, the computing compatibility of digital projectors led to the appearance of 'non-theatrical' screenings. Here, 'non-theatrical' screening refers to films screened outside of the traditional cinema spaces. Benefited by the accessibility and low cost of digital projectors, many universities began organizing digital screenings (ibid). In the meanwhile, venues such as movie bars, karaoke bars and gallery bars "registered as commercial establishments, they take advantage of the loose regulations applied to the service industry" (Z. Zhang, 2007, p. 28) and provided a space for screening 'underground' films. It was the first time that those films had an opportunity to be seen in a public space, in Wu Wenguang's words, "I was excited. Despite being a simple and dim bar, this is a public space" (Wang 2010, as cited in Gao, 2015, p. 169).

As discussed in section one, rural reform and social change led to the 'birth' of Chinese documentary movement and at the same time, many peasants immigrated from the rural area to the urban city to make money, but those migrant workers "are constantly regulated and exploited" (Tan, 2015, p. 191). When those migrant workers were marginalized by the state, independent documentarists turned their cameras to them, and it is worth noting that venues such as film bars appeared also because of the "development of the state's economic policy of marketization" (Nakajima, 2010, p. 129). Moreover, it also constructed a narrative for the emergence of various film festivals in China. In 2001, Beijing Queer Film Festival was organized in December, which aims at exploring gender identity issues. Then, the non-profitable China Independent Film Festival was founded in Nanjing in 2003, aiming to bridge the gap between independent filmmakers and domestic audiences. Most of these film festivals were determined to take a position as independent events, dedicated to showing independent movies and keeping a certain distance from the local government. However, officially recognized festivals also occurred at the same time, such as Guangzhou

International Documentary Film Festival (known as GZDOC), organized by Guangzhou province in 2003, which states that they are "the only state-level professional platform with documentary financing and trading functions" (Guangzhou International Film Festival, n.d., pp.1). At this juncture, it is important to point out the difference between the original title of these 'film festivals' and their translations. Apart from GZDOC, while the English title of the other film festivals is 'festivals', actually, their original Chinese titles are rather exhibitions (yingzhan), not festivals (jieri). The reason for that is "the Film Bureau of the State Administration for Radio, Film and Television (SARFT) claims jurisdiction over any film 'festival'" (Berry, 2009, p. 1). Thus, calling the event an 'exhibition' rather than a 'festival' is to circumvent the censorship from the state. Apparently, since GZDOC was organized by the local government, not like other independent film festivals, which were almost 'unofficial' events, they had the power to call themselves a 'festival' rather than an "exhibition".

Yunnan Multi Culture Visual Festival (Yunfest)

In 2003, the first Yunfest was held in Yunnan. It is a biennial independent documentary festival that shows programmed independent documentaries for about a week of film screenings in the spring. Shanghai International Film Festival (SIFF), which was launched in 1993, also lasts for about a week every June, but attracts attention from all over the world (Berry, 2017). It seems like compared with SIFF, Yunfest was relatively small in scale and in Chris Berry's words, "anywhere else in the world, such an event would be a minor festival attracting little" (Berry, 2009, p.2). However, in China's context, such 'minor' festival plays a crucial role in bringing independent films from the 'underground' to the 'public'. Yunfest is more like a community-based festival in opposition to 'mainstream' festivals such as SIFF. The community-based festival here refers to places that "encourage filmmakers to develop their voice in dialogue with eager audiences from specific communities…that present a different vision of the world (and themselves) than that of a dominant order of representation" (Rastegar, 2016, pp. 181–182). Since most of the subjects of the Chinese independent documentaries are marginalized by mainstream cinema, such community-based festival offers an irreplaceable platform for them to be no longer invisible within Chinese cinema.

Moreover, since Yunfest is free to all audiences, it enables audiences from different backgrounds to discuss films and engage in such social discourse. To some extent, it creates a "public", a term borrowed from Michael Warner, arguing that "a public…have some way of organizing itself as a body and of being addressed in discourse" (Warner, 2002, p. 51). When such "public" is formed, a festival not only shifts domestic audiences from being passively exposed to mainstream cinema culture to actively trying to understand the sociopolitical significance of independent documentary. However, it also develops a set of ethical issues around documentary in the viewing process.

When Xu Tong's *Wheat Harvest* (2008) premiered at Yunfest, it suddenly led to controversy around the relationship between the subject and the filmmaker. The subject of Wheat Harvest is a 20-year-old woman who came from the countryside and works as a prostitute in Beijing to make money to take care of her ill father. Since Xu admitted that he showed this documentary to the public without the permission of the subject (Chinese Version, 2018), audiences believed that public screening of this voyeuristic documentary might be harmful to the subject, and they also questioned that whether the director was taking advantage of the subject to gain reputation. To avoid such ethical issues, programme called 'Participatory Visual Education (PVE)' as part of Yunfest, aiming at teaching marginalized groups such as ethnic minorities to use DV to document their own life (Chio, 2017). Through this

programme, these marginalized groups were no longer the subjects of other filmmakers, and it was a rare opportunity that they were able to invite audiences from different backgrounds to have a closer look at their life directly. According to Chio (2017), there were 50 films coming from PVE which were screened in Yunfest in 2011 and they opened a window for audiences to rural areas.

The 2010s: the 'Death' and 'Re-birth' of Chinese Independent Documentary Cinema

Compared with small-scale event in the film clubs, the proliferation of independent film festivals gained attention from the government, the state no longer turned a blind eye on them, and many independent film festivals were shut down one by one by the government in the 2010s. It was quite a bumpy start for the Chinese independent documentary cinema.

Wang Xiaolu borrowed the term 'orphan film' to describe the phenomenon that there was almost no room for independent films (Xiaolu, 2020). It precisely described the status of independent films which was "unseen, unknown and forgotten without a showcasing and circulation channel" (Wu, 2022, p. 7). After seeing the government's attitude toward independent festivals and films in the 2010s, Chris Berry aired his grievance and questioned whether it was the time of death of Chinese independent cinema.

The Internet and Chinese Independent Documentary Cinema

Luckily, it was not the end of the existence time of Chinese independent cinema, with the introduction of the Internet, it opened a window for independent cinema. To Chinese Internet users, the Internet might not be seen as a 'new' media in the 2010s because it was introduced in China in the late 1990s. However, it was worth noting that because of the strict restrictions on independent films, the Internet played an important role in offering a platform to allow audiences to view and discuss independent films in the 2010s. If in the 2000s, domestic internet users used the internet as an alternative way to maintain their relationships with other cinephiles. Then, from the 2010s, with the development of digital technology, such as the appearance of smartphones, laptops, Video Compact Disks (VCD) and Digital Video Disks (DVD), domestic audiences began getting used to using the internet to watch independent films on smaller screens.

With the accessible equipment, the independent documentarists tend to work as "solo or quasi-solo productions, which also leads to the opening up of nonprofessional, amateur cinematic practices" (Voci, 2010, p. 25). Their practices soon showed two trends: one was using the internet to create 'de-intellectualized' videos and the other treated the internet as a serious tool to develop independent documentary films. An example of this was the spoof of independent documentary, Yang Yishu's *Who is Haoran* (2006), it was re-edited by using misleading titles and put on TikTok to gain attention from internet users. Originally, the director tried to use the documentary *Who is Haoran* to shed a light on the life of adolescents who lived in a small town and explore their identity issues as invisible groups. However, these adolescents were misinterpreted as 'troubled' youth by this internet user, and since this short video was widely spread through TikTok, the subjects of this documentary were recognized by others, which inevitably affected the subjects' lives. This case reveals the negative consequences of the internet, because of the 'lightness' of the smaller screens, it tends to promote videos with "non-seriousness and the pleasure-oriented format" (Voci, 2010, p. xxii). Paola Voci introduced the term 'lightness' in her book and defined 'lightness' as "a marker of these movies' small production costs…limited audiences, quick and volatile

circulation" (Voci, 2010, p. xx). Since Chinese independent documentaries were unable to screen in conventional cinemas, they could only screen in non-theatrical spaces. However, the ban on independent films made many public spaces no more screen them because the organizers of these spaces were no longer willing to host such an illegal event at high risk. Under this circumstance, independent films were more likely to be circulated online which means mostly on smaller screens, borrowing the term 'lightness' from Voci helps us to understand the dilemma faced by independent filmmakers, and issues brought by the internet. To audiences, the internet allowed them access to various films without leaving their rooms, and it seemed like it was more beneficial than harmful to watch films online. However, as the previous case shows, to independent documentarists and the subjects of their documentaries, the introduction of the internet accelerated the misunderstanding of the independent documentary. The main reason for that was, unlike the film festivals, the internet failed to provide a context for the film screening.

While some use the internet to make spoof videos and indulge in such entertainment activities, others treat the internet as a serious tool to develop Chinese independent documentary cinema. Since most independent film festivals were shut down by the government, to survive in the market, most independent documentarists would try to find distributors in international film festivals. To find potential distributors of their documentaries, they would consider the audiences' endurance of the length of their documentaries (Johnson, 2006) and cut their works into a shorter version. Guo Jing observed this, and suggested every documentarist should try to build a three-layered database system, composed of unused footage of a documentary, footage which shows relevant themes, and the final version of a documentary which will be screened (Guo, 2021). He believed that the unused footage of a documentary still plays an important role, and it should not be simply overlooked, thus he proposed this thought of building a database system to preserve relevant footage as early as 1999. Subject to the technology, it was hard to build such a database system in 1999, however, with the introduction of the internet, Guo found now almost every documentarist could build their own database system with Network Attached Storage (NAS) system (Ibid). Guo's idea was adopted by Yunnan cultural research center, they used this database system of documentary as a way of "cultural preservation and education" (FOE, n.d., p.2), here, a documentary was not simply an art form, it was also a tool to reveal the hidden history beyond mainstream cinema.

Controversies Over International Distribution of Chinese Independent Documentaries

Though international film festivals did provide a platform for filmmakers to find distribution, it inevitably led to controversy over international distribution. Dai Jinhua (2002) claimed that compared with the aesthetics of Chinese independent documentaries, the western was more interested in the political issues. For instance, Wu Wenguang's *Bumming in Beijing* won international film awards and gained attention from international film critics, even though the fact that there were still some apparent technological insufficiencies in his works.

Since making independent documentary had already been defined as illegal activity, to find potential distributors in international festivals, their production style and topics would be shaped by these venues. Besides, originally, independent documentary filmmakers try to offer a way for both domestic and international audiences to engage with Chinese hidden history and marginalized groups beyond the mainstream cinema, their primary goal was to be independent from the official system to represent a 'real' China. However, even though we have to admit that the international distributions offer a way to distribute Chinese independent documentaries, Chinese independent filmmakers inevitably move from one

official system to another official system, and more importantly, the international distributions have the right to decide to show “Chinese work fits their definition of truth and reality in China” (Y. Zhang, 2010, p. 140). The problem with this approach is that it inevitably shows an imaginary China from the Western gaze instead of showing a ‘real’ one.

Conclusion

This research fill the gap by using new media as an entry point to map out a relatively comprehensive history of the development of Chinese independent documentary cinema from 1990 to 2020. I found that the introduction of new media leads to the diversification of documentaries and independent film festivals, and allows filmmakers to have more choice to produce and promote their works. But with the closure of film festivals, the public space failed to provide a plural space for audiences to view and discuss films. And I have to admit that there are still limitations in the study, due to the sensitive content of Chinese independent documentary, many works or relevant materials were not available to the public, and some part of this research based on information found online, we could not provide a perspective from 'inside' to view it.

Bibliography

Baltruschat, D., & Erickson, M. P. (2015). *Independent Filmmaking Around the Globe*. Toronto, ON: University of Toronto Press.

Berry, C. (2006). Independently Chinese: Duan Jinchuan, Jiang Yue, and Chinese Documentary. In P. Pickowicz & Y. Zhang (Eds.), *From Underground to Independent: Alternative Film Culture in Contemporary China*. Lanham, MD: Rowman & Littlefield.

Berry, C. (2007). Getting Real: Chinese Documentary, Chinese Postsocialism. In Z. Zhang (Ed.), *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*. Durham, NC: Duke University Press Books.

Berry, C. (2009, December). When is a film festival not a festival?: The 6th China Independent Film Festival – Senses of Cinema. Retrieved 3 July 2022, from http://www.sensesofcinema.com/2009/festival-reports/when-is-a-film-festival-not-a-festival-the-6th-china-independent-film-festival/

Berry, C. (2017). Shanghai and Hong Kong: A Tale of Two Festivals. In C. Berry & L. Robinson (Eds.), *Chinese Film Festivals: Sites of Translation* (pp. 15–33). New York, NY: Palgrave Macmillan US. https://doi.org/10.1057/978-1-137-55016-3_2

Berry, C., & Rofel, L. (2010). Alternative Archive: China's Independent Documentary Culture. In C. Berry, X. Lu, & L. Rofel (Eds.), *The New Chinese Documentary Film Movement*. Hong Kong University Press. https://doi.org/10.5790/hongkong/9789888028528.003.0008

Chinese Version. (2018, October 3). Screening of 'Wheat Harvest' cancelled after strong opposition against unethical filming. Retrieved 6 August 2022, from WKNews | WKNews website: https://wknews.org/node/1838

Chio, J. (2017). Rural Films in an Urban Festival: Community Media and Cultural Translation at the Yunnan Multi Culture Visual Festival. In C. Berry & L. Robinson (Eds.), *Chinese Film Festivals: Sites of Translation* (pp. 279–299). New York, NY: Palgrave Macmillan. https://doi.org/10.1057/978-1-137-55016-3_14

Chu, Y. (2007). *Chinese documentaries: From dogma to polyphony*. London, England: Routledge.

Dai, J. (2002). *Cinema and desire: Feminist Marxism and cultural politics in the work of Dai Jinhua* (J. Wang & T. E. Barlow, Eds.). London, England: Verso.

Edwards, D. (2017). Demolition, Documentary and the Politics of Minjian on Contemporary Chinese Screens. *Cultural Studies Review*, *23*(1), 118–135. https://doi.org/10.5130/csr.v23i1.5498

Ellis, J. (2012). *Documentary: Witness and self-revelation*. London, England: Routledge.

FOE. (n.d.). Yunnan FROM OUR EYES Rural Documentary And Culture Research Centre. Retrieved 18 August 2022, from Yunnan From Our Eyes Rural Documentary and Culture Research Centre| FromOurEyes website: http://www.xczy.org/

Fu, B. (2020, May 4). Premiering in Your Inbox: China's New Indie Doc Sensation. Retrieved 18 August 2022, from #SixthTone website: https://www.sixthtone.com/news/1005595/https%3A%2F%2Fwww.sixthtone.com%2Fnews%2F1005595%2Fpremiering-in-your-inbox-chinas-new-indie-doc-sensation

Gao, D. (2015). Chinese Independent Cinema in the Age of "Digital Distribution". In Z. ZHEN & A. Zito (Eds.), *DV-Made China*. Honolulu,HI: University of Hawai'i Press. https://doi.org/10.21313/hawaii/9780824846817.003.0007

Guangzhou International Film Festival. (n.d.). Guangzhou International Film Festival. Retrieved 6 August 2022, from https://gzdoc.cn/en/AboutUs/index.aspx

Guo, J. (2021, August 27). Ethnography.Yunfest.FOE:Guo Jing talked about the film history in Yunnan. Retrieved 18 August 2022, from Wechat website: http://mp.weixin.qq.com/s?__biz=MzIwMzU5NDI2NQ==&mid=2247547222&idx=1&sn=eba3fdcd6c70b63899df9e006e4016c1&chksm=96cf7620a1b8ff361615268edd943d00802e80ca9f420c71f70ac805a96e651d247f1030efa2#rd

Hong, J. (2018). *Documentary production as a site of struggle: State, capital, and precarity in the contemporary Chinese documentary* (Doctoral dissertation). Southern Illinois University Carbondale.

Johnson, M. D. (2006). 'A Scene beyond Our Line of Sight': Wu Wenguang and New Documentary Cinema's Politics of Independence. In P. Pickowicz & Y. Zhang (Eds.), *From underground to independent: Alternative film culture in contemporary China* (pp. 47–76). Lanham, MD: Rowman & Littlefield.

Macdougall, D. (1995). Beyond Observational Cinema. In P. Hockings (Ed.), *Principles of Visual Anthropology* (pp. 115–132). Berlin, Germany: De Gruyter Mouton. https://doi.org/10.1515/9783110290691.115

Nakajima, S. (2010). Watching Documentary: Critical Public Discourses and Contemporary UrbanChinese Film Clubs. In C. Berry, X. Lu, & L. Rofel (Eds.), *The New Chinese Documentary Film Movement*. Hong kong: Hong Kong University Press. https://doi.org/10.5790/hongkong/9789888028528.003.0007

Perpich, D. (2008). *The Ethics of Emmanuel Levinas*. Stanford, CA: Stanford University Press.

Rastegar, R. (2016). *Seeing differently: The curatorial potential of film festival programming*. https://doi.org/10.4324/9781315637167-26

Robinson, L. (2013). *Independent Chinese Documentary*. London, England: Palgrave Macmillan UK. https://doi.org/10.1057/9781137271228

Tan, J. (2015). Toward a spatiotemporal consciousness in media studies: Locational aesthetics and digital filmmaking in China's Special Zones. *Journal of Chinese Cinemas*, *9*(3), 187–203. https://doi.org/10.1080/17508061.2015.1067992

Voci, P. (2010). *China on Video: Smaller-Screen Realities*. London, England: Routledge. https://doi.org/10.4324/9780203850107

Wang, Y. (2005). The Amateur's Lightning Rod: DV Documentary in Postsocialist China. *Film Quarterly*, *58*(4), 16–26. https://doi.org/10.1525/fq.2005.58.4.16

Warner, M. (2002). Publics and Counterpublics. *Public Culture*, *14*(1), 49–90. https://doi.org/10.1215/08992363-14-1-49

Wu, L. (2022). From Chinese independent cinema to art cinema: Convergence and divergence. *Asian Cinema*, *33*(1), 3–19. https://doi.org/10.1386/ac_00044_1

Wu, W. (2001). *The lens is like my eyes*. Shanghai: Shanghai Literature and Art Publishing House.

Wu, W., & Clayton, C. (2006). DV: Individual Filmmaking. *Cinema Journal*, *46*(1), 136–140.

Xiaolu, W. (2020, November 20). Orphan Film. Retrieved 12 August 2022, from Chinese Independent Film Archive website: https://www.chinaindiefilm.org/orphan-film/

Zhang, Y. (2004). Styles, subjects, and special points of view: A study of contemporary Chinese independent documentary. *New Cinemas: Journal of Contemporary Film*, *2*(2), 119–136. https://doi.org/10.1386/ncin.2.2.119/0

Zhang, Y. (2010). Of Institutional Supervision and Individual Subjectivity: The History and Current State of Chinese Documentary. In Y. Zhu & S. Rosen (Eds.), *Art, Politics, and Commerce in Chinese Cinema*. Hong Kong: Hong Kong University Press.

Zhang, Z. (2007). Introduction: Bearing Witness: Chinese Urban Cinema in the Era of "Transformation". In Z. Zhang (Ed.), *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*. Durham, NC: Duke University Press.

Zhen, Z. (2015). Toward a Digital Political Mimesis: Aesthetic of Affect and Activist Video. In Z. Zhen (Ed.), *CHAPTER 12. Toward a Digital Political Mimesis: Aesthetic of Affect and Activist Video* (pp. 316–346). Honolulu, HI: University of Hawaii Press. https://doi.org/10.1515/9780824854317-014

Contact email: lshiqi18@gmail.com

Decoding the Meaning of Gemoy as a Political Gimmick: A Semiotic Analysis Approach to Presidential Candidate Prabowo Subianto

Albertus Fani Prasetyawan, Universitas Gadjah Mada, Indonesia
Wisnu Martha Adiputra, Universitas Gadjah Mada, Indonesia
Primadita Dian Putri Irnanda, Universitas Gadjah Mada, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This research focuses on exploring the meaning of gemoy as a political gimmick in Prabowo Subianto's 2024 Indonesian presidential election campaign. It investigates how this term is strategically employed in the campaign to influence public perception and voter behavior. The proposed assumption is that the term gemoy functions as an emotional and cultural trigger, designed to generate positive sentiments and support for Prabowo, while potentially diverting attention from substantial political views. The theoretical framework integrates semiotic analysis, drawing on Roland Barthes' theory. Barthes' concepts are utilized to explore the cultural meanings of gemoy through the approaches of denotation, connotation, and myth. This research employs a qualitative approach involving a semiotic analysis of campaign video advertisements that highlight the use of gemoy. Findings indicate that visual strategies are used to shape public perceptions, emphasizing gemoy as a positive trait that enhances relatability and appeal to a broader audience.

Keywords: Semiotics, Gemoy, Political Gimmick, Political Advertisement

iafor
The International Academic Forum
www.iafor.org

Introduction

The political contestation towards the presidential and vice presidential elections in 2024 has generated a significant amount of public attention. Various efforts have been made by presidential candidates and vice presidential candidates. These efforts are carried out as a form of campaign or political communication. The forms of campaigns and political communication are very diverse. Advertising is one form of campaign that is often used. Through advertisements, hopefully political messages can be conveyed to the community well.

Internet technology currently plays an important role in delivering messages in the form of political advertisements. In line with Beskow's research (2020) which states that the internet is a central medium of communication that provides affordances such as speed, reach, hypertextuality, multimodality, and interactivity, which can shape communication that is customized and used for political advertising. The political advertising landscape that is currently evolving is very diverse. It has evolved over time due to technological and political changes, and has been studied extensively to assess its effects on voters and the influence of money in politics (Peter, 2023). The overview shows that political advertising is an important aspect of political communication and campaign strategy.

In accordance with its function, political advertising can be realized in forms such as television and radio advertisements, print advertisements, online and social media advertisements, outdoor advertisements, online videos and viral content. In addition to these forms of advertising, participation in television debates or public forums can also be considered a form of communication campaign. In the political contestation of the 2024 presidential and vice presidential elections, the jargon or narrative of political figures has special attention. Each presidential and vice-presidential candidate pair has their own political jargon and narrative and represents their figures, both presidential and vice-presidential. The jargon and political narratives they create are certainly inseparable from the political agenda of each pair.

From the perspective of political communication, social media has become a very effective tool for the winning team of presidential candidates to convey political messages and build an image. Verdy (2024), in an interview reported by CNN Indonesia, explained that the three presidential candidates, Anies Baswedan, Prabowo Subianto, and Ganjar Pranowo, deliberately used various political gimmicks to attract public attention and convey the message that politics is more open and no longer elitist. Gimmicks such as “Anies Bubble” or “Abah Indonesia”, “Gemoy”, and “White Hair” or “Salam Hunger Games”, are designed to build emotional closeness with voters, especially among millennials and Gen Z. Through social media, these gimmicks are designed to build emotional closeness with voters. Through social media, these gimmicks are used to shape narratives that are closer to people's daily lives, thus creating the impression that the three presidential candidates are more “affordable” and “populist” than the traditional political image that tends to be elite.

The political jargon or narrative of presidential candidate Prabowo Subianto in the current political contestation has become the concern of many people. This attention is represented in the news that often appears in the media. As in the media coverage of Liputan6.com, it was said that the campaign with the gemoy dance competition was quite effective in boosting Prabowo Subianto's electability. In the competition, the gemoy jargon was used to attract support from the public. Alejandro (2020) in his research stated that the use of jargon can

help facilitate communication and enable a more efficient and precise communication process.

The political jargon about gemoy is currently perceived as a form of strategy to attract people's emotions to support. In that strategy, the values to be conveyed regarding the 2024 presidential election are not implied. Schmidt, et al., (2008) in his research stated that attractive jargon or slogans to create a positive image of politicians by appealing to emotions to influence choices do not provide substantive solutions or resolve problems can be termed as political gimmicks. Political gimmicks are used as a means to gain popularity or short-term support, rather than focusing on long-term solutions or good policy changes.

The political campaign with the gemoy jargon of presidential candidate Prabowo Subianto can be captured from external advertisements in the form of billboards, posters, clothing prints, and in videos that appear in public forums. In the campaign, the images displayed showed Prabowo Subianto's face with artificial intelligence application edits to resemble the face of a gemoy child. Meanwhile, in videos in public forums, Prabowo Subianto often showed a gemoy dance that was viralized in several political agendas. The giggly images and videos show an invitation to provide support for the community. When viewed from the images and movements, there is no vision and mission, or even values that will be brought for the betterment of the nation.

This research offers novelty both in terms of theory and the object under study compared to Shane's (2018) research, which focused on Donald Trump's use of Twitter to build an authentic image using Charles Sanders Peirce's semiotic theory, particularly the concept of indexicality. The novelty of this study is the applying of Roland Barthes' semiotic theory to analyze the visualization of “gemoy politics” in Prabowo Subianto's campaign, which centers on visual transformation and popular culture-based political communication. While Shane explored authenticity through text-based social media, this study delves into the meaning of denotation, connotation, and myth in visual advertisements, thus providing a new perspective on how political communication uses aesthetic elements and emotions to create a relatable and humanist image. This approach not only broadens the scope of semiotic analysis in the political context but also introduces a new phenomenon in Indonesian political culture that has not been widely studied before, namely the use of cute and adorable visualizations as a political communication strategy.

Based on the background above, this research aims to decode the meaning of gemoy as a political gimmick of presidential candidate Prabowo Subianto in the 2024 general election contestation. How the gemoy political campaign is really interpreted as a short-term strategy. The meaning of the gemoy images and videos is based on a semiotic theory perspective through semiotic analysis.

Conceptual Framework

Semiotic Theory

Semiotics, or the study of signs, is an important tradition of thought in communication theory. The basic concept that holds this tradition together is the sign: the second basic concept is symbol, which is usually designed as a complex sign with multiple meanings. The semiotic tradition includes basic theories about the use of signs and symbols to denote objects, ideas, statements, situations, feelings, and conditions outside of humans. The

tradition of semiotic theories agrees on how the presence of signs represents objects, ideas, statements, situations, feelings, and conditions. In addition, it helps in understanding how the messages have meaning (Littlejohn et al., 2017).

Roland Barthes explains that semiotics is not a cause, science, discipline, thought, movement, or presumably even a theory. It is claimed to be “an adventure”. The purpose of semiotics according to him is to interpret signs both verbally and nonverbally. On the verbal side the field is called linguistics, but in principle Barthes is more interested in the nonverbal side. Barthes initially described semiotic theory as an explanation of myth. Subsequently, he used the term “connotation” to describe the set of ideologies considered as “signs,” which are always attached to and shape certain perceptions or identities. Connotation is a term that conveys deep meaning or concern. In Barthes' theory of connotation, the first thing that needs to be understood is his view of how the sign structure works.

The concepts of connotation, denotation, and myth provide an in-depth perspective in analyzing political communication practices. Klingner and Martens (2017) in their research stated that political communication uses symbols that not only describe issues but also create strong associations in the minds of voters. Smith and Anderson (2020) further explain that politicians use symbols and signs in their campaigns to form political identities that resonate with audiences, for example by using images or words that trigger certain social values. This shows that politicians not only communicate their policy programs but also create stronger identities that relate to voters' values and emotions.

Mass media, including social media, play a central role in the formation and dissemination of political myths, which are social constructions that associate certain symbols and narratives with political values, identities or ideologies. According to McMahon and Porter (2021), the media not only functions as an information channel that conveys policies, but also as a tool to build the image and credibility of politicians. Through visual symbols such as logos, images, and videos, as well as verbal narratives in the form of speeches or tweets, the media creates deeper meanings that shape the way people perceive their potential leaders. Ultimately, this process influences public perception and shapes the political identity internalized by voters, which in turn influences their voting behaviour. Social media, with its ability to spread messages quickly, accelerates the formation and propagation of these political myths.

Semiotics in Political Perspective

The understanding of semiotic theory is essential for mapping today's political advertisements. Semiotics helps us understand political advertising by providing a framework for analyzing the signs and symbols used in advertising (Andrey, 2020). In this way, the mechanism of making and the function of the advertisement can be known and how the advertisement affects the recipient of the message. This is in accordance with research conducted by Yuliya (2018) which states that semiotics is used to understand how these signs produce meaning and how they affect the recipients of the messages conveyed. The investigation will also go deeper to see the characteristics of social nature and the ways in which advertising shapes perceptions in society.

By examining the structural alignment of signs and the process of significance, semiotics helps us uncover the elements and functions of advertising, thereby explaining how it affects audiences (Peeter, 2022). In addition, semiotics allows us to analyze the structure of advertising language, predict how audiences may interpret advertisements and understand

how they work (Yanni, et al., 2016). Such interpretation can be done by analyzing discourse through messages conveyed in political campaigns. By understanding the messages conveyed in political advertisements, it will provide insight into the imagination of national identity that is being formed and the construction of identity that is being built (Andrey, 2020). This analysis is particularly relevant in the case of political advertising, where the use of signs and symbols is essential to convey political messages and influence public opinion. Therefore, semiotics provides valuable insights into the nature and impact of political advertising. Moreover, semiotics offers a comprehensive framework for identifying the visual and textual elements of political advertisements and their influence on society.

Political Contestation in Indonesia 2024

The situation of politics in Indonesia for the 2024 presidential election has brought many surprises. The point of view to assess can be seen from several perspectives that are related to communication studies. Analysis of the political contestation map can be seen by examining communication strategies, media influence, public discourse, and the role of technology in delivering political narratives.

1. Media and Political Communication
   The role of the media was crucial, the different media were framing political events and candidates in various and different ways. The framing of political events is influenced by factors such as professional norms, journalistic culture, and the agenda-setting and interpretive functions of the media (Matthias, 2012).
2. Political Messages
   Political candidates and political parties use various communication strategies to build their messages and attract the attention of a diverse public. They use various platforms such as traditional media and digital media to reach their target audiences (Taras and Davis, 2022).
3. Public Opinion and Perception
   Political communication plays an important role in shaping public opinion. Messages about politics can influence people's perceptions. In line with this, research has shown that people have a negative view of corruption, which is seen as a serious threat to economic and social progress (Umrah, 2022). Digital media enables audience personalization and fragmentation in the media. The influence of media on society and politicians is defined as the media process, and has a major impact on changing and shaping public opinion.
4. Digital Communications and Campaigns
   Political campaigns today leverage digital platforms for engagement, fundraising, and mobilizing support. The rise of digital media and social media platforms has led to a rapid increase in the innovation and adoption of technology use in campaigns (Karolina, et.al., 2023). However, this digitalization of political communication also presents challenges and opportunities. Digital media has the potential to optimize the behavior of political candidates, organizations, and political parties in a dynamic political environment (Alhassan, 2018).
5. Crisis Communication
   Political figures handle crises and controversies by using various communication strategies to manage public perceptions and maintain their credibility. They use collective narratives and symbolic resources to foster social cohesion during times of crisis (Yaling, 2023). They also rely on persuasion and emotional appeals, often using video content and evocative imagery to capture and maintain voters' attention.

Gimmicks in Political Contestation

Political gimmicks refer to strategies or tactics used in political communication to create an emotional connection with voters or to gain their support. It involves the use of attention-grabbing techniques or devices that may not necessarily provide substantive or meaningful information. Political gimmicks are now often used by figures who will advance in political contestation both abroad and in Indonesia. Political gimmicks are used with the aim of appealing to public emotions and sentiments, rather than focusing on substantive policy issues. Gimmicks can take various forms, such as catchy slogans, theatrical performances, or exaggerated promises. The use of gimmicks in politics is motivated by the desire to please voters and gain their support, especially during election campaigns (Scalmer, 2002).

Political tactics using gimmicks currently play a role in gaining support from the state (Soehl & Karim, 2021). These gimmicks are often used by political elites to pursue their respective political agendas and gain power. They are adept at using slogans and restructuring initiatives to mobilize support and achieve their goals (Gerstner, 2018). Social networking sites (SNS) have become a tool for politicians to build support and mobilize political movements. These sites are used to gain attention and recognition, and to promote candidates to the public who have the right to vote. The picture above shows that political gimmicks can be used to manipulate public opinion and advance a political agenda. Although when it is done it is often at the expense of the interests of society and the future challenges that the country must face.

Research Methods

This research explores the meaning of gemoy as a political gimmick in Prabowo Subianto's 2024 Indonesian presidential election campaign using a constructivist paradigm. This paradigm helps researchers understand how individuals or groups give meaning to experiences or events related to the political strategy. To dig deeper, this research was conducted using a qualitative approach, particularly in understanding the meaning of gemoy in Prabowo Subianto's advertisements and political agenda.

This research uses a semiotic approach by Roland Barthes to answer the research questions. This method bases the analysis on the three main characters of Barthes' theory, which are denotation, connotation, and myth, to understand the meaning of signs. This semiotic approach is used because media is assumed to be communicated through a set of signs. This shows that semiotic analysis seeks to interpret the signs on the communicating object. The object of this research is a video campaign advertisement for presidential candidate Prabowo Subianto that represents the concept of gemoy politics. The concept of gemoy in the context of politics is displayed through political advertising videos that show Prabowo Subianto's body movements or swaying as part of his campaign strategy.

Data collection in this study was conducted by downloading political advertisement videos of presidential candidate Prabowo Subianto featuring body movements that represent gemoy politics from the YouTube platform. The videos were taken from the official account of the winning team of presidential and vice presidential candidate Prabowo-Gibran. After the data in the form of videos was obtained, observations and identification were made by taking screenshots (captures) of the videos, which were then sorted based on gestures that showed gemoy politics.

Results and Discussion

The analysis in this section uses Roland Barthes' semiotic approach to understand how Prabowo Subianto's personalization is represented in the political visualization that carries the “gemoy” gimmick. This approach refers to the three types of signs developed by Barthes, namely denotation, connotation, and myth, which are used to explore the meaning in each visual element that appears in the advertising video. The video is analyzed through several carefully selected scenes to illustrate how each level of signs works simultaneously in constructing political messages. By focusing on visual elements such as facial expressions, body movements, and narrative context, this analysis reveals how the “gemoy” strategy becomes a communication tool aimed at shaping Prabowo's image as a more humanist, friendly, and close-to-the-people figure.



Figure 1: A Snippet of the Gemoy Advertising Video
(Source: https://www.youtube.com/watch?v=RBkN9I9RUpA)

1. Denotation

In Roland Barthes' semiotic analysis, the denotation sign represents the literal or direct meaning contained in a sign before going into the deeper connotative meaning. In the context of a political advertisement that depicts Prabowo Subianto with a face that is artificially made younger or resembles a child, the denotative meaning is a visual representation that directly shows the figure of Prabowo in an unusual image. Visually, Prabowo's face is shown with a gemoy impression, a popular term in Indonesia that refers to something cute, sweet, and adorable, far from his previous image as a serious, formal, and authoritative leader.

At the denotation level, this image shows Prabowo with a more relaxed facial expression, with features that are intentionally modified to give a young and cute impression. Literally, this visual communicates Prabowo in a lighter and more playful form. The younger face removes the element of rigidity and assertiveness that is usually associated with him as a

senior political figure. Thus, the denotative meaning of this image is a direct presentation of Prabowo's figure that looks more approachable and humanistic, different from the formal image that is often attached to national leaders.

Through this denotative meaning, the visual political strategy seeks to convey the message that a leader does not always have to be portrayed as a serious and authoritative figure, but can also have a softer, friendlier and playful side. The image utilizes visual appeal to communicate the message without involving additional text or verbal narration, making it an effective political communication tool. As such, the denotative meaning in this analysis not only literally depicts Prabowo, but also paves the way to modify the public's perception of him at a very fundamental level.

2. Connotation

Connotation marks provide deep meanings that go beyond literal representations, often shaped by the cultural, social and ideological context that surrounds the sign. In the image of Prabowo Subianto's gemoy, the connotation reflects a strategic effort to change public perception of him. Connotatively, this visual seeks to build Prabowo's image as a more humanistic, friendly, and close-to-the-people figure, moving away from the traditional stereotype of a serious, formal, and authoritative leader.

The connotations highlighted in these visuals suggest that Prabowo's soft and gregarious side can be used to appeal to certain segments of the electorate, especially the younger generation who are more familiar with non-formal approaches to political communication. Such representations also suggest a change in people's taste in leaders, where warmth and humanity are considered important attributes that complement assertiveness. This image, with its gemoy connotations, creates a narrative that a leader can be a serious figure in his role, but also capable of presenting a lighter, playful side.

Furthermore, the use of gemoy connotations is also a strategy that aligns Prabowo with popular culture trends, where easy and entertaining visual appeals more easily attract the attention of the public. This also reflects how today's political culture is increasingly affected by the dynamics of social media, where an informal approach is often a strategy to attract public sympathy. In this case, the gemoy connotation serves not only as an aesthetic endeavor, but also as an effective political communication tool to build new narratives and broaden the appeal of political figures to a more diverse audience.

3. Myth

In the case of the Prabowo gemoy image, the myth being built is the idea that a great leader does not always have to look formal, serious, or authoritarian, but can also have a more relaxed, humorous, and humanist side. This image engages elements of popular culture, such as humor and cuteness, to create a new narrative that is more relevant to current social and political trends.

The myth generated from this image reflects an attempt to overhaul the public perception of Prabowo Subianto as a firm and disciplined leader figure, which was previously closely associated with his militaristic image. In the image, the gemoy element serves to remove the rigid impression and create the impression that Prabowo also has a softer and emotional side. This is a form of humanization in political communication, which aims to bridge the distance

between leaders and ordinary people. By displaying a gemoy image, the public is given the view that a national leader can be closer and does not always have to appear formal or stiff to maintain his authority.

This strategy creates a new narrative that humor or cuteness is not a weakness for a leader, but an additional attribute that can strengthen emotional connections with the public. The gemoy myth appeals especially to the younger generation who are more familiar with popular culture and tend to judge leaders from a more relaxed and humanistic side. By presenting Prabowo in an adorable visual form, this image utilizes elements of the myth to create emotional closeness and evoke sympathy from voters who may feel alienated from the traditional image of a strict and authoritarian leader.

Moreover, this myth serves to adapt Prabowo to the changing dynamics of modern politics, where visual communication is often more effective than formal rhetoric in reaching a wide audience. The narrative also asserts that a leader who can show the other side of himself, in this case, the gemoy side, is a leader who is more flexible and responsive to the emotional needs of the people. Thus, the gemoy myth does not only function as a visual strategy, but also as an ideological tool to create a more personalized relationship between Prabowo and his voters, building an image of a leader who is not only firm, but also pleasant, humanist, and relevant to the contemporary socio-political context.

Conclusion

This study examines the meaning of "gemoy" as a political gimmick in Prabowo Subianto's presidential campaign, using Roland Barthes' semiotic approach, including denotation, connotation, and myth analysis. The approach provides insight into how visual elements are employed to create a more humanistic image of a leader, relevant to Indonesia's current political culture. At the denotative level, the "gemoy" image depicts Prabowo with a younger, funnier, and more approachable appearance, contrasting with his traditional image as a serious, formal figure. This shift in representation aims to communicate that a leader can be both authoritative and approachable, appealing especially to younger voters.

The "gemoy" portrayal serves as a visual strategy to build emotional closeness with the public, reflecting a shift in political communication from rigid and formal to humanistic, inclusive, and aligned with modern societal preferences influenced by popular culture. By integrating humor and cuteness, this strategy demonstrates that a leader can be relatable without compromising credibility. This transformation also adapts to the dynamics of social media, where informal impressions often resonate more with the public. The study is limited to a single political advertisement, so future research should explore multiple videos and include audience analysis to provide a deeper understanding of how "gemoy politics" impacts public perception.

References

Aarøe, L., & Petersen, M. B. (2018). Cognitive biases and communication strength in social networks: the case of episodic frames. British Journal of Political Science, 50(4), 1561–1581. https://doi.org/10.1017/s0007123418000273

Alhassan, A. A. (2018). *The* Role And Use Of Social Media In Elections Campaigns And Voting Behavior In Nigeria: An Analysis Of 2015 Presidential Election. International Journal of Recent Innovations in Academic Research, 2(6), 117-129.

Beskow, D. M., Kumar, S., & Carley, K. M. (2020). The Evolution Of Political Memes: Detecting And Characterizing Internet Memes With Multi-Modal Deep Learning. Information Processing & Management, 57(2), 102170.

Bos, L., Schemer, C., Corbu, N., Hameleers, M., Andreadis, I., Schulz, A., Schmuck, D., Reinemann, C., & Fawzi, N. (2020). The effects of populism as a social identity frame on persuasion and mobilisation: Evidence from a 15-country experiment. *European Journal of Political Research*, doi:10.1111/1475-6765.12

Chaterine, R. D & Prabowo, D. (2023, Desember 15). Gemoy"-nya Prabowo Dinilai Sebagai Ilusi Realitas, Pengamat: Balihonya Pakai AI, Kontras dengan yang Riil. https://nasional.kompas.com/read/2023/12/15/10524871/gemoy-nya-prabowo-dinilai-sebagai-ilusi-realitas-pengamat-balihonya-pakai-ai

Chen, Y. (2023). When “Everyone has a Role to Play” – How Political Ideologies Shape Political Leaders’ Narratives on Governmental and Civic Roles in Times of Crises. doi:10.31235/osf.io/s47v8

Cnnindonesia.com. (2024, January 4). Adu Gimik Anies, Prabowo,Ganjer Gaet Suara Anak Muda.https://www.cnnindonesia.com/nasional/20240104111719-617-1045160/adu-gimik-anies-prabowo-ganjar-gaet-suara-anak-muda

Fiske, J. (2012). *Introduction to Cummunicaton Studies.* Diterjemahkan oleh Dwiningtyas, Hapsari, 2012. Pengantar Ilmu Komunikasi. Rajawali Pers.

Gerstner, B. A. (2018). *Social Networking Sites And Gaining Political Support.*

Gerth, M. A., & Siegert, G. (2011). Patterns of consistence and constriction. American Behavioral Scientist, 56(3), 279–299. https://doi.org/10.1177/0002764211426326

Griffin, E. M. (2012). *A First Look At Communication Theory.* Edisi ke-8. Mc-GrawHill.

Haenschen, K., & Tamul, D. J. (2019). What’s in a font?: Ideological perceptions of typography. Communication Studies, 71(2), 244–261. https://doi.org/10.1080/10510974.2019.1692884

Hänggli, R., & Kriesi, H. (2012). Frame construction and frame Promotion (Strategic framing choices). American Behavioral Scientist, 56(3), 260–278. https://doi.org/10.1177/0002764211426325

Klingner, J., & Martens, C. (2017). Political communication in the digital age: The role of symbolic politics and media. *Journal of Political Communication,* 34(2), 123-138. https://doi.org/10.1177/2056305118800315

Koc-Michalska, K., Klinger, U., Bennett, L., & Römmele, A. (2023). (Digital) campaigning in dissonant public spheres. Political Communication, 40(3), 255–262. https://doi.org/10.1080/10584609.2023.2173872

Li, Y., Yang, J., Li, J., Liu, Y. & Li, P. (2016). On Indirectness in English and Chinese Advertising Language from the Perspective of Semiotics. doi:10.2991/SSEHR-16.2016.245

Littlejohn, S. W., Fos, K. A., & Oetzel, J. G. (2017). *Theories of Human Communication. Eleventh Edition*: Waveland Press, Inc.

Major, S., & Tomašević, A. (2023). The Face of Populism: Examining Differences in Facial Emotional Expressions of Political Leaders Using Machine Learning. arXiv preprint arXiv:2304.09914.

Makarychev, A. (2020). On political semiotics. Sign Systems Studies, 48(2–4), 529–532. https://doi.org/10.12697/sss.2020.48.2-4.16

Martínez, A., & Mammola, S. (2020). Specialized terminology limits the reach of new scientific knowledge. bioRxiv (Cold Spring Harbor Laboratory). https://doi.org/10.1101/2020.08.20.258996

McMahon, D., & Porter, L. (2021). Politics and authenticity in the age of social media: Semiotic analysis of Twitter communication strategies. *Digital Communication Studies Journal*, 27(3), 215-230. https://doi.org/10.1177/2158244021999383

Mulyana, A. (2023, November 28). Peneliti LSI Sebut Lomba Joget Gemoy Inisiatif Dedi Mulyadi Efektif Dongkrak Eektabilitas Prabowo. https://www.liputan6.com/regional/read/5465815/peneliti-lsi-sebut-lomba-joget-gemoy-inisiatif-dedi-mulyadi-efektif-dongkrak-elektabilitas-prabowo

Putri Rahmi, H. (2021). Proses Belajar Anak Usia 0 Sampai 12 Tahun Berdasarkan Karakteristik Perkembangannya. *Bunayya: Jurnal Pendidikan Anak*, 7(1), 152-155.

Richardson, G. W., Jr. (2023). Political advertising and election campaigns. In Edward Elgar Publishing eBooks (pp. 288–300). https://doi.org/10.4337/9781800373570.00028

Scalmer, S. (2002). *Dissent events: Protest, the media, and the political gimmick in Australia.* UNSW Press.

Schmidt, P., Hörmansdörfer, C., Staboulidou, I., Hillemanns, P., & Scharf, A. (2008). Using "Degree of Extremeness" instead of "Multiples of Median" in first trimester risk assessment for Down syndrome—an improved method or just a gimmick in face of political motivations?. *Archives of Gynecology and Obstetrics*, 278, 119-124.

Schuldt, J. P., & Roh, S. (2014). Media frames and cognitive accessibility: What do "Global Warming" and "Climate change" evoke in partisan minds? Environmental Communication, 8(4), 529–548. https://doi.org/10.1080/17524032.2014.909510

Selg, P., & Ventsel, A. (2022). Cultural semiotics as the foundation of political semiotics. Social Semiotics. doi:10.1080/10350330.2022.2158619

Shane, T. (2018). The Semiotics Of Authenticity: Indexicality In Donald Trump's Tweets. Social Media + Society, 4(3), 2056305118800315. https://doi.org/10.1177/2056305118800315

Smith, J., & Anderson, L. (2020). Semiotic strategies in political branding: How symbolism shapes electoral campaigns. *Journal of Political Marketing,* 21(4), 453-470. https://doi.org/10.1080/15377857.2020.1744599

Soehl, T., & Karim, S. M. (2021). How Legacies Of Geopolitical Trauma Shape Popular Nationalism Today. American Sociological Review, 86(3), 406-429.

Taras, D., & Davis, R. (Eds.). (2022). Electoral Campaigns, Media, and the New World of Digital Politics. *University of Michigan Press.* https://doi.org/10.3998/mpub.12013603

Toril, A., Tove, B., & Kjersti, T. (2010). Media Systems and Political Information Resources: An Empirical Study of Focus and Frames Across Countries and News Media Outlets. *Social Science Research Network*, doi:10.2139/SSRN.1642543

Umrah, S. (2022). Exploring the Role of Political Communication in Shaping Public Perceptions of Corruption. Journal of Public Representative and Society Provision, 2(2), 46-51.

Van Dyk, G., & Ditsela, N. (2013). Personality Factors Explaining Career Success for Soldiers: An analytical review. Journal of Psychology in Africa, 23(4), 679–683. https://doi.org/10.1080/14330237.2013.10820688

Yuliya, M. (2018). The Use of Semiotics in Content Analysis: The Case of Belarusian Patriotic Advertising. doi:10.1007/978-3-319-66914-4_3

A Framework for the Exploration: Video Adaptations

Semra Ay, Başkent University, Turkey

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The reproducibility and boundaries of art are discussed in a wide range of theories. With both modernism and postmodernism, the artists involved in these art movements. Artworks like painting, craft-based work, conceptual art, installation art, photography, and more concepts of art have been produced and reproduced within different times and forms. Postmodernism is controversial in terms of content and legitimacy. Considering the discussions about dimensions of terms, artistic and critical experiments play a leading role in understanding the meaning. In terms of art, more discussion appears, especially in the age of new technology, pluralization, and fragmentation. In terms of artistic and critical approaches, postmodernism provides a suitable ecosystem to emphasize the complexity and intertextuality inherent in adaptive practices. Adaptation, in this sense, is an act of creation, where the boundaries between original and derivative blur, and meaning is constructed through the interplay of various pretexts. Theories of adaptations open a new window for creative and interpretive acts of production. Linda Hutcheon mentions adaptation as a dynamic process involving a mosaic of visible and invisible citations. The research covers the layers of adaptation in a postmodern era with different forms of video. The transformation from one medium to another exemplifies the postmodern practice of text to image, text to video, text to cinema, film to game, and game to film examples in the framer work of creative acts that reconstruct meaning, embracing the multiplicity of authorship and the provisional nature of the final product.

Keywords: Video, Adaptation, Artworks, Postmodernism

iafor
The International Academic Forum
www.iafor.org

Introduction

Adaptation refers to the process of change or transformation to suit a new context, environment, or purpose. Adaptation is a versatile concept that manifests across various disciplines such as art, biology, literature, and technology. Fundamentally, adaptation is a product of intertextuality and intermediate transformation, existing as a reproduction process through the production stages. It is common to see examples from literature and arts, where works are recreated across mediums, from biology to existing physiological or behavioral changes for animals to technology through software modifications for usability. From an artistic perspective, adaptation can be described as the transfer of one work into another. In a broader sense, film, literature, and theatrical adaptations have a deep history. According to Szwydky & Jellenik: "Indeed, research in this history of adaptation shows that pre-cinematic forms and practices of adaptation offer the field of adaptation studies productive insights about the act, product, production, and reception of adaptation as a transhistorical cultural phenomenon." (2023, p. 4). Adaptation occurs as a product of intertextuality and intermediate transformation, existing by being reproduced through processes in the production phase. Beyond the traditional transfer of literary works to the stage or screen, intertextuality has broadened with the diversification of production tools. For instance, a story that begins as a book might transition to a film on the big screen, a game on digital platforms, or even a costume sold in retail stores. This dynamic evolution underscores the integral role adaptation plays in shaping modern creative and cultural landscapes. The transformation from one medium to another exemplifies the postmodern practice of text to image, text to video, text to cinema, film to game, and game to film examples in the framer work of creative acts that reconstruct meaning, embracing the multiplicity of authorship and the provisional nature of the final product. This paper focuses on more adaptation theories and diversification of visual production, especially video forms.

Adaptation and Visual Adaptations

In order to assess details of adaptation practices, including their connection to various industries and underlying dynamics, it becomes evident that their relationship with culture and the economy aligns closely with consumer society theory. Adaptation has been analyzed and classified by various theorists, including Thomas Leitch, Geoffrey Wagner, Dudley Andrew, Jack Boozer, and Linda Hutcheon, leading to the development of different types of adaptation. In a contemporary perspective, Hutcheon described adaptation as a form of repetition that involves production without direct replication. In the book A theory of Adaptation, it states that "adaptation is a form of intertextuality: we experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variation" (Hutcheon & O'Flynn, 2006, p. 7). Also, another perspective claims that "Adaptations are seen as (more or less) specific phenomena that display certain features, function in specific ways (e.g. as adaptations or as originals) and occupy certain positions (e.g. more or less innovative or conservative) in their respective historical contexts" (Cattrysse, 2014, p. 12). According to Hassler-Forest and Nicklas, adaptation fundamentally revolves around transformation: shifting one work of art into another:

> "Adaptation is all about change: from one work of art to the next. Therefore, adaptation is also about power. On one level, there has been the power of the 'original' text over its adapted version, which has in many cases automatically been considered a polluted or otherwise inferior copy of the primary text – the Hegelian slave to its more authentic master." (Hassler-Forest & Nicklas, 2015, p. 1)

Considering the discussions about dimensions of terms, artistic and critical experiments play a leading role in understanding the meaning. In the artistic perspective, it opens more discussion points in the age of new technology, pluralization, and fragmentation. In terms of artistic and critical approaches, postmodernism provides a suitable ecosystem to emphasize the complexity and intertextuality inherent in adaptive practices.

> "The political economy strand of media analysis originates in the critiques of the early-twentieth-century Frankfurt School, reviving with an interest in issues of ownership and control of media in the 1960s and 1970s, and informing a more recent wave of research around the commercialisation of digital media." (Murray, 2012, p. 17)

Adaptation, in this sense, is an act of creation, where the boundaries between original and derivative blur, and meaning is constructed through the interplay of various pretexts. Adaptation found multiple descriptions and one of the recent focuses are: " An acknowledged transposition of a recognizable other work or works. A creative *and* an interpretive act of appropriation/salvaging. An extended intertextual engagement with the adapted work (Hutcheon & O'Flynn, 2006, p. 8). By considering these descriptions and definitions, this paper focus on context base examples which are of text to image, text to video, text to cinema, film to game, and game to film examples. There are various ways to analyze adaptive production processes and products. This paper focuses on specific examples of visual creations, particularly some of the works related to video-based examples. Text-to-image adaptation has been part of various industries, including the creation of maps, the illustration of fairy tales, and the development of visuals for books or storyboards for movies. Image-video adaptation includes manga to cartoons or comic books to cinema. Text to cinema is another of the most common and widely recognized forms of adaptation, particularly involving novels and fairytales to cinema (Ex: The Lord of the Rings, Harry Potter, The Godfather). In recent years, the connection and transition between film and games have been increasing. Film-game adaptation is where films are adapted into games by incorporating characters and storylines into interactive formats (Ex: Terminator 2: Judgment Day). The reverse process also occurs, with video games being adapted into films, bringing their narratives and visuals to cinematic media (Willow (NES), Bram Stoker's Dracula (Master System), Batman Returns (SNES).

Conclusion

Throughout history, adaptation has played a crucial role in the evolution of production. This industry, which has expanded from literature to cinema and gaming, continues to grow and thrive today. Initially focused on the transfer of literary works to the stage and screen, the concept of intertextuality has evolved alongside advancements in production tools. For instance, a story that begins as a book can now take on multiple forms, transforming into a film on the big screen, a video game on digital platforms, or even a costume sold in a store.In particular, the film industry has long showcased the relationship between literature and cinema, providing numerous examples over the years. This trend, which has broadened its audience, has recently strengthened the connection between cinema and gaming, driven by advancements in technology and the interplay of culture.

References

Cattrysse, P. (2014). *Descriptive Adaptation Studies Epistemological and Methodological Issues.* Antwerp-Apeldoorn: Garant.

Hassler-Forest, D., & Nicklas, P. (2015). *The Politics of Adaptation: Media Convergence and Ideology.* New York: Palgrave Macmillan.

Hutcheon, L., & O'Flynn, S. (2006). *A Theory of Adaptation.* New York: Routledge.Murray, S. (2012). *The Adaptation Industry The Cultural Economy of Contemporary Literary Adaptation* . New York: Routledge.

Murray, S. (2012). The Adaptation Industry The Cultural Economy of Contemporary LiteraryAdaptation . New York: Routledge.

Szwydky, L. L., & Jellenik, G. (2023). Introduction: Adaptation's Past, Adaptation's Future. In L. L. Szwydky, & G. (. Jellenik, *Adaptation Before Cinema Literary and Visual Convergence from Antiquity through the Nineteenth Century* (pp. 1-17). Springer Nature.

Contact email: ayaysemra@gmail.com

The Design and Development of Symbol for Tourism Promotion via Suvarnabhumi Airport Rail Link

Mongkon Chumngeon, Srinakharinwirot University, Thailand
Noppadol Inchan, Srinakharinwirot University, Thailand

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This research on the design and development of a symbol for tourism promotion via the Suvarnabhumi Airport rail link is a research and development (R&D) methodology and aims to study the identity development of each station area, and to design and develop symbols to promote tourism. The method used was in-depth interviews, with the population for data collection comprising residents living near the station area and tourists using the service. A total of 88 individuals from eight stations were purposively sampled. The research findings revealed that the identity of Phaya Thai Station is defined as "Heritage through time" with prominent places being the Suan Pakkad Palace and King Power Rangnam. Ratchaprarop Station's identity is defined as "Urban Flavor" with Baiyoke Tower II and Palladium office tower being the key landmarks. Makkasan Station's identity is defined as "Gateway to the City" with G Tower Grand Rama 9, Jodd Fairs Market, and the Clock Tower at Srinakharinwirot University. Ramkhamhaeng Station's identity is defined as "Color of Sports" with Rajamangala National Stadium, NASA Street Building, and Ramkhamhaeng Pier as notable places. Hua Mak Station's identity is defined as "Eastern Dimension" highlighted by Darul Ibadah Mosque and Prasart Museum, with the intersection of the Suvarnabhumi Airport rail link, SRT Eastern Line, and MRT Yellow Line being significant features. Ban Thap Chang Station's identity is defined as "Finding Mosque" with Niamatul Islam Mosque and Ban Thap Chang Market as key places. Lat Krabang Station's identity is defined as "Ecological Way" with Siam Serpentarium, Lat Krabang Walking Street, and Hua Takhe Market as prominent spots. Suvarnabhumi Station's identity is defined as "Metropolitan Airport" with the Air Traffic Control Tower and Happy and Healthy Bike Lane as notable landmarks. This research found that the symbols were deemed appropriate for use, with an approval rating of 81.25%. The symbols were considered consistent with the areas, also at 81.25%, and were seen to effectively promote tourism, with an approval rating of 83.33%.

Keywords: Identity, Suvarnabhumi Airport Rail Link, Design and Development

iafor
The International Academic Forum
www.iafor.org

Introduction

Tourism Reflecting the Country's Image and Major Revenue Source

Tourism is one of the most crucial sectors, bringing in significant revenue to Thailand, ranking among the top sources of national income. It plays a pivotal role in driving the country's overall development structure, benefiting both the public and private sectors. Tourism is vital for creating various business opportunities and promoting industrial growth. It helps introduce tourists worldwide to the unique identity, traditions, culture, and diverse lifestyles of Thai people, including new tourist attractions in various forms. According to research, the Ministry of Tourism of Thailand describes the importance of tourism as "a hope for sustainability in the future, covering economic, socio-cultural, and environmental dimensions. Tourism brings unforgettable experiences to visitors, encouraging them to return and share their experiences with others, leading to sustainable growth of Thai tourism" (Organization for Special Area Management for Sustainable Tourism, 2018). Due to these factors, many tourists choose Thailand as a destination for relaxation, adventure tourism, and outdoor activities. According to the "Economic Base" website, "The latest Visa Global Travel Intentions Study by Visa reveals that global tourists rank Thailand as the 4th most popular travel destination, following the United States, the United Kingdom, and India. The most popular destinations in Thailand searched online by netizens are Bangkok, Phuket, Chiang Mai, and Hua Hin" (Economic Base, 2022). This shows the image and appeal of Thailand as a tourist destination for foreigners. Therefore, tourism in Thailand is significant and should be supported by various sectors to attract investment and generate revenue.

Issues With the Suvarnabhumi Airport Rail Link

The train system in Thailand is one of the mass transit options that facilitates easy and convenient for people in Bangkok and its vicinity to the city center and various places in Bangkok. Currently, Thailand is expanding the routes according to the country's infrastructure plan, covering densely populated areas. The train is also a popular option for tourists to reach the city center quickly, especially the Suvarnabhumi Airport Rail Link, which connects the airport to various train lines. Currently, more domestic passengers and tourists are choosing to use the train service. According to city train passenger statistics, the Suvarnabhumi Airport Rail Link had 1,775,371 users in May 2023, higher than the same month in May 2022, which had 1,179,857 users (Rail Transport Regulatory Division, 2022). Therefore, it can be predicted that the efficiency of the Suvarnabhumi Airport Rail Link will double in the future. Coupled with the future state policy to develop it into a high-speed rail connecting three airports, mass transit will become more flexible, facilitating interprovincial travel. However, despite advanced technology, the Suvarnabhumi Airport Rail Link still faces issues such as project management problems and operational issues, particularly the lack of public transport network connectivity. Phaworisa Sapmaniwong and Ekphorn Rakkomsup (2019) discussed in their research on the effectiveness of the Airport Rail Link management, "The environment and accessibility of rail mass transit stations affect the number of passengers and revenue. For example, Ban Thap Chang Station has the lowest number of passengers in the system due to its difficult-to-reach location." Furthermore, according to the Bangkok Business News, Bangkok aims to be the world's top tourist city. The Bangkok Metropolitan Administration has held meetings with the Tourism Authority of Thailand to discuss various aspects of improving the city, including waterways, roads, and canal development to connect communities and markets. However, there has been insufficient discussion on the rail system, which could attract more international tourists to the city

(Kanokporn Chokcharaskul, 2023). Although Siam Business has reported that "The Tourism Authority of Thailand (TAT) has collaborated with the MRTA and BEM to promote tourism using the MRT Blue Line by organizing promotional activities for tourist attractions along the Blue Line to create awareness among Thai and international tourists" (Siam Business, 2019), this is only part of the development of the mass transit system infrastructure. Therefore, the researcher is interested in developing solutions to the issues by applying theories and concepts related to symbols to attract tourists to travel along the Suvarnabhumi Airport Rail Link. Using symbols is easy to remember and can convey meanings clearly. This research aims to provide guidelines for promoting tourism in areas along the rail lines, potentially boosting the economy and stimulating tourism at each station, serving as a future tourism guideline.

Purpose of the Study

1. To Study the Identity for the Development of Each Station Along the Suvarnabhumi Airport Rail Link

The unique identities of areas surrounding each station of the Suvarnabhumi Airport Rail Link offer a rich cultural and social tapestry that can be leveraged for development. Understanding these identities is crucial for preserving local heritage while promoting sustainable growth. This research aims to explore these identities to inform development strategies that resonate with both residents and visitors, enhancing the overall appeal and functionality of the areas.

2. To Design and Develop Symbols to Promote Tourism Along the Suvarnabhumi Airport Rail Link

Effective symbols can significantly boost tourism by making destinations more recognizable and memorable. This research seeks to create and implement visually compelling symbols that encapsulate the essence of each station's identity. These symbols will serve as tools to attract tourists, guiding them to explore and appreciate the unique aspects of each location, thus driving economic growth and cultural exchange.

Scope of Study Area

Population: The study will focus on influential figures for providing information in the area, including Village headman, District chief, Government officials working in regional administrative units. Additionally, the study will include residents who have lived in communities near the Suvarnabhumi Airport Rail Link stations for more than five years. This demographic encompasses both males and females, aged between 20 and 60 years, with a total of 88 individuals participating.

Study Area: The study will cover areas surrounding the Suvarnabhumi Airport Rail Link stations, specifically: Phaya Thai Station (Within a radius of 500 meters), Ratchaprarop Station (Within a radius of 600 meters), Makkasan Station: (Within a radius of 700 meters), Ramkhamhaeng Station, Hua Mak Station, Ban Thap Chang Station, Lat Krabang Station and Suvarnabhumi Station (Specifically Nong Prue District and Bang Phli District in Samut Prakan Province, covering the western side of the airport including the entire building).

Conclusion

From the study of literature and in-depth interviews, according to **First objective**, To Study the Identity for the Development of Each Station along the Suvarnabhumi Airport Rail Link found that.

Phaya Thai Station

Environmental Aspect, the area is predominantly composed of shopping malls and commercial buildings, such as the King Power Rangnam. The roadside is lined with condominium buildings that feature prominent office spaces. There are also a fair number of natural areas. The area boasts notable museums, such as the Suan Pakkad Palace Museum. Phaya Thai covers a wide area, and part of it serves as a hub for hostels, making it ideal for solo travelers.

Lifestyle Aspect, it is observed that both residents and tourists tend to rush to use the train for quick transportation, relying mainly on public transport.

Community Involvement Aspect, concerts and international tours are organized, and people often walk around taking photos for fun. Occasionally, markets are set up to generate community income.

Involvement of Foreigners or Non-Residents, Phaya Thai is mostly a transit area for tourists who rarely stay here. It is not a major attraction for engaging in activities.

Table 1: Analysis of Phaya Thai Station Identity Through Symbols

Heading	Interpretation
Environment	Buildings are office buildings, hostels
Lifestyle	Hustle
Local Participation	Fun, concerts, markets
Other Participation	Passages

From the study of the area's identity, it can be concluded that Phaya Thai Station is defined by the researcher as "Heritage Through Time." The researcher chose Suan Pakkad Palace Museum and King Power Rangnam as components of the work, as these are areas that tourists can easily visit, are close to the station, and have been long-standing features of the area. Additionally, King Power Rangnam is a venue for numerous activities, making it a suitable element to represent the area's identity in research.

Ratchaprarop Station

Environmental Aspect, the area around Ratchaprarop Station comprises numerous office buildings, residential areas, and especially retail spaces, mainly clothing shops and markets. It is a hub for wholesale clothing, attracting many tourists and serving as a significant point of commerce and business activities. Notable landmarks include Baiyoke Tower I, Baiyoke Tower II, Palladium World Shopping, and Platinum Fashion Mall, all of which are popular destinations for tourists.

Lifestyle Aspect, During the morning and evening rush hours, the area is bustling and crowded as people commute to work or engage in various activities. In the evening, many people spend time shopping in the vicinity after work.

Community Involvement Aspect, there is little community engagement in the area apart from activities centered around the shopping malls and nearby tourist attractions.

Involvement of Foreigners or Non-Residents, Tourists typically visit nearby malls using public transportation to shop and experience the local culture. Some tourists also explore the markets, such as Pratunam Market.

Table 2: Analysis of the Identity of Ratchaprarop Station Through Symbols

Heading	**Interpretation**
Environment	Buildings, office spaces, clothing shops, markets
Lifestyle	Hustle and bustle
Local Participation	Buying and selling goods, clothing, office workers
Other Participation	Shopping malls, Pratunam Market

From the study of the area's identity, it can be concluded that Ratchaprarop Station is a vibrant area filled with residents, charming street food, and is one of the stations frequently visited by tourists. The researcher defines the identity of this station as "The Flavor of Urban Life." The selection of Baiyoke Tower II and Palladium Office Tower as elements in the research work is due to their status as significant landmarks in the area. Baiyoke Tower II is a major landmark located close to the station and is a popular tourist destination, while Palladium office Tower is a prominent site where tourists frequently shop for clothing and accessories, making them fitting representations of the area's identity in this research.

Makkasan Station

Environmental Aspect, the surroundings of Makkasan Station are densely packed with buildings and residential areas, mostly consisting of office spaces and shopping malls. At night, the area comes alive with entertainment venues. The station is conveniently located in a spacious, central urban area, making it a prime location for residential choices. It is a key economic zone and a hub for commercial activities, featuring educational institutions where both tourists and the public can engage with space.

Lifestyle Aspect, in the morning, the area is bustling with activity, primarily involving office workers and students. In the evening, there is less local interaction due to the influx of tourists, as flights typically arrive during this time.

Community Involvement Aspect, there is minimal community engagement as the area is fast-paced and urban, leaving little room for communal activities. However, occasional musical events, such as performances on trains, do take place.

Involvement of Foreigners or Non-Residents, the station is frequently used by tourists as a transit point, with many using public transportation such as the Airport Rail Link, MRT Blue Line, and SRT Eastern Line. Tourists also visit nearby shopping malls.

Table 3: Analysis of the Identity of Makkasan Station Through Symbols

Heading	Interpretation
Environment	Office buildings, residential, entertainment venues
Lifestyle	Hustle and bustle, crowded
Local Participation	Musical events, markets, transportation connections
Other Participation	Shopping, transit hub, markets, passing through

From the study of the area's identity, it can be concluded that Makkasan Station serves as a convenient transit point for passengers and tourists to easily switch routes to reach their desired destinations. It is also a central hub in the city's economic core. The researcher defines the station's identity as "Gateway to the City." The selection of G Tower Grand Rama 9, Jodd Fairs Market, and the Clock Tower at Srinakharinwirot University as key landmarks reflects their roles as multifunctional buildings, exhibition spaces, and connection points to shopping malls. The Clock Tower at Srinakharinwirot University is also a space where tourists and the public can interact with the area, making these landmarks fitting representations of the station's identity in this research.

Ramkhamhaeng Station

Environmental Aspect, the area surrounding Ramkhamhaeng Station features an underground market beneath the Airport Rail Link station, providing convenient access. There is also a canal with passenger boats. The landscape is characterized by tall trees and more buildings than open spaces. The area's prominent features include a shopping center connected to the Airport Rail Link, nearby hotels, and convenient access to Rajamangala National Stadium, Ramkhamhaeng University, and the SAT (Sports Authority of Thailand) market.

Lifestyle Aspect, in the morning, there is a sense of urgency as people gather at certain points to catch the Airport Rail Link to other stations. Many also use motorcycle taxis for transportation.

Community Involvement Aspect, the area frequently hosts events at Rajamangala National Stadium, making it a densely populated area. Concerts and football matches are regularly held here.

Involvement of Foreigners or Non-Residents, Tourists often pass through the area, particularly using the Nasa Street shopping center as a transit point. They also engage with local vendors to gather information about the area.

Table 4: Analysis of the Identity of Ramkhamhaeng Station Through Symbols

Heading	Interpretation
Environment	Market, pier and a lot of trees
Lifestyle	Hustle and bustle
Local Participation	Concerts, Rajamangala National Stadium
Other Participation	Shopping center, inquiries with local vendors

From the study of the area's identity, it can be concluded that Ramkhamhaeng Station is a place where passengers and tourists frequently interact, with Rajamangala National Stadium being a major point of discussion due to its convenience and easy access. The researcher defines the station's identity as "The Colorful Sports Hub." Key landmarks such as

Rajamangala National Stadium, Nasa Street, and Ramkhamhaeng Pier are prominent features. Observations and inquiries revealed that Rajamangala National Stadium, aside from hosting sports events, also serves as a space where people can shop and socialize, making it a fitting representation of the area's identity in this research.

Hua Mak Station

Environmental Aspect, Hua Mak Station serves as a major transportation hub, leading to the development of numerous residential projects, including houses, condominiums, and communities. While the area is densely populated with residences, it lacks natural spaces, but the public spaces available are relatively expansive, allowing for continuous activities within the community.

Lifestyle Aspect, Due to its role as a transportation hub, the daily life of residents is marked by a sense of urgency as people rush to complete their tasks. The environment is dominated by transportation routes, including railways and motorways, which contribute to the fast-paced lifestyle of the local population as they commute to work.

Community Involvement Aspect, Local activities in Hua Mak include events held at designated locations, such as periodic concerts and aerobics sessions at Rajamangala National Stadium, as well as religious activities.

Involvement of Foreigners or Non-Residents, there is significant involvement from non-residents, especially during concerts, which attract many foreign visitors. Additionally, the nearby fresh markets offer easy access and participation for both locals and visitors.

Table 5: Analysis of the Identity of Hua Mak Station Through Symbols

Heading	Interpretation
Environment	Transportation hub, residential areas, public spaces
Lifestyle	Fast-paced, hurried
Local Participation	Exercise, Rajamangala National Stadium activities
Other Participation	Concert attendance, fresh markets

From the study of the area's identity, it can be concluded that Hua Mak Station is distinguished by its various prominent features, including exercise facilities, religious activity sites, multiple transportation connections, and its significance as a hub for the Suvarnabhumi Airport Rail Link, SRT Eastern Line, and MRT Yellow Line. The researcher defines the station's identity as "Eastern Dimension." Notable landmarks such as Darul Ibadah Mosque and Prasart Museum have been identified as key elements that align well with the station's identity, making them suitable for inclusion in this research.

Ban Thap Chang Station

Environmental Aspect, the area around station is predominantly composed of villages and Islamic communities, which are not densely populated. The area also features resorts for tourists, with the primary highlights being the villages and proximity to the motorway. The Islamic presence here is more significant compared to urban areas.

Lifestyle Aspect, the local population leads a simple and unhurried lifestyle, with most people preferring to take life at a slower pace.

Community Involvement Aspect, Community activities are centered around religious events and those organized by the district office. These are spread out across the area.

Involvement of Foreigners or Non-Residents, there is some involvement from foreign tourists, particularly those who come to cycle around the concrete bridge area and stay at local resorts.

Table 6: Analysis of the Identity of Ban Thap Chang Station Through Symbols

Heading	Interpretation
Environment	Village, Islamic community, multicultural
Lifestyle	Simple, unhurried
Local Participation	Religious activities
Other Participation	Cycling, exercise

From the study of the area's identity, it can be concluded that Ban Thap Chang Station is characterized by its strong religious presence, particularly Islam, which has a significant population in the area. The lifestyle is simple and unhurried, with the station being adjacent to villages and close to the motorway. The researcher defines the station's identity as "Glancing at the Mosque," with key landmarks being Niamatuti Islam Mosque and Ban Thap Chang Market. Observations and inquiries have confirmed that these locations are fitting representations of the area's identity and are suitable for inclusion in this research.

Lat Krabang Station

Environmental Aspect, the area around station is close to trains and the airport. The environment is characterized by hot weather, few trees, and noise pollution, with a higher-than-average level of disturbance due to its proximity to the railway station and airport. The area feels more like a rural province than a part of the city.

Lifestyle Aspect, residents in the area lead a fast-paced life, often hurrying due to frequent traffic jams caused by suburban trains, the airport rail link, and various public transportation options.

Community Involvement Aspect, there are short music performances, temple-related activities, and celebrations of various events. The floating market is a popular spot among locals. The area is also home to a significant number of university students, as there are many dormitories scattered throughout.

Involvement of Foreigners or Non-Residents, it's rare for foreigners or non-residents to be involved, as there are few events or activities that attract outside attention. The community is not well-known, and access to the heart of the community via the railway is difficult, often requiring buses or songthaews (shared taxis).

Table 7: Analysis of the Identity of Lat Krabang Station Through Symbols

Heading	Interpretation
Environment	Hot weather, few trees, railway station, rural atmosphere
Lifestyle	Fast-paced
Local Participation	Temple activities, floating market, music
Other Participation	No significant activities

From the study of the area's identity, it can be concluded that Lat Krabang Station is a community-centered station where the lifestyle differs significantly from that of the city center. The area features markets and temples that serve as community hubs and is home to a large university, making it a place where tourists can easily participate in local activities. The researcher defines the station's identity as "Ecological Lifestyle," with key landmarks including Siam Serpentarium, Lat Krabang Walking Street, and Hua Takhe Market. Observations and inquiries have confirmed that these locations are fitting representations of the area's identity and are suitable for inclusion in this research.

Suvarnabhumi Station

Environmental Aspect, traffic congestion is a significant issue in the area, mainly due to the construction of expressways and the surrounding residential communities along Chalong Krung Road. The most notable feature is the Thai architecture within Suvarnabhumi Airport itself.

Lifestyle Aspect, people in the area lead a hurried life, particularly because of the need to compete for transportation. The surrounding area is chaotic due to its proximity to major highways and motorways that connect various regions of the country.

Community Involvement Aspect, community involvement is minimal to nearly nonexistent, as this station primarily serves as a transit point for air travel. There is little interaction with the local community.

Involvement of Foreigners or Non-Residents, there are few local activities involving foreigners or non-residents. The local community leads a simple, However, cycling in the nearby areas has become a popular activity among tourists, as the large open spaces and pleasant atmosphere make it an attractive option for relaxation.

Table 8: Analysis of the Identity of Suvarnabhumi Station Through Symbols

Heading	**Interpretation**
Environment	Airport architecture
Lifestyle	Hectic in the airport, relaxed in the community
Local Participation	No significant local activities
Other Participation	Cycling for relaxation

From the study of the area's identity, it can be concluded that Suvarnabhumi Station, while not rich in local attractions, is an area of interest due to its diverse aspects both within the airport and the surrounding area. The researcher defines the station's identity as "Urban Gateway," with the Air Traffic Control Tower, Suvarnabhumi Airport, and the Happy and Healthy Bike Lane being the key landmarks. Observations and inquiries have confirmed that these locations are fitting representations of the area's identity and are suitable for inclusion in this research.

Based on the document research and in-depth interviews, following the **Second objective**, To Design and Develop Symbols to Promote Tourism along the Suvarnabhumi Airport Rail Link, involves creating an identity concept and integrating this concept with local elements to create symbols that align with the research objectives. The design concept used is **"The Alphabet of Station"** where Thai letters are combined and redesigned to promote tourism by studying notable places around each station. The resulting symbols are distinctive, easy to

remember, and facilitate convenient travel. This concept studies the meanings (Signified) and identity theory to ensure uniqueness and clarity for each station.

Phaya Thai Station (Concept: Heritage Through Time)

This design incorporates two nearby locations Suan Pakkad Palace and King Power Rangnam, derived from interviews with locals and observations of tourist travel. The design integrates the letter "ญ" (Yor Ying), simplified for usability.



Figure 1: Application of Ideas to the Work of Phaya Thai Station

Ratchaprarop Station (Concept: Taste of Urban Life)

This design incorporates two nearby locations: Baiyoke Tower II and Palladium office Tower, with green as the main color to highlight Palladium. Derived from interviews with locals and tourist travel observations, the design integrates the letter "ร" (Ror Rua), simplified for usability.



Figure 2: Application of Ideas to the Work of Ratchaprarop Station

Makkasan Station (Concept: Gateway to the City)

This design incorporates three nearby locations: G Tower Grand Rama 9, Jodd Fairs Market, and the Clock Tower at Srinakharinwirot University. Derived from interviews with locals and tourist travel observations, the design integrates the letter "ก" (Kor Kai), simplified for usability.



Figure 3: Application of Ideas to the Work of Makkasan Station

Ramkhamhaeng Station (Concept: Sporting Colors)

This design incorporates two nearby locations: Rajamangala National Stadium and Nasa Street Building, with Ramkhamhaeng Pier as a secondary element. Derived from interviews with locals and tourist travel observations, the design integrates the letter "ง" (Ngor Ngu), simplified for usability.



Figure 4: Application of Ideas to the Work of Ramkhamhaeng Station

Hua Mak Station (Concept: Eastern Dimensions)

This design incorporates two nearby locations: Darislam Mosque and Prasat Museum, with the convergence of the Suvarnabhumi Airport Rail Link, SRT Eastern Line, and the MRT Yellow Line as a highlight. Derived from interviews with locals and tourist travel observations, the design integrates the letter "ว" (Wor Waen), arranged for optimal usability.



Figure 5: Application of Ideas to the Work of Hua Mak Station

Ban Thap Chang Station (Concept: Gaze Upon the Mosque)

This design incorporates two nearby locations: Niamatuti Islam Mosque and Ban Thap Chang Market. Derived from interviews with locals and tourist travel observations, the design integrates the letter "บ" (Bor Bai Mai) with Islamic elements to reflect the multicultural nature of the surrounding area.



Figure 6: Application of Ideas to the Work of Ban Thap Chang Station

Lat Krabang Station (Concept: Ecological Lifestyle)

This design incorporates three nearby locations: Siam Serpentarium, Lat Krabang Walking Street, and Hua takhe Market. Derived from interviews with locals and tourist travel observations, the design integrates the letter "ด" (Dor Dek) with natural elements to reflect the atmosphere of the station and community.



Figure 7: Application of Ideas to the Work of Lat Krabang Station

Suvarnabhumi Station (Concept: Metropolitan Authority)

This design incorporates two nearby locations: Suvarnabhumi Airport with the Air traffic control tower and Happy & Healthy Bike Lane as elements. Derived from interviews with locals and tourist travel observations, the design integrates the letter "ส" (Sor Sua), simplified for usability.

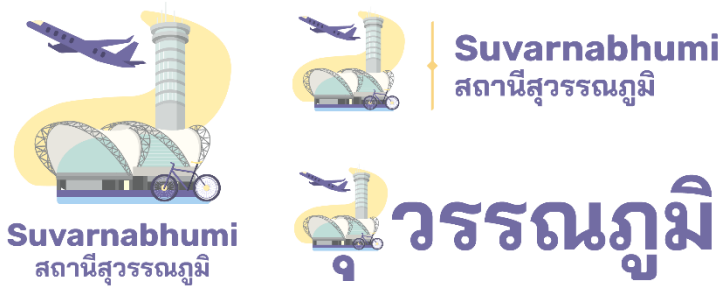


Figure 8: Application of Ideas to the Work of Suvarnabhumi Station

After the designs were completed, the researcher conducted further interviews with the study's population to assess the satisfaction of tourists and foreign users of the Suvarnabhumi Airport Rail Link. This research found the symbols appropriate for use, while 19 respondents (39.58%) found them quite appropriate. 39 respondents (81.25%) agreed that the symbols were consistent with the area, and 40 respondents (83.33%) believed the symbols could promote tourism.

The researcher collected additional feedback on the symbol design and found that the sign should be easy to read even from a distance, avoiding confusion. The use of colors and design that align with the location can also add a creative touch and make it more interesting. The symbol design is well-crafted and beautiful, but the details might be too intricate, making it difficult to discern when applied in practice. If additional information about the design's inspiration could be included, it would help to better understand the symbol. The symbol is beautifully designed with appealing colors, but if placed in a small area, the details might be difficult to see or appear slightly unclear. Some elements of the area's identity are still missing recognizable features.

Discussion

The study on The Design and Development of Symbol for Tourism Promotion via Suvarnabhumi Airport Rail Link found that designing symbols with consideration of the signified meaning (signifier) and identity theory concepts to create differentiation and clarity for each station aligns with the research titled "Systematic Creation of a City’s Visual Communication: Logo Design Based on the Phoenix Flower in Tainan City, Taiwan." This research examined how Tainan City, Taiwan, maintains its cultural and historical environment through visual identity creation using the phoenix flower. The analysis of logos used by various organizations in the city highlighted the semiotic significance of the logos. The findings showed that Tainan uses the phoenix flower shape in logo design to standardize its use within the city's environment, aligning with the researcher’s results, which showed an 81.25% consistency of symbols with the areas they represent. Furthermore, the literature review on the topic of sign and symbol design and identity-related concepts aligns with the research titled "A Study on the Design Improvement Methods of a Subway Public Sign: Focused on the Seoul Metro." This research explored user opinions on information signs' architectural importance, efficiency, and uniqueness, using feedback from users at Sindorim Station, Gangnam Station, and Banpo Express Bus Terminal. The study concluded that design improvements significantly impact visibility and uniqueness, aiding user convenience with public amenities. These findings align with the researcher’s results, showing a 4.89 out of 5.00 average rating by experts for the three stations’ symbols.

Although Bangkok's tourism promotion policy does not specifically promote tourism through the Suvarnabhumi Airport Rail Link, the research findings closely align with the goal of providing information services to facilitate tourists on an international level. This alignment positions Bangkok to compete proudly with top tourist cities in ASEAN and Asia. Therefore, the researcher suggests that Bangkok's policy should be elevated and further developed to promote tourism through various channels, thereby enhancing connections with other dimensions.

Suggestion

1. Varied Study Areas Across Stations

The areas around each station differ significantly, particularly in the initial stations, which are more similar in district and sub-district proximity. This variation complicates the study of the area's identity, necessitating a reduction in the study area's scope to facilitate easier analysis.

2. Need for Multilingual Support

There should be an increased incorporation of other foreign languages to enhance the functionality for diverse groups of tourists.

Acknowledgments

This thesis has been successfully completed with the kind support and assistance of many individuals and organizations. The authors would like to express my deepest gratitude to Assistant Professor Dr. Noppadol Inchan, Dean of the College of Social Communication Innovation for his invaluable guidance and support. Ms. Yolawee Chatsiriwech, for consultation, meticulous review, and coordination throughout this process. Asia Era One Co., Ltd. and the Bangkok Metropolitan Administration, for providing crucial data that has been instrumental in developing the research, benefiting both the researcher and the advancement of the country's infrastructure. Distinguished experts and professors such as Mr. Chansak Kaewkraisi, Dr. Natthawat Wiwatkitbhuwadol, and Dr. Kitisak Yaowananon, for their expert review of the questionnaires and valuable feedback, which greatly contributed to the development of the research tools.

References

Thai

กรุงเทพมหานคร, ก. ก. ส. ส. ก. แ. (2565). *แผนปฏิบัติราชการประจำปี พ.ศ. 2566 สำนักวัฒนธรรม กีฬา และการท่องเที่ยว*. Retrieved 15 พฤศจิกายน from https://office2.bangkok.go.th/cstd/eservice/show_data.php?pu=T1RBMk9RPT0=

กระทรวงการท่องเที่ยวและกีฬา, ก. (2566). *สถิตินักท่องเที่ยวชาวต่างชาติที่เดินทางเข้าประเทศไทย (International Tourist Arrivals to Thailand)*. กระทรวงการท่องเที่ยวและกีฬา. Retrieved from https://www.mots.go.th/news/category/706

กระทรวงคมนาคม, ก. ก. (2565). *ข้อมูลสถิติผู้โดยสารรถไฟฟ้าในเมืองกรุงเทพมหานครและปริมณฑล*. กรมขนส่งทางราง กระทรวงคมนาคม. Retrieved from https://drt.gdcatalog.go.th/dataset/stat_pass_rail

โชคจรัสกุล, ก. (2565). *ปักหมุด...กรุงเทพฯ ต้องเป็น เมืองท่องเที่ยวอันดับหนึ่งของโลก*. กองบรรณาธิการ ข่าวเศรษฐกิจ เว็บไซต์กรุงเทพธุรกิจ. Retrieved from https://www.bangkokbiznews.com/lifestyle/1012769

เว็บไซต์ฐานเศรษฐกิจออนไลน์, ก. (2565). *"ไทย" ติดอันดับ 4 จุดหมายการท่องเที่ยวที่ต่างชาติ "อยากมา" มากที่สุดในโลก*. ฐานเศรษฐกิจ. Retrieved from https://www.thansettakij.com/world/523806

เว็บไซต์สยามธุรกิจ, ก. (2562). *"ททท.-รฟม-BEM" ร่วมมือส่งเสริมการท่องเที่ยวด้วยรถไฟฟ้า*. Retrieved from https://siamturakij.com/news/25161-ททท-รฟม-BEM--ร่วมมือ ส่งเสริมการท่องเที่ยวด้วยรถไฟฟ้า

สำนักข่าวทีเอ็นเอ็นออนไลน์, ก. (2565). *เปิดเหตุผลนักท่องเที่ยวยก "กรุงเทพ" เมืองที่ดีที่สุดในเอเชีย ตะวันออกเฉียงใต้*. สำนักข่าว TNN ONLINE. Retrieved from https://www.tnnthailand.com/news/social/118357/

สำนักยุทธศาสตร์และประเมินผล, ก. (2566). เส้นทางรถไฟฟ้าท่าอากาศยานสุวรรณภูมิ (SUVARNABHUMI AIRPORT RIAL LINK:SARL). กองสารสนเทศภูมิศาสตร์ สำนักยุทธศาสตร์และประเมินผล. Retrieved from https://data.go.th/sv/dataset/suvarnabhumi-airport-rial-link-sarl

องค์การบริหารการพัฒนาพื้นที่พิเศษเพื่อการท่องเที่ยวอย่างยั่งยืน (องค์การมหาชน), อ. (2561). *การท่องเที่ยวหรืออุตสาหกรรมท่องเที่ยวเป็นเรื่องใกล้ตัวกว่าที่คิด*. องค์การบริหารการพัฒนาพื้นที่พิเศษเพื่อการท่องเที่ยวอย่างยั่งยืน (องค์การมหาชน). Retrieved from https://tatreviewmagazine.com/article/community-based-tourism/

(SCB-EIC), ด. ก. แ. แ. ป. ต. ศ. ธ. S. (2566). *ภาคการท่องเที่ยวฟื้นตัวแรง จากการเร่งตัวของจำนวนนักท่องเที่ยวหนุนธุรกิจโรงแรมและสายการบินฟื้นตัวตาม*. ศูนย์วิจัยเศรษฐกิจและธุรกิจ ธนาคารไทย พาณิชย์. Retrieved from https://www.scbeic.com/th/detail/product/9008

(SCB-EIC), ด. ป. ศ. แ. ว. ก. ศ. ธ. S. (2566). *ประเดิมไตรมาสแรกของปี ภาคการท่องเที่ยวและการบริโภคภาคเอกชนหนุนเศรษฐกิจไทยท่ามกลางการส่งออกที่ยังหดตัว ผลการจับขั้วรัฐบาลยังเป็นประเด็นที่ต้อง จับตา*. ศูนย์วิจัยเศรษฐกิจและธุรกิจ ธนาคารไทยพาณิชย์. Retrieved from https://www.scbeic.com/th/detail/product/9002

English

Hsun, W., & Jie, G. (2020). Systematic creation of a city's visual communication: logo design based on the phoenix flower in Tainan City, Taiwan. Visual Communication, 21, 147035722091743. https://doi.org/10.1177/1470357220917438

Lee, S., Rodriguez, L., & Sar, S. (2012). The influence of logo design on country image and willingness to visit: A study of country logos for tourism. Public Relations Review, 38(4), 584-591. https://doi.org/https://doi.org/10.1016/j.pubrev.2012.06.006

Lian, L. (2023). Systematic design and construction strategy of subway public art based on urban spirit. https://doi.org/10.54941/ahfe1003529

Puttipakorn, P., & Upala, P. (2017). Environmental Graphic Design and the Travelers' Perception on the Exit Patterns of Subway Stations in Bangkok. Environment-Behaviour Proceedings Journal, 2, 369. https://doi.org/10.21834/e-bpj.v2i5.620

Shin, Y. (2016). Research on the Outdoor Signboard Design Improvementas an Element of Streetscape- Focusing on the Art Street Project, Seocho District, Seoul. Journal of Integrated Design Research, 15, 55-64. https://doi.org/10.21195/jidr.2016.15.2.005

Submaneewong, P., & Rakkwamsuk, E. (2019). Effectiveness of Airport Rail Link Administration. Mahachula Academic Journal, 6(2), 110-124. https://so04.tci-thaijo.org/index.php/JMA/article/view/192898

Upala, O. S. a. P. (2023). Design Guidelines for the Identity of Rapid Transit Stations in Bangkok from Passenger's Perception of Physical Environment. Journal of Contemporary Social Sciences and Humanities, 10, 66-78.

Zhu, S., Chen, Y., & Yang, Y. (2023). Research on Urban Subway Public Space Design Based on Regional Culture Dissemination. HCI International 2023 Posters, Cham.

Korea

Seokhyun, L., & 석현, 이. (2014). A Study on the Design Improvement Methods of a Subway Public Sign. *Archives of Design Research*, *27*(3), 251-269. https://doi.org/10.15187/adr.2014.08.111.3.251

김상효, Kim, J., & 권영재. (2018). A Study on the Characteristics of Inner Space Design of Subway Station in Seoul from the Culture and Art Amenity Perspective. *Journal of Korea Intitute of Spatial Design*, *13*, 53-66. https://doi.org/10.35216/kisd.2018.13.6.53

황연숙. (2014). 지하철 환승역의 이용자Wayfinding행태특성연구 [Characteristics of Users Wayfinding Behavior in Subway Transfer Stations - Focusing on Dongaemoon Historical and Cultural Park Station, Express Bus Terminal Station, and Sadang

Station]. 한국실내디자인학회 논문집, *16*(1). http://www.dbpia.co.kr/Article/NODE06093782

Contact email: mongkonism.m@gmail.com

The Harmonization of Gesture: An Evolutionary Anthropological Approach to Music Performance

Belinda X. Chen, Bilkent University, Türkiye

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The physical and gestural aspects of music performance have been a contentious topic throughout the course of music pedagogy. Renowned pedagogues of the past have had vastly differing views on the role and even the allowance of various gestures in a musician's performance. Despite their contributions to the discourse, traditional approaches often overlook the evolutionary source of all musical behavior as a form of communication. This paper proposes a novel approach to teaching the physical and gestural aspects of musical performance, grounded in interdisciplinary research spanning the fields of pedagogy, musicology, anthropology, evolutionary biology, and neuroscience. By situating musical performance within an evolutionary anthropological perspective and drawing on Steven Brown's "musilanguage" theory and Steve Mithen's theories of a proto-communication system dating back to the Pliocene, this paper argues that a musician's gestures should be informed not by showmanship or virtuosity, as often emphasized in the performance world, but by music's shared evolutionary origin with language and gesture. Just as body language naturally reflects rhetorical intentions in speech, meaningful physical gestures should naturally accompany musical expression, consistent with the nature of each individual player. This interdisciplinary perspective bridges the fields of music pedagogy and evolutionary science, offering a holistic understanding that enhances both musical expression and teaching methodologies. The insights provided can help future music teachers approach these concerns at the instrument with greater pedagogical efficacy, fostering more effective and expressive performances where gestures authentically connect music with language and communication.

Keywords: Piano Performance, Pedagogy, Anthropology, Music and Language

iafor
The International Academic Forum
www.iafor.org

Introduction

In classical piano performance, where tradition meets individual artistry, physical expressiveness can often spark debate. Among contemporary pianists, few generate as much controversy as Lang Lang. Known for his flamboyant stage presence, Lang Lang has been both celebrated and embraced by the public as well as criticized in the classical music community for what critics see as over-the-top gestures. Critics have dubbed him as "Bang Bang" and fellow pianist Earl Wild once mockingly branded him as the "J Lo of classical piano" (Sharp, 2011). Not only does Lang Lang's performance style meet negativity from critics, but in the pedagogy world, many teachers also discourage students from emulating his approach to piano performance, fearing it may overshadow more important issues of technical precision and historical performance practice authenticity.

In contrast to Lang Lang, historically, critical reviews of performances often favor those that consist of limited gestures, as these are equated to being more "intellectual." For example, a reviewer for the *Daily Boston Globe* wrote of pianist Clara Haskil in 1956 that her playing was "…an embodiment of cool concentration. There is, about the spare motion of her arms and long hands, that absence of visible effort which indicates the seasoned master of technic" (Durgin, 1956). After a 1957 recital, she was described as "your dedicated artist, free from external flamboyance" (Miss Clara Haskil: A Pianist of International Repute, 1957).

Despite the concerns of teachers and critics, recent research suggests that expressive movements play a more critical and productive role in performance than traditionally acknowledged. Studies indicate that gestures can enhance the listening experience of a musical performance, especially for non-musicians, who tend to rely more on visual cues to interpret a performance. In fact, experiments have proven that even with the sound off, audiences can detect and understand the expressive intentions of a musician through physical movements alone. Moreover, these gestures are often strongly linked to musical structure, allowing structure and body movement to operate as "codetermining features" to a performance's communicative intent (Crnjanski, 2019, 14).

As Crnjanski argues in *Musical Gesture: From Body to Sound*, it is paradoxical that despite widespread scientific recognition of the importance of movement in music, this aspect of performance is largely neglected (and even frowned upon) in traditional music education settings (Crnjanski, 2019). Reconsidering piano pedagogy from an evolutionary anthropological perspective adds to the current literature on music and body language by situating music performance in an evolutionary context, using the information we have about how and why musical behaviors evolved to inform how we can approach musical performance now. Drawing on evolutionary theories about the emergence of music and language in the human species, I argue that a musician's gestures should transcend showmanship and virtuosity—common emphases in the performance world—and should also not be constrained by purely intellectual concerns. To develop this argument, I first examine various pedagogical perspectives on gestures in piano performance, framing the discussion within a pedagogical context. I then delve into evolutionary theories that link the origins of music with language, communication, and social interaction, proposing that these evolutionary connections should inspire and inform a pianist's physical gestures at the instrument.

Pedagogical Views

Aspects of keyboard and piano pedagogy were presented in early treatises spanning back to the Pre-Baroque era. From these documents, we can glean hints of the value pedagogues placed on physical expressiveness since the invention of at least the harpsichord.

In Francois Couperin's 1716 treatise *The Art of Playing the Harpsichord,* the following statements can be found regarding mannerisms at the piano:

> "With regard to making grimaces, it is possible to break oneself of this habit by placing a mirror on the reading-desk of the Spinet or Harpsichord…It is better and more seemly not to beat time with the head, the body, nor with the feet. One should have an air of ease at one's Harpsichord; not gazing too fixedly at one object, nor yet looking too vague…" (Couperin, 1716, 11)

From the above excerpts, readers can understand that Couperin did not want audiences to be aware of the external and internal efforts that went into producing music, even if that effort was part of the process. Couperin was going after a certain "air;" he even mentioned that women's hands are generally more suited to play the harpsichord, because they haven't done the "rough work" that men have. Furthermore, he identifies a man's left hand as the one more suitable for playing the harpsichord because it is used less at work (Couperin, 1716, 13). From the above reflections, we can conclude that as a pedagogue, Couperin was going after a certain delicacy and effortlessness in his student's playing which extraneous motions could get in the way of.

The Muzio Clementi School of Piano Playing during the second half of the 18th century emphasized technical drills and etudes, establishing traditions in piano pedagogy that persist today. These traditions include the belief that a performer should dedicate many hours to technical practice to develop hammer-like fingers, strict rhythm, and contrasting dynamics. Of course, other factors were at play here, most importantly, the specific developments happening to the instrument after the introduction of Cristofori's fortepiano. This approach shifted the focus in a performance setting to the display of one's technical skill, and it paved the way for pianists like Franz Liszt in the 19th century. Liszt's attention-capturing performances (at least during his younger years), and virtuosity made the showcasing of prowess and bravura regular staples and expectations in musical performances. The virtuosity of the 19th-century also introduced more physical gestures into piano performance for practical reasons. In stark contrast to Couperin, who opposed even the slightest facial grimace in a performer, Liszt advocated for complete bodily freedom at the piano, exemplifying the "grand manner" of piano playing, which "paints its pianistic pictures in bold, brilliant, grand strokes," a philosophy that has undoubtedly influenced modern performers such as Lang Lang (Hamilton, 2007, 5).

In *Deepening Musical Performance through Movement,* Alexandra Pierce views kinesthetic experience as the primary tool to facilitating a proper dialogue between musical performance and analysis. In other words, she advocates for an understanding of structure that is embodied (Graybill, 2012). Pierce describes her method as one of active, inner engagement. She describes how it differs from traditional pedagogy methods, using the analogy of the way somebody communicates who is giving thought to the topic versus one who knows the answers already and is simply regurgitating their knowledge (Monelle, 2009). Pierce's research involved a group of music students at Academy of Arts, University of Novi Sad.

Away from their instruments, they participated in kinesthetic movement exercises that linked musical structure with body motions like arm circling and contouring. Upon returning to their instruments, 100% of participants agreed that the course was useful to them in terms of interpretation and co-relating performance with music theory. Participants also agreed that performers generally do not have sufficient awareness of the role of the body in performance, and that Pierce's approach can help with interpretation as well as with feeling more comfortable at the instrument (Crnjanski, 2019).

In the words of Heinrich Neuhaus, one of the most prominent pedagogues of the 20th century, "In order to speak and to be entitled to be heard it is essential not only to know how to speak, but first of all to have something to say" (Neuahus, 1973, 4). Just as words mean nothing if they are spoken without prior intention, a musical performance fails to communicate if the performer approaches the instrument solely to produce sound through physical actions. If we consider Neuhaus's views, a pianist's body language can be seen simply as a specific communication style, (just like how some people speak with their hands while others don't), not relevant concerns in and of themselves. In other words, the root of the issue with excessive or inauthentic body gestures in young pianists which pedagogues often complain about actually has nothing to do with the physical gestures in and of themselves.

The Evolutionary Origin of Music and Language

If we look at the evolutionary origin of music and language, we can see that Neuhaus's intuitions in making an analogy between a musical performance to communication of spoken word can also be backed by scientific theories. Similarities between music and language are often acknowledged both in common thought and academically. According to neuroscientist Steven Brown's research on "musilanguage," it is not a mere coincidence that music and language have so much in common. The "Musilanguage" theory contends that music and language evolved as specializations from a common ancestral stage of communication. In other words, while our earliest ancestors wandered Africa millions of years ago, they utilized a communication system that featured properties of both music and speech. Acoustically, this communication system consisted of lexical tones, which were semi-pitched utterances that could convey some sort of emotive meaning; these tones featured the most basic qualities of both music and language. Remnants of this primitive communication system remain with us now, millions of years later, which back up Brown's claim. Today, languages that make extensive use of these lexical tones are called tonal languages, and they make up the majority of the world's languages, including the many varieties of Chinese, Thai, Igbo, Yoruba, Punjabi, Zulu, and Navajo (Brown, 1999).

Music and language ultimately diverged throughout the course of human evolution, but the musilanguage model forces us to consider that they are two functions on different ends of the same spectrum, not two different disciplines entirely. At one end of the spectrum is the function of "sound reference," in which particular sound patterns convey specific referential meanings the way language does. (There is no way to say "I'm getting eggs from the grocery store" in music; thus, language is referential in a way music is not.) On the other end of the spectrum is "sound emotion," where specific sound patterns convey emotional meaning like music does. (We can argue that it is also impossible to use words and speech at the same emotional level that music can operate, and that we feel the desire to play piano because the piano feels like an extension of expression for us that cannot be brought into fruition with words).

As musical performers, the most important takeaway from the musilanguage model is that it is the particular emphasis rather than fundamental nature in which music and language differ from one another. This is why various aspects of both music and language continue to exist in the middle of the spectrum today. From the language end, *sprechstimme,* rap, and poetic meter have many musical qualities. From the music end, ritual, musical symbolism, musical narration, and program music have many linguistic qualities. The features of music and language are ever interweaving across the spectrum of musilanguage because both are essentially streams of communication.

We know from everyday experience that gestures play a significant role in speech outside of just indexical representations. The gestures we make when we speak are not necessary, nor do they follow any set of rules or have literal meanings. However, they can help our communicative intent by emphasizing certain parts of our speech, or by making the emotional context clearer. Similarly, in a musical performance, gestural movements can be charged with meanings that refer to something outside of themselves, but that cannot be deconstructed. Just like in speech, gestures in a musical performance can also accompany and reinforce the process of creating performances in which the interpretation of communicative intent can be left to the listener (Lehman, 2023).

Furthermore, although music is often spoken about as an intellectual activity when it comes to Western Art Music, there are many connections between music and the body that should not be overlooked. Even in the Western tradition, music is frequently associated with motion. After all, from the very beginning of Western music, much of the musical vocabulary has been described by words relating to movement, such as *courante, ritardando, accelerando, andante…* Ethnomusicologist John Blacking recognized the intimate link between music and the body and even suggested that all music begins as a "stirring of the body." He also claims that "to feel with the body is probably as close as anyone can ever get to resonating with another person," so feeling a piece of music with our bodies brings us as near to how the composers felt it themselves (Mithen, 2007). Therefore, musical gestures are not a superfluous nor flamboyant addition to a performance, but instead, a portal in which a performer can actually get closer to the communicative and emotional essence of a piece of music itself.

Reinforcing upon the fascinating model of musilanguage, archaeologist Steven Mithen argues in *The Singing Neanderthals* that the vocalizations, gestures, and body postures we see and hear in non-human primates today are most likely analogous to the musilanguage used by early humans during the Pliocene, roughly dated from 5 to 2 million years ago. These vocalizations accompanied by gestures, which were important components of referential communication, evolved into human language and music over the course of evolution as the musilanguage model split apart. Therefore, the origin of language and music can be posited as a synergistic relationship between vocalization and gesture (Mithen, 2007). In this way, it makes complete sense why, when we speak, we still feel the urge to make gestures, why, when we listen to music, we also feel the urge to move along, and why, when we play music, we often involve our bodies more than the amount necessary to just produce the sound.

According to Mithen, the first communication system utilized by early hominids was HMMMMM: holistic, manipulative, multi-modal, musical, and mimetic. It was holistic in that it was made of utterances related to different emotional states, but it didn't have a grammar. In other words, each holistic utterance had its own meaning, but lacked meaningful sub-units the way our current language does. It was manipulative in that each utter or gesture

had a communicative intent behind it. Like music, it could both express and induce emotional states. It was multi-modal because it involved different aspects of the body working together, using both voice, gesture, and movement. It was musical because the holistic utterances had elements of pitch contour, like Steve Brown posited in his "musilanguage" modal. Finally, it was mimetic in that iconic gestures, body movements, or sounds were used to imitate and therefore exchange information about the nature around them. Therefore, we can imagine the first communication system as a combination of vocalizations, body gestures, mimesis, and dance-like movements that worked together to facilitate social interaction (Mithen, 2007). Gestures were as much a part of communication as was sound and vocalization. All these forces worked together to create communication and meaning.

Conclusion

The Muzio Clementi School of Piano Playing, with its emphasis on countless hours spent on technical drills and polishing, makes us forget the origins of our musical evolution. Ethnomusicologist Elizabeth Tolbert argues that as a form of communication, music has a fundamentally social ontology that is rooted in gesture and preverbal concepts. She proposes that, in the most general sense, music is the embodiment of the "socially meaningful presence of another person" (Tolbert, 2001, 86). There are many other scholars who make similar claims, that musicality is rooted in social communication. Wolfgang Rüdiger even goes so far as to define communicative musicality as a metaphor for the original connectedness of humans in sound, sight, touch, and movement (Lehman, 2003).

There are many theories that the first communication system, musilanguage, was there to foster and support social structures and interactions. These range from theories that propose musilanguage helped mothers keep in contact with their babies to those that propose that musilanguage helped foster social cooperation amongst early hominids. Either way, it's important to recognize that initially, music and language were essential survival tools for connection and communication (Mithen, 2007). Therefore, the piano performances we know now come out of communicative and inter-personal experiences. We can imagine that when we play for audiences, we are inviting them to feel our own social and emotionally-informed essences. If we see the piano as a proxy for our communicative voice, then even though it is an instrument that we control outwardly, it still functions as an extension of our communicative desires and abilities.

Many teachers, performers, and music critics still believe that gestures are a type of interference with any musical performance, with many critics referring to gestures as "fussy extras" (Klein, 1964). However, they are missing the root of the problem. Afterall, when we move our hands and our bodies while we speak, this is rarely seen as a problem, a "fussy extra." We know language so well that there is never a time when our gestures interfere with what we're trying to communicate. However, if a piano student does not understand the entire cultural context behind a piece of music they are playing – the harmonic language, the music history behind it, the rhythmic pulse – this creates a situation where gestures do get in the way and create a problem.

Instead of viewing gesture as something that either belongs or doesn't belong in a performance, I propose a new attitude and perspective towards this aspect of piano performance practice: we can approach gesture as a connection point between music and language. After millions of years of evolution, it is the remnant of, in Brown's words, the original musilanguage communication system. Therefore, there is no reason to restrict the

gestures of young pianists as long as these gestures are a natural outcome of informed communicative intention.

References

Brown, S. (1999). The 'Musilanguage' Model of Music Evolution. N.L. Wallin (Ed.), B. Merker (Ed.), *The Origins of Music* (271-300). MIT Press.

Couperin, F. (1933). *The Art of Playing the Harpsichord.* Breitkopf & Härtel.

Crnjanski, N. (2019). Musical Gesture: From Body and Mind to Sound. *Musica Movet: Affectus, Lutus, Corpus.*

Durgin, C. (1956, November 3). Superb New Music Soloist. *Daily Boston Globe.*

Graybill, R. (2012). Review of *Deepening Musical Performance through Movement: The Theory and Practice of Embodied Interpretation. Music Theory Spectrum 34* (2), 137-144.

Hamilton, K. (2007). *After the Golden Age: Romantic Pianism and Modern Performance.* Oxford University Press.

Klein, H. (1964, October 4). Ladies and Gentlement of the Piano: De Larrocha, Haebler, Backhaus, Arrau Heard on Recent Disks. *New York Times.*

Lehmann, S. (2023). Language and Gesture as a Music Educational Opportunity on the Path Towards the Expressive Interpretation of Vocal and Instrumental Music. H. Heister (Ed.), H. Polk (Ed.), B. Rusan (Ed.), *Word Art + Gesture Art = Tone Art: The Relationship between the Vocal and the Instrumental in Different Arts* (453-465). Springer Nature.

Mithen, S. (2007). *The Singing Neanderthals: The Origins of Music, Language, Mind, and Body.* Harvard University Press.

Monelle, R. (2009). Review of *Deepening Musical Performance through Movement: The Theory and Practice of Embodied Interpretation. Music and letters 90* (3), 526-526.

Neuhaus, H. (1973). *The Art of Piano Playing* (K. Leibovitch, trans.). Praeger Publishers. (Original work published 1958).

Sharp, R. (2011, June 3). Pianist Lang Lang hits out at "Bang Bang" Critics. *The Independent.* https://www.independent.co.uk/arts-entertainment/classical/news/pianist-lang-lang-hits-out-at-bang-bang-critics-2292453.html

Tolbert, E. (2001). Music and Meaning: An Evolutionary Story. *Psychology of Music 29,* 84-94.

Atmospheric Composition and Tonal Values in Piranesi: A Study of Depth in the Carceri Series Drawings

António Pedro Bento, University of Lisbon, Portugal
Ana Leonor Madeira Rodrigues, University of Lisbon, Portugal
Shakil Y. Rahim, University of Lisbon, Portugal

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
In the Carceri´s series, Piranesi draws imaginary labyrinths of wonder and mystery. We are captivated by the dark environment, full of architectural elements, low-key lighting, strong contrasts defining staircases, bridges, tunnels and ornaments. The linear perspective, drawing these crossed paths and structures of this fictional maze, is generally defined here by two vanishing points, creating some distortion and oppressing the viewer. Using masterfully the geometrical system, Piranesi creates an overlapped complexity of distances, directions and scales. But there is another parallel system being used: the atmospheric perspective. This study dives first into an analysis of the light sources and shadows, to better understand their expressive role on the definition of the three-dimensional immersive space. A tonal analysis was then made, by the separation of dark, mid and bright tones, to present the compositional structure and pinpoint the densities and contrasts, where the tonal depths are defined and used. From the layered analysis of these receding interplaying depths, we arrive to the display of the gradual setup that defines a neoclassical atmospheric perspective, from a peripheric darkness into a dreamy hazy deep background. The atmospheric compositions drawn by Piranesi can play, therefore, a sensorial role where our senses are tested and manipulated through an illusionary immersive depicted space; but also, a narrative role, where it defines an emotional ethos of a trapped romantic spirit.

Keywords: Shadow, Drawing, Atmospheric Perspective, Architectural Representation, Piranesi

iafor
The International Academic Forum
www.iafor.org

Introduction

The Carceri Series stand out from any other work done by Piranesi. Allegedly dreamed during a strike of fever (Wilton-Ely, 1988) it draws a set of dense complex scenes like never imagined before.

Having studied with Giuseppe Vasi, and later with Tiepolo, the first edition of the Carceri Series is believed to have been published in 1745-1750, with some works being signed by Piranesi as “Plates produced in 1742”, when he was only twenty-two years old. Ten years later that work was revised, adding also two more plates for the second edition. The second edition, considered to be more final, has a total of 16 plates, numbered and named.

Being a more experienced artist in representing views of Rome, between the archaeological ruins of a dreamed glorious empire ceased by time and nature, and the modern sight of the cosmopolitan baroque Italian capital, the artist adds more expression, more dense hatches, more deep shadows and ornamental details. Piranesi sets the tone for a more intense, dramatic and existential representation of a dream (Yourcenar, 1985).

Considering both versions of the work, we focus more on the final versions, as they are the more reinforced and worked by the artist. In this study, with open-access permission as a courtesy of the Princeton University Art Museum (2015), we use the source images to explore freely these series of etchings, through image analysis crossed with literature reviews, trying to understand and discover the characteristic tone and depth of the fictional places that influenced so many styles and architects across time (Stone & Vaughan, 2015).

Linear Perspective and Manipulated Labyrinths

Linear perspective was properly defined in the Renaissance period, using principles of optics and geometry, spread across treatises and publications. Reestablished by Brunelleschi´s experiments, that grounded that knowledge into operative method of representing space into a flat surface, artists started to depict three-dimensional spaces in a pulsing new way. Either with the Vedutas, that showed the views of the present cities, ideal souvenirs for the Grand Tour; or with the Capriccio, the thematical style that represented fantasy landscapes and ruined empires; architectural representations were high on demand and consideration.

Coined by Alessandro Salucci, Viviano Codazzi and later Giovanni Paolo Panini, and harnessing the desire for fantasy and fictions, but also a sense of nostalgia and wonder for the ancient empires, the capriccio style showed a deconstructed mix of speculative architecture embraced with the erosion made by time and nature (Steil, 2014/2016).

The technique of linear perspective allowed an experimental approach to project such spaces. Not only it surfaced as the representation of reality but also dived into a depiction of fantastic worlds. Either in the Vedutas or the Capriccio´s, the perspective with one vanishing point was the primary choice, by structuring a strong, stable compositional axis that laid the fixed path to interpret the space.

The thriving scenography of Venetian theatres also used this to enhance the experience, expanding the limits of scenic space onto the illusive infinite, with a trompe l´oeil effect (Chiarenza, 2016). The control of the linear perspective, along with the knowledge of architectural details, made many architects be also scenographers. From those architects,

stands out the Galli Bibiena family. The technical expertise manifested by Ferdinando Galli Bibiena in "L´Architettura Civile" (Bibiena, 1711) defined a different approach on scene composition – the "scena per angolo", an inventive take on scenography, with two vanishing points, presenting the scene at the corner of a space, projecting the eyes in different directions and showing the dynamic baroque play of mass and voids, creating an overlapped perception of spaces that project towards a boundless space (Durand, 1988).

Bibiena´s approach turned to be very influential to Piranesi´s Carceri. In the linear perspective of the Carceri series, we can see two vanishing points, wide apart, with an open field of view, forcing that disproportionate scale of the architectural structures onto the viewer, tightening the fictional space. Studying the directionality of the lines and perspective structure (Figure 1), we understand that some directions are towards the two main vanishing points, and others appear as variations that give accent to the magnanimous scale of fictional space, but do not share the same origin. This tends to happen more on the upper part of the image, as our eyes move away from the horizon. The manipulation of the linear perspective done by Piranesi have been documented in many studies (Rapp, 2008; Purini & Neri, 2008; Vogt-Göknil, 1958), and they show it´s not a gratuitous gesture.

Analysing the directions that they project, either in the structural passages or in the stereotomy of the stone, they lay a crossed path that makes the eye wonder before the interconnected depth, giving complexity to the understanding of space. We can never understand a way of passing through it. Additionally, Piranesi positions disrupting elements through the addition of staircases, arches, passages, decorative objects, that counter the main directions, giving even more difficulty to the perception of space. It is, therefore, laid out a rich and complex maze of architectural overlapping, making the viewer diverge in many directions but with no idea of getting out.

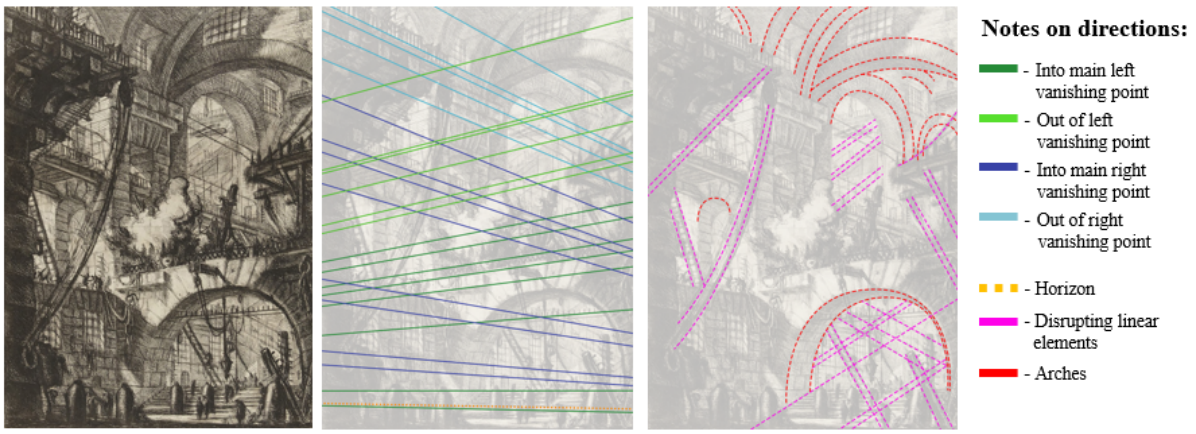


Figure 1: Linear Perspective Analysis of "*The Smoking Fire*" by Piranesi (from authors, 2024)

Shadows and Light Sources – Understanding the Representation of Space

Our study now sets out to understand that dramatic dark tone added in the Carceri Series. Using the Digital Image Histogram, that graphically represents the number of pixels (vertical axis) dedicated to a tonality, from 0 – dark (left) to 255 – bright (right); we can analyse the overall tonality proportion of each image. In the Figure 2, in the first image (left), we see a Veduta of Rome by Piranesi, with tones distributed with strong contrast, balancing the dark and bright tones in high amount, which is natural, considering that it is a natural outdoor open

landscape scene; In the second image (center), in this interior scene from Ferdinando Bibiena´s scenography drawings, we understand the heavy distribution of dark tones but also the compensation of brightness that enters the pictorial space to balance the space. In the last image (right) we have the Carceri´s etching, with a strong focus on the dark tones, setting the overall low light of the prison. As Foucault said about prisons: “It is a place of darkness in which the citizen's eye cannot count the victims, in which consequently their number is lost as an example” (Foucault, 1975/1995, p. 115).



Figure 2: Overall Tonality and Luminosity Comparison With Digital Histogram (from authors, 2024)

It is speculated that Piranesi’s heavy tonality has to do with the heavy use and worn of the plates, getting more than three thousand copies from each, contrary to the engravers at that time, who made approximately a hundred out of each (Yourcenar, 1985). His technique and methods were virtuous, with better control of crosshatching and line thickness, but despite this, it is the density of details, textured rendering and the choice of strong contrast of intense dark tones, proportionality against the other tones, that create the characteristic overall dark atmosphere.

Also important, is to analyse the light source and shadow orientation on the scenes, as they define the distribution and position of the highlights and dark tones. By tracing the areas with clear direct light and their consequent shadows on the architectural features, we can identify their orientation and vector. In Figure 3, we can hint the origin of the light source, coming from top left to down right, with big wide areas, highlighted by a striking bold light, making strong shadow edges. This hidden wide-open light source makes us question where the prisons are located.

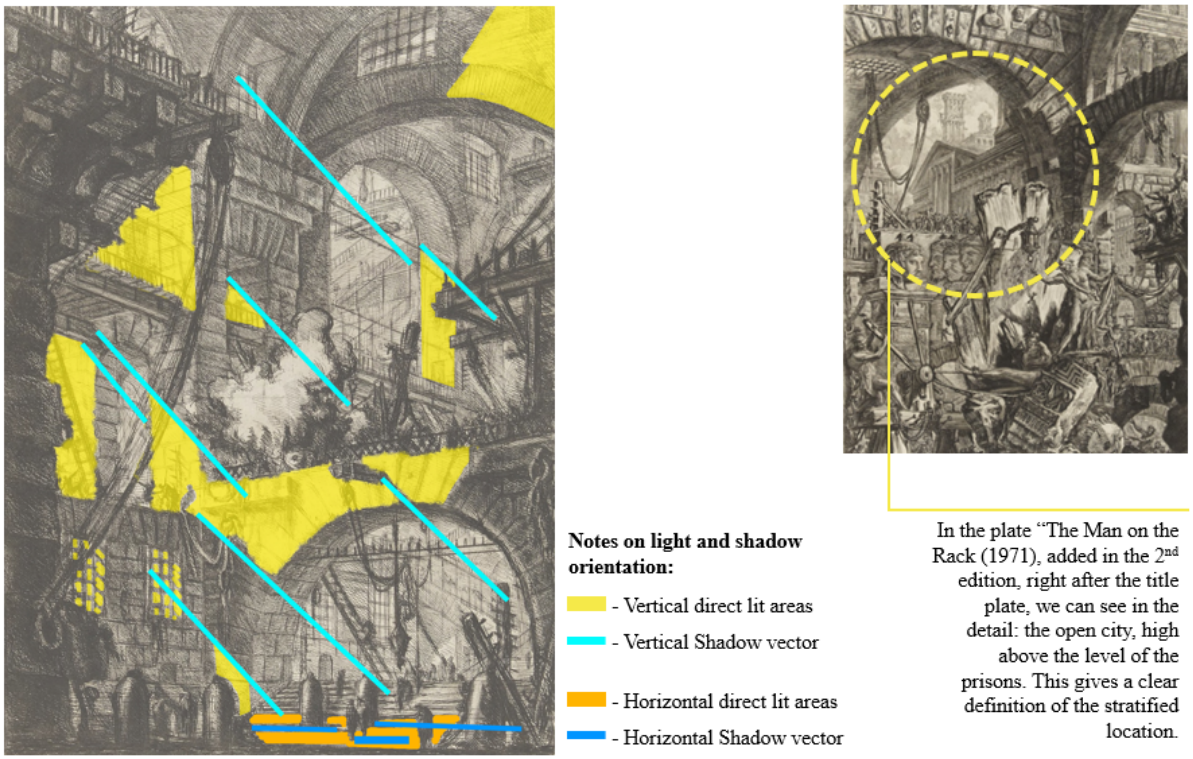


Figure 3: Light Source and Shadow Orientation Analysis of "*The Smoking Fire*" by Piranesi (from authors, 2024)

Considering the first introductory plates "Title Plate", "The Man on the Rack" (added in 2nd edition) and "The Grand Piazza", we get in these etches some sort of hint on the location of the imaginary prisons, clearly under the level of the normal city. So, if the prisons are deep underground, relative to the normal city, how can we have such big openings of direct light? The concept of being an underworld is therefore contrasted by some light sources, that suggest a big wide source flooding the space with a strong strange light. In some plates, the light and shadow directionality are so sided that it confirms the paradox of a "black sun" (Yourcenar, 1985), implying it´s added strangeness to the scene and suggesting, at some points, that it is not a natural but an eery artificial man-made light source, a cauldron or furnace.

Shadows play an essential part in the scene composition of the Carceri. They play two different roles in these dramatic settings.

First, the volumetric shadows enhance the shapes of the architectural features. Piranesi moves away from the overloaded decoration of Bibiena´s theatrical scenes, onto a greater structural clarity and massiveness of shapes (Rapp, 2008). Without the density of decorative small features, in a more modern (or neoclassical) approach, the shadows take center stage, with the use of precise crosshatching, complex densities and well-defined rendering, therefore accentuating the volumetry of the objects and their textures, providing focus to the massive structural shapes of the prisons, giving them solidity and weight.

Secondly, there´s also the importance of use of the cast shadows. Playing with the light source origin (in this case, hidden), they are applied to heighten and accentuate the relations between the three-dimensional objects of the fictional space, causing also dramatic projections (Gombrich, 1995). Piranesi also used this element of the projected direction of

cast shadows to add another layer of complexity to the labyrinth, sometimes contraposing with the architectural features within the linear perspective directions, as seen specially in the plate “The Gothic Arch”, playing with our level of perception.

In conclusion, shadows either accentuate the volume and texture of the objects in the pictorial scene, or enhance the relation between them, the hidden light and the viewer, causing a trompe l'oeil effect, an optical illusion that makes us feel more there.

Tonal Segmentation Method – Analysing the Density in Shade and Shadow

As we better understand the general orientations and strategies for the use of light and shadow, we study now how they are placed on the composition. To do so, we create a method of tone analysis. Using non-manipulative methods, we set out to understand how the tone distribution can give information on how the composition is structured.

Using Adobe Photoshop 2022 (Version: 23.5.1 x64), we first remove the border of the frames of the pictures, analysing just the etching itself. Then, working just with the greyscale digital spectrum of tone values, from 0 (dark) to 255 (bright), we separate the range of tones into:

- Dark tones, going from 0 to 70;
- Midtones, going from 100 to 150;
- Bright tones, going from 180 to 255.

An interval was set between the tones to avoid fuzzy outcomes between the ranges. Then, we separated the ranges in layers, with colours, with the dark, mid and bright tones being assigned with red, purple and green, respectively. We understood that because of the technique applied, the tones are controlled by the density of the crosshatching and lines. So, to visually understand the density, we applied a mosaic filter to each tonal range layer, to create a grid with the average density of each mosaic with a size of 35 pixels. This allows not only to see the intended tonality but also the density and strength in which it was applied. Last, we insert a faded original layer with the image of the plate, to serve as reference, in order to analyse where and what happens.

This method, therefore, tries to demonstrate the relation between tonality and density applied, trying to map the distribution on the plates. It allows to show contrast intensities and balances, smooth definition or strong separation.

From all the etchings, there are some particularities to be considered. The ones added in the second edition, “The Man on the Rack” and “The Lion Bas-Reliefs”, don´t follow so much the general structure of the rest: the linear perspective is set with asymmetrical positioning of the two vanishing points, the overall tonality is slightly brighter, the compositions are more confusing, with higher density of ornaments, decoration, human figures – trying to give a better social context to the Prisons. These two plates, being imagined approximately 10 years later from the original ones, have noticeably different structure, maybe experimenting with different variations of the theme. Also, the plate “The Giant Wheel” looks unchanged, deprived from all the tonality enhancement, crosshatching definition and added details characteristic of the second version.

Tonal Compositional Analysis

Proceeding to the analysis, we can understand some repeating phenomena happening across the plates.

First, the dark tones are distributed strongly on the periphery of the foreground, creating strong borders. It helps to frame the scene. The elements closer to us have deep densities of cross-hatching, up to a point of not even understanding the contours. By doing so, they activate the field of the peripheric vision (Livingstone, 2002/2014). This defines a surrounding aspect, but then, because of their low definition and contrast, they dismiss the focus of attention towards the centre of the composition.

Secondly, the eye is conduced to the midground. The midtones occupy it, being used for detailed textures, sensitive shadow definitions and some details. It sets the base foundation for the development of the scene. In some plates, it is supressed to the minimum, to stimulate the contrast of distances.

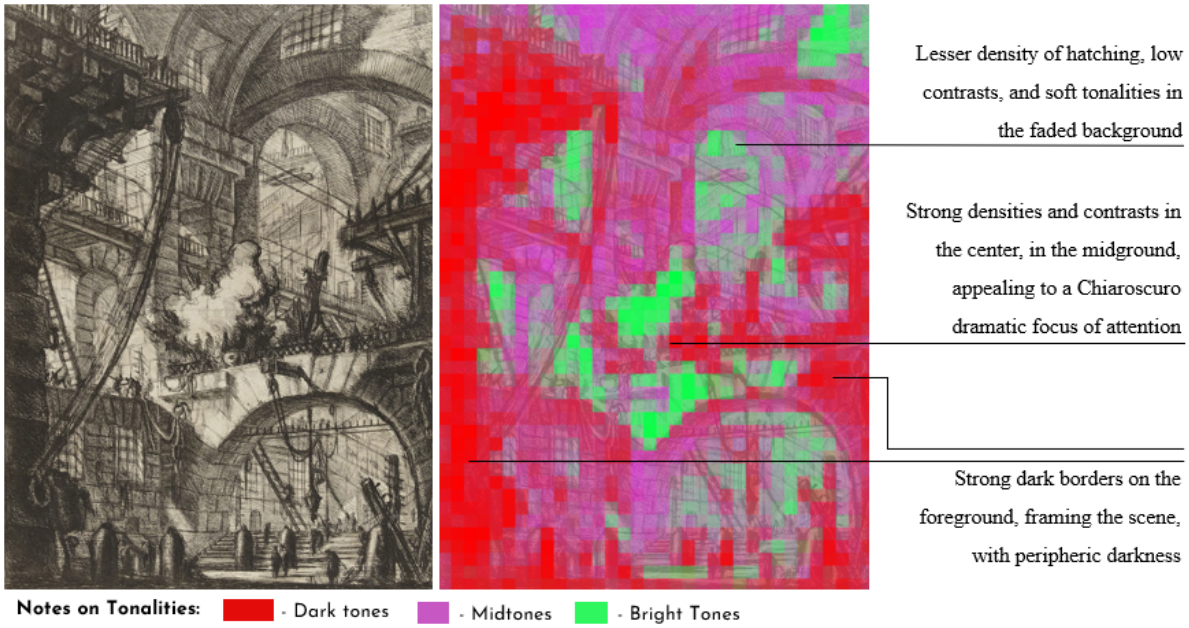


Figure 4: Tonal Analysis of "*The Smoking Fire*" by Piranesi (from authors, 2024)

But interestingly, in the centre of the composition, the general distribution of midtones is suddenly interrupted by an architectural feature that captures all the attention. At this event, the dark and bright tones appear, with strong densities and sharp borders. The hidden light strikes the middle of the etching and gives spotlight to some specific contour or shape. The shaded rendition causes dramatic effect, with strong contrasts, high definition of contours and volume.

Lastly, apart from this centred stage event, the bright tones are distributed at the distance, mixed with low density midtones. There is a clear soft fade between the midtones and the bright, dissipating on to the infinite. Populated with low contrasts, low detailing and light contours, the background fades into a hazy soft bright mist (Panofsky, 2012).

Manfredo Tafuri, referring to Piranesi as a "Wicked Architect", and talking about Ulya Vogt-Goknil analysis of the Carceri says: "His perspective reconstructions of the plan, in

particular, tells us a great deal about Piranesi's method of composition: Piranesi's complex organisms are seen to have their origins in planimetries whose dominating element is the randomness of the episodes, the lawless intertwining of superstructures, the undermining of the laws of perspective, so as to make non-existent sequences of structures seem real" Tafuri adds that Piranesi´s work is "of this disintegration that induces the spectator to recompose laboriously the spatial distortions, to reconnect the fragments of a puzzle that proves to be, in the end, unsolvable" (Tafuri, 1990, p. 26).

Piranesi´s creative free spirit seeks for constant variation and experimentation, even more, when free from archaeological precision or landscape reproductions. The Carceri series are an open lab to these experiments. As seen with the linear perspective, not everything is a rule.

The structure of tonal composition is set with these elements: the dark tones in the foreground, with strong density and low contrast, framing the peripheral view, setting a dark interior scene; the midtones laying the midground base to space definition; the bright tones, softened and faded by the mix with midtones, with low detail and contrast set the background; and finally, there´s a contradiction, an interruption in the structure, a spotlighted element in the centre of the composition that pulls the focus of the viewer. But as we look along the plates, this dramatic and expressive interruption is a fluctuation event, either happening in the midground or on the foreground, depending on the manipulation of attention that the artist wants, on where the spotlight is set on. In plates 07, 09, 10, 11 and 15 the event happens in the foreground. It is used to balance the composition, or to enhance the three-dimensional feature, often using cast shadows to confront that element against the viewer, forcing even more the spatial illusion.

Segmentation of Spatial Depth – From Here to the Deep Background

When understood the tonal distribution, and as a way to filter all the layers of overlapped complexity between the succession of intricate spaces and the manipulation of shadows, it became relevant to clearly define the levels of depth in the scene. In the figure 5, we try to show the differences between them.

There are always dark architectural elements defining the foreground. They appear at close distance, almost in backlight, becoming mainly a strong dark contoured frame.

Then, in the middle of the zigzag diagonal flow of the linear perspective, with passages or arches along the space, there is a transition from the foreground into the midground. Generally, an architectural element starts diagonally from the side of the periphery, into the centre, pulling the view into the midground. On the other side of the periphery, some elements remain to balance the frame and to give a distance anchor, formalizing the first level of depth. This "pull" induces the eyes of the viewer to enter the space. The transition, in a way, starts the path along the maze of over-positioned passages and arches, and goes from the peripheric vision that establishes "where" I am, into the foveal vision of "what" is in front. (Zeki, 1993). It qualifies as a trompe l'oeil effect, defining a strong three-dimensional effect, that forces an illusion of entering the space.

The midground gets a good definition of its elements, with precise crosshatching and line thicknesses. It is the receiver of the dramatic hidden light source, and it presents as the base of the etching.

The background generally appears through openings of frames of arches and passages, as they are a direct consequence of this system of two vanishing point perspective, causing an overlapping of depths.

In all plates, except the Plates 01, 09 and 12 (that show a more focused detailed scene of the Carceri), in the composition of the scene, there is another level, a deep background, succeeding from the background, even more far, where the details are sparse and thin, and the density of lines are low, proving the importance of the separation of frontal planes in the perspective structure (Dunning, 1991).

As shown in figure 5, if we flatten the layers of distance, it´s clear to see that that central spotlight event mentioned before resides in the midground. But here resides a contradictory perception: this element looks to stand out, move forward towards us, into the foreground, even though it stays in the midground. The strong contrasts, the hard light and the volumetric accentuation bend the perception, interrupting the structure, and giving even more complexity to the composition.

The scenography studies were important to Piranesi, because they helped structure his compositions, as the scenario curtains or backdrops overlap one another. To deal with all the complexity of linear overlapping, the layering of depth allows to control hierarchies of perception. As a set of a theatrical scene, that extends the limit of the room, it gradually projects the viewer into the distance.

This gradual structure demanded that we asked: if we are in the deep underground levels, locked in the prison, towards an unknown labyrinth, where darkness looms and light appear only in rare events, shouldn´t the background or deep background be total dark? Instead, as we investigate and proceed into the background, it gets brighter.



Figure 5: Levels of Depth Analysis of "*The Smoking Fire*" by Piranesi (from authors, 2024)

The background and deep background play an important role in these compositions. Piranesi uses light and shadows to define a volumetric effect that bends perception and enhances the

immersion but strays away from the dark background of baroque period. The protagonist, in this case, the architectural space, is not brought forward coming from darkness. We, as viewers, stand before the labyrinth, coming from a dark peripheric view, wander our eyes through the successive layers of depth, and onto a neoclassical hazy bright deep background, fading into distance.

The restless and inquiring spirit of Piranesi sets between two systems. He uses a recessional type of composition, structurally used in the baroque period (Wolfflin, 1932/1950), but uses a more classical transition of tonal graduation, like a natural landscape, but into a tormented interior vast dreamy space.

These principles applied are the ones of atmospheric (or aerial) perspective composition, generally used in landscape painting, to represent the density of the air, water, smoke or other element that thickens this interior pictorial space.

The Perception and Use of Atmospheric Perspective

The definition of atmospheric perspective is formally introduced by Leonardo Da Vinci, with the sentence: “If in your picture you want to have one appear more distant than another, you must first suppose the air somewhat thick, because, as we have said before, in such a kind of air the objects seen at a great distance, as mountains are, appear blueish like the air, by means of the great quantity of air that interposes between the eye and such mountains”. It is part of the chapter dedicated to Aerial Perspective, in the “A Treatise on Painting” by (Da Vinci, 1835, p. 180). In his drawing “First Landscape Drawing for Santa Maria Della Neve” in 1473, he first represented this concept.

Although Leonardo Da Vinci did in fact define this feature to the world of artistic representation, it has been characterized in science many centuries before. It is alleged that the artist got the optical knowledge from the sculptor Lorenzo Ghiberti´s grandson, named Bonaccorso, a contemporary acquaintance and friend, who had the Italian translation of The Book of Optics, written by Alhacen (1021/1989) and the adaptation made by Ghiberti´s into his book “Commentarii”, c.1447. Leonardo Da Vinci, wrote, later in life, that “the boundary of a thing is a surface, which is not part of the body clothed in that surface, nor is it part of the air surrounding these bodies, but is the division interposed between the air and the body” (Fiorani, 2020, p. 76).

The main principles of the atmospheric perspective were succinctly these:

- The object´s colour saturation decreases with distance.
- Contrast decreases with distance.
- Brightness (value) increases with distance.
- The atmospheric perspective may be weakened by far elements that are hit by strong lighting.

This last point reveals itself particularly interesting, as it is the sum of two conditions. First, strong lighting is associated with radiance and temperature, which disperses or lightens the air in those areas, making it more visible. Secondly, the strong lighting accentuates the difference between light and shadow, enhancing the contrasts.

These principles of atmospheric perspective, as well as the scientific knowledge behind them, are not exclusive of the Renaissance. They were effective but not obvious. Nevertheless, they

span across time, when the need to create a pictorial space illusion appeared, finally taking an important role in the sixteenth-century and the other Renaissance-based illusions that followed (Dunning, 1991).

Since the Roman Frescos from Pompeii, from the 1st century (see Figure 6) that already showed the concept of distance through the thickness of atmosphere, along with initial principles of linear perspective, we can see a discreet path along the history of pictorial space. The Oriental landscape painting also had experience with this technique, since Yan Wengui (c. 960 – 1279) or Dai Jin (c. 1425). The characterization of the principles of representing the thickness of air, is well defined in some paintings, showing not only the mass of air particles between the viewer and the far away mountains, but also the rising mist, ascending from the river, full of water particles, defining a specific atmosphere. Leonardo Da Vinci, as mentioned before, aggregated the loose notes into a treatise of painting, and used extensively it´s principles, sometimes even jumping between levels of depth, from the foreground into the deep background (Livingstone, 2002).

Piranesi used the concept of atmospheric depth, mainly used before in landscape painting, to define the illusion of an interior atmosphere. It accentuates not only depth, bringing a vastness of that underground world, but also, like Dai Jin, represents the thickness of the air, in this case, full of heat and smoke. Through his manipulations, Piranesi not only shortens the immense scale of the linear perspective towards the viewer, but also compacts what is usually a vast territory depiction into a dense thick hazy atmospheric composition.



Figure 6: The Use of Atmospheric Perspective
From left to right: detail of “Paris on Mount Ida” (1st century), Pompeiian Fresco (Unknown Author); detail of “Landscape in the Style of Yan Wengui” (c. 1425) by Dai Jin; detail of First Landscape Drawing for Santa Maria Della Neve (1473) by Leonardo da Vinci; and detail of The Drawbridge (1761) by Giovanni Baptista Piranesi

The Roles of Atmospheric Perspective in the Carceri Series

Dunning considers that the atmospheric perspective technique can withstand exaggeration and distortion without the viewer´s notice. It becomes, then, a powerful tool for illusion, based on the relationship between contrast and value: “If an object is sharply focused and contrasts with the value of a blurred ground, it appears to advance. If the figure is blurred and remains similar in value to the ground, it tends to recede” (Dunning, 1991, p. 46).

In the Carceri series, Piranesi used this technique, as with the linear perspective, to manipulate and control perceptions into the compositions. The central spotlight event mentioned before is part of that intention in the organization of the scene. As it shows standing out, coming forth, it plays with the layers of depth. Like the cast shadows or the pulling transitional elements from the foreground into the midground, this event helps to accentuate the three-dimensionality of the representation and turns it into an immersive experience.

The visual experience is not bound to the rigor of the linear perspective (Damisch, 2002). The atmospheric composition can use a set of tools to, from a two-dimensional representation, project an idea of space that is organic, inducing and immersive. In the Carceri Series, it can play different roles.

The atmosphere of the place can play a narrative role. It can change the interpretation of a pictorial space, shifting visual hierarchies and controlling focus. Not only the human figures and decoration can hold stories. The space can tell it too. The implied emotional narrative is already pre-romantic: to feel lost in the middle of the darkness, setting our peripheral view in it, and looking desperately at an impossible labyrinth, with paths that we can´t comprehend, gazing a hidden phantasmagorical light that floods the space, projecting strong dramatic cast shadows and giving volume and textural quality to massive architectural structures. Through it, we see levels and levels of over positioned complexities, fading into an uncertain, dreamy and hazy interior horizon.

Another role can be one of sensorial play. The setting of a relative multi-point perspective, that lifts from the horizon to give an accentuation of disproportionate scale already gives a subtle delusion. But there are also constant diagonal transitions between levels of depth that pull us in and strong contrasted elements that advance from their position and capture our focus. Not only this, but it is also represented the thickness of the air that we seem to breathe. The interior human-made world spans across successive galleries, gradually showing the density of smoke in the air, hinting a topological map that one cannot understand. It projects into the unseen infinite, into a cloud. These clouds are not only metaphorical. They are represented, in the plates 04, 06, 07, 09 and 10, as protagonists, burning from a fire we cannot grasp, like human figures, presenting themselves.

Clouds have been used in the Renaissance and Baroque periods to represent a different pictorial space, one of heaven and dreams. Either in the Capriccio landscapes that fade into the mist, or in the frescoed domes that lead into heavens, the clouds break the rigid space, towards an immersive sensorial experience (Damisch, 2002).

Conclusion

The importance of the atmospheric perspective and tonal compositions have been slightly relegated, as properties of a defined pictorial space. Opposite to a rigorous and precise linear perspective system based on geometrical and mathematical principles, it fell in a box, somewhere between the unapologetic intuitive approach and the overburdened complexity of optical systems.

Leonardo Da Vinci, with his treatise of painting and notebooks, recentred the discourse around this theme. The development of spatial experiments since the Renaissance and the historical periods that soon followed, fascinated the artists and architects with the possibility of testing the limits of representation up to a point of illusion and manipulation of perception.

Through the analysis of the Piranesi´s Carceri Series, a fictional space that wants to feel real, we tried to underline the importance of these concepts and techniques, as they project not only spatial configurations but also immersive perceptions and sensorial speculations, positioning us inside a dream.

References

Alhazen. (1989). *The Optics of Ibn Al-Haytham, Books I-III* (A. I. Sabra, Trans.). The Warburg Institute - University of London. (Original work published 1021)

Bibiena, F. G. (1711). *L'architettura civile : Preparata sú la geometria, e ridotta alle prospettive : Considerazioni pratiche*. Parma: Per Paolo Monti.

Chiarenza, S. (2016). Architecture and Perspective in the Set Drawings of the Galli Bibiena. *Nexus Netw J 18*, 723–742 https://doi.org/10.1007/s00004-016-0304-x

Da Vinci, L. (1835). *A Treatise on Painting ... Faithfully Translated from the Original Italian, and Digested Under Proper Heads, by John Francis Rigaud ... To which is Prefixed a Life of the Author, with a Critical Account of His Works, by John William Brown* (J. F. Rigaud, Trans.). London: J.B. Nichols and Son.

Damisch, H., & Lloyd, J. (2002). *A theory of cloud : toward a history of painting*. Stanford University Press.

Dunning, W. V. (1991). *Changing Images of Pictorial Space*. Syracuse University Press.

Durand, C. (1988). The Apogee of Perspective in the Theatre: Ferdinando Bibiena's Scena per angolo. *Theatre Research International*, *13*(1), 21–29. doi:10.1017/S0307883300014206

Fiorani, F. (2021). *Shadow Drawing : how science taught Leonardo how to paint.* Picador.

Foucault, M. (1995). *Discipline and punish - the birth of the prison* (second edition; A. Sheridan, Trans.). New York: Vintage Books. (Original work published 1975)

Gombrich, E. H. (1995). *Shadows: the depiction of cast shadows in Western art*. National Gallery Publications ; New Haven.

Livingstone, M. (2014). *Vision and art: the biology of seeing*. Abrams. (Original work published 2002)

Panofsky, E. (2012). *Perspective as symbolic form*. New York, N.Y. Zone Books.

Princeton University Art Museum. (2015). Imaginary prisons: Giovanni battista piranesi prints | princeton university art museum. Retrieved September 21, 2024, from artmuseum.princeton.edu website: https://artmuseum.princeton.edu/object-package/giovanni-battista-piranesi-imaginary-prisons/3640

Purini, F., & Neri, Giuseppe. (2008). *Attualità di Giovanni Battista Piranesi / Franco Purini ; a cura di Gianfranco Neri.* (1.). Melfi, Italia: Librìa.

Rapp, J. B. (2008). A geometrical analysis of multiple viewpoint perspective in the work of Giovanni Battista Piranesi: an application of geometric restitution of perspective. *The Journal of Architecture*, *13*(6), 701–736. https://doi.org/10.1080/13602360802573868

Steil, L. (Ed.). (2016). *The Architectural Capriccio: Memory, Fantasy and Invention*. Routledge. (Original work published 2014)

Stone, K., & Vaughan, G. (2015). *The Piranesi effect*. Sydney, Nsw: Newsouth Publishing.

Tafuri, M. (1990). *The Sphere and the Labyrinth: avant-gardes and Architecture from Piranesi to the 1970s.* MIT Press.

Vogt-Göknil, U. (1958). *Giovanni Battista Piranesi: Carceri.* Origo Verlag. Zurich.

Wilton-Ely, J. (1988). *The mind and art of Giovanni Batista Piranesi*. Thames And Hudson.

Wölfflin, H. (1950). *Principles of art history: The problem of the development of style in later art* (First edition; M. D. Hottinger, Trans.). New York: Dover Publications. (Original work published 1932)

Yourcenar, M. (1985). *The dark brain of Piranesi and other essays*. Farrar, Straus And Giroux.

Zeki, S. (1993). *A Vision of the Brain*. Blackwell Scientific Publications.

Exploring the Cultural and Historical Evolution of Siluo, Yunlin in Taiwan Through Feng Shui Theory

Li-Yueh Chen, Weixin Shengjiao College, Taiwan
Kuo-Ching Shih, Weixin Shengjiao College, Taiwan
Chi-Lin Chang, Weixin Shengjiao College, Taiwan
Kuo-Ying Yang, Weixin Shengjiao College, Taiwan

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
Siluo Township in Yunlin County is located in the mid-western region of Taiwan, with the Jhuoshuei River marking its northern boundary. The area boasts abundant water resources, flat and fertile land, and a mild climate. Since the 17th century, the reclamation efforts by local indigenous people and settlers from Fujian and Guangdong provinces in mainland China have turned Siluo into a culturally rich area, which has developed into one of Taiwan's major rice and vegetable production regions. In Feng Shui theory, the shapes, undulations, meanders, and flows of mountains and rivers are key indicators of the potential for human prosperity. However, in the study of cultural history, these aspects are rarely explored from a Feng Shui perspective. This paper aims to examine why the early settlers congregated in specific areas of Siluo from both historical and Feng Shui viewpoints. It will also investigate how the temples established by these settlers have become centers of regional faith and economic activity. Additionally, the paper will observe the impact of past and present town planning on social and economic development through the lens of Feng Shui.

Keywords: Feng Shui, Historical Evolution, Siluo

iafor
The International Academic Forum
www.iafor.org

Introduction

Yunlin County is located in the middle of Taiwan, and Siluo Township is one of the 20 townships in Yunlin County (Figure 1 & 2). It is located in the north-central part of Yunlin County, and is adjacent to Siluo River, the main stream of Jhuoshuei River), to the north. According to the 'Siluo Township Chronicle',[1] from the period of Dutch rule to the early Ching Dynasty, the main inhabitants of the Siluo area were mainly Pingpu. The name Siluo is a translation of the name of this place from the name given to it by the Babusas of the Pingpu tribe, the aboriginal people who lived on this piece of land. From the mid-Dutch rule period to the early Ching Dynasty, land traffic on the western plains of Taiwan, from today's Tainan City to Danshui, mainly from Dalivo (Taliwu Community, today's Dounan Township in Yunlin County), through Dovalj (Donghe Siluo Community, today's Beidou Township in Changhua County, and Siluo Township in Yunlin County) to the northern part of Taiwan. Therefore, Siluo was situated at the crossroads between the north and the south, and gradually the population gathered and became a place where immigrant farmers chose to live during the Ching Dynasty (Figure 3). However, although Siluo Township is located on the south bank of Taiwan's mother river, the Jhuoshuei River, and is blessed with the natural resources of the Jhuoshuei River, which makes the land fertile and rich, it is also affected by the flooding of the Jhuoshuei River. Siluo has developed into a major production area for rice, fruit and vegetable in Taiwan. In Feng Shui theory, the image, undulation, meandering, and flow of mountains and rivers are the key symbols of human prosperity and economic development, but in the study of humanities and history, it is seldom explored from the Feng Shui point of view. In this paper, we will use the intersection of humanities, history, and Feng Shui to explore the reasons for the ancestors to gather in Siluo, and to develop the folk beliefs and the economic centre, and we will also observe the impacts of the change of the current state of town on the socio-economic development of the society from the point of view of Feng Shui. The impact of changes in the town's status on its socio-economic development will also be observed from the perspective of Feng Shui.



Figure 1: Location Map of Yunlin County in Taiwan



Figure 2: Location Map of Siluo Township in Yunlin County



Figure 3: Land Traffic on the Western Plains of Taiwan

[1] Zheng Huiling et al. (2015). *Siluo Township Chronicle.* Yunlin County: Siluo Town Office.

Humanistic Development and Folk Beliefs of Siluo

Siluo During the Ching Dynasty

In the early days, Siluo was known as 'Siluo Street', and the earliest record of the name 'Siluo Street' appeared in the 'Revised Chronicles of Taiwan Prefecture, Fujian'[2] compiled by Liu Liangbi in 1741 (the 6th year of the Chienlung period in the Ching Dynasty), and in the 'Revised Chronicles of Taiwan Prefecture'[3] written by Fan Xian in 1746 (the 11th year of the Chienlung period in the Ching Dynasty), the three Siluo ferry crossings on the banks of Jhuoshuei River were the KU-LING-CHIAO Ferry, the DAI-LUN-JIAO Ferry, and the SHANG-DU-TOU Ferry, which indicated the significance of Siluo in the water and land transportation of the time. Between the end of the Kangxi period and the beginning of the Yongzheng period in the Ching Dynasty, Han Chinese immigrants formed a cluster in the Siluo River Ferry area called Siluo Harbor Village, and engaged in commercial activities with Siluo Business Village. In 1723 (the first year of the Yongzheng period in the Ching Dynasty), the local shopkeepers and residents pooled their funds to build Fuxing Temple (福興宮), which was dedicated to the Heavenly Mother for blessings of peace and safety, and therefore Fuxing Temple was the centre of local beliefs, and colonies were formed one by one in the vicinity and the area was known as the Old Street (Figure 4 & 5). According to the 'Chienlung Taiwan Map',[4] after the Jhuoshuei River was divided into three streams, Dong-Luo, Si-Luo, and Hu-Wei, after it emerged from the CHU-NIU-XIANG-CHU (the southern end of today's Bagua Mountain Terrace in Changhua County and the northern end of the CHU-KOU Terrace in Yunlin County), the river swings erratically, and Siluo Street, which is situated on both sides of the Siluo River, has been affected. The old street used to be in the eastern part of the present-day market, i.e., the centre of the Siluo River. The residents of Siluo gradually moved the market from east to west to avoid flooding.



Figure 4: Old Photo of Fuxing Temple



Figure 5: Current Photo of Fuxing Temple

In 1770 (the 35th year of the Chienlung period in the Ching Dynasty), the Heavenly Mother instructed the relocation of the Fuxing Temple, and the local gentry and shopkeepers jointly resolved to demolish the old temple on the east side of the street and build a new one on the south side of the street (today's Yan Ping Road.) In 1786 (the 51st year of the Chienlung

[2] Liu Liangbi. (1741). *Revised Chronicles of Taiwan Prefecture, Fujian.* Taipei: Bank of Taiwan Economic Research Office.

[3] Fan Xian. (1746). *Revised Chronicles of Taiwan Prefecture.* Taipei: Bank of Taiwan Economic Research Office.

[4] Chienlung Taiwan Map. (n.d.). Painted paper, 46 cm vertical and 675 cm horizontal. It should have been collected by the imperial court of the Ching Dynasty. It was originally collected by the Beijing Library and is managed by the Central Library. It is now in the National Palace Museum Library in Taipei.

period in the Ching Dynasty), there was an incident of anti-Ching Dynasty resistance initiated by Lin Shuang-Wen, a leader of Tien-Di-Gang, in which the residents of the temple prayed to the Heavenly Mother in the Fuxing Temple for her protection and peace. In the end, the incident subsided and the residents believed that it was the blessing of the Sea Goddes at Fuxing Temple that brought peace to the world, and later honoured the Heavenly Mother of Fuxing Temple as 'the Goddess of Peace'. Therefore, the development of Siluo Market Street was centred on Yan Ping Road, with 'New Street' (today's New Street Road) and 'Dark Street' (today's lanes and alleys behind the houses on Yan Ping Road) developing in succession. Population shifted along with land and water transport, and after the cluster of market buildings in the eastern part of Siluo, the population shifted from the north-eastern corner to the south-western side (Figure 6).

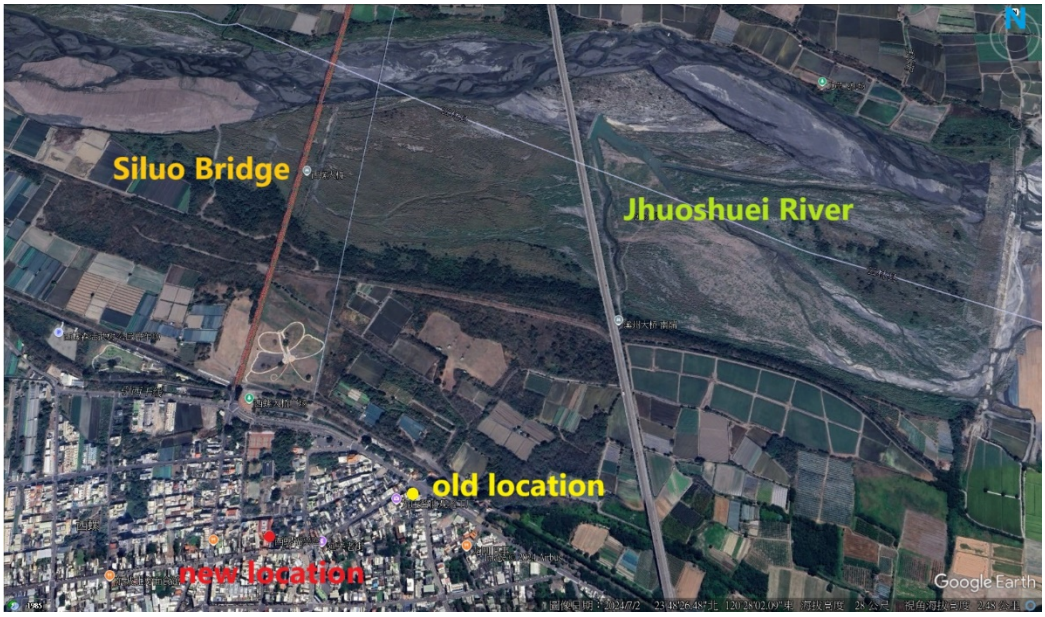


Figure 6 : Schematic Diagram of the Old and New Site of Fuxing Temple

Siluo During the Japanese Colonial Period

During the Japanese rule period, geographer Yoshiro Tomita (1895-1982) pointed out that Siluo was the centre of a triangular area bounded by the Siluo River, which diverges from the Jhuoshuei River, and the New Huwei River, and that it began to develop because it was situated at the crossing point of the river, and that the development of agriculture led to the formation of a rural city with commercial functions. During the Japanese colonial period, the streets in the Siluo district were widened and the shops in the district were rebuilt in the Showa period architectural style from 1937 onwards. According to the 'Siluo Visitor's Journal', as the development of traffic, transport and agriculture became more mature, Siluo formed a commercial street with the east-west liaison road as the main axis, and the street was divided into three districts from the bank of Siluo River, namely, the street head, the street belly, and the street tail. Street and the end of the street are respectively the river crossing, public transport and the day sugar club light bus track traffic station, the two ends of the street also provide agricultural tools, iron smelting and other agricultural-related shops, as well as groceries and catering and other services. At the centre of the street was the East Market, which by the end of the Japanese colonial period had developed into the West Market, which was located near the intersection of the Longitudinal Highway (Figure 7).

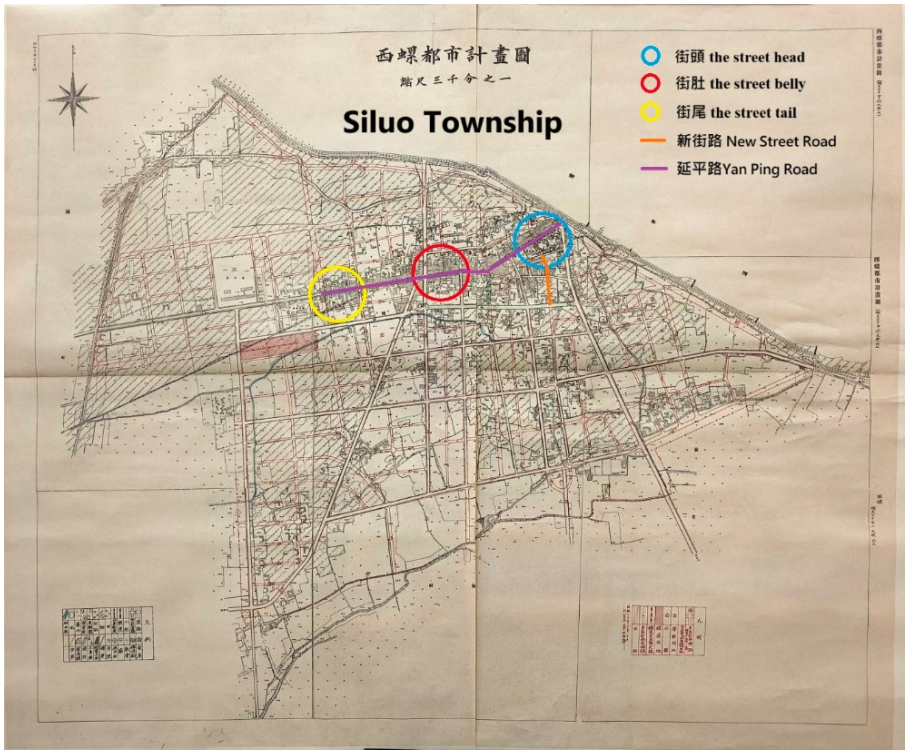


Figure 7: Siluo Township

The 176-kilometre-long Jhuoshuei River is the longest river in Taiwan, and its lower reaches form the natural boundary between Changhua County and Yunlin County, as well as separating the north-south traffic in Taiwan, thus forming Siluo as a key point for north-south traffic liaison since ancient times. During the Japanese rule, a bamboo raft station was set up to connect the north-south traffic. After the restoration of Taiwan, the government actively raised funds to continue the construction of the bridge project that was not completed during the Japanese rule, and Siluo Bridge was officially opened to traffic in 1953. However, the opening of the Zhongshan Expressway in 1978 reduced the number of vehicles travelling over Siluo Bridge. After that, the bridge was converted into a tourist attraction and a footpath was constructed to prohibit the passage of large vehicles (Figure 8, 9, 10).



Figure 8: Old Photo of Siluo Bridge



Figure 9: Current Photo of Siluo Bridge



Figure 10: Location of Siluo Bridge

Siluo, Where Humanity-Bound History and Geography-Bound Feng Shui Intersect

From the development of Siluo's history mentioned above, it can be seen that Siluo was located at the lower reaches of Siluo River, the main stream of the Jhuoshuei River, and although it was affected by flooding in the early days, it was blessed with abundant water resources and fertile soil, which resulted in the production of abundant crops such as rice, vegetables, and fruits. In addition, it is located in the key north-south traffic area, and has the advantage of being in a favourable location, since ancient times, the ancestors came here to settle down, and there were many merchants and traders, which led to the formation of settlements and a number of centres of folk beliefs. From the perspective of geography and feng shui, the dragon of Yunlin County has three main dragons in the north, centre and south, which combine in various parts of Yunlin. The ancestral source of the dragon starts from the Yu Mountain, and rises from the Mei Mountain to the top of the Dajian Mountain (1,305m high), and the boundary site of the Zhushan Township, ‘Ching Shui River,’ follows the dragon's water, which stretches from the south to the north, to the CHU-KOU Terrace with the Bagua Mountain Hills, and the two streams of Ching Shui River and Jhuoshuei River converge here. This large prism and respectively to the west and east and then extended; the east for the Nantou County Jhushan Township, the west is Yunlin County. Yunlin County, the northern section of the dragon in the new Huwei River north bank to the south of the Jhuoshuei River, that is, Siluo Township, because the north side of the Jhuoshuei River from the central mountain range in Nantou County to the northern boundary site of Yunlin County, in order to collect the dragon's energy; the south side of the new Huwei River as a boundary to pocket the dragon's energy. This northern branch of the Dragon Vein because of its two streams of the boundary protection, the real dragon in the Bureau meandering to all parts of the knot work (Figure 11, 12).



Figure 11: The Jhuoshuei River and the Ancestral Source of the Dragon

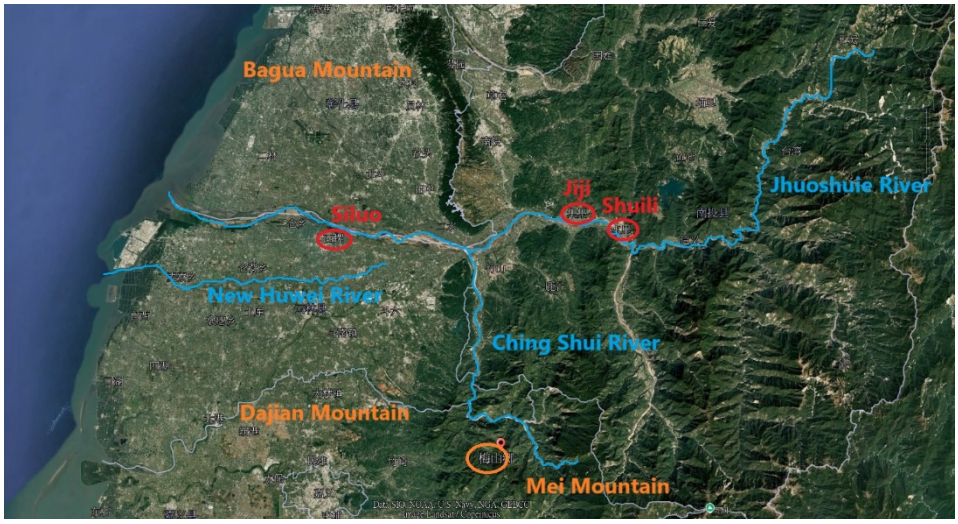


Figure 12: Aerial Photo of Jhuoshuei River Basin

In the early days of urban development, waterways were preferred to landways. In terms of Taiwan's north-south geographical location, firstly, there was a ferry crossing to the east of Siluo, which was an important hub for north-south traffic across the Jhuoshuei River. Secondly, it is close to the centre of the triangle of Siluo River and New Huwei River, which are tributaries of Jhuoshuei River. From a broad perspective, the Yunlin-Changhua Plain is surrounded by mountains on the east side, just like our hands are holding it up, and Siluo is in the centre of this hinterland, so it was a very important production and distribution area for agricultural development during the Ching and Japanese rule periods. After the restoration of Taiwan, it is still the same today.

However, the subsequent development of Siluo has slowed down. For one thing, because the Jhuoshuei River flows westward from Nantou ShuiLi through Jiji, through the Bagua Mountain Range and Dajian Mountain to Huashan in Linnei Township, Yunlin County, and because there is a water outlet lock in the area mentioned above, the water flows into the plains of Yunlin and Changhua and leaks out to the sea directly after it flows through the area. As a result, the Siluo area lost the meandering water flow to lock up the water and air, so it could not develop and flourish as it did in the early days. Secondly, the soil along the Jhuoshuei River is fertile and suitable for farming, but because the Jhuoshuei River is prone to flooding, Siluo is the only town along the Jhuoshuei River where the population gathers. Geography and Feng Shui focuses on mountains and water, and the mountain and water

dragons emphasised the sinuousness, like the shape of a dragon or a snake, and a living dragon must have nine twists and turns, which means that the mountain dragon is very vital, and so is the water dragon, but the Jhuoshuei River here is like a pen leaking straight out of the river, and it lacks the vitality and vigour that is stressed in Feng Shui (Figure 13).

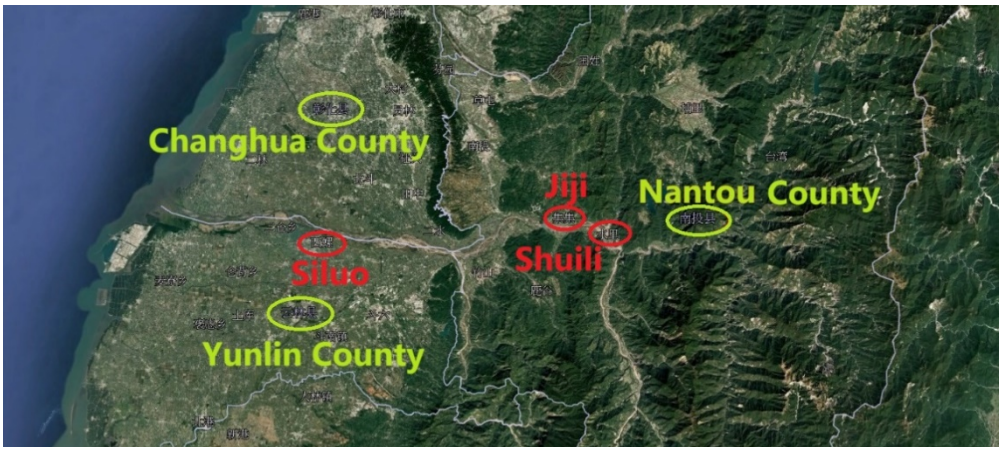


Figure 13: Aerial Photo of the Geographical Location of Jhuoshuei River

When it comes to the folk belief on cluster centre, this paper takes the Fuxing Temple as an example to explore. From the perspective of geography and feng shui, Fuxing Temple is situated in the north-south direction, with the Jhuoshuei River at the back; Yanping Street in front of it, and Fuxing Road in front of the temple. The temple is situated in a relatively low lying place, where the water from the east, west, and south direction is concentrated towards the temple, and in order to prevent the gas from leaking out at any time, it is specially designed as a pagoda, and the main building is located at the back and is higher than the other one, thus creating the perfect feng shui location. As a result, Fuxing Temple has become a centre of local faith and has become the centre of local economic prosperity, forming many important markets, such as the Yanping Old Street, the East Market, and the West Market, among others (Figure 14).



Figure 14: The Archway of Fuxing Temple

Contemporary Sustainable Siluo

Taiwan's Largest Fruit and Vegetable Market: Siluo Fruit and Vegetable Market

As Taiwan's economy booms, industry is gradually replacing agriculture, and Taiwan's accession to the World Trade Organisation (WTO) in particular has had a significant impact on traditional agriculture, resulting in an urgent need for restructuring. Yunlin County is located at the edge of the core cities, and it is difficult to attract manufacturing companies to invest in the county, but the area of vegetable cultivation in Yunlin County has gradually increased, and the county has set up a professional zone for vegetable production, which promotes the joint production and marketing of vegetables in the professional zone, as well as protects the interests of vegetable farmers and stabilises the supply of vegetables. 1978 saw the opening of the Zhongshan Expressway, and the setting up of the Siluo Interchange and the service area, which has brought the county closer to the core cities of Taipei, Taichung and Kaohsiung. With the opening of the Zhongshan Expressway in 1978, the Siluo Interchange and Service Area was set up, which brought Siluo closer to the core cities of Taipei, Taichung, and Kaohsiung, and expanded the market scope, which enabled Siluo to continue its past glory in terms of history, geographic location, and socio-economy.

According to Verse Magazine,[5] Siluo Fruit and Vegetable Market is Yunlin's 'Taiwan Vegetable Basket', which not only provides local people with job opportunities, but is also an important economic pillar for the town. Continuing the foundation of the former agricultural products trading and distribution centre and the advantages of the transport hub, the big vegetable market is booming, which proves the irreplaceable vitality of Siluo.

Local Speciality: Soy Sauce Brewing

Siluo is located near the Tropic of Cancer, where the temperature is moderate, the sunshine is abundant, and the water quality and nutrients of the Jhuoshuei River produce Siluo rice, which is of excellent quality and has made Siluo Soy Sauce famous since the Ching Dynasty to the present day. Siluo Soy Sauce was first brewed privately by families and then distributed and sold in markets for home use. During the Japanese rule period, Japanese soy sauce brewing technology entered Taiwan, and the establishment of the Huwei Soy Sauce Industrial Centre led to the gradual development of a large-scale brewing industry. As a result, many brands of soy sauce were developed, and the period from 1950 to 1970 was the heyday of Siluo Soy Sauce. However, the rise of chemical quick-brewed sauces in response to the demands of today's catering and food processing industries has led to the decline of traditional brewed sauces, which are cumbersome and more expensive. Since 2000, soy sauce factories such as Maruchuang, Ruichun, and Daidong have set up tourist factories in order to revitalise the local speciality industry. For example, Maruzhuang Soy Sauce is located in Yanping Old Street, and under the revitalisation of the old street, it has become one of the Siluo cultural tours, allowing the public to learn about the characteristics of black bean soy sauce and the story of soy sauce over the centuries.

Placemaking: Revitalising Yanping Old Street

According to the 'Siluo Township Chronicle', after the opening of the Siluo Bridge in 1953, the East Market (now the east section of Yanping Road) located on Yanping Old Street near

[5] Wen Baixue. (2022). Yunlin Siluo: Under the red bridge, a new branch of a century-old town. *Verse,* 23.

the bank of Jhuoshuei River benefited from the fact that trucks had to be weighed on the scales before crossing the bridge, and overloaded goods were transported by electric tricycles across the bridge, and then rested and dined in the East Market on the way back, which turned the East Market into the busiest market in Siluo at that time.In 1978, when the entire Zhongshan Expressway was opened, the function of the main transport channel shrank, and the centre of gravity of the township shifted to the west and south. With the opening of the Zhongshan Expressway in 1978, the function of the Siluo Bridge as a major traffic and transport artery dwindled, and the centre of gravity of Siluo Town shifted to the west and south, not only did the East Market disappear, but also the Yanping Road Street area fell into silence.

In recent years, under the joint efforts of the Township Office and the Luoyang Cultural and Educational Foundation, Yanping Old Street has demonstrated its transformation and vitality by preserving its appearance from nearly a century ago, and has allowed visitors and strangers to learn about Siluo's humanistic and historical lineage through Yanping Old Street. The Siluo East Market was registered as a Yunlin County Historical Building in 2010, and the restoration of the original space was completed in 2011, with many shops now located there, forming an independent cultural and creative marketplace (Figure 15, 16).



Figure 15: The Siluo East Market



Figure 16: Specialty Products of Siluo

The Yunlin County Government also organised the ‘LONG Siluo - Rice Sauce Life Festival’, dedicated to promoting Siluo rice and Siluo soy sauce, and letting villagers all over the country taste the good taste of Siluo rice sauce. In addition, the ‘Siluo Bridge Arts Festival’ was organised to let the public understand that Siluo not only has delicious local food and culture, but also local attractions that are even more fascinating.

Conclusion

To sum up, the development of Siluo area should be closely related to the Jhuoshuei River. Although the water phenomenon of the Jhuoshuei River has been unpredictable since ancient times, it has nurtured the humanities of this area and provided nutrients to the land. In this paper, from the geography and feng shui point of view, the humanities, history and economic development of this area, it is found that the vitality and vigour emphasised in feng shui does affect the clustering effect and development of the area. Siluo Township, under the efforts of the Yunlin County Government, is moving towards the direction of a sustainable city. As mentioned in this article, Siluo is following its historical trajectory, geographic location, and local economic characteristics, such as the Siluo Fruit and Vegetable Market, the soybean sauce industry, and rice production and marketing, etc., which have continued to flourish even up till the present day.

The Members of Research Group Are As Follows (Figure 17).



Figure 17: The Members of Research Group

References

Chienlung Taiwan Map. (n.d.).

Fan, X. (1746). *Revised Chronicles of Taiwan Prefecture.* Taipei: Bank of Taiwan Economic Research Office.

Liu, L. (1741). *Revised Chronicles of Taiwan Prefecture, Fujian.* Taipei: Bank of Taiwan Economic Research Office.

Wen, B. (2022). Yunlin Siluo: Under the red bridge, a new branch of a century-old town. *Verse,* 23.

Zheng, H. et al. (2015). *Siluo Township Chronicle.* Yunlin County: Siluo Town Office.

Contact email: liyueh0926@gmail.com

Environment Concept Design of 360° 2D Animated 'Maiden Voyage' For Fine Dining

Christine Mersiana Lukmanto, Universitas Multimedia Nusantara, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The animation industry has helped develop an immersive and exclusive fine dining experience. Innovations are important to stand out from the competition in the market. Teams specializing in animation and culinary have specifically curated 'Maiden Voyage,' novel techniques with a 360° 2D animation for fine dining. A virtual reality headset or a head-mounted device allows restaurant guests to watch the animation while waiting for their meal between courses. The project's ultimate goal is to enhance the atmosphere of the elegant and formal restaurant setting through a virtual reality technique and narrative. The team intends to design a 2D environment concept for a cruise ship from 1912 for 'Maiden Voyage.' This environment design has to be distorted to align with the virtual reality blueprint on a 360° platform. Firstly, the research method starts by reviewing the literature on environment design. Next, observations from actual cruises in 1912 were analyzed, and experiments were drawn using a 360° blueprint. Lastly, conduct surveys on fine dining with 360° techniques with environment design. The research output is the environment design sheet, which will contribute to the 'Maiden Voyage' animation to let the audiences immerse themselves in the mystery narrative and experience a cruise in 1912. This research will have practical applications for future studies on 360° implementation and assessment of animation, interdisciplinary projects, and the advancement of new animation techniques in educational settings, particularly within university-level animation courses.

Keywords: Environment Design, 2D Animation, 360° Video, Fine Dining, Animation Study

iafor
The International Academic Forum
www.iafor.org

Introduction

Video 360° is becoming more accessible in this modern society. Public viewpoints on 360° have found positive results from related research and studies. Lampropoulus, G., et al. (2021) argued that video 360° is effective in education, especially during the teaching and learning process, to engage the participation and motivation of the students. In the culinary world, Liu, S. et al. (2023) declared that fine dining restaurants strive in fierce competition as it is becoming easier to find in metropolises. Generation Y expects more of the atmosphere quality than food quality from a fine dining restaurant. Shah, Z. Q., et al. (2020) suggested that augmented reality technology and projection mapping can improve the fine dining experience. These findings provide new insight for the researcher and a challenge by utilizing video 360° in fine dining to explore its potential in the animation industry and the culinary world.

Acknowledging that combining animation and culinary as a creative and innovative method for dining purposes is challenging, Yohanes Merci Widiastomo as a story director and Christine Mersiana Lukmanto as concept design director collaborating with a professional in the culinary industry, Adestya Ayu Armeilia. Lukmanto, C. M. (2021) stated they have been working together since 2020 to create a projection mapping 'Si Dulang.' Lukmanto, C. M. (2023) mentioned that Siti Adlina Rahmiaty, who is in charge of Video 360°, was added to the team working on Maiden Voyage. The team will study how to effectively implement the head-mounted device and maintain an elegant and formal fine dining environment. This device will watch the animation while the guests wait for the food. The device would be removed when the guests receive their meal. This system is expected to give a unique and immersive fine dining experience.

The research team wants to create a thriller and mystery 360° 2D animated film. The story of a family dinner gone wrong, where the crime occurs during the birthday celebration, is a suspenseful story unfolding as the guests experience the journey of finding out who the culprit is. This project is also in honor of remembering the tragedy of the Titanic. The team wanted to create an environment for the audience to experience being on a cruise. According to the National Oceanic and Atmospheric Administration (2024), Titanic is well known as the largest and most luxurious shipwreck cruise ship in our current culture. This paper will focus on the environment design aspects of the 360° 2D animated film and how the guests will benefit from the fine dining experience. The literature review, Titanic documents, Titanic movie, and survey on 360° 2D animation will be explained, including the key findings and conclusion describing the challenges and limitations of Maiden Voyage.

Research Purpose

This paper aims to showcase the environment design of Maiden Voyage, where the movie's setting is a cruise ship in 1912. This paper discusses how the environment design concept of a 360° 2D animation 'Maiden Voyage' enhances the elegant and formal restaurant. This paper will see whether the 360° virtual technique and thriller narrative can effectively bring a nostalgic feeling of being on a cruise ship in 1912. This discusses how the blueprint of 360° video plays an important role in designing the environment. The aim, incentive, and motivation is to create a creative and innovative 360° 2D animation packaged in the prototype of Maiden Voyage and to illustrate the environment design sheet of a cruise ship in 1912 in an artbook of Maiden Voyage. This research involves students from Universitas Multimedia Nusantara. It has the potential for practical applications for future studies on 360°

implementations within university-level animation courses, future research on 360° 2D animation projects, and the advancement of new animation techniques.

Research Method

The research starts with reviewing the environment design literature, Titanic evidence documents, blueprints, and James Cameron's movie footage. Researchers will also collect data on environment design in 1912, cruise blueprint, present related studies, and previous research data collected during the first year of research. Next, the researchers will show the recce process to get a virtual reality blueprint on 360° platforms and draw experiments of distorted environment design to align with the 360° blueprints. The design team will make the visual concept with a 2D environment design sheet and create a 3D environment design. Surveying to get the key findings on the effectiveness of 360° techniques and how effective the environment design was in bringing the illusion of being on a cruise ship in 1912. Researchers will summarize, discuss the main findings, and conclude the environment design of the 360° 2D animation 'Maiden Voyage.' The challenges and limitations of this project will be provided in the paper for future research on 360° 2D animation projects.

Data Analysis

Maiden Voyage is a project honoring the legacy of Titanic. The history of Titanic is so special because of its size, luxury, and tragic sinking. According to the National Oceanic and Atmospheric Administration (2024), Titanic was one of the biggest and most luxurious ships then. It has a grand staircase, elevators, a swimming pool, squash courts, a gum, a Turkish bath, and a barbershop. The ship is called an unsinkable ship because of the compartment doors that can be closed. Tragically, it sinks after hitting an iceberg less than three hours after its departure. Figure 1 shows how big and luxurious the Titanic is from Maritime Cyprus (2024).

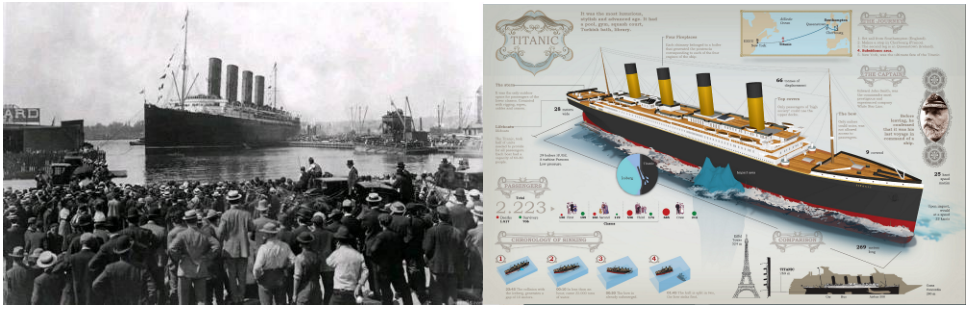


Figure 1: Titanic in 1912 and the Titanic Blueprint

The story takes place on a cruise ship in 1912. Titanic highly inspires this setting. The researcher is trying to return the nostalgic feeling; The vibes are historical and melancholic. Smathers, M. (2020) suggested that there are two big restaurants on the Titanic. One is A La Carte's restaurant, the top-tier restaurant on the ship that accommodates up to 137 diners. Another big restaurant is the first-class dining saloon, the second biggest restaurant on the Titanic. It could hold up to 554 diners and has 115 tables. It has a white wooden paneling wall with inner leaded-glass windows and blue, red, and yellow linoleum tiles. Some of the pictures below in Figure 2 are from Titanic Fandom (2024), Titanic (1997), The Legend of the Titanic (1999), Titanic: The Legend Goes On (2000), and Family Guy (2015).



Figure 2: Moodboard of Titanic in 1912, Titanic Movie and Animated Movies

Titanic used many variant Victorian elements and patterns on the ceiling, wall, and floor. They used them as decoration to make the cruise ship look big and luxurious. The floor from Smathers, M. (2020) in Figure 3 shows the details of the First-class Dining Saloon on Titanic. The stucco on the ceiling emphasizes the interior design, making it look classic and modern.

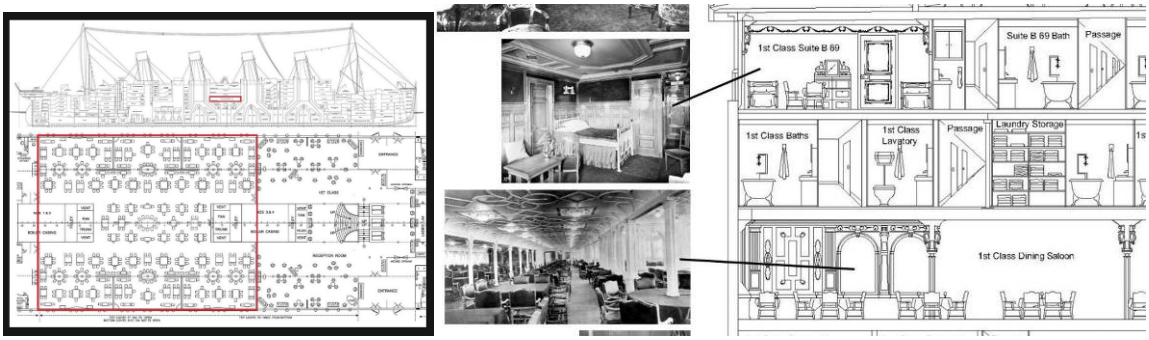


Figure 3: Floor Map and Details of the First-Class Dining Saloon

According to Aurora Studio (2024), the windows are painted white, giving the impression of a seamless design compared to the walls, and they are big, making it look more elegant and luxurious. The main color of the carpet is blue and red with a pattern and yellow as the accent of the pattern, as shown in Figure 4.

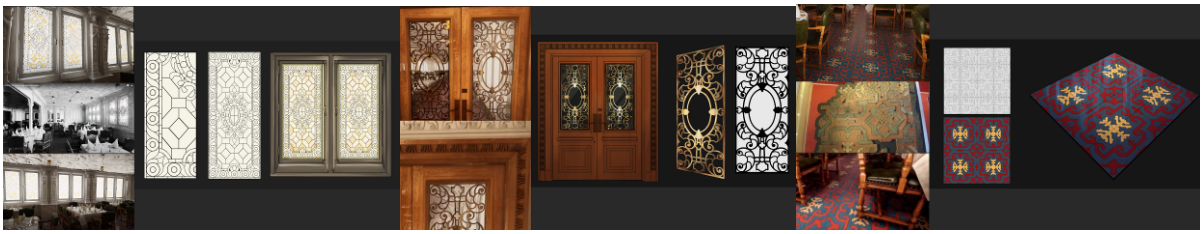


Figure 4: Element and Pattern Details of the First-Class Dining Saloon

Environment Design Concept

On some big and luxurious cruise ships, the passengers are divided into classes, such as first class, second class, and third class. Each class has different facilities and different access to restaurants. Richards's family is considered of higher classes; therefore, the setting is at one

of the greatest restaurants on a cruise ship in 1912. References from data analysis are very helpful in creating the interior of the ship. As mentioned before, this environment design is strongly referenced in a ship called Titanic.

During the dinner, Richard suddenly dropped to the floor until everyone realized that he had lost his life. This is where the mystery starts when they are trying to look for the person responsible. The table seating is very crucial in giving away some clues. Richard sits at the corner of the table while Virginia, the wife, and Dorothy, the daughter, sit on the left and right sides, respectively. Next to Virginia is Richard's brother and a business partner couple. Next to Dorothy are Hebert, Lilian, and Lois. Everyone is the suspect because they all have the motives to harm Richard. However, they also have their alibi. Before the recce process, the researchers have to look at where Hebert will be sitting at the table because the camera will be placed on his seat to get the blueprint of Hebert's point of view. This will allow the audience to be more immersed in this mystery and thriller narrative.

One important set in the Maiden Voyage film is Richard's birthday dinner, where all the characters gather at one big table to celebrate. This dinner is a family dinner, and Herbert is introduced as Dorothy's boyfriend. The audience is expected to experience what Hebert is going through at the dinner by using his point of view. Richards's table is in the corner near the windows. It gives the idea of a more intimate and excluded dinner. The audience can see Richard's entrance coming over to the dinner table, and everyone is clapping to welcome him warmly. Figure 5 shows the characters' table seating and the location of Richard's table.



Figure 5: Table Seating and Floorplan of the Table in Maiden Voyage

To make environment design easier to get the right perspective, the design team uses 3D modeling as a guide. By looking at the floorplan, the team created the interior set of a ship and properties that completed the look of a cruise ship in 1912. To create the restaurant building, the team starts building walls with huge windows on the side, as seen in Figure 6. According to Titanic, some pillars are inside the restaurant, and the tables are lined up perfectly. For this project, the team created the modeling that will be seen on the screen.

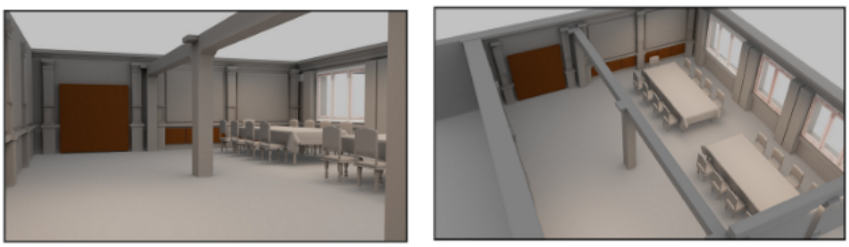


Figure 6: 3D Modeling Environment Design for Maiden Voyage

Recce is the filming process using a camera 360° to achieve the blueprint of a distorted environment. The height of the camera 360° has to be at the same height as the height of the character's eye level. At this stage, the actors and actresses sit at the table according to the character they portray. They also act according to the scripts given. This footage would later be used as an animation guide. Recce filming had to be done a few times before getting the right footage the team aimed for. At first, the team struggled to set the best resolutions for 360° on the head-mounted device. The team needed to make sure the image resolution was not blurry or jittery. From here, the movie creator will do the drawing experiment with 3D modeling.

The filming footage is injected into the head-mounted device to get a shot like the first picture in Figure 7. This blueprint is very helpful in laying out the character sitting on the table by tracing. Next, the team does the hand drawing experiments on top of the 3D modeling. Some room layout adjustments need to be made by comparing the 3D modeling and the footage. The animation process is shown in the second-last picture in Figure 7, where the stacked drawing is shown. Later, it will go through the clean-up process by refining the rough sketches. The design team needs to ensure the characters' proportions and the environment is the same as those shown in the recce by checking it via the head-mounted device regularly.

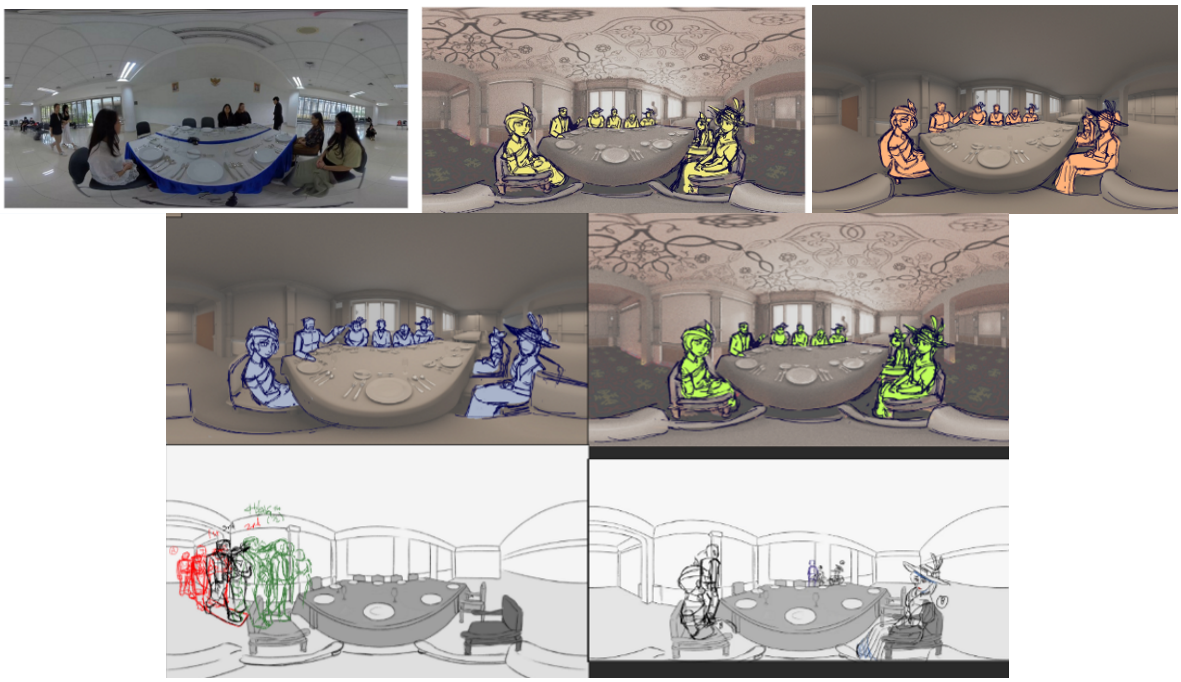


Figure 7: Table Seating and Floorplan of the Table in Maiden Voyage

The last step is to draw the environment design displayed in Figure 8. In this stage, the design team pays attention to the details by drawing lamps, elements, and patterns of the wall, stucco, and floor. The set's color and properties use earth tones with a vintage filter to create the illusion of a cruise ship in 1912. The carpet's color accents the design while using a different color tone from the rest of the environment.

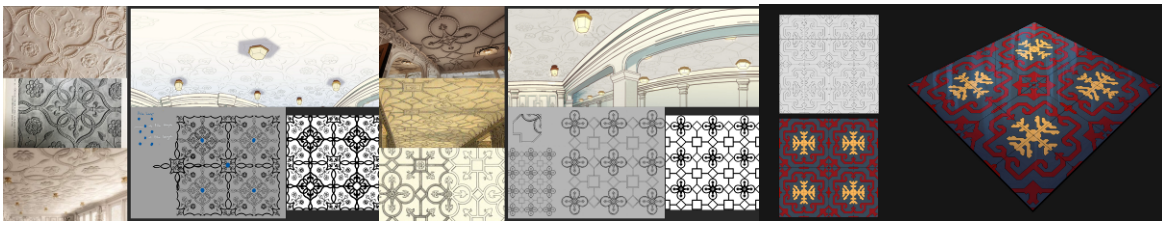


Figure 8: Details With Elements and Pattern of Maiden Voyage

Figure 9 illustrates what the environment design looks like in the prototype of the Maiden Voyage animation. Based on Hebert's point of view, the audience will see Dorothy sitting on their left side and Gillian on their right side. The audience will be able to participate in the story as if they are really on the set. This will enhance the atmosphere of a cruise ship's elegant and formal restaurant setting in 1912 through a virtual reality technique and narrative, making it a more immersive experience for the audience.



Figure 9: Final Look Environment Design of Maiden Voyage

Research Findings

Conducting a survey tells the research key findings on whether the environment design effectively gives audiences the illusion of feeling they were on a cruise ship in 1912. The survey is taken after completing the prototype of Maiden Voyage. The prototype is only the first scene of the whole animated film. This graph in Figure 10 illustrates customer satisfaction with the setting on a cruise ship in 1921, with 60.9% of respondents giving a rating of 5, and many respondents thinking it is a suitable design for the project, with 56.5% of respondents giving 5.

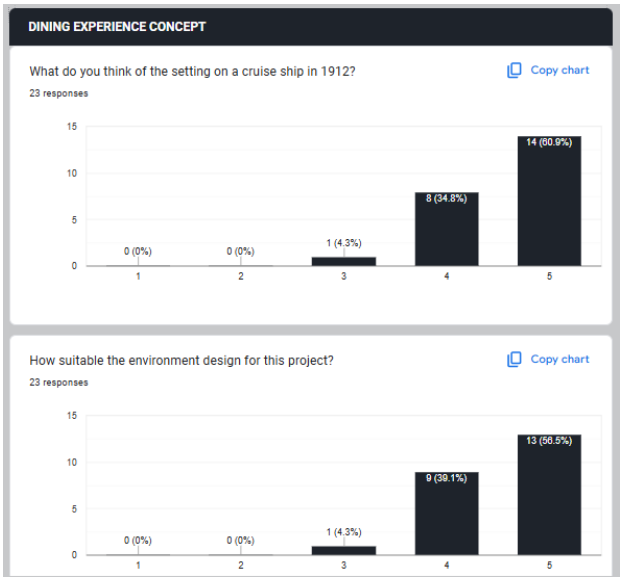


Figure 10: Survey on Environment Design for Maiden Voyage

In the survey presented in Figure 11, there is a question about how the audience feels about the design concept and how the team designer can improve their design. Some argue that the environment design gives an antique feeling, looks fancy, and has historical, Western, and Victorian vibes. However, the correspondents also mentioned that adding more lighting, shadows, and property can improve the environment design.

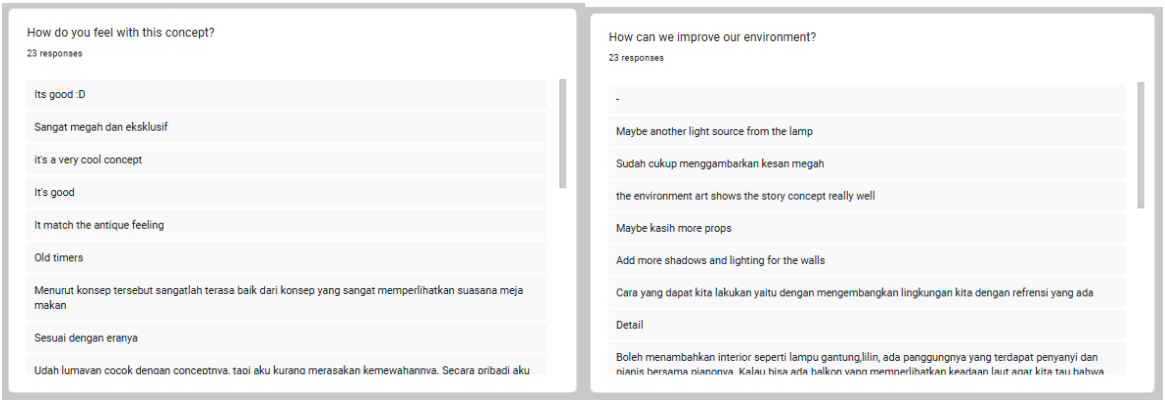


Figure 11: Survey on the Effectiveness of Environment Design of Maiden Voyage

In terms of the 360° technique, based on the previous proceeding by Lukmanto, C. (2023), Figure 12 displays that most of the respondents enjoyed the animation and the technique for fine dining as it is new to the industry and has a nice approach to enhancing the fine dining experience. However, it might not be effective for people wearing glasses as it can make them feel dizzy.



Figure 12: Survey on the 360° 2D Animation for Maiden Voyage

Conclusion

Maiden Voyage research has been an interesting and challenging journey with some trials and errors along the integration of fine dining. The survey on environment design and using 360° techniques in fine dining has proven this promising innovation to the animation industry and culinary world. It has the potential and significant contribution to pave the way for the wider use of future studies on 360° implementations within university-level animation courses, future research on 360° 2D animation projects, and advancement of new animation techniques.

Data collection by reviewing the environment design literature, Titanic evidence documents, blueprints, James Cameron's movie footage, environment design in 1912, cruise blueprint, present related studies, and previous research data are very effective in getting the details right to bring back the cruise ship in 1912 come alive. However, collecting data on the specific ornaments of the Titanic is quite hard to find. The recce and drawing experiments are crucial in the environment design process to tailor the design to the mystery and thriller aspects of the animation. This project achieved the research output, which included the prototype of Maiden Voyage and the environment design sheet of a cruise ship in 1912 in an artbook of Maiden Voyage.

This project has some limitations on the 360° appliances that support the performance. Advanced technology is needed to adjust the 360° camera and the proportion of the character to the environment easily during 360° filming with a camera during a recce session. Head-mounted devices have limited features to adjust the proportion and image on the scene. Another thing lacking during the process is a room designed for the project to make the recce and prototype process accessible anytime. One of the shortcomings of this project is that the research team has not decided on the menu for Maiden Voyage fine dining. The menu is expected to give some clues; however, the fine dining menu has not yet been set due to time management issues. Thus, this can be something to consider for future research on animation for fine dining.

For future research, it is best to consider paying more attention to detail to create an environment from 1912. A virtual reality blueprint on a 360° platform is useful for creating environment design. However, it is more useful during the animating process as the distortion blueprint can adjust the timing and angles more easily. Details on the elements, ornaments, and patterns are crucial to get a satisfactory result. Based on the key findings from the survey, even though some respondents find the environment design likable and considered successful in bringing a nostalgic feeling of being on a cruise ship in 1912, some argue that the head-mounted device is not user-friendly for people with glasses.

References

Aurora studio. (2024). Decorating the ceiling with plaster moldings. https://aurora-interior.ru/?page_id=11209

Lampropoulos, G., Barkoukis, V., Burden, K. & Anastasiadis, T. (2021). 360-degree video in education: An overview and a comparative social media data analysis of the last decade. Smart Learning Environments.

Liu, S.-F., Li, Z.-X., & Zhang, Y. Sustainable Operation of Fine-Dining Restaurants: Antecedents and Consequences of Customers' Self-Image Congruity at a Cantonese Michelin-Starred Restaurant Based on the Value-Attitude-Behavior Model. Sustainability 2023, 15, 2421.

Lukmanto, C. M. (2021). Characters Visual Concept for A Fine Dining Projection Mapping Titled "Si Dulang". Ultimart, 186 – 195.

Lukmanto, C. M. (2023). Concept Character Design of A 360° 2d Animation 'Maiden Voyage' For Fine Dining Virtual Reality. Kyoto Arts, Media and Culture 2023, Official Conference Proceedings.

Maritime Cyprus. (2024). Flashback in maritime history: Sinking of RMS TITANIC, on 14 April 1912. https://maritimecyprus.com/2024/04/14/flashback-in-maritime-history-sinking-of-rms-titanic-on-14-april-1912-7/

National Oceanic and Atmospheric Administration. (2024). R.M.S Titanic - History and Significance. https://www.noaa.gov/office-of-general-counsel/gc-international-section/rms-titanic-history-and-significance

Shah, Z. Q., Ikram, R. R. R., Anawar, S., Yusof, N. F. A. & Idris, A. (2020). Development of Usability Framework for Projection Mapping to increase Food Dining Experience. International Journal of Advanced Trends in Computer Science and Engineering. Volume 9, No. 3.

Smathers, M. (2020). A Titanic Wreck Tour – The First Class Dining Saloon. Titanic Connections. https://www.titanicconnections.com/the-wreck-of-the-titanic-a-tour-of-the-first-class-dining-saloon/

Titanic Fandom. (2024). First Class Dining Saloon. https://titanic.fandom.com/wiki/First_Class_Dining_Saloon

The Legitimation Strategies by the Prime Minister of Japan, Shinzo Abe, in His Political Speeches Regarding the Aging Society

Eka Marthanty Indah Lestari, University of Indonesia, Indonesia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The former Prime Minister of Japan, Shinzo Abe, declared that Japan has been facing a national crisis regarding the aging society. This kind of demographic transition affects several aspects of life, namely economic, health, and social culture. This matter was delivered during his speeches when in power. The former Prime Minister, Shinzo Abe, applied several legitimation strategies to achieve his political purposes, related to the aging society. These legitimation strategies were required to gain the public trust, to maintain the political stability, and to create the social changes. Speeches delivered in the presence of the members of Diet, Japanese national legislature, showed a language function as a means to control the people. This qualitative research used the applied linguistic perspective with the Critical Discourse Analysis (CDA) approach to explain the relation among language, ideology, and power. Theories selected were the legitimation strategy by Leeuwen (2008), Systemic Functional Linguistics by Halliday & Matthiessen (2014), and Japanese grammar.

Keywords: Legitimation, Aging Society, Critical Discourse Analysis

iafor
The International Academic Forum
www.iafor.org

Introduction

The aging society refers to a society having the increase in population aged older than 65 years, as well as the decrease in population aged under 15 years (Ismail et al., 2021). This phenomenon is caused by the increase in life expectancy age and the decrease in fertility rate. WHO and the UN have classified the aging society into 3 (three) phases, namely (i) a society with the population proportion older than 65 years at 7% of the whole population; (ii) a society with the population proportion older than 65 years at 7-14% of the whole population; and (iii) a society with the population proportion older than 65 years at over 21% of the whole population. Every state can have the aging population, but it occurs earlier in the developed states (D'Ambrogio, 2020, p. 2).

The aging population brings about complex consequences. According to Jones (2020) and the National Institute on Aging (2024), these consequences are (i) an obligation of population at the productive age to pay a higher tax rate to help their state pay pension fund and provide health service to the elderly people; (ii) the continuous increase in health care cost because of a tendency of the elderly people older than 65 years to have the chronic disease demanding a long-term treatment; (iii) the change of labor pattern potentially leading to the flow of capital or investment to other states, which can be translated into the transfer of economic strength; and (iv) the change of family function. In other words, the aging society has implication for the economic, politic, health, and sociocultural issues.

The aging society in the context of this research is the aging society in Japan. Japan itself is a state having the largest population of elderly people worldwide. Statistics Bureau, Ministry of Internal Affairs and Communications Japan recorded that there were 36.27 million of elderly people in 124.71 million of Japanese people. Therefore, 29.1% of Japanese population was older than 65 years. This data estimate was based on the population survey until the 15th of September, 2022 (Nippon, 2022). Moreover, number of the elderly people aged older than 75 years reached 15% of total population (Kyodo News, 2022). It indicated that elderly people almost dominated Japan, thus bringing a term The Graying of Japan. It is predicted that the number of elderly people will keep increasing until 2060 (Ministry of Finance Japan, 2022).

As a state with the aging population, Japan definitely must adapt to the increasing number of elderly people. Some matters must be adjusted to make society function properly. Prime Minister, as the head of government, serves to communicate the changes required to the society. A political speech can be a means to communicate these changes, while language becomes an important tool for its realization. Prime Minister needs to show the legitimacy to make the decisions acceptable to the society. In this case, the legitimation refers to a relation between leader and the governed people.

The writer argues that the Prime Minister applied the legitimation strategy in a political discourse, which was speech, to promote the policies considered capable of solving several issues of the aging society. In this case, the government needs to plan and promote the innovative policies intended for the elderly society (Dautova, 2020).

This research was focused on the legitimation strategy applied by a Prime Minister, named Shinzo Abe, in power from 2012 to 2020. In 2013, the Prime Minister, Shinzo Abe, declared that Japan faced a national crisis related to the aging society. The Prime Minister, Shinzo Abe, worried about the growth of Japan's economy which got slow for having more elderly people, compared with people at productive age (the working age). In his speeches, the Prime

Minister, Shinzo Abe, communicated the changes made with the Cabinet he led to respond to challenges in the aging society.

Speeches need to be studied using the CDA to see the dialectical interplay between discursive and non-discursive aspects (Fairclough, 2014). Therefore, the problem formulation in this research is the legitimation strategy applied by a Prime Minister, Shinzo Abe, in his political speeches when in power, concerning the aging society. Problems of this research are described on some research questions as follows:

(1) What are the legitimation strategy types applied by the Prime Minister, Shinzo Abe?
(2) How is the linguistic realization from the legitimation strategy?
(3) What ideology is in the speeches by Prime Minister, Shinzo Abe, concerning the aging society?

Theoretical Framework

Critical Discourse Analysis

Critical Discourse Analysis (CDA) is a multidisciplinary approach focusing on a relation among language, discourse, and power. This approach views the language as one of the social practices (Fairclough, 2006). Therefore, a social context from the use of language must be paid attention. Social contexts in this case are what is being said, by whom, and where.

Fairclough & Wodak (1997) stated 8 (eight) principles of CDA. Eight principles of the CDA are 1) a focus on social issues; 2) discursive power relation; 3) a discourse to establish society and culture; 4) a discourse to work ideologically; 5) historical discourse; 6) having relevance between text and society; 7) interpretative and explanatory analysis; and 8) discourse which is social practice. These principles of CDA can be references in analyzing a research topic. In this case, topics which are the objects of CDA discussion can be domination, discrimination, power, and control as manifested through language (Wodak, 2001).

Experts of the CDA stated their views related to the purposes of CDA application in the research:

(1) CDA aims to explore the social function of a language and to express ideology in a text (Fairclough, 2006).
(2) CDA aims to critically investigate the social inequality as expressed, hinted, created, and legitimated through the use of language or presented in discourse (Wodak, 2001b).
(3) CDA can be used for making the discursive aspects explicit, related to disparity and inequality (Meyer, 2001).
(4) CDA aims to analyze text (written or oral) for legitimating, reproducing, and refusing the misuse of power, domination, and inequality. This research aims to analyze the linguistic features from the political speech text as well as to discover aspects behind text, such as power relation and ideology (T.A. Van Dijk, 2005).

Legitimation Strategy

Van Leeuwen (2008) stated 4 (four) types of legitimation strategies, namely (i) authorization; (ii) moral evaluation; (iii) rationalization; and (iv) mythopoesis. Authorization is a legitimation strategy through certain authority, like the use of opinions from experts, role model, law, rules, regulation, tradition, and customs. Furthermore, rationalization is a legitimation obtained through the social practice. The next legitimation strategy is

mythopoesis, referring to a legitimation obtained through the storytelling in which the stories have moral values. The last is moral evaluation legitimation. This legitimation is obtained with an analogy expressing moral evaluation.

Systemic Functional Linguistics

Halliday & Hasan (1989) stated three situational context features which can be used for interpreting text, namely field, tenor, and mode. Field refers to an occurring event and the discussed topic, tenor is related to the parties playing their roles in a discourse, and mode refers to the role of language in a discourse. These three features of situational context related to meta-function (a basic function of language) as stated by Halliday & Matthiessen (2014) are as follows:

(1) Ideational function, to explain and interpret the experience of human beings.
(2) Interpersonal function: a relation between sender and recipient of a message in the communication process.
(3) Textual function: related to mode, implying the role of language in a social interaction as reflected through text.

Ideational function can be reflected through lexicalization, metaphor, euphemism, and the use of verb. Furthermore, interpersonal function can be expressed through modus and modality. Meanwhile, textual function can be shown through active and passive structures, theme and rheme, and information structure.

Ideology

Definition of ideology and guidelines for exposing an ideology behind the text need to be elaborated in this section because CDA is related to ideology. A philosopher named Shelby (2003) stated some characteristics of ideology, namely 1) ideology is a set of beliefs which can change false assumptions to be true, in which these assumptions are related to crucial matters directly influencing society; 2) ideology is used by certain group of people to achieve power, domination, and control over other groups; 3) ideology is used for legitimating the interests of group in power in certain society; 4) ideology is a set beliefs and rules for manipulating and persuading people for the interests of a dominating group in society; 5) ideology is a twisted assumption for hiding social contradictions for the interest of the dominating society; and 6) ideology is basically deviant, reflecting the domination of people in power.

Methodology

This study used the qualitative research design. Data used in this research were transcriptions of the speeches by the Prime Minister of Japan, when ruled by Shinzo Abe. Speech texts in Japanese language and their translation in English were downloaded from the official site of Prime Minister's Office Japan (https://japan.kantei.go.jp/) and Web Archiving Project (https://warp.ndl.go.jp/). Statements taken in this research were related to the aging society. Data analysis technique was based on the qualitative research steps by (Creswell, 2021). Data were classified based on the legitimation strategies and their linguistic aspects were explained. Ideological contents in the speeches were revealed based on legitimation strategy analysis and linguistic aspects.

Analysis and Discussion

A. Legitimation Authorization

Findings of this research show the legitimation through a personal authority. Excerpts from the Prime Minister Shinzo Abe, concerning the aging society, with an application of the authorization legitimation strategy, are detailed as follows:

> **Data 1**
> 介護と仕事も、両立しやすい社会を創っていかねばなりません。まずは、その第一歩として、両立するための知識やノウハウを、働く方々や職場に周知して、様々な支援を受けられるようにします。地域のお年寄りの皆さんに、質が高く、必要な介護が行われる体制も整えます。
> (Policy Speech by Prime Minister Shinzo Abe to the 183rd Session of the Diet- February 28, 2013)

In data 1, the Prime Minister Shinzo Abe used a second-person pronoun, disappeared in the sentence. A disappearance of this pronoun is one of the characteristics of non-straightforwardness in Japanese language. A second-person pronoun *wareware* (we) refers to the Prime Minister Shinzo Abe and the government he led. In the aforementioned excerpt, Prime Minister Shinzo Abe and the government made a promise to create a climate in the companies where their employees can balance work and activities of caring for the elderly family members. The use of a modality *~ikanebanarimasen* 'must' and the sentence pattern *~younishimasu* 'to ensure that' also showed an authority owned by Prime Minister Shinzo Abe.

> **Data 2**
> 私たちが政権を奪還する前、「日本はもはや成長できない」、「日本は黄昏を迎えている」といった、未来への不安を煽る悲観論すらありました。しかし、決して諦めてはならない。強い意志を持ち、努力を重ねれば、未来は、必ずや変えることができる。安倍内閣は、さらに未来への挑戦を続けてまいります。
> (New Year's Reflection by Prime Minister Shinzo Abe - January 1, 2017)

In data 2, Prime Minister Shinzo Abe criticized the previous government led by former Prime Minister from the opposition party. Prime Minister Shinzo Abe stated his views regarding the previous government, *nihon wa mohaya seichou dekinai* (Japan could no longer grow) and *nihon wa tasogare o mukaeteiru* (Japan has been into its twilight years). These two sentences indicated that the Japan's economy got slower and this issue was difficult to be changed. Afterwards, Prime Minister Shinzo Abe stated that he and his cabinet (*Abe Naikaku*) would face several challenges appearing in the future. The use of an intensifier, like in a phrase *tsuyoi ishi* (a strong determination) and a sentence *mirai wa kanarazu kaeru koto ga dekiru* (the future will be definitely changeable) aimed to make people acknowledge the legitimation owned by Prime Minister Shinzo Abe.

B. Instrumental Rationalization

This type of legitimation was used to ask for the approval from people on action or decision made by their government by stating an urgency concerning a matter and positive effect which will be brought about in the future.

> **Data 3**
> その日本ブランドが揺らぎかねない事態が、起きています。ホテルなどで表示と異なる食材が使用されていた偽装問題については、**不正表示への監視指導体制を強化します。悪質商法による高齢者被害の防止にも取り組み、消費者の安全・安心を確保してまいります。**
> (Policy Speech by Prime Minister Shinzo Abe to the 186th Session of the Diet - January 24, 2013)

In data 3, Prime Minister Shinzo Abe stated his concern over dishonest business practices. Many hotels, restaurants, and other business practices used foodstuff with quality different from what was written in the package. That issue definitely led to discomfort, particularly for the elderly consumers. The use of foodstuff with different quality can lead to health issues, namely allergy and the like. A legitimation strategy (*instrumental rationalization*) was used to show an urgency of the need for inspection towards the business practices endangering elderly people. The use of verbs *kyoukashimasu* (to strict) and *kakuhoshimasu* (to make sure) aimed to show a promise on action which brings about a change to be better in the future.

> **Data 4**
> **女性や高齢者など、多様な人材が自分のライフスタイルに合わせて仕事ができるワーク・ライフ・バランスに考慮した労働制度の見直しも大きな課題です。**
> (Passage of the budget for fiscal year 2014 - Press Conference by Prime Minister Abe - March 20, 2014)

In data 4, a lingual marker of the legitimation strategy (*instrumental rationalization*) was a verb *minaosu* (to review), which refers to a promise made by government to review the labor system for allowing women, elderly people, and others to balance their work and daily life in a harmonious way in the future.

C. Theoretical Rationalization

Theoretical Rationalization is realized through the citation of opinions from experts in certain fields or important figures to validate knowledge and understanding on a matter. It aimed to make people follow the plan made by their government.

> **Data 5**
> まずは、様々な御意見がございましたが、一人一人の能力を上げていく、一人一人が学びたい、仕事をしたい、その要求に応えていくことができれば。かつ、高齢者の方々は経験を持っている。その経験をいかしていくと新たな取組が可能となっていくのではないか。また学び直しをしていくことによって、新たな人生を歩んでいただくことによって社会に貢献していただけるし、

あるいは、それぞれの人生が１００年、もっと充実したものになっていくのではないか。このように思います。

７０歳は昔の６０代、５０代。私も今年６３になるわけでありますが、まだ５２、３の気持ちでやっていると思うわけでありまして、**先ほどもグラットンさんとお話をさせていただいたのですが**、ドイツをあの敗戦から回復させた名宰相のアデナウアーは、７３歳で首相になった人で、８７歳までやって、４年後に亡くなっているわけです。私はそんなに長くやるということは全く考えていませんから、誤解を呼ばないようにしたいと思いますが、つまり、それぞれの世代の人たちが、その力を十分に発揮していけば世の中はより豊かになり、そしてそれぞれがより豊かな人生を暮らせるのではないかと思います。
(Council for Designing 100-Year Life Society - September 11, 2017)

Data 5 shows an intellectual persuasion carried out by Prime Minister Shinzo Abe. Japan has experienced the increasing number of elderly people who can live until the age of 100 years. Therefore, government needed to think about a way to make elderly people capable of living their life actively for as long as they can. Prime Minister Shinzo Abe cited a story by Ms. Gratton about the experience of a German Chancellor, Konrad Adenauer, who was still in power from the age of 74 to 88 years. A clause *saki hodo mo Guratton-san to ohanashi o saseteitadaita no desu ga* (as what has been stated by Ms. Gratton...) showed a legitimation strategy through theoretical rationalization.

D. Mythopoesis

A legitimation strategy through *mythopoesis* was carried out by using narrative or storytelling to persuade people to believe action or decision made by their government.

Data 6
１５０年前、明治日本の新たな国創りは、植民地支配の波がアジアに押し寄せる、その大きな危機感と共に、スタートしました。国難とも呼ぶべき危機を克服するため、近代化を一気に推し進める。その原動力となったのは、一人ひとりの日本人です。これまでの身分制を廃し、すべての日本人を従来の制度や慣習から解き放つ。あらゆる日本人の力を結集することで、日本は独立を守り抜きました。今また、日本は、「少子高齢化」という国難とも呼ぶべき危機に直面しています。身分、生まれ、貧富の差にかかわらず、チャンスが与えられる。明治という新しい時代が育てた数多(あまた)の人材が、技術優位の欧米諸国が迫る「国難」とも呼ぶべき危機の中で、我が国が急速に近代化を遂げる原動力となりました。
(New Year’s Reflection by Prime Minister Shinzo Abe - January 1, 2018)

In data 6, Prime Minister Shinzo Abe told a historical event, a massive modernization during the Meiji Era (1868-1912). Japan, which sought to preserve its tradition during the isolation period, had to open itself to the influence of foreign countries in Edo Era (1603-1867). Systems existing in the society were adjusted to the Western Culture (from Europe and America). However, Japan is among states which never experienced colonialism by foreign

nation. A narrative about this historical event was told by Prime Minister Shinzo Abe to persuade his people that Japan can pass the current crisis, namely the aging population.

E. Moral Evaluation

Legitimation through a moral evaluation can be obtained through some methods, including comparison with other nations.

> **Data 7**
> 消費税の円滑・適正な転嫁も大変重要な課題です。政府一体となって、強力に転嫁対策を実行していきます。**世界に冠たる我が国の皆年金・皆保険制度、これを次世代にしっかりと引き渡してまいります**。少子化対策、そして女性が輝くための対策は、我が国の未来のため、喫緊の課題です。待機児童の解消をしっかりと実行してまいります。そのための一体改革です。消費税で安定した財源を確保し、社会保障を維持・強化してまいります。
> (Press Conference by Prime Minister Shinzo Abe - October 1, 2013)

In data 7, a sentence *ekai ni kantaru wa ga kuni no kainenkin, kaihokenseido, kore o jisedai ni shikari to hikiwatashitemairimasu* (We will ensure that the world-renowned Japanese universal pension and health insurance systems are passed onto future generations) implied that the social security system in Japan was better than other states and it must be preserved. Japanese people must pay the consumption tax at a higher rate to allow their future generation to get the same benefit of social security system.

Citizens at the working age resigned from their job to care for elderly family members; it was an important matter which must be paid attention by the government. Date from 2007 to 2012 showed that approximately 440,000 people resigned from the place where they worked to care for their parent or family members who could no longer look after themselves independently. The reason was that company did not have any system to support their employees for balancing work and activities for caring for elderly family members.

The aging population encouraged the Japanese government to adjust its policies in several matters. These adjustments were made to make people function properly. A challenge for the leaders was the way to communicate the required changes to be acceptable by society. Therefore, a legitimation strategy through the use of language was required. Analysis section explains types of the legitimation strategies used by Prime Minister Shinzo Abe and linguistic aspects expressing these strategies.

In this section, the writer explains a social context as the background of speech texts and ideologies. Prime Minister Shinzo Abe revealed one of the facts faced by Japan as the aging society, namely less number of citizens at productive age, compared with elderly people. Many citizens at a productive age had difficulty because they must balance work and other activities to care for their parent. Many of them had to resign from their work and chose to focus on caring for their parent. This phenomenon brought about a concern because fewer people moved the wheels of Japan’s economy. Japan has the Law concerning a three-month leave to care for children and elderly family members, but only few people know about that. Only about 1.6% of employees used the rights of leave. Government needs to inform people about the Law.

Company definitely requires the manpower to run its business properly. Therefore, it needs to consult with employees more frequently when they have difficulty in balancing work and another obligation to care for their parent. For that purpose, they can hire experts who can give advice to their employees. Consultation is required because a burden borne by people caring for their elderly people can be diverse, such as the availability of other family members who might cooperate with them, physical and mental conditions of people taken care of, and so forth.

Another urgent issue in Japan was a large number of elderly people reaching the age of 100 years. For this reason, the pension fund must be given in the long term and it becomes a burden for the government. Therefore, Prime Minister Shinzo Abe established an assembly or council with a task to design "The 100-Year Life" This assembly discussed how to change education, labor system, and social security to adjust to the aging society. Its main focus was "the working style at an old age" because the current social security system was incapable of prospering the life of elderly people who live longer. Therefore, elderly people had to work for as long as they can.

A discourse of "The 100-Year Life" was designed because of the increasing number of people living for 100 years. It is predicted that there will be more people aged 100 years every year. Many people do not want to live long for several reasons. For example, they do not want to be a burden on their family member and they have another concern on their physical condition which is increasingly weaker and financial condition. Besides, many people lived alone even before passing an old age. They worry about the difficulty faced in the future because nobody can help when they get sick. This fact was discovered from a survey conducted by The Japan Hospice Palliative Care Foundation in 2022.

Another matter observed by the writer was a cultural value shift from the Confucianism teaching, to respect the elderly. It is proven with the business practices targeting elderly people as the victims, which means they are considered a group which can be tricked.

Prime Minister Shinzo Abe has been known as a follower of nationalism and neoliberalism ideologies. These two ideologies were reflected in his speeches concerning the aging society. Nationalism ideology was reflected in efforts to establish safety and comfort for all people. Meanwhile, neoliberalism ideology was reflected from his efforts to get elderly people back to the work. This fact showed that the state was not fully capable of prospering elderly people and they must think about their own prosperity for as long as they can.

Conclusion

Prime Minister Shinzo Abe applied the legitimation strategy in speeches delivered when in power. Through the lingual markers used, political communication pattern in Japan can be identified, as characterized in the non-straightforwardness and a consideration on effects inflicted upon his audiences.

Acknowledgments

This research is funded and supported by Lembaga Pengelola Dana Pendidikan (LPDP) Republik Indonesia.

References

Creswell, J. W. (2021). *Research Design: Pendekatan Metode Kualitatif, Kuantitatif, dan Campuran* (Cetakan V). Pustaka Pelajar.

D'Ambrogio, E. (2020). *Japan's Aging Society* (Issue December). https://www.europarl.europa.eu/thinktank/en/document.html?reference=EPRS_BRI%282020%29659419

Dautova, I. (2020). *The Consequences of Population Ageing in Japan*. Eurasian Research Institute. eurasian-research.org/publication/the-consequences-of-population-ageing-in-Japan/

Fairclough, N. (2006). *Discourse and Social Change*. Polity Press.

Fairclough, N. (2014). *Language and Power* (3rd Edition). Routledge.

Fairclough, N., & Wodak, R. (1997). Critical Discourse Analysis. In T. van Dijk (Ed.), *Discourse Studies: A Multidisciplinary Introduction* (Vol. 2, pp. 258–284). Sage.

Halliday, M. A. K., & Hasan, R. (1989). *Language, context, and text: Aspects of Language in a social-semiotic prespective*. Oxford University Press.

Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's Introduction to Functional Grammar* (4th Edition). Routledge.

Ismail, Z., Wan Ahmad, W. I., Hamjah, S. H., & Astina, I. K. (2021). The Impact of Population Ageing: A Review. *Iranian Journal of Public Health*. https://doi.org/10.18502/ijph.v50i12.7927

Jones, K. (2020, January 15). *The Problem of an Aging Global Population, Shown by Country*. Visual Capitalist. visualcapitalist.com/aging-global-population-problem/#google_vignette

Kyodo News. (2022, September 18). *Japan over 75s top 15% of population for 1st time*. English.Kyodonews.Net.

Leeuwen, T. Van. (2008). *Discourse and practice: new tools for critical discourse analysis*. Oxford University Press.

Meyer, M. (2001). Between Theory, Method, and Politics: Positioning of the Approaches to CDA. In R. Wodak & M. Michael (Eds.), *Methods of Critical Discourse Analysis* (pp. 14–31). Sage.

Ministry of Finance Japan. (2022). *これからの日本のために財政を考える*. Mof.Go.Jp/Zaisei/Reference/Index.Html

National Institute of Aging. (2024). *Goal E: Improve our understanding of the consequences of an aging society to inform intervention development and policy decisions*. NIH. nia.nih.gov/about/aging-strategic-directions-reserach/goal-society-policy

Nippon. (2022, October 5). *Japan Continues to Gray: Baby Boomers Reach 75*.

Shelby, T. (2003). Ideology, Racism, and Critical Social Theory. *The Philosophical Forum Volume XXXIV, No.2*, 153–188. tommieshelby.com/uploads/4/5/1/0/45107805/ideology_and_racism.pdf

Van Dijk, T. A. (2005). Critical Discourse Analysis. In *The Handbook of Discourse Analysis* (pp. 349–371). Wiley. https://doi.org/10.1002/9780470753460.ch19

Wodak, R. (2001a). The Discourse-historical Approach. In *Methods of Critical Discourse Analysis* (pp. 1–13). Sage.

Wodak, R. (2001b). What Critical Discourse Analysis is about-a summary of its history, important concepts and its developments. In R. Wodak & M. Michael (Eds.), *Methods of Critical Discourse Analysis* (pp. 1–13). Sage.

Wes Anderson's Approach of Storytelling Using Narrators With Four Short Films: "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison"

Rabika Binte Humayun, Ajou University, South Korea
Woo Jin Chang, Ajou University, South Korea

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This research examines the unique narrational strategies used by Wes Anderson in his four short films, "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison" which were released on Netflix in September 2023. These films are adaptations of Roald Dahl's stories that show us distinct narrative techniques that align closely with Dahl's original texts with their direct addressing narrators. This study aims to find out two aspects of these four films: first, how Wes Anderson used two to multiple narrators on different narrative levels of these four films. The study leads us to unveil the multi-layered storytelling in "The Wonderful Story of Henry Sugar" to a single character-focused observational narrative in "The Rat Catcher." Also, we have a first-person retrospective narrative in "The Swan" and another first-person observational narrative with active commentary style in "Poison." The second aspect of this study focuses on the function of the character "Roald," portrayed by Ralph Fiennes, who serves as a narrator across different time frames in all four films. This character's presence adds a distinctive narrative layer to all these films, placing him as a hyperdiegetic and non-diegetic narrator in the films. Through a Qualitative Comparative Analysis, the research provides an in-depth examination of Anderson's innovative use of narrative transitions and character roles, particularly the active and passive narratorial functions that enhance the storytelling experience. The findings underscore Anderson's mastery in adapting Dahl's works while exploring new dimensions of narrative form and function.

Keywords: Narrative Storytelling, Multi-layered Storytelling, Direct-Address Narration, Roald Dahl Adaptations, Wes Anderson, The Wonderful Story of Henry Sugar, The Swan, The Rat Catcher, Poison

iafor
The International Academic Forum
www.iafor.org

Introduction

Wes Anderson's exploration in filmmaking continues as he dropped his four short films, "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison" on Netflix in September 2023 which are made in a style of Anthological or Omnibus films. Anthology (or omnibus) films are a distinct cinematic form that groups multiple short films, typically created by different directors, into a single feature-length presentation.[1]

Although these four films are not tied in one lengthy film, the films are evident to have connections through their same style of theatrical approach, same sets of actors, same writer who is Ronald Dahl, and lastly, their narration style as literal as possible, just like listening to the stories as it was written by the popular British Author Ronald Dahl. When there are many common features among these four films which were also released on Netflix throughout the last 4 days of September 2023, each film has some differences in terms of narration which are worth discussing to explain the finesse of Wes Anderson as their director.

Previously Wes Anderson's short films like Bottle Rocket (1994), Hotel Chevalier (2006), Cousin Ben Troop Screening with Jason Schwartzman (2012) were discussed by researchers like Nicole Richter.[2] But these four films literal narrative nature and exceptional set of storytelling approach is very unique than Wes Anderson's previous full length or short films.

In this research, I aim to analyze Wes Anderson's 4 short films, "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison" using Gérard Genette's Narrative Theory and Syd Field's "3 Act Theory" to find out each of their unique narrational strategies. Gérard Genette's narrative theory examines the mechanics of storytelling, focusing on elements like time structure, narrative tone, and "voice" (the storyteller). His diegetic theory differentiates narrators within the story world (intradiegetic) from those outside it (extradiegetic), revealing how layered narration shapes our experience of a story.[3] Syd Field's 3-Act Structure divides a story into three parts: Act One introduces characters and the main conflict, Act Two follows the protagonist facing obstacles, and Act Three resolves the conflict, concluding the story. This structure helps maintain pacing and ensures a clear narrative arc.[4]

In this study we also delved into the details about how the director added another unique character "Roald" as in the author of the stories Roald Dahl. The character Roald has stayed in these 4 films with different time frames and served the purpose of these films being a narrator. By analyzing these films the study will illustrate how Anderson's techniques contribute to both narrative uniqueness and faithful adaptation.

Along the way, I will seek to answer the following questions:

RQ 1. What are the unique storytelling strategies of these 4 films using narrators?

RQ 2. What is the function of the extradiegetic character "Roald" in these 4 films?

[1] Betz, M. (2001). FILM HISTORY, FILM GENRE, AND THEIR DISCONTENTS: The Case of the Omnibus Film. *University of Minnesota Press*, *2*, 56–87.

[2]Richter, N. (2014). *The Short Films of Wes Anderson*. 13–24.

[3] Genette, G. (1980). *Narrative Discourse: An Essay in Method*. Cornell University Press. Retrieved from https://www.cornellpress.cornell.edu/book/9780801410994/narrative-discourse/#bookTabs=1

[4] Field, S. (2005). *Screenplay: The foundations of screenwriting*. Delta Trade Paperbacks.

Materials and Methods

This research will follow a Qualitative Comparative Analysis Research approach where the data will consist of audiovisual and digital materials, in this case, the four films of Wes Anderson: "The Wonderful Story of Henry Sugar" (2023), "The Swan" (2023), "The Rat Catcher" (2023), and "Poison" (2023). Qualitative research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences, offering in-depth insights into a problem or generating new research ideas.[5] The research will conduct a narrative content analysis of these films using Gérard Genette's narrative theory and Syd Field's 3 Act Theory as a framework.

With these two theories, we will analyze how Wes Anderson constructed his unique approach of storytelling using narrators within these films. The films were selected using a Non-probability Purposive Sampling method to highlight this narrative approach.

Results

"The Wonderful Story of Henry Sugar"

Story Within Story

The film's unique narrative strategy lies in its layered storytelling. Here each important characters became narrators for their own or others' stories. The first half of the movie begins with Roald narrating, establishing himself as the main storyteller and the extradiegetic narrator. Roald introduces Henry Sugar's story, and Henry's narration touches on sub-stories involving Dr. ZZ and Imdad Khan. Henry Sugar takes over as narrator, explaining how he gained the ability to see without eyes, and it led to Dr. ZZ's story about Imdad Khan. Then Imdad Khan becomes the narrator, describing his journey to acquire the power in the first place with the help of The Great Yogi. Dr. ZZ resumes narration to conclude Imdad Khan's story, followed by Roald's return to explain how Henry Sugar embarks on his journey.

[5]Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publications, Inc.

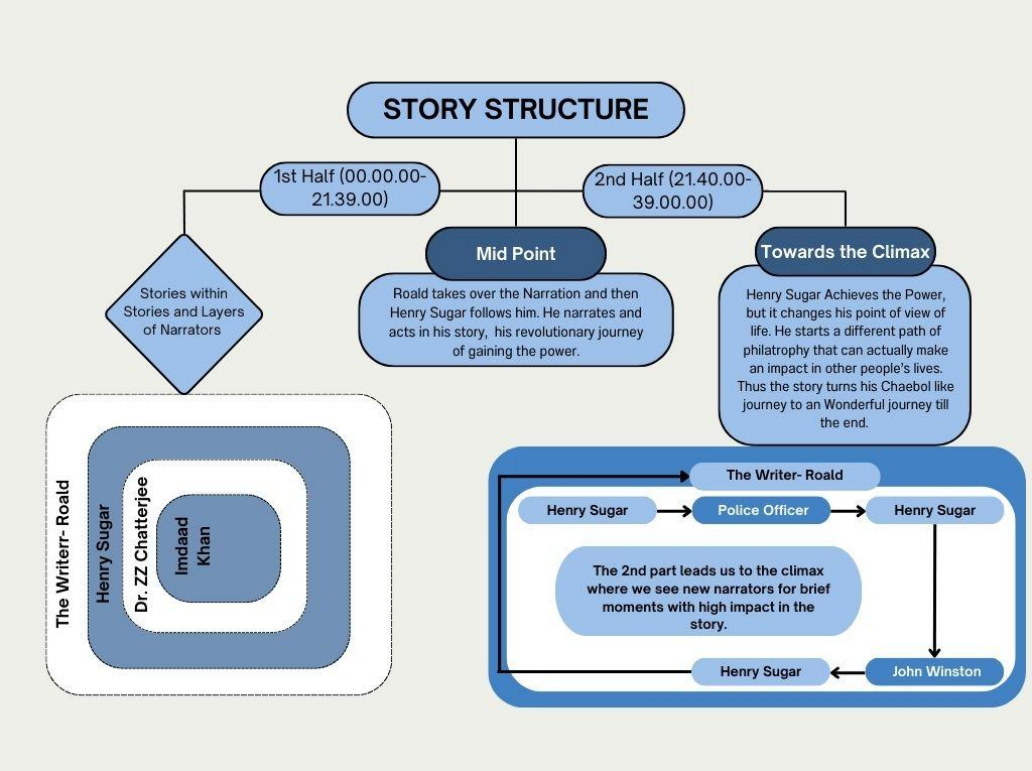


Figure 1: Story Structure of "The Wonderful Story of Henry Sugar"

This story particularly focused on making the audience follow the fiction. Wes Anderson added comedy to a serious series of events here where although we cannot believe the story to be 100% true, still we cannot wait for the story to unfold. The director made the audience jump from one narrator to another when a new story was to unfold, and nothing is more believable than learning the story from those who personally experienced it.

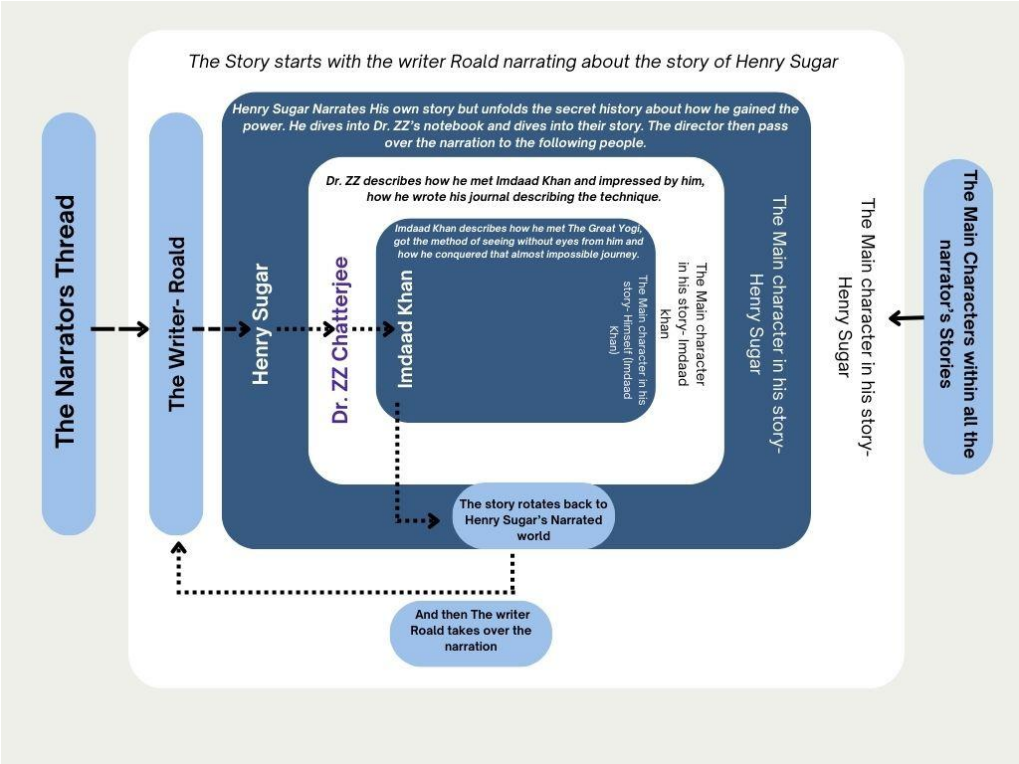


Figure 2: Detailed 1st Half, the Layers of Narrators in "The Wonderful Story of Henry Sugar"

From the 2nd half, Henry Sugar resumes narrating his own story, covering his journey until his death from wealth gained through his abilities. Roald takes over again at the 36th minute to conclude the film, revealing how he learned about Henry's story. Anderson uses **narrative embedding,** where narrators exist within other narrators' stories. Roald is the **extradiegetic narrator**, setting up Henry's story, while Henry, in turn, becomes a **intradiegetic narrator**. This narrative layering, aligned with Genette's concept of **narrative embedding**, enhances the adaptation's fidelity to Dahl's original text and deepens the viewer's engagement. Anderson's technique keeps the audience intrigued by moving from one narrator to the next, with each narrator making the story more personal and vivid. As each character narrates their segment, the story shifts focus, and creates multiple layers and sub-plots. This makes each narrator central to their respective tale.

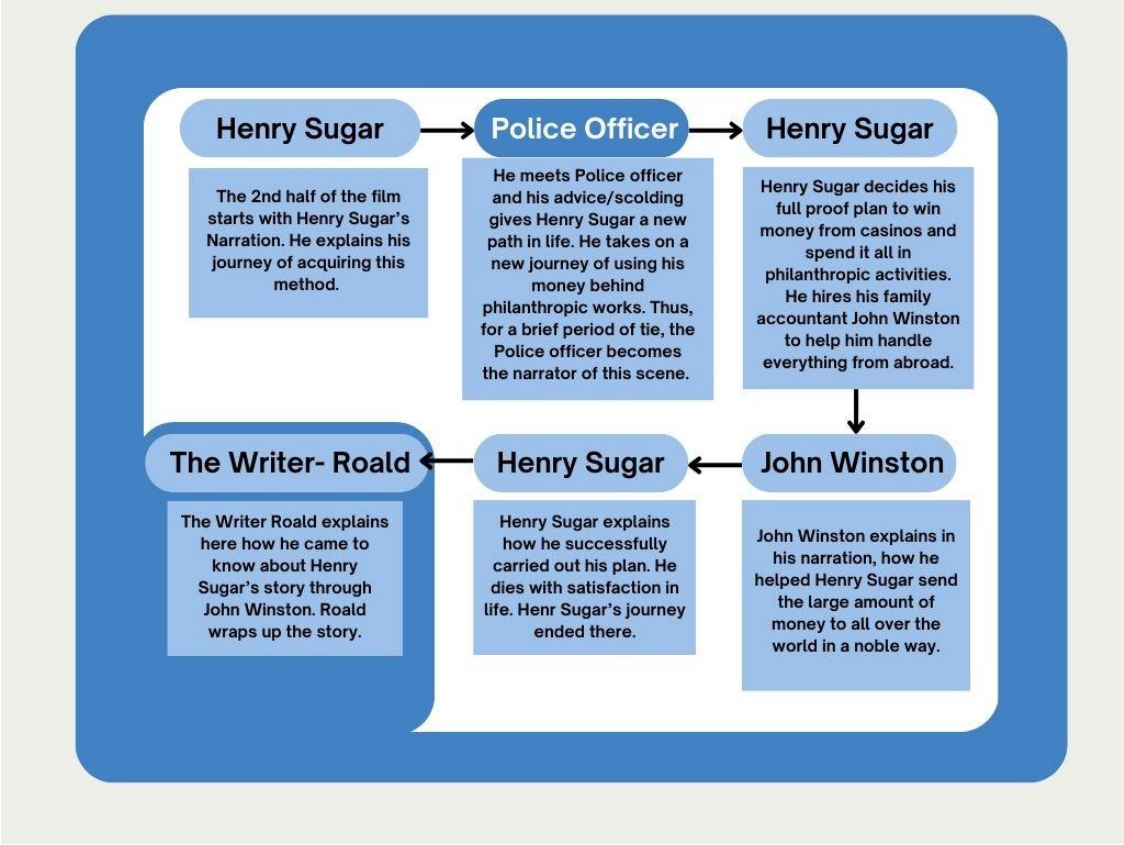


Figure 3: Detailed 2nd Half, the Flow of Narrators in "The Wonderful Story of Henry Sugar"

On the other hand, Wes Anderson uses minor narrators in "The Wonderful Story of Henry Sugar" to engage the audience more deeply with the plot. Each character with a significant role narrates part of the story. For instance, when the police officer meets Henry Sugar, the officer briefly becomes the narrator, which marks an important moment where Henry decides to donate his money. Similarly, in the first half, The Great Yogi briefly narrates a key line, "Thus spoke the great, wise, old yogi," highlighting the importance of his meditation technique, which is central to the story. Lastly, John Winston, who contacts the writer Roald in the first place, narrates his part of the story in brief that give the story a closure. This shift in narrators adds more depth and perspective to the narrative.

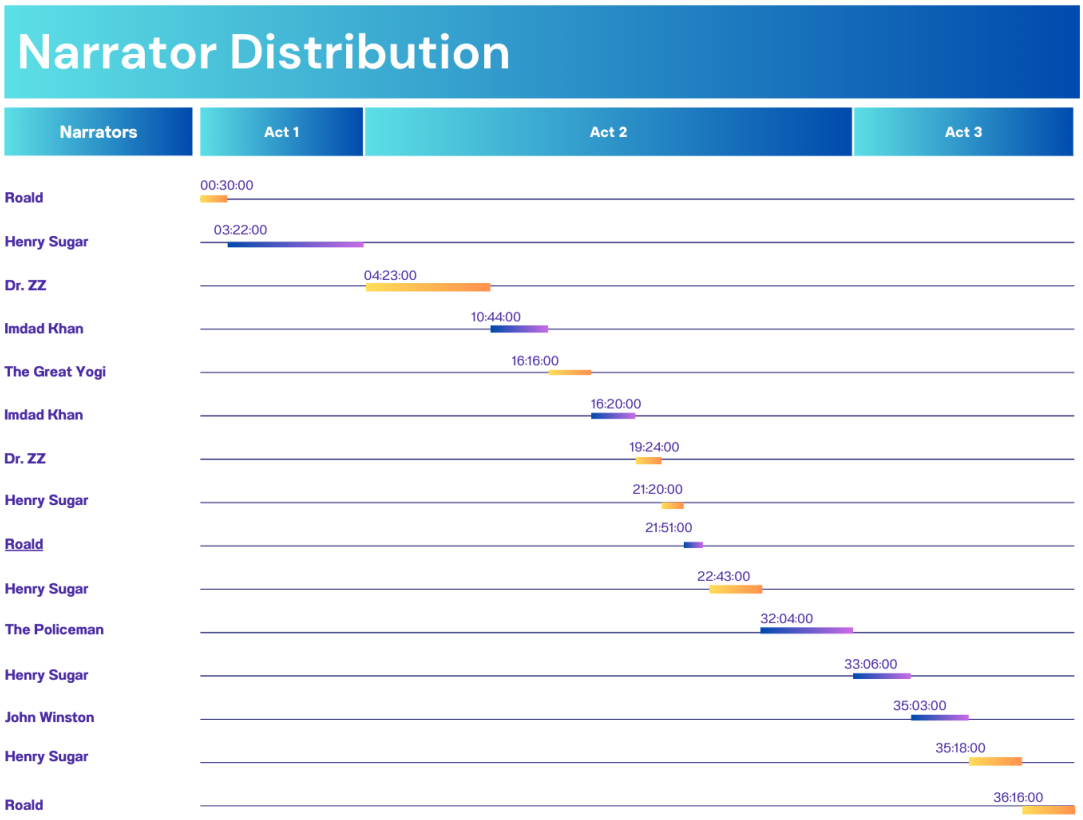


Figure 4: Narrators Distribution in the Movie "The Wonderful Story of Henry Sugar"

Temporal Manipulation

Anderson manipulates "temporal order" in "The Wonderful Story of Henry Sugar," particularly through the shifting between different timelines and narrators. Henry recounts his journey in the first person, while at other points, the narrative shifts to other characters, like Dr. ZZ, Imdad Khan, and even the Extradiegetic character Roald. These transitions create a layered and non-linear structure. This technique reflects the narrative complexity found in Roald Dahl's original story. By moving back and forth in time, Anderson highlights key moments in Henry's transformation. Wes Anderson also plays with the concept of perspective here that blurs the lines between past and present.

"The Swan"

Centered to the One Character and One Story

In "The Swan," Anderson presents a unique narrative structure that contrasts with the other films in the anthology. This film focuses on the singular character of Peter Watson where the story is narrated by Rupert Friend, who not only serves as the narrator but also embodies the main character, the sub-characters, and even the antagonists! This blending of roles creates a distinctive storytelling technique. Rupert introduces the plot and tells us Young Peter Watson's bullying that evokes sympathy from the audience. As the story progresses to its 1st plot point, Rupert reveals that he is, in fact, the adult Peter Watson, which makes the audience reflect even more to his childhood trauma.

The most striking aspect of this film is the way Rupert, as the adult Peter, takes control of the narration, delivering all the dialogues, including those of the bullies. This shift in perspective makes the audience view the events through Peter's lens, with a sense of irony and sarcasm, as he reclaims power over his past. Even though he was once the victim, Rupert's narration gives him the authority to shape the story which ultimately empowers him as both the narrator and the character who triumphed over his childhood torment. Anderson's use of a single narrator throughout the film intensifies the emotional connection, as Rupert guides us through Peter's internal and external struggles.

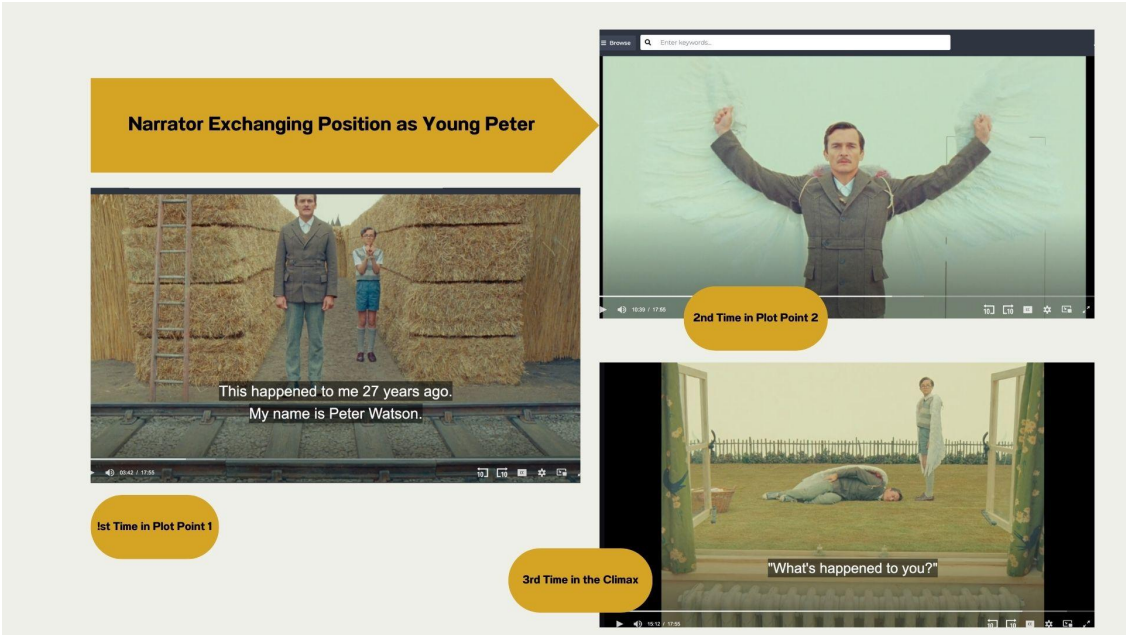


Figure 5: Narrators Position Changing Before 3 Crucial Moments of the Film

So the unique approach of this movie was to let Adult Peter Watson carry on all the dialogues, most of the acting and the narrating of his own horrifying experience as a child.

Shifting Narratorial Perspectives

In "The Swan", Anderson uses "Internal focalization" by employing Elder Peter Watson as a Intradiegetic narrator by recounting his own traumatic childhood experiences. The shift between Elder and Younger Peter allows the audience to experience both the immediacy of the events and the reflective nature of the older character's perspective. Casting two actors past and present version is another uniqueness of this movie which makes audience connect with Peter Watson as a whole character with a tragic past.

Juxtaposing the Childhood Memories

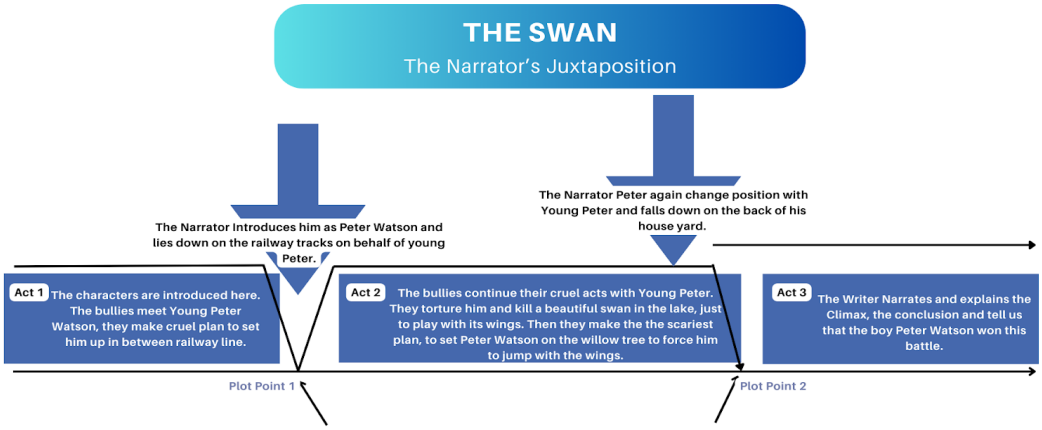


Figure 6: The Narrator's Juxtaposition

In "The Swan," Anderson uses a more subtle form of temporal manipulation by juxtaposing the childhood memories of Peter Watson with his adult self as a narrator. In the Plot Point 1 and 2, the Narrator takes place of the Young Peter to let the audiene feel the extreme danger he was in in his childhood. This approach allows the audience to experience both past and present simultaneously. Wes Anderson blended Peter's internal reflections with the unfolding trauma of his youth. This temporal shifts create an emotional experience. Here the adult Peter's narration provides context and distance, while the flashbacks to his younger self expose the raw immediacy of his emotions and experiences.

"The Ratcatcher"

Explanation of a Peculiar Character in a Whole Film

Unlike the other three films, "The Rat Catcher"'s theme was rather purely on comedy and satire that portrays a one character's characteristics throughout the whole short film. Here The Rat Man is the main focal character of the film who has a physique almost like a rat already. The film sarcastically shows us how a certain figure who lives among us in the same society, becomes so different over time because of their profession. The character Ratman can make us disgusted sometimes by his behavior when he becomes excited about rats, and even does not hesitate to kill them with his own mouth.

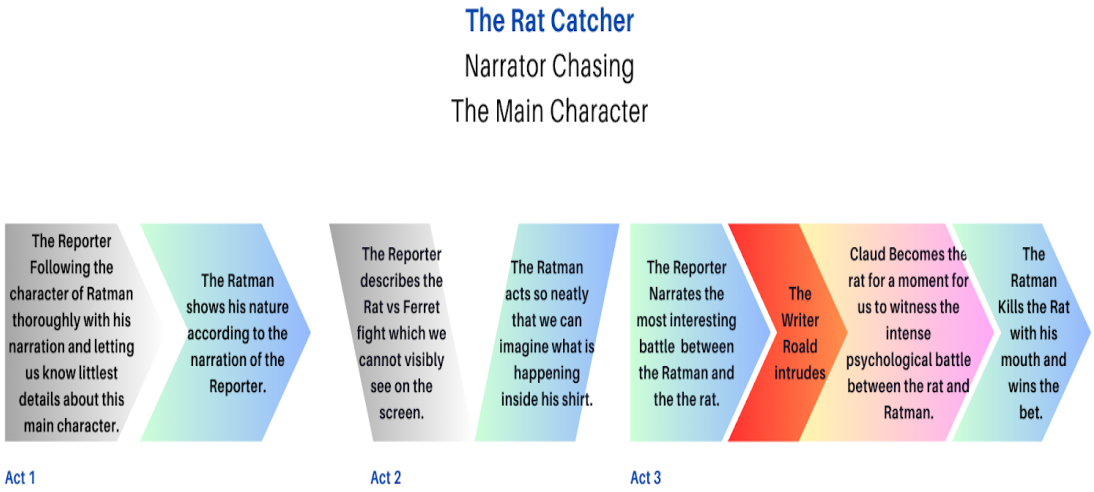


Figure 7: The Story Composition of "The Ratcather"

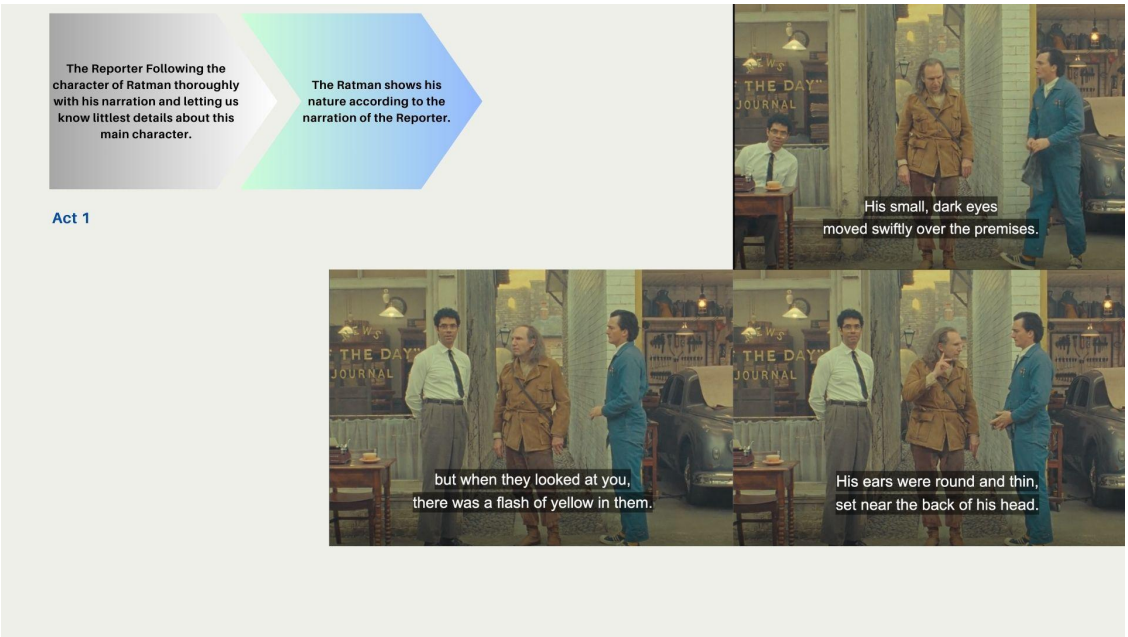


Figure 8: Act 1 Story Composition in Detail

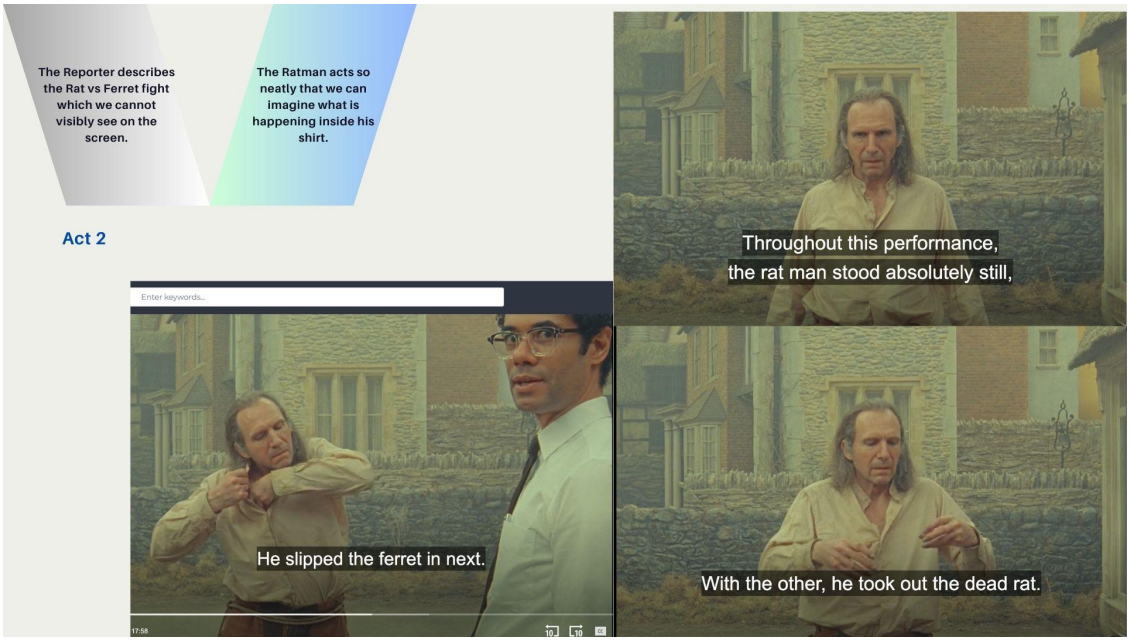


Figure 9: Act 2 Story Composition in Detail

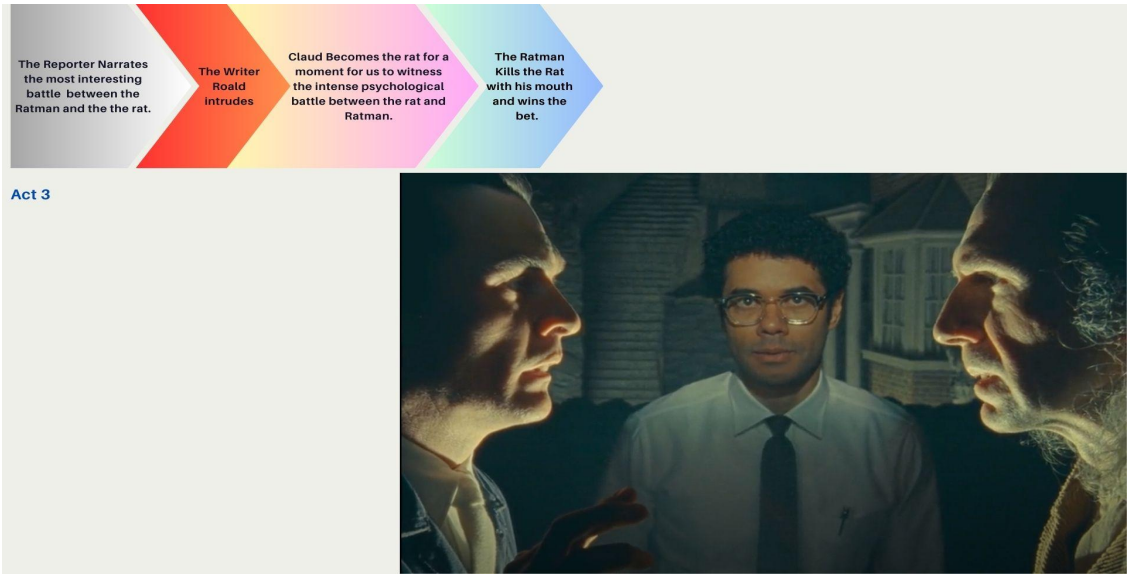


Figure 10: Act 3 Story Composition in Detail

But the Rat Man also portrays the unknown lives of such professional people who share a different view on things, who feel less disgusted about certain things as it became their profession. Like the Reporter says to Ratman, the Ratman almost became a rat by himself, and he is very proud of this fact.

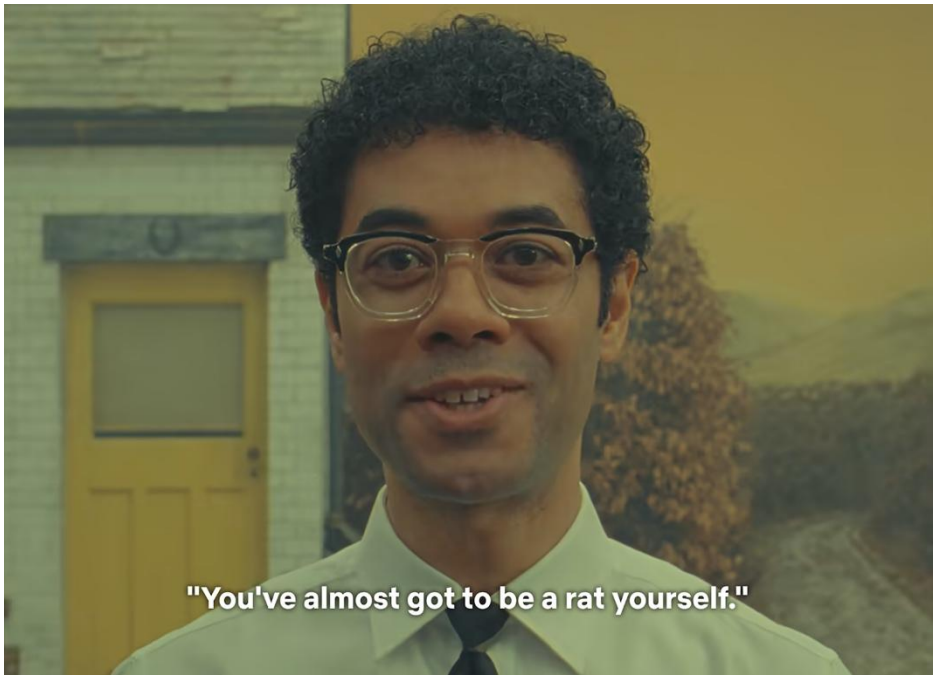


Figure 11: The Reporter's Dialogue That Excites the Ratman

The Rat man takes joy in himself when he can successfully do his job in killing rats and to master this skill, he slowly turned himself as a rat which is sarcastically portrayed throughout this film.

The director uses a passive Narrator who keeps describing the Ratman character from head to toe. The Reporter adds the usual sarcastic mode to his narration and lets the audience follow the man Ratcatcher's each expression. We may not have noticed the little things about the Ratcatcher, the narration makes us focus on the main character of this story completely. We know from the Reporter how the Ratman's facial features are developed as a Rat. This adds to the fact that The Ratman, due to his profession, likes to think like a rat and subconsciously acts as a rat as well. Then we also get to know that he takes great pride in becoming a rat himself as well. Even though we know that the character is kind of weird and maybe disgusting at some point, we feel his passion through the narrator.

Narrator Being Inactive in the Story

The Reporter Character in this story is slightly different from the other 3 films. In this particular movie, The Reporter, played by Richard Ayoade does not participate in the whole film except a few dialogues in between. He is a character in this story too, but he is mostly narrating the story between the Ratman and Claud being in a sideline. When "The Wonderful Story of Henry Sugar" had various levels of narrator active and inactively engaged in the story, "The Rat Catcher" shows the totally opposite kind of narrator in this film who only talks about the character of "The Rat Catcher." Due to the type of this story which profoundly focuses on one character's development, the director needed a narrator who will just narrate the story to the audience without much participation in the film world. The film becomes more interesting as the Reporter keeps unfolding the characteristics of the Ratman with this narration.

In "The Rat Catcher," the Reporter serves as a mostly heterodiegetic narrator who offers commentary on the Rat Man's story without actively participating in the events. This limited,

observational narration serves to distance the viewer from the action. But it emphasizes the peculiarity of the Rat Man's character in Wes Anderson's way of filmmaking.

Manipulation of Time

Anderson's manipulation of time in "The Rat Catcher" is more contained. In this movie, the narrative is largely linear, but Anderson introduces "temporal pauses" through the narrator (the Reporter), who frequently steps outside the immediate story to offer commentary. These narrative interludes slow down the pacing, creates moments of reflection for the audience and adds a layer of detachment. The pause in time adds a theatrical element, as the audience is encouraged to reflect on the bizarre nature of the Rat Man's character and the Reporter's role in shaping how the story is told. Anderson's temporal manipulation here functions to build suspense and maintain the audience's curiosity.

"Poison"

Intense Story of Poisonous Krait or Human!

"Poison" is a more symbolic move from Wes Anderson reflecting Roald Dahl's actual story and Wes Anderson brilliantly portrayed that symbolism in the short film like the writer wrote in his novel. Here Woods portrays a different body as both a narrator and an active second lead. In his narrated story the main character is Harry Pope. He tells us the intimidating journey of him and Dr. Ganderbai who tries their best to save Harry Pope from the poisonous krate. But in the end, after the intense ups and downs of their journey, we face a twist, there is no snake. But even more surprising fact is Harry's racistmost slamming Dr. Ganderbai who was trying his best a moment ago to save Harry's life. Unlike the other films, this film is about symbolism, not just one character, or layers of characters, its more about the innermost mindset about some people which can turn out really poisonous at some point just like that classic folktale where a man saves a frozen snake from snowy weather, but in the end, the first thing the snake does is bite him to death. Wes Anderson needed Woods to be the Narrator here who actively can describe the situation, its intensity, and won't take anyone's side. This leaves the story to the audience who can imagine the hidden meaning of this film till the end. To deliver the story perfectly, Mr. Woods was the best choice for the director to make him the narrator.

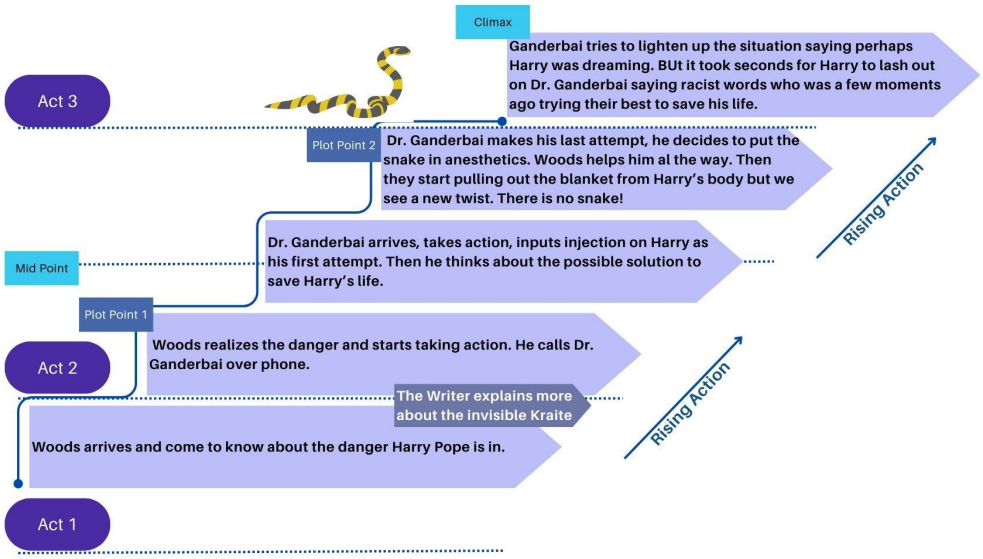


Figure 12: The Storytelling Steps of Poison

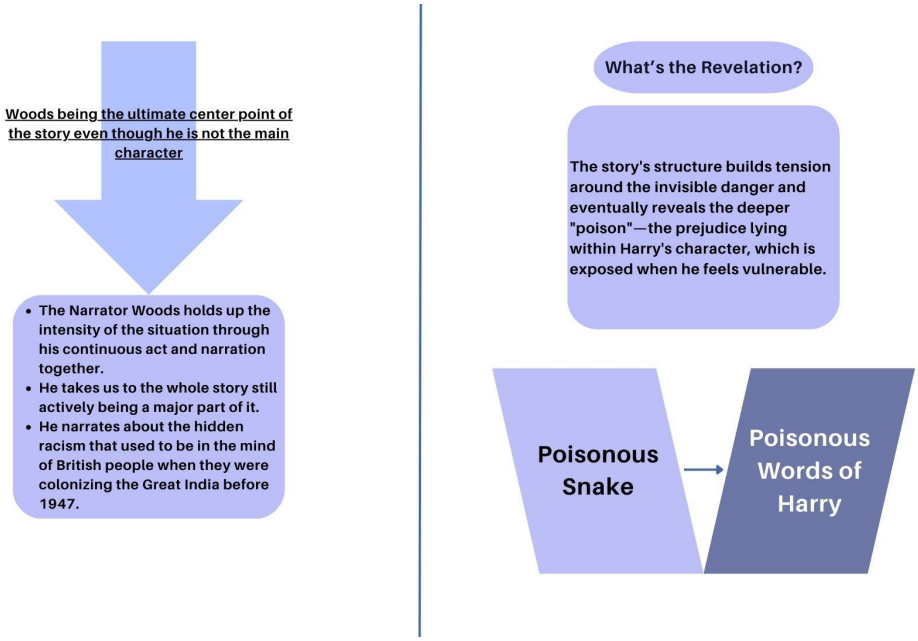


Figure 13: Unique Points of "Poison"

Action and Reflection

Anderson sticks to a relatively linear narrative in "Poison", but he uses the narrator, Mr. Woods, to create temporal shifts between moments of action and reflection. As Mr. Woods narrates, the audience oscillates between the tense present (where the snake is believed to be inside Harry's shirt) and moments of introspection from the characters. These narrative pauses help Anderson build tension and keep the audience on edge. He creates an atmosphere of uncertainty that mirrors the precarious situation faced by the characters. The linearity of the narrative contrasts with the psychological intensity of the situation, where time seems to stretch out due to the suspense.

Breaking the Fourth Wall

Breaking the 4th wall in films is when characters directly address or acknowledge the audience, breaking the invisible barrier between the fictional world and the real one. This technique draws viewers in, makes them feel part of the story while also creates a sense of self-awareness within the narrative.

Wes Anderson has used this device in his short films – "The Wonderful Story of Henry Sugar," "The Swan," "The Rat Catcher," and "Poison." Although we have seen a few movies before where caracters broke this 4th wall like "Ferris Bueller's Day Off," "Annie Hal," or, "Funny Games," this is the first time Wes Anderson used the technique throughout the whole runtime of these 4 movies. We have seen a few glimpse of this method used by Wes Anderson in his previous movies like "Moonrise Kingdom" (2012) and "The Grand Budapest Hotel" (2014), but making the entire movie based on this method is a first time for him.

Wes Anderson has characters speak directly to the camera, often narrating their own actions or offering commentary, which creates an intimate, storybook-like feel. This technique enhances Anderson's signature style of quirky, stylized storytelling by allowing the audience to experience the story on multiple levels: as both a viewer and a participant. It also mirrors Roald Dahl's narrative style, making the stories feel personal and immersive, while adding layers of humor and distance at the same time.

The Function of the Character Roald

The Function of the Character Roald in "The Wonderful Story of Henry Sugar"

As a character not included in the story, Wes Anderson included "Roald" in a very unique style in his 4 films. In these four films, Wes Anderson wanted to present the stories word to word from the writer Roald Dahl's point of view. Surprisingly Ralph Fiennes managed to portray Roald Dahl's character including his voice and body languages very well in these movies where viewers can surely mistake him as the real writer.

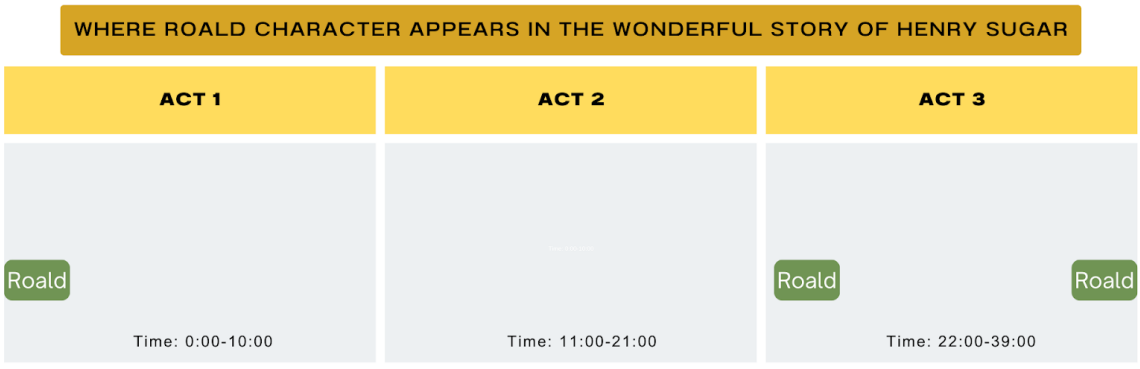


Figure 14: Roald Character Placement in TWSHS

In "The Wonderful Story of Henry Sugar," Wes Anderson establishes the Roald character from the beginning to the end, thus Roald gets more screen time in this 39-minutes film than the other 3 short films. But in all 4 films, Wes Anderson used the Roald character very differently as a narrator.

In “The Wonderful Story of Henry Sugar,” Roald comes to narrate the story 3 times. 1st time, Roald introduces himself, introduces his den of work just the way real Roald Dahl used to write in his house. Along with the specialty of breaking the 4th wall in this movie by addressing directly to the audience, Wes Anderson uses the Roald character to add an extra layer to this anthology film. To add extra pun and sarcasm to the story, “Roald” only narrates as a narrator but does not get included in any of the story. Even though he is not a part of the main stories, Wes Anderson succeeds to make him a character with the first scene of “The Wonderful Story of Henry Sugar,” so that we can recognize “Roald” throughout the all 4 films.

As Roald is the main and initial narrator of Henry Sugar’s story, Wes Anderson uses “Roald” for the 2nd time when Henry Sugar is about to embark upon his journey to gain the power. To be precise, “Roald” character needed to show up again to let the audience know that the story of Henry Sugar is really beginning now after the first 20 minutes of the film. If we divide the film, the first 20 minutes were about the stories of Dr. ZZ, Imdad Khan and The Great Yogi whose stories were leading to the main story of Henry Sugar. And Wes Anderson divided the film precisely with the appearance of “Roald” in here.

Roald was needed again as a narrator when Henry Sugar died. Although Henry narrates the part that he died, the writer character Roald takes over the narration and continues the story as it would be more acceptable for the audience to take Roald as the narrator after Henry’s death. In these 4 films, Wes Anderson used the characters differently than any conventional movie, using them as active and passive actors. To be specific, there are times when narrators are acting in the ongoing story, and sometimes they are not. They might also be only narrating. But Wes Anderson kept the consistency in the end when Henry Sugar died, he also ended Henry’s narration and let Roald take over the narrational process to wrap up the story. It gives the audience more satisfaction too as it was Roald who pulled up the curtain of this film as well.

The Function of the Character Roald in “The Swan”

“The Swan” begins with the narration of Adult Peter Watson but his narration is abruptly cut at the 13th minute of the film when Young Peter jumps off the willow tree wearing Swan’s wings. Just when the audience almost believe that Young Peter is dead, or seriously injured himself from the fall, Roald appears in the film for the first time for a short period only to describe the climax of the movie. He answers to the inner question of the audience, “What actually happened to the young Peter Watson, did he make it?’ And Roald’s assuring voice as the writer ensures us that yes, he did.

The character of “Roald,” portrayed by Ralph Fiennes, plays a crucial role across the four films, serving multiple narrative functions:

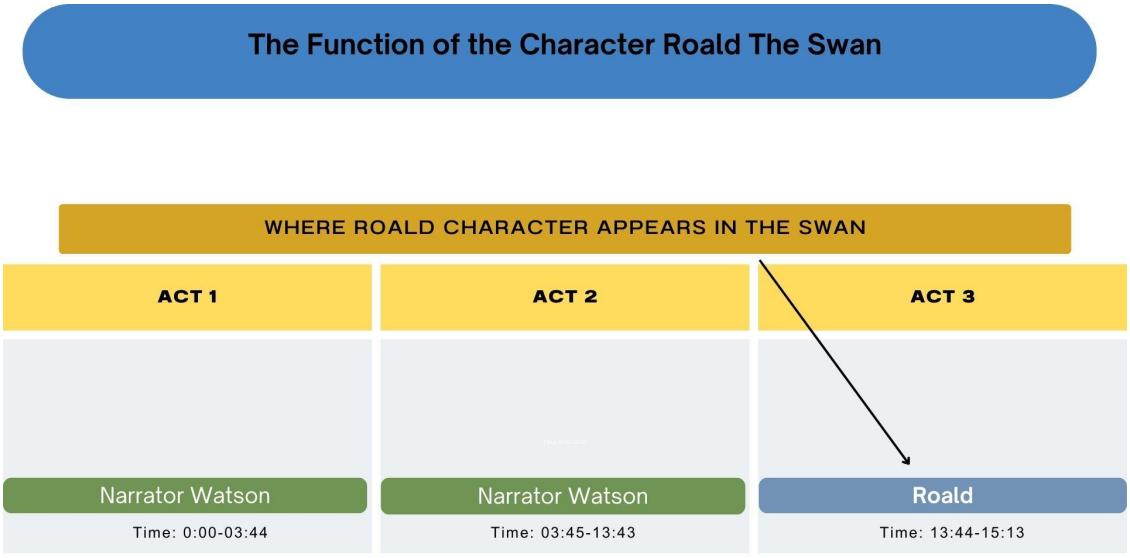


Figure 15: Roald Character Placement in "The Swan"

The Function of the Character Roald in "The Rat Catcher"

In this film, The Roald character is portrayed by Ralph Fiennes who is also the Ratman. Like this film, previously in "The Wonderful Story of Henry Sugar," Ralf played two roles too—Writer Roald and the Policeman—who don't meet but fulfill their separate roles. But unlike the other films, The Roald character has even a shorter appearance in this film, in the 13th minute of it, narrating along with the Editor who is the primary narrator here. To add a dramatic effect and raise up the excitement in the climax scene, Wes Anderson shows Roald character along with the Editor rhyming the narration together when the intense fight between the Ratman and the Rat takes place. Just one minute of Roald's appearance becomes so intense that it adds fuel to the climax.



Figure 16: Roald Character Placement in "The Rat Catcher"

The Function of the Character Roald in "Poison"

The Roald character has had another function in this film, introducing us with the venomous snake they were talking about. His character may not seem to be as important at first, but when by the end we do not see that little snake, his appearance at that 4th minute with that crate makes us a fool all of a sudden. His appearance makes us believe that there is actually a krait under Harry Pope's blanket although we may not see it. The audience gets to see how the snake looks like with Roald's narrational part. Then by the end of the film, he also wraps

up the story by narrating the last sentence. As the last film of this anthology series, the director adds the Roald character in all the 4 films to completely make it from the perspective of the real writer Roald Dahl and the Roald character wrapping up the last film is another way for Wes Anderson to make this anthology complete.

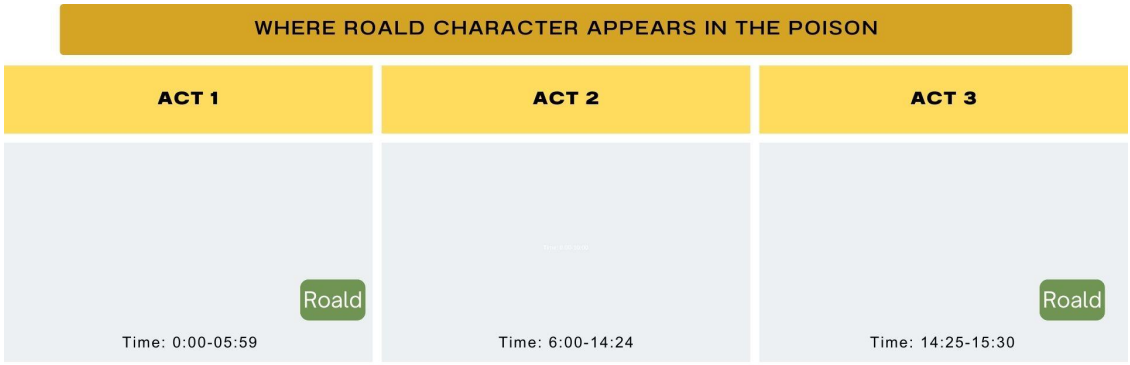


Figure 17: Roald Character Placement in “Poison”

Why an Extradiegetic Narrator Roald Was Needed?

1. Extradiegetic Narrator:
In all four films, “Roald” functions as an “extradiegetic” narrator, standing outside the story world and guiding the audience through the narratives. However, his role is more complex than that of a mere narrator. In “The Wonderful Story of Henry Sugar”, for example, Roald not only introduces the story but also appears at key moments to signal shifts in narrative perspective, such as when Henry Sugar takes over the narration or when Henry’s story concludes. This reflects Genette’s idea of a hyperdiegetic narrator, who not only narrates but also comments on and organizes the story's structure.

2. Unifying Character Across the Anthology:
Roald serves as a unifying narrative device across the four films, creating a thematic and stylistic connection between them. His presence reminds viewers that these are all adaptations of Roald Dahl’s stories, and his role as narrator provides consistency in style, tone, and approach, despite the differing content of each short film. His ability to break the fourth wall and directly engage with the audience further reinforces this connection.

3. Blurring the Line Between Author and Character:
By casting Ralph Fiennes as “Roald,” Anderson creates an interesting blurring of the lines between the real Roald Dahl as author and the fictional “Roald” as a narrator. This technique enhances the adaptation’s metanarrative quality, where the narrator is not just telling a story but also commenting on the act of storytelling itself. In “Poison,” for example, “Roald”’s brief appearance reinforces the metaphorical significance of the story, as his narration guides the audience to believe in the presence of a snake that ultimately symbolizes societal poison.

4. Ensuring Narrative Closure:
In each of the films, Roald reappears at key moments to ensure narrative closure. For intance, in “The Wonderful Story of Henry Sugar,” after Henry narrates his own death, it is Roald who returns to conclude the story, providing a sense of resolution and framing the narrative. Similarly, in “The Swan,” Roald’s brief but crucial appearance reassures the audience about Peter’s survival, offering narrative closure just when the tension reaches its peak. In “The Rat

Catcher," Roald arrives to hightene the climax scene's tension to impose even more dramatic effect in the storytelling process being the double narrator of the moment.

Conclusion

In conclusion, Wes Anderson's adaptation of Roald Dahl's works demonstrates a unique blend of narrative techniques, with the use of layered storytelling, shifting perspectives, and complex timelines to deepen the audience's engagement. Through the lens of Gérard Genette's narrative theories and Syd Field's Three-Act Structure, Anderson's films balance intricate storytelling with accessible cinematic forms. However, this study is limited by its focus on only four short films, which may not fully represent the diversity of Anderson's broader work or Dahl's extensive storytelling range. Future research could explore how these techniques apply to other adaptations of Dahl's works or investigate their impact on audience perception across different genres. Additionally, examining the evolving role of the narrator in modern cinema could further contribute to understanding narrative innovation in contemporary filmmaking.

References

Adams, S. (2023, October 3). *Wes Anderson's Roald Dahl Adaptations Find a New Use for Netflix*.

Betz, M. (2001). FILM HISTORY, FILM GENRE, AND THEIR DISCONTENTS: The Case of the Omnibus Film. *University of Minnesota Press*, *2*, 56–87.

Buchanan, K. (2023, September 27). Wes Anderson Finally Found a Way Into His New Roald Dahl Film. *The New York Times*. Retrieved from https://www.nytimes.com/2023/09/27/movies/wes-anderson-roald-dahl-wonderful-story-henry-sugar.html

Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publications, Inc. Retrieved from https://books.google.co.kr/books/about/Research_Design.html?id=5wY0tAEACAAJ&source=kp_book_description&redir_esc=y

Field, S. (2005). *Screenplay: The foundations of screenwriting*. Delta Trade Paperbacks.

Genette, G. (1980). *Narrative Discourse: An Essay in Method*. Cornell University Press. Retrieved from https://www.cornellpress.cornell.edu/book/9780801410994/narrative-discourse/#bookTabs=1

Kunze, P. C. (2014). *The Films of Wes Anderson: Critical Essays on an Indiewood Icon*. PALGRAVE MACMILLAN®. Retrieved from https://www.academia.edu/4513997/The_Films_of_Wes_Anderson_Critical_Essays_on_an_Indiewood_Icon

Richter, N. (2014). *The Short Films of Wes Anderson*. 13–24. https://doi.org/10.1057/9781137403124_2

Contact emails: humayunrabika@ajou.ac.kr
woojin71@ajou.ac.kr

Reclaiming the 'Bitch': Surpanakha's Journey to Self-Actualization in Kavita Kané's "Lanka's Princess"

Henusha Suthesan, University of Malaya, Malaysia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
In the intricate tapestry of Hindu epics, vilified women, particularly Surpanakha, have been persistently portrayed as embodiments of female malevolence. Within Valmiki's *Ramayana*, she is depicted as both a monstrous witch, symbolizing dark femininity, and an unruly whore, representing unbridled desire and chaos. This portrayal has perpetuated a damaging archetype, leading generations of Indian girls to internalize fear or abhorrence of Surpanakha. The pervasive nature of this phallocentric narrative underscores the formidable power of patriarchal constructs in demonizing and marginalizing women who transgress societal norms. To subvert this persistent image, this study explores Surpanakha's individuation quest in Kavita Kané's feminist retelling, *Lanka's Princess* (2017). Utilizing Anis Pratt's framework of the Novel of Rebirth and Transformation, the research elucidates how Surpanakha undergoes a profound metamorphosis by centering her narrative within a personal, rather than patriarchal, space. Anchored in Pratt's framework, which aligns with Carl Jung's concept of the "individuation" process, this study also re-evaluates Surpanakha's so-called 'bitch' tendencies. These traits, traditionally stigmatized, are reconceptualized as pivotal in her quest for self-actualization. Consequently, this research posits that Surpanakha need not expunge these tendencies from her psyche but rather embrace them to enrich her existence as a fully individuated feminine archetype.

Keywords: The 'Bitch', Surpanakha, Anis Pratt, Individuation, Kavita Kané, Carl Jung, Feminist Retelling

iafor
The International Academic Forum
www.iafor.org

Introduction

Kavita Kané's novel, *Lanka's Princess* (2017), reimagines the story of Surpanakha, an evil demoness in Valmiki's *Ramayana*. Surpanakha, the younger sister of Ravana, King of Lanka, is pivotal in the epic, instigating events that lead to the decimation of Ravana and his kinsmen. Traditionally portrayed negatively, Surpanakha symbolizes the patriarchal suppression prevalent in Hindu mythology, where even revered women like Sita[1] are marginalized. Kané's novel challenges this portrayal, presenting Surpanakha not as a monstrous figure but as a resolute, fearless woman who endures hate and loss yet fights back. By retelling Ramayana from her perspective, Kané aims to correct the flawed representation of women in mythology, who are condemned persistently as a 'bitch'[2] by emphasizing their strength and conviction.

Using a feminist lens, Kané chronicles Surpanakha's life, highlighting her struggles and development as a woman in a powerless position. This narrative aligns with the female individuation journey, a literary framework that supports women's self-creation and experience expression, challenging androcentric traditions (Friedman, 1981). Due to this prevalence, I am able to engage in an investigation on Surpanakha's individuation journey based on the literary framework by Annis Pratt: Novel of Rebirth and Transformation which principally draws upon Carl Jung's schema of *Wiedergeburt.*[3] It also fundamentally details older women's quest—having lived through various feminine and masculine roles and having rejected a good many social expectations, they attain a state of unity with the green-world and with the universe (Pratt, 1981)—for self-knowledge and fulfilment. With this framework, I am provided with a premise to re-evaluate traditional stereotypes prevalent in Hindy mythology as the retelling of *Ramayana* from Surpanakha's viewpoint works as an excellent entry point to unearth the blind spots at the very core of this traditional epic as well as help to shed light on the necessity of Surpanakha's 'bitch' side to attain a meaningful existence. Rather than propounding misogynistic images of Surpanakha as a potent warning for the female readers, this study wishes to contribute to the burgeoning movement of reclaiming the 'malevolent and wicked' women within the feminist literary canon with interpretations and analysis that focus on Surpanakha's individuation journey.

Meenakshi's[4] Shadow (Animus)

To be able to observe and decode the individuation journey of Surpanakha within Pratt's inductive outline of the rebirth journey which consists of five phases, it is vital to first identify her shadow (animus) as Jung explains:

[1] Sita is the consort of Rama. Her abduction by the demon king Ravan and subsequent rescue are the central incidents in the Hindu epic, *Ramayana*.

[2] Beverly Gross contends that "the 'bitch' means to men whatever they find particularly threatening in a woman and it means to a woman whatever they particularly dislike about themselves. In either case the word functions as a misogynist club" (1994). Sarah Aguiar further details that the 'bitch' is seen with apprehension because of her domineering traits like independence, anger, aggressiveness, heartlessness, and carnality which all suggest that she is "incapable of the "desirous" traits of "true" womanhood, especially love, loyalty, altruism, and self-sacrifice" (2001). Hence, the 'bitch' is not necessarily as malevolent a figure as she has been commonly portrayed (although she is most definitely a threat to the established order); her offence was to express the truth and this very act opposed the male order.

[3] A rebirth process which helps an individual to renovate and transform his/her self by bringing all his/her faculties (e.g., the ego, the shadow) into consciousness (Pratt, 1981).

[4] Surpanakha is initially named Meenakshi (the girl with fish-shaped-eyes). Her adoption of the name, 'Surpanakha' transpires only later during an ill-fated episode of her life, hence until then, I'll be addressing her with her birth name.

> The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge. (Jung, 1979)

Surpanakha, originally named Meenakshi, was always considered second-best in her family. Her parents favoured her brothers, especially Ravan. Her childhood was marked by neglect and cruelty, leading to deep resentment and bitterness. Her brother, Ravan nicknamed her 'Surpanakha', meaning "witch with long, sharp claws" (Kané, 2017) after a brutal fight. This vengeful, malicious, 'bitch' side became her shadow. Growing up perturbed and at loggerheads with most of her family members, viciousness and discontentment became an intrinsic part of Meenakshi. As she allows herself to be consumed with wrath whenever she embodies her 'bitch' self in the face of discomfort, it clouds her judgement and she develops a pathological disposition to hold others, mainly Ravan, culpable for all her miseries (Kané, 2017). In the words of Ursula K. Le Guin, "Unadmitted to consciousness, the shadow is projected outward, onto others. There's nothing wrong with me—it's them. I'm not a monster, other people are monsters" (1975).

Additionally, due to her family's chronic conflicts which always meander towards scapegoating her, Meenakshi carries emotional scarring that has left her feeling like a pariah: "I am the monster of the family, and I am never made to forget that!" (Kané, 2017). All this festers into a deep wound that has made her feel victimised and keeps her obsessed with her need for vengeance and apportioning blame whenever she feels wronged and broken-hearted. However, as she blooms into a maiden, she learns that her 'bitch' self (animus) is despised and is deemed undesirable by others, especially the men around her, so much so that she develops a sense of disquietude towards this tendency of hers (Kané 2017, 23). In the face of injustice and discrimination in her adulthood, she learns to repress this fiendish side and does not act out like she used to when she was younger; however, she continues to harbour her feelings discreetly and resentfully (Kané, 2017). But for all that effort, her constant rejection of her shadow causes projection and according to Whitmont:

> These projections eventually so shape our own attitudes toward others that at last we literally bring about that which we project. We imagine ourselves so long pursued by ill will that ill will is eventually produced by others in response to our vitriolic defensiveness. (1991)

This mechanism allowed her ego to defend itself, maintaining a false identity within society. She adopted a 'good' persona, complying with patriarchal expectations, believing it made her noble and virtuous (Kané, 2017). This psychological projection isolated her from reality, relating not to the world as it is, but to the distorted version her shadow showed.

Evidently, if not misunderstood or unappreciated, Surpanakha is, at length, denied the space to develop and actualize into a fully individuated woman in her youth just as Dale Spender in *Feminist Theorists* (1983) elaborates that women shut in a male-dominated society will have learnt to devalue themselves as he says, "if they have learnt their lesson well, women will have emerged with their confidence undermined, their assurance dissolved and their sense of self debased." However, not all is lost. Although Surpanakha had to weather her powerless position and constantly battle her shadowy 'bitch' self in her prime and youth, she—after experiencing wifehood and motherhood—braves the five phases put forward by Anis Pratt in

her framework: Novel of Rebirth and Transformation and achieves self-knowledge. Her journey to her self is expounded below:

Phase 1: Splitting off From Family, Husbands, Lovers

At first, the quester rejects conventional social roles, feeling emotionally and psychologically separated from the community of which she forms a part (Head, 2009). The distancing takes place due to the quester's "acute consciousness of the world of ego and of consequent turning away from societal norms that the author often graphically and specifically details" (Pratt, 1981). Despite her low self-confidence, Meenakshi grows into an attractive woman with a strong mind. She stands out as the only woman in the novel who marries Vidyujiva by her own choice —a 'bitch' move as she defies cultural norms (Kané, 2017). However, her happiness is fleeting. Vidyujiva's kindness hides his unfaithfulness and plans to overthrow Ravan. Unaware of his true nature, Meenakshi believes Vidyujiva is faithful despite family warnings (Kané, 2017). Vidyujiva is eventually killed by his own soldier due to his extramarital affair (Kané, 2017). Blinded by love, Meenakshi blames her family for his death, believing they orchestrated it to protect Ravan's throne: "But my family in their own distrust of him, had destroyed him, had destroyed the love, and destroyed me too" (Kané, 2017). Her repressed emotions surface violently, showing distrust towards her family and belief that they caused her setbacks. Meenakshi's psyche may have allowed temporary obscurity of these emotions in the past but in an unbearable situation such as this, she is compelled to face them. Jung explains that everything that makes a person must be acknowledged and lived, including the shadow because "it is a living part of the personality and therefore wants to live with [the personality] in some form. It cannot be argued out of existence or rationalized into harmlessness" (1991).

Amidst the turmoil of Vidyujiva's death and lack of familial sympathy, Meenakshi can no longer conceal her shadow. She embraces her shadowy 'bitch' self, Surpanakha, integrating her rejected aspects. As Jung's concept suggests, "[t]he shadow usually contains values that are needed by consciousness, but that exist in a form that makes it difficult to integrate them into one's life" (Franz, 1991). Surpanakha rises to the challenge, embracing her shadow as she prepares to leave for the Dandak Forest, driven by vengeance. No longer repressing her darker side, Surpanakha, brooding with palpable anger and consuming revenge, leaves the golden palace—a 'bitch' move because it takes her out of prescribed patriarchal boundaries—despite Ravan's guilty cajoling to stay under his protection; breaking the cycle of patriarchal hegemony of controlling femininity. Ideally, ancient Hindu women are located within the palaces and homes, controlled and confined under the supervision of male members of the family (Chakravarti, 1993) and Surpanakha, a widow now, is expected to seek and be treated in such a way as per the regulating ideal. At this stage, Surpanakha "separates herself from the feminine" as proposed by Murdock who postulates that the female hero has to abandon the false feminine values embedded in her culture at the inceptive step of her quest to self (1990).

Phase 2: The Green-World Guide or Token

In this stage, the ordinary transforms into extraordinary significance, and the quester is helped to "cross the threshold" of reality by a green-world guide or token (Eckard, 2002). When Vidyujiva is murdered, Surpanakha senses something is wrong, but awareness and addressing it are different. Although Surpanakha embraces her darker twin, she hasn't fully comprehended her shadow; as she wears it merely to exact revenge on Ravan. Franz, in

favour of this, explains that individuation could only be possible, "…if one focuses attention on the unconscious without rash assumptions or emotional rejection"; only then would "a flow of helpful symbolic images" break through to help with the process (as cited in Jung, 1964).

Surpanakha's emotional disquiet means she must open up to her unconscious to access hidden archetypes. This only happens when she attains centricity in an apatriarchal space, which she does, appreciating her new environment due to her green-world guide—memories of Vidyujiva that comfort her in the Dandak Forest (Kané 2017, 180). The forest becomes her sanctuary from patriarchal pressures left in Lanka. Her childhood dream of green freedom, lost when she moved to Lanka, is now realized. In the forest, she reunites with her Eros and Logos, transcending gender norms and achieving an androgynous state (Kané 2017, 182).

Surpanakha appreciates the green-world where she can be herself, though there is dissatisfaction from her thwarted attempts to become a fully realized human in patriarchal culture. Reflecting on her love for this wilderness, she confesses she doesn't struggle for personal authenticity here: "This was her Dandak, her Janasthan, the place where she had been reborn from Meenakshi to Surpanakha" (Kané, 2017). However, her transformation acknowledgment seems misleading; while aware of her darker side, she hasn't balanced her conscious attitude with the unconscious influence. She discards Meenakshi for the shadowy Surpanakha, but totality means nothing is excluded, as Jung believed that "…while the self-conscious ego emerges out of the total self, it is the interaction of the whole personality, rather than the action of the sovereign ego, that gives the self its potential for unity and wholeness" (1980) hence, her individuation is far from being concluded as brandishing the 'bitch' Surpanakha alone at the expense of obliterating Meenakshi points to her imbalanced sense of self.

Phase 3: The Green-World Lover

In this phase, an idealised, nonpatriarchal lover turns up to guide the quester through difficult courses of the quest. Pratt explains that this green-world lover may be a real person, an idealized figure found in reverie, or even an animal (1981). After becoming a widow, Surpanakha is expected to abstain from engaging with her Eros, but this is counterproductive to achieving selfhood as Eros is crucial for personal growth and maturity (Pratt, 1981). Despite cultural prohibitions, Surpanakha, embodying her 'bitch' side, lusts after Ram and Lakshman, princes of Ayodhya. This attraction is fated, as Surpanakha is destined to be romantically entangled with them across centuries. Sometimes they are her idealized lovers; other times, they are authoritative figures (Kané, 2017), always interacting with her as natural and sexual forces being her "Pan …internal Adonis" (1981). Despite her interest in them, she could not help but feel guilt for her attraction towards her eternal lovers, Ram and Lakshman; however, she remembers the words of her grandmother "that there was no shame in desiring a man, that a self-assured woman can be comfortable with her flowing urges and desires" and decides to pursue them (Kané, 2017). Her hesitation is understandable as widows in her social milieu are not afforded with much autonomy and Pratt defends this tendency as she says, "[W]omen heroes often blame themselves for their own normal human desires, warping their quests for Eros, for example, by internalizing patriarchal norms about feminine sexuality" (1981). By being a 'bitch'—choosing to initiate sexual intimacy with a man—Surpanakha destroys her society's taboos and imbalanced gender polarisation, crucially learning new insights and meanings attached to her femininity. This awareness is essential as Pratt postulates that "erotic autonomy" is one of the core values that shapes the totality of self

or individuation for women, and this is what women desire to achieve alongside "meaningful social roles and celebration of femininity" (1981).

Despite her interest, they spurn her advances, professing to be married. Then again, they do it unkindly by toying with her feelings which calls attention to their ethically problematic way of treating women (Kané, 2017). Feeling insulted and ill-treated by the both of them, Surpanakha, by habit, quickly lays the blame on others; this time round, it is Sita: "She was the reason why Ram had rejected her…She was the one who had come between both the men, snatching them away from her" (Kané, 2017) and attacks her. Defending Sita, the brothers maim Surpanakha to teach her a lesson about her "uninhibited behavior" and "unleashed carnal anarchy" (Kané, 2017). Surpanakha is vilified and treated dreadfully for moving about the forest without a male protector and boldly articulating her passionate feelings. It is incontrovertible here that a "loose woman" like Surpanakha, while perceived as dangerous to notions of domesticity and asceticism, also holds a certain fascination for the male imagination. This is perhaps why Ram and Lakshman linger a bit, egging her on rather than banishing her immediately, underscoring the discriminatory workings of patriarchy (Erndl, 1991). Ram and Lakshman, although clearly not close to resembling the figure of an ideal, nonpatriarchal lover in this incarnation, remain as her "Pan and internal Adonis". Her existence, whether as Kubja, Phulwati, or Surpanakha, is always intertwined with them, as seen in both the prologue and epilogue (Kané, 2017).

Importantly, her encounter with them triggers her to move forward in her quest for her self and "confront with the figures from the past", when she storms back to Lanka for Ravan's aid to wreak revenge on Ram and Lakshman. Their intervention implicates her spiritual quest as they have played their part of a "guide" and a "vehicle" at the most difficult point of her quest; they direct her focus (although not in an ideal way) towards addressing her crusade for revenge which subsumes her quest towards totality of self. She risks diverting from her quest when her initial desire to merely "blot out her loneliness" (Kané, 2017) and exercise erotic authenticity transmutes into a desire to embrace wifehood once again when she becomes greatly enamoured by them (Kané, 2017). As with Pearson and Pope's model of the female hero's quest, Pratt views the quest for love as a deterrent to the larger quest for self. The interaction with the green-world lover should be treated like a pitstop; further pursuing it would cause the hero to pay a heavy psychological price—"an abortion of selfhood" (1981).

Phase 4: Confrontation With Parental Figures

The quester who has abandoned her society due to "disenchantment with her past" must still come to terms with parental figures that reside in the subconscious, the "repository of personal memories" (Pratt, 1981) and "reconcile with them" (Head, 2009) so that the quester "can proceed to unlock her own unconscious resources…and complete her quest for renewal" (Pratt, 1981). Surpanakha, disfigured by Ram and Lakshman, returns to Lanka to pit Ravan against them and avenge her humiliation (Kané, 2017). Arriving in Lanka, she experiences memories of her mother's harsh treatment, indicating unresolved childhood trauma (Kané, 2017). Her mother's harsh words and unforgiving treatment of her still haunted her: "Be a woman, Meenu, not a self-absorbed snivelling urchin. I can't bear self-pity. You should be ashamed! Ashamed!!" (Kané, 2017). This tips us off that she has yet to transcend the cruelty and toxicity she has suffered at the hands of her mother her childhood. Unlike a nurturing mother who fosters self-worth and confidence (Forward & Glynn, 2013), Surpanakha's mother treated her cruelly, impacting her psyche and behaviour. Even after marriage and motherhood, Surpanakha struggles with her mother's toxicity, which distorts her sense of self

and place in the world. This is not unforeseeable as "girls define their emerging womanhood by identifying and bonding with their moms. But when that vital process is distorted…they're left to struggle alone to try to find a solid sense of themselves and their place in the world" (Forward & Glynn, 2013).

Clearly growing up feeling lonely and unmothered, Surpanakha embodies the image of "unnurtured daughters" as described by Adrienne Rich in *Of Woman Born* (1986) as she develops the tendency to "follow blindly any person who offers her the slightest maternal warmth" (as cited in Abudi, 2010). She marries Vidyujiva, seduced by his tenderness, despite knowing his flaws. This leads to an unhealthy relationship, making her vulnerable to exploitation. Her loyalty to Vidyujiva, even after his death, worsens her family relationships, bringing catastrophic consequences (Kané, 2017). To overcome this vulnerability that she develops due to the absence of a loving and nurturing mother, Surpanakha, as Nancy Chodorow puts forward, must go through a "severance" with the mother even if it is "prolonged and painful" (1978). This process culminates when Kaikesi, learning of Ravan's death, confronts Surpanakha. Surpanakha realizes she's always been the black sheep and grasps the extent of her mother's hatred. Her mother's cruel words confirm she'll never be accepted by her family for her distinct 'bitch' self: "Each of my sons was born to fulfil my dream of Lanka but I always suspected you were born a monster, born to ruin my family, my Lanka" (Kané, 2017).

She leaves Lanka with far more clarity about her mother's animosity towards her which plagued her conscience from her childhood (Kané, 2017). This time round, Surpanakha leaves resolutely and stout-heartedly like the 'bitch' that she is as encouraged by Chodorow: "She would never look back" (Kané, 2017). Her confrontation with her mother is the key to her imminent plunge into the unconscious as Marianne Hirsch details that if a continued allegiance to the mother appears as regressive and potentially lethal, it must be transcended; a daughter can only culminate her true self by an angry and hostile break from the mother (1989). Surpanakha achieves this, at long last.

Phase 5: The Plunge Into the Unconscious

After addressing her subconscious figures, the quester journeys "toward the unconscious proper, the realm from which the green-world lover and the guide or token have summoned her" (Pratt, 1981). These two figures are "matrilinear", meaning to originate from "a realm of inherited feminine power quite different from patriarchal culture" (Pratt, 1981). It is at this point that by plunging into the unconscious, according to Jung's description of the individuation journey, the new individuated self is born—a self which contains elements of the shadow—the animus as well as the anima and in which both masculine and feminine aspects are reconciled (qtd. in Tebbetts, 1989). Pratt warns that the individuation journey can either finish the hero off entirely or provide a turning point in her quest (1981).

Surpanakha, deemed as the 'bitch'—aggressive, boisterous, splenetic, and lascivious—has yet to come to terms with these male-specific traits, which assimilate into her shadow self. She wears her shadow to avenge her husband's death by destroying Ravan but hasn't addressed her imbalanced sense of self. Even after Ravan's death, she persists with revenge-seeking behavior, targeting Ram and Lakshman for mauling her and slaying her son, Kumar in the Dandak Forest (Kané, 2017). This aligns with Whitmont's view that true self-awareness begins when we see ourselves as we are, not as we wish to be (1991). Surpanakha addresses her shadow through a confrontation with Lakshman and his consort, Urmila, in

Ayodhya. Lakshman's sincere apology for Kumar's death fills her with compassion, a new emotion for her (Kané, 2017). This unusual reaction from Surpanakha during one of her most vulnerable moments does not go unsupported as Tenzin Wangyal Rinpoche explains:

> There is a natural impulse in us toward balance just as there is a natural pull toward increased awareness and spiritual growth. Both can be perverted or denied, but the wisdom that can lead us toward balance is inherent in our being. (2002)

When Surpanakha is filled with compassion, an emotion that is quite foreign to her during a heated, provocative juncture such as this, she learns this side of hers that has stayed hidden all this while and this occurrence aligns with Jung's view that everything is at first unconscious: "The energy underlying conscious psychic life is pre-existent to it and therefore at first unconscious" (2014). Holistic appraisal of one's self only transpires, as Jung goes on to postulate, when a healthy relationship with the shadow begins and it is no longer engaged with as something that needs to be contained, rejected, or hidden (1991). Before, Surpanakha uses her shadow to only satiate her need for revenge; however, through her meaningful exchange with Urmila, the truth behind her dysfunctional ways comes to light:

> Surpanakha, your revenge has become your friend. You had gotten so attached to it that you could not let it go…You tormented yourself with your refusal to submit to a larger truth…Your search for peace, your anger of not being loved. Your rejection…For that, how many times were you going to take your revenge over and over again?" (Kané, 2017)

According to Belenky et al.:

> By sharing reactions and solutions…by being given the opportunity to talk things over with a sympathetic, non-judgmental person, a woman can begin to hear that maybe she is not such an oddity...they learn to see themselves as conduits through which truth emerges." (1997)

Surpanakha learns to regard her shadow heedfully, leading to remorse (Kané, 2017). Jung's conceptualization that the one-sidedness of the ego can be removed by "the realization of the shadow, the growing awareness of the inferior part of the personality" (1991) underpins her change as her shadow is impacted and is "altered by becoming conscious and by being perceived" (1991).

The last few pages of the novel, however are filled with dual imagery of defeat and rebirth and the key hint of defeat is the loneliness she still feels (Kané, 2017). She walks away from Ayodhya aimlessly for days on end, musing that she will not be accepted anywhere from hereon, neither in "her father's *ashram*" nor at Lanka and the Dandak Forest, all the while feeling despondent (Kané, 2017). She evidently faces a sense of destitution, and perhaps even feels as if she is left in the lurch as everybody who actually loved or cared for her is either dead or has grown to detest her. However, this imagery of defeat is followed by extremely positive imagery of rebirth as she has been gravitating towards the sea unconsciously: "…she found herself drawn towards it…she could smell the sea, hear the monotonous, hollow echo of the crashing waves…echoing a strange peace of eternal sleep" (Kané, 2017). According to Carol Christ in *Diving Deep and Surfacing* (1995), "Such a passage would not appear in a work whose author intended the reader to see her character as defeated" and correlatively, Jung's views support this. He opines that the sea is the favourite symbol for the unconscious,

the mother of all that lives; if we were to view the sea as the mother of life, highlighting its maternal significance, roughly corresponding to "womb" (1952), then Surpanakha's wish to return to the sea implies a yearning to return to that mother and hence to be reborn. In the concluding paragraphs of the novel, as Surpanakha walks deep into the ocean towards her death, further imagery that confirms her death as a positive act of rebirth is detailed:

> She closed her eyes shutting off the sight of the rising waves, hearing instead the sound of the sea she had always loved. And in the rushing sound of the water, she heard a constancy, a complete indifference to life and death. But within its churning waves, she listened to the hidden sounds of silence, the peace of eternal salvation…of unceasing hate towards forgiveness, of violence towards peace…that happiness… (Kané, 2017)

Like Jung, Elaine Showalter asserts that water represents the "female element" symbolically because the female body is accustomed to wetness such as "blood, milk, tears and amniotic fluid" and insists that "drowning" in women's writing is a "traditionally female literary death" which serves to symbolise women's ultimate liberation and return to the source of life (1993). Therefore, it can be interpreted then that Surpanakha's suicide is a metaphoric plunge into her unconscious indicating a spiritual triumph but unfortunately, signals a social defeat as well.

Conclusion

As the focus of this study is on the 'spiritual quest' rather than the 'social quest', I argue that Surpanakha's plunge into the unconscious at the tail end of her journey is successful as described by Pratt. Although she valiantly chooses death rather than a return to a conventional society that is still hostile to women such as her, "her suicide is a social defeat in that by choosing death she admits that she cannot find a way to translate her spiritual awareness of her freedom and infinite possibilities into life and relationships with others" (Christ, 1995). This indeed underpins the grave problem that 'bitch-like' women in such unwelcoming societies will continue to face as their many subjectivities are disregarded and hindered from the twin realization of their spiritual and social quest. Surpanakha's ambiguous and tragic ending seems to demonstrate the prevalent idea that the path to women's liberation is far more arduous and complex than what the feminists have alleged and most times, "requires a soul stronger than many women possess" (Christ, 1995). Although it may be foolish to expect happy endings in an ancient mythological backdrop, it is crucial that "women ask literature to provide images of a woman who is a person they seek to become" during a time when we are encouraged to "not be fully satisfied with women's literature until it does" (Christ, 1995).

Although Kané's *Lanka's Princess* (2017) ends lamentably, the wilful journey Surpanakha undertakes and her physical death indicate her final control over her own life; actualizing herself as the hero of her own life. Her journey is equally valuable to feminist thought as in the words of Christ:

> Surely a novel depicting the relation between cosmic or spiritual power and social or political power is profoundly needed. But that should not cause us to overlook the unique contributions of the novel of spiritual quest which, in renaming the locations of power and access to them, provides women with options for self-definition and strength unknown in a male-defined world. (1976)

Surpanakha still attains a state of meaningful existence when she wedded her conscious psyche to the unconscious and affirm her wicked, bitch-like behaviours, flaws, failings, and unreserved malice rather than conforming to traditional standards of femininity. Her authenticity, her transformation, and her eventual liberation may serve as an invocation, better, an affirmation to women at large, to unsubscribe from the limiting patriarchal ideals of womanhood and believe that they are worthy in their own right; recognise that they need not be a Sita or Savitri to fit in the world named by men but accept their inner Surpanakha to actualise novel possibilities for themselves as they disrupt the patriarchal world order that has been taken for granted for centuries.

References

Abudi, D. (2010). *Mothers and Daughters in Arab Women's Literature: The Family Frontier*. Leiden: Brill.

Aguiar, S. A. (2001). *The Bitch is Back: Wicked Women in Literature*. Illinois: Southern Illinois University Press.

Belenky, M. F., Clinchy, B.M., Goldberger, N. R., & Tarule, J. M. (1986). *Women's Way of Knowing: The Development of Self, Voice, and Mind*. New York: Basic Books.

Chakravarti, U. (1993). "Conceptualising Brahmanical Patriarchy in Early India: Gender, Caste, Class and State." *Economic and Political Weekly* (28) 14: 579-85.

Chodorow, N. (1978). *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender*. California: University of California Press.

Christ, C. P. (1995). *Diving Deep and Surfacing: Women Writers on Spiritual Quest*. (3rd ed.). Boston: Beacon Press.

Christ, C. P. (1976). "Margaret Atwood: The Surfacing of Women's Spiritual Quest and Vision." Signs, 2, 2: 316-30.

Eckard, P. G. (2002). *Maternal Body and Voice in Toni Morrison, Bobbie Ann Mason, and Lee Smith*. Missouri: University of Missouri Press.

Erndl, K. M. (1991). "The Mutilation of Surpanakha." In *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*, edited by Paula Richman, 67-88. California: University of California Press.

Forward, S., and Glynn, D. F. (2013). *Mothers Who Can't Love: A Healing Guide for Daughters.* New York: Harper Collins.

Franz, M.-L. von. (1991). "The Realization of the Shadow in Dreams." *In Meeting the Shadow: The Hidden Power of the Dark Side of Human Nature*, edited by Connie Zweig and Jeremiah Abrams, 34-38. Los Angeles: Jeremy P. Tarcher.

Friedman, S. S. (1981). *Psyche Reborn: The Emergence of H.D.* Indiana: Indiana University Press.

Gross, B. (1994). "Bitch." *Salamagundi,* 103: 146–56.

Head, L. S. (2009). "The Quest Renewed: Connie May Fowler's *The Problem with Murmur Lee*". In *Florida Studies: Proceedings of the 2005 Annual Meeting of the Florida College English Association*, edited by Claudia Slate, 228-35. Newcastle upon Tyne: Cambridge Scholars Publishing.

Hirsch, M. (1989). *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism*. Indiana: Indiana University Press.

Jung, C. G. (1964). *Man and His Symbols*. New York: Dell Publishing.

Jung, C. G. (1979). *Aion: Researches into the Phenomenology of the Self*. (2nd ed.). New Jersey: Princeton University Press.

Jung, C. G. (1980). *Psychology and Alchemy*. (2nd ed.). Oxfordshire: Routledge.

Jung, Carl G. (1991). *The Archetypes and the Collective Unconscious*. (2nd ed.). Oxfordshire: Routledge.

Jung, C. G. (2014). *Symbols of Transformation*. (2nd ed.). Oxfordshire: Routledge.

Kané, K. (2017). *Lanka's Princess.* New Delhi: Rupa Publications India.

Kaur, H. (2021). *Feminism and Beyond*. Bhilai: OrangeBooks Publication.

Le Guin, U. K. (1975). "The Child and the Shadow." *The Quarterly Journal of the Library of Congress* (32) 2: 139-48.

Murdock, M. (1990). *The Heroine's Journey: Woman's Quest for Wholeness.* Shambhala: Shambhala Publications.

Pearson, C. & Pope , K. (1981). *The Female Hero in American and British Literature*. New Jersey: R.R. Bowker Company.

Pratt, A. (1981). *Archetypal Patterns in Women's Fiction*. Indiana: Indiana University Press.

Rinpoche, T. W. (2002). *Healing with Form, Energy, and Light: The Five Elements in Tibetan Shamanism, Tantra, and Dzogchen*. Shambhala: Shambhala Publications.

Showalter, E. (1993). "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism." In *Shakespeare and the Question of Theory,* edited by Patricia Parker and Geoffrey Hartman, 77–94. London: Routledge.

Spender, D. (1983). *Feminist Theorists: Three Centuries of Women's Intellectual Traditions*. Oxford: Women's Press.

Tebbetts, T. L. (1989). "Shadows of Jung: A Psychological Approach to 'Light in August'". *The Southern Literary Journal* (22) 1: 80-95.

Whitmont, E. C. (1991). "The Evolution of the Shadow." In *Meeting the Shadow: The Hidden Power of the Dark Side of Human Nature*, edited by Connie Zweig and Jeremiah Abrams, 12-19. Los Angeles: Jeremy P. Tarcher.

Contact email: henushasuthesan@gmail.com

Reshaping Church Offering and Sense of Religious Belonging After COVID-19: A Case Study Among Liberal Mennonites in the USA

Tomomi Naka, Tottori University, Japan

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
This paper examines how liberal Mennonites attempted to reshape their sense of religious belonging as they move into new contexts after the COVID-19 pandemic. During the pandemic, many Mennonite congregations had to accommodate numerous changes, such as online and modified styles of Sunday services. Many members continued to be active in the congregation, but the pandemic provided them with opportunities to explore alternative ways to express their religious commitments. Focusing on religious offerings, this paper explores how congregants and church leaders endeavored to examine and transform their sense of religious belonging as they face post-pandemic situations. Many congregants continued to contribute financially and physically to various church activities before and after the pandemic but adjusting to the changed situations brought organizational tensions and stress. This led them to consider that simply returning to the pre-pandemic situation was not enough. Interviews with members regarding financial contributions suggested that the transition to post-pandemic contexts required time and intentional effort. Church members also made deliberate attempts to strengthen their connections with their congregation. Sunday worship themes and congregational discussions reflected their endeavors to reshape their religious belonging. Based on online and onsite ethnographic research among liberal Mennonites in the United States between 2020 and 2024, this paper examines their ongoing efforts to discern how best to respond to the shifting contexts as a faithful congregation and church members.

Keywords: Religious Offering, Mennonites, United States

iafor
The International Academic Forum
www.iafor.org

Introduction

This article examines how an American liberal Mennonite congregation adjusted to the novel situation caused by the COVID-19 pandemic, which brought many challenging societal changes that affected religious communities. Congregants had to determine how to reduce the risk of infection during worship activities. To maintain social and physical distancing, many modified services and activities into virtual forms. Furthermore, congregations explored how to maintain meaningful religious experiences amidst sudden economic and social changes that caused anxiety within and beyond their religious communities. By mid-2023, vaccinations and other medical advancements led to the lifting or loosening of travel restrictions and other prevention measures throughout the United States, precipitating different challenges for religious communities responding to the post-pandemic context.[1]

Based on ethnographic research conducted on-site and online among American liberal Mennonites between January 2023 and July 2024, as well as a prior study I conducted during the earlier phase of the pandemic, this article argues that the pandemic provided an occasion for congregants to review their sense of religious belonging. At first glance, church members continued to support their church. However, the congregational context, including financial and membership relations, changed during the pandemic, requiring adjustments. This paper suggests that discussions about congregational offerings, along with other church activities, are an insightful window for examining how church members faced the new congregational context brought about by the pandemic.

To examine congregational efforts toward transition, this paper incorporates insights from anthropological studies of morality. Rather than focusing on societal norms and regulations, these studies have highlighted the importance of exploring how people interpret and apply moral and ethical principles in their surroundings. For example, Kleinman (2007) explored how individuals make moral decisions in challenging, unexpected situations. Following these studies, this paper examines how liberal Mennonite church members faced the post-pandemic context. The pandemic has brought church leaders and members many unexpected challenges. While finding ways to respond, their congregational lives transformed, making returning to their pre-pandemic churches difficult if not impossible. Church leaders and members have had to explore strategies to maintain and express their faith and faith communities. By analyzing their discussions about financial contributions, this paper illustrates how they have faced the new context brought about by the pandemic.

Religious Monetary Offering

Monetary contribution is among the ways members express their commitment. Other forms of offering, such as volunteering and material donations, are important, but financial contributions are routinely encouraged in worship and provide a major source of church income, thus forming an essential part of congregational life. Additionally, since information on financial contributions is disclosed to congregants and others, the status of financial contributions and related discussions are easily observed.

[1] Because COVID-19 infection continues, and local situations vary, there is no clear consensus on when the pandemic ended. However, on May 5, 2023, the World Health Organization (n.d.) declared that COVID-19 no longer fit the definition of a public health emergency of international concern, and pandemic restrictions in the United States loosened by mid-2023. Consequently, this paper uses the term “post-pandemic” to refer to general situations after May 2023.

Anthropological studies have suggested that financial giving provides important insights into religious commitments in many faith traditions (e.g., Bialecki, 2008; McCleary 2007; Zaloom, 2016). Previous studies of Christian groups have suggested divergent financial giving modes. Scholars such as Bialecki (2008) and Harding (1996) have argued for the religious significance of extravagant, somewhat impromptu giving, suggesting that these styles of offering remind believers of Jesus Christ's ultimate sacrifice. However, other studies (Naka, 2011, 2023; Zaloom, 2016) have suggested the religious importance of carefully planned financial offerings that fulfil the role of caretaker of one's God-given resources. These studies have suggested that, although there are divergent giving styles, financial giving is an important religious expression among believers.

In the United States, monetary contributions to religious institutions constitute a significant charitable giving category. The total charitable contribution amount for 2023 is estimated at $557.16 billion, with 5.7 % donated to churches, missions, and other religious organizations (Giving USA, 2024a). This study also identified religious institutions as the largest recipient category. Considering the large number of US charitable contributions relative to other countries (Charities Aid Foundation, 2024: Naikakufu, n.d.), the amount donated to religious organizations is considerable.

Religious affiliation often plays an important role in charitable giving in the United States. Based on an examination of who and how American residents give, Herzog and Price (2016) have identified several motivations. For instance, religious institutions provide giving opportunities during worship services and periodic events. Additionally, attendees develop personal relationships that motivate giving.

The COVID-19 pandemic has changed charitable giving. In 2021, the first full pandemic year, total charitable donations in the United States grew, continuing the trend of the previous two years. However, by 2022, total donations declined compared to the 2021 total. In 2023, compared with 2022, donations increased by 1.9%, but when adjusted for inflation, a 2.1% decline was recorded. Contributions to religious institutions followed this trend, declining by 1.0% in 2023, after adjusting for inflation (Giving USA, 2024b).

Several studies have suggested that this trend should concern religious organizations. For example, Putt and Bergdoll (2024) stated that recent financial contribution trends might indicate changes in people's view of their affiliation with various communities, including religious congregations. Similarly, another study by Hartford Institute for Religion Research. (2024) suggested that this trend could be a future concern for many congregations. Although the median congregational income has grown in the past 15 years, it has not kept pace with inflation. As this study also noted, congregational size, location, and denomination affect congregational income; hence, not all congregations (will) face financial difficulties. However, these studies have suggested that the pandemic affected monetary offerings generally.

Mennonites

The Mennonites are a Christian group with historical roots in the 16th-century Anabaptist movement in Europe. Based on their interpretation of biblical teachings, the movement's early followers formed groups and opposed several practices such as infant baptisms. Owing to their religious views, followers were widely persecuted in Europe, with some eventually migrating to North America. The Mennonites and Amish emerged from this movement.

As a Protestant group, Mennonites share religious tenets with other Christian groups, such as their belief in Jesus Christ the Savior. Historically, Mennonites have strongly emphasized the importance of a believers' community, mutual aid among believers, and helping the needy (Redekop, 1989). However, how these emphases are practiced varies among Mennonites, partly because of divergent religious interpretations of biblical teachings' applicability to daily activities. Some groups, such as those from the Old Order and conservative Mennonites, stress regulations on congregants' clothing, recreational activities, pursuit of higher education, and media use. Others have few regulations (Naka, 2011; Scott, 1996). For convenience, this paper calls the latter liberal Mennonites.

Although liberal Mennonites impose fewer rules, such as sartorial restrictions, many congregations value their theological roots as Anabaptists. Numerous churches participate in activities that promote peace and social justice. Like other Christian groups in the United States, liberal Mennonite churches welcome those who share their religious views into their faith communities. Although many members are from families with Mennonite or other Anabaptist backgrounds, there are also members from other backgrounds. Unlike other groups, liberal Mennonites do not discourage members from pursuing higher education. Hence, many members hold a college or post-graduate degree and have diverse occupations, including lawyers, teachers, and medical professionals (Naka, 2023).

Research Setting

This study focused on liberal Mennonites in Virginia and how they faced the changes associated with the COVID-19 pandemic. Online and on-site observations and interviews were conducted between 2020 and 2024. Although I also contacted liberal Mennonites from other congregations, this study primarily explored the responses of one congregation in the research area. To protect participants' privacy, this paper refers to the congregation as the Eastside Church (pseudonym).

Established in the 1950s, the Eastside Church has approximately 350 members. Because there are universities, other Mennonite schools, and related institutions in the area, many members work or have children enrolled in these institutions. Although this paper primarily discusses congregational responses to the post-pandemic phase (2023-2024), I briefly summarize the situation in the early phase of the pandemic (2020-2022) by incorporating my earlier study (Naka, 2021, 2023).

As in many other religious congregations, the pandemic caused unexpected changes to church activities. Many liberal Mennonites, including Eastside Church members, were working in the healthcare field as doctors, nurses, and care providers for youth and elderly. Knowing the health risks of the coronavirus, Eastside and other liberal Mennonite churches were careful to reduce the viral spread within and beyond their religious communities. Wearing face masks was highly encouraged, and online worship services and other religious gatherings were provided. When it became possible, outdoor worship services were held to minimize potential health risks.

At the beginning of the pandemic, the Eastside Church and other churches seemed to cope with the sudden changes brought about by the pandemic relatively well. In 2020, church members offered additional financial and other assistance to religious and local communities. This support exceeded the church leaders' expectations.

However, further changes occurred as the pandemic progressed. The Eastside Church and other liberal congregations received sufficient financial support, but the pace of offerings slowed. Members provided extra offerings temporarily, but their giving habits did not necessarily adapt to the new context (Naka, 2023). As discussed earlier, in the United States generally, financial contributions to religious institutions grew little and sometimes declined after 2020 (Giving USA 2024a, b).

The prolonged pandemic stressed Eastside Church leaders and other liberal Mennonite congregations. For example, the lead pastor of a nearby liberal Mennonite congregation was abruptly dismissed in spring 2023 due to ministerial misconduct and other charges, creating tension and disagreements among congregants. Eastside Church also underwent staff and pastoral changes, but these events occurred gradually over five years for various reasons such as marriage and other life events. Generally, Eastside Church's pastors' and staff members' departure occurred amicably.

Contribution to the Church

Discussions about financial contributions provide important insights into the changing relationships between members and the church. Continuing from previous years, Eastside Church received sufficient financial support in 2023 and the first half of 2024. Many members continued providing money and other offerings as evidenced by the church's balanced budget. However, a closer examination of the church's October 2023 annual report revealed a complex picture.

A letter from the congregation chairs suggested concerns about the financial situation. After thanking members for their generous support, it stated that balancing the budget had entailed transferring money from contingency and educational reserve funds. The letter also noted a decline in financial offerings and volunteers for church activities compared to previous years. Its tone was not accusatory; it simply communicated the insufficiency of members' support. Nevertheless, by sharing the status of financial and other support, the chairs suggested that members face these trends.

Despite this letter, contributions to the church did not improve greatly for the remainder of 2023. Although Eastside Church continued receiving weekly contributions, the money was insufficient to cover planned expenses. This persisted until the end of December, which marked the end of the church's fiscal year.

This slow response was related to members' giving patterns. Interviews with members revealed that regular givers tended to plan their donations in advance (Naka, 2023). These regular givers required time and effort to change their giving patterns. Additionally, as the Giving USA (2024b) study indicated, contributions to religious institutions generally grew in 2023 but did not outpace inflation.

In response, Eastside Church members in leadership positions used multiple ways to communicate church financial situations and encouraged members to consider the congregation's new financial context. In addition to written requests for offerings, they utilized visual aids, such as charts, and verbal reminders of the church's financial needs during worship services.

Two examples are weekly online newsletters sent every Friday and church bulletins distributed during Sunday services. Similar to other Mennonite congregations, the Eastside Church mentions the financial contributions received during the previous week in these documents. Starting from October 2023, additional information about the status of financial offerings was included. For instance, the mid-October newsletter tracked percentage progress toward the projected annual goal instead of simply stating the total funds received. To further situate the donations status, the newsletter reported the degree to which the financial contributions in receipt would cover the church's yearly expenses to date.

Furthermore, newsletters contained information about the pace of financial offerings compared to the previous year. Because more financial contributions are given at the end of December, there is typically a gap between donations and expenses, rendering a comparison with the exact period in the previous year helpful. Whether the gap between contributions and expenses was larger or smaller than in the previous year encouraged members to discern whether to increase the amount of their offerings.

Newsletters and church bulletins continued providing detailed financial information throughout 2023. Pie charts and bar graphs were periodically inserted to visualize offerings received and outstanding expenses. Toward the end of the year, Sunday newsletters indicated how much more money was needed on the remaining Sundays. Disclosing the precise amount required to make ends meet created a sense of urgency among members.

Members were also encouraged to plan their donations for the following year. Every October, the Eastside Church asks members to submit a form indicating their plans for the next year's monetary donations. For convenience, this paper calls it the annual giving form. Along with the form submission request, the Eastside Church usually highlights, via worship services and church bulletins, the importance of giving and explains how these annual forms can be essential to create a reasonable budget for the upcoming year.

In 2023, messages about donation planning were more detailed than in previous years. For example, the mid-November online newsletter included a lengthy explanation of the annual giving form, stating that financial offerings are an important means of expressing one's faith. It also mentioned that the forms were not a binding contract but rather an expression of members' intention to give, with their faith in God's provision. It also reiterated the forms' practical importance to budgeting.

Additionally, the newsletter provided detailed information about the budget and general financial context. It stated that because of inflation, 2024 expenditures would increase by approximately 7%. It also explained how members' contributions would support four areas of church activity, including leadership and missionary work. In leadership, for example, members' offerings would support pastoral duties, music, office administration, custodial salaries, wages, and benefits, constituting 49% of the projected budget.

A separate email sent in mid-November 2023, encouraging congregants to submit their annual forms, highlighted the effects of inflation. It stated that inflation had impacted all members, and more money needed to maintain church activities. As an example, the email stated the need for additional funding to continue the educational grant that the church provides to Mennonite school enrollees. The email stated that the annual giving forms would help with budgeting for the grant and other activities. Although the email did not specifically ask members to donate more, such explanations about the rising costs of maintaining church

activities encouraged increased offerings in the following year in response to the changing financial situation.

Repeated reminders to submit the annual giving forms continued until the end of 2023. In the early December 2023 newsletter, the reminder included information on the number and percentage of forms received, followed by the number of forms needed to accurately estimate church income. Furthermore, it mentioned the projected revenue and budget amounts and the potential shortfall amount in the absence of additional form submissions.

As these examples indicate, Eastside Church deliberately communicated with members regarding its financial status. Through repeated messages, they encouraged greater awareness and attentiveness to the financial situation. Given that the information encompassed comparisons between previous years and 2023, the messages adequately informed members about the changing financial context. Moreover, they explained financial needs related to church activities, such as educational grants, thereby clarifying members' understanding of the importance of their donations and annual giving forms to congregational activities.

As the congregational letters indicated, these financial messages alone were insufficient to adjust the entire congregation to the post-pandemic context. However, repeated contribution reminders encouraged members to review their financial practices. To further support members as they faced the church's new context, the Eastside congregation started two initiatives. One was about membership and the other was about youth. Both strengthened the relationship between the church and its members in the post-pandemic context.

Forging Congregational Ties for Post-pandemic Contexts

Starting from 2022, Eastside Church launched several worship themes about membership and belonging. As the COVID restrictions started to loosen and many on-site activities began again, members were encouraged to consider what the congregation meant to them. This reexamination was partly prompted by the fact that new groups of people started to attend the church during the pandemic. The number of these people was small, but they were noticeable, and the pastors and other church leaders offered several online sessions to welcome them. At one of these sessions held in August 2020, for example, there were six people. About half of them lived outside of the town where Eastside Church was but liked the online services and decided to attend regularly. Others knew about the congregation, and online activities gave them an opportunity to try out the services. In addition to these new attenders, former members who moved out of the area started to attend the church activities again (Naka, 2021).

While some stopped their participation, many of these long-distance attenders became regular online attenders and active participants of the congregation. Even after Eastside Church returned to on-site Sunday services in early fall 2021, many of them remotely attended Sunday services and joined Bible study classes held after the services via online, along with those who physically attended. Some traveled from other states to Virginia to join the church retreat in fall 2023.

In October 2023, Eastside Church proposed a new membership vision, and this could be seen as a response to this new type of attenders. In this new vision, the pastors and elders introduced a kinship model to aid members' understanding of a new membership vision. They explained that in the past, membership rules were sometimes interpreted as a test of religious commitment or a covenant. However, such an approach was no longer effective for

the Eastside Church faith community. They suggested that this new kinship mode would allow members to have multiple congregational affiliations and various ways to connect and participate in the Eastside Church.

In addition to this proposal, Eastside Church organized several worship series to explore the meanings of faith community. For example, from May to June 2022, several members were invited to talk about their relationships with the congregation. Some talked about how they grew their own faith with their friends in church. Some said how they returned to the congregation after years of not attending any churches. Another series held from May to July 2024 was about what it means to be in church and faith community. Using various scriptures, pastors and church leaders provided sermons and messages to explore what faith communities meant for believers. The church bulletins and Sunday schools included activities which aimed to encourage members to reflect their own views and experiences of their faith community. These activities also helped members to examine the importance of the faith community, while also considering how the congregation changes to accommodate necessary changes.

Another important initiative was about encouraging young people's participation in congregational life. This was also prompted by the pandemic experiences although Eastside Church had supported faith development of young people before. In Eastside Church, there were about 50 young people from kindergarten to high school. The congregation hosted many programs and activities for them, such as Bible schools, mission and outreach projects, and recreational events. The pandemic, however, put many restrictions on these activities. Although alternative online and other activities were offered, not being able to physically get together weakened the relationships between young people and the congregation. At one online meeting in 2021, for example, several adult members mentioned they missed not being able to see and chat with the youth in the church. After the congregation partially restarted on-site worship services in July 2021, some members were surprised to see how much the young people grew. Some felt that they could no longer recognize them. These experiences led members to consider how they could build and strengthen their relationship after the pandemic.

Starting in fall 2021, the congregation incorporated several changes to encourage the inclusion of young people into the congregational activities. Giving roles for young people to play during the worship service is an example. Along with adult members, young people took various roles and responsibilities during the worship, such as worship leader’s assistants, singers, and scripture readers. This helped young people to be active participants of the worship services. The new Sunday school program was another example. When the Novel coronavirus infection was relatively low, Eastside Church periodically offered intergenerational Sunday schools, so that members of all ages could gather to think about their faith.

Furthermore, in fall 2022, Eastside Church formed a team to consider ways in which to strengthen relationships among members across ages. The team members included both pastors and lay leaders. Mary, one of the team members and a pastor, offered study sessions about the social and cultural contexts of youth nowadays in 2022. She and church members explored how the situations surrounding the current youth were different from those in the past. Later, at a Sunday worship service, Mary explained what they learned and shared it with the congregation. As many jobs require higher education and professional training, it takes longer for current young people to become financially independent than before. Meanwhile,

cellphones and other technology have become ubiquitous, and they tend to demand constant attention and updates on skills as well as increasing upkeep costs. Combined with these changes, Mary explained that young people were facing multiple challenges, and they would need a supportive environment to nurture their faith.

Similar to the new membership plans and worship series about the meanings of the church and faith community, these changes encourage young people to be active participants of the congregation. This does not mean that Eastside Church members did not consider the young people's participation unimportant in the pre-pandemic years. As mentioned briefly, the congregation offered multiple programs for the youth for years. The pandemic, however, promoted the congregation to reflect the existing congregational contexts and to revise them. The same thing can be said about the new members. New members were important in the past. The pandemic prompted members to review existing membership regulations to allow divergent congregational affiliation styles, while still valuing faith community relationships.

Conclusion

This article examined the effects of the COVID-19 pandemic on American liberal Mennonites through an ethnographic study conducted at the Eastside Church. Although the coronavirus continues to present challenges, many restrictions have been lifted, allowing the church to gradually resume on-site worship services and other church activities. However, this did not mean a return to the pre-pandemic situation. Focusing on financial contributions, this study explored how Mennonite church members have adapted to pandemic-induced changes.

Their discussions about financial contributions suggested ongoing challenges in adjusting to the new situation. The church received sufficient financial contributions to cover its expenses, but this does not imply good congregational financing. The pace of members' financial offerings tended to be slow, necessitating repeated requests for offerings. To address this challenge, the church provided detailed information on the status of its finances via newsletters and bulletins. Not only did they notify members of the need for offerings, but they also encouraged congregants to face the church's new context. Various messages asked members to review their financial decisions, which encouraged consideration of how they could participate in congregational life. As anthropological studies on morality have established (e.g., Kleinman, 2007), these financial messages provided members with a moral and ethical opportunity to review their religious commitments.

Along with the messages, the new membership vision and youth support encouraged members to update their relationships with the church and within the congregation. The pandemic brought remote but active attendees to Eastside Church, prompting the introduction of a new membership vision to facilitate participation in the congregation regardless of physical location. Increased support for youth and their participation in worship and other leadership roles were also introduced to strengthen relationships among members of diverse ages. These initiatives further encouraged members to face the new church context rather than returning to the pre-pandemic period.

Thus, the pandemic brought not only challenges but also opportunities for Eastside Church members to explore the meaning of their church community and modes of supporting it. Other churches might have responded differently. However, this case study suggests that

closer examinations of pandemic experiences can illuminate how faith communities adjust and reimagine their religious belonging and commitment.

Acknowledgements

This work was supported by JSPS KAKENHI Grant Number 20K01218. I am grateful for their support and those who helped with my research.

References

Bialecki, J. (2008). Between stewardship and sacrifice: Agency and economy in a southern California charismatic church. *Journal of the Royal Anthropological Institute* (N. S.), 14: 372–90.

Charities Aid Foundation. (2024). World Giving Index 2024: Global Trends in Generosity. https://www.cafonline.org/docs/default-source/inside-giving/wgi/wgi_2024_report.pdf

Giving USA. (2024 a). *The annual report on philanthropy for the year 2023*. VA: Giving USA Foundation.

Giving USA. (2024 b, June 25). Giving USA: U.S. charitable giving totaled $557.16 billion in 2023. https://givingusa.org/giving-usa-u-s-charitable-giving-totaled-557-16-billion-in-2023/

Harding, S. F. (1992). The gospel of giving: The narrative construction of a sacrificial economy. In R. Wuthnow (Ed.), *Vocabularies of public life: Empirical essays in symbolic structure* (pp. 39–56). New York: Routledge.

Hartford Institute for Religion Research. (2024). Finance and faith: A look at financial health among congregations in a post-pandemic reality. https://www.covidreligionresearch.org/wp-content/uploads/2024/07/FinanceReport2024.pdf

Herzog, P. S. & Price, H. E. (2016). *American generosity: Who gives and why*. New York: Oxford University Press.

Kleinman, A. (2007). *What really matters: Living a moral life amidst uncertainty and danger*. Oxford University Press.

McCleary, R. M. (2007). Salvation, damnation, and economic incentives. *Journal of Contemporary Religion*, 22(1): 49–74.

Naikakufu. (n.d.). Kifukin no kokusai hikaku. https://www.npo-homepage.go.jp/kifu/kifu-shirou/kifu-hikaku

Naka, T. (2011). The spirit of giving: Mennonite narratives about charitable contributions. *Culture and Religion*, 12 (3), 317-338.

Naka, T. (2021). Koronaka ni okeru shukyoteki bijon no mosaku-America menonaito kyokai no jireikara- [How can we respond to changing social contexts during the Covid-19 pandemic as Mennonite believers? A Case study of a Mennonite congregation in the US] *Chiikigaku Ronshu* 18 (2), 57-67.

Naka, T. (2023). What does it mean to give faithfully in the COVID-19 pandemic and polarized America?: A case study of liberal Mennonites. *The Asian Conference on Ethics, Religion & Philosophy (ACERP) 2023. Official Conference Proceedings*, 25-35.

Pruitt, A. & Bergdoll, J. (2024, June 2). Giving USA 2024: The impact on religion. https://lakeinstitute.org/resource-library/insights/june-2-2024/

Redekop, C. W. (1989). *Mennonite society*. Baltimore, MD: Johns Hopkins University Press.

Scott, S. (1996). *An introduction to old order and conservative Mennonite groups*. Intercourse, PA: Good Books.

World Health Organization. (n.d.). Coronavirus disease (COVID-19) pandemic. https://www.who.int/europe/emergencies/situations/covid-19

Zaloom, C. (2016). The evangelical financial ethic: Doubled forms and the search for God in the economic world. *American Ethnologist* 43(2), 325-338.

Forging Educational Alliances: Saudi Arabia and Japan's Path to Excellence in Higher Education

Hoang-Nam Tran, Tokushima University, Japan
Ahmed Shawky Mohamed Maklad, Taibah University, Saudi Arabia

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
Saudi Arabia's Vision 2030 seeks to elevate educational standards through innovation and global engagement. Japan's distinguished higher education system, known for its technological advancements and international acclaim, presents a promising avenue for partnerships with Saudi universities. This study delves into university collaborations between institutions in Saudi Arabia and Japan, examining educational policies and pertinent literature. Collaborative research endeavors can leverage the strengths of both sides, while expanded student and faculty exchange programs hold the potential to foster academic synergy and cross-cultural appreciation. Introducing dual degree programs and collaborative professional development workshops can notably enhance the skills of educators and researchers from both nations. Critical areas for mutual advancement include establishing joint research centers focusing on domains like health and lifestyle sciences, artificial intelligence, robotics, bioscience, LED technology, renewable energy, and social sciences. A strategic partnership at the university level offers a mutually advantageous opportunity, propelling advancements in educational and research outcomes while aligning with Vision 2030 in Saudi Arabia and bolstering Japan's global academic presence. The successful implementation of these endeavors demands steadfast dedication from both institutions, encompassing financial support, conducive policies, and robust institutional partnerships.

Keywords: Collaborative Research, Dual Degree Initiatives, Educational Collaborations, Global Integration, Taibah University, Tokushima University, Saudi Arabia Vision 2030

iafor
The International Academic Forum
www.iafor.org

Introduction

This paper presents an analysis of higher education internationalization in Saudi Arabia and Japan, highlighting their respective strategies, hurdles, and achievements. Both countries acknowledge the pivotal role of internationalization in elevating the quality of higher education, nurturing global competencies, and propelling innovation.

In pursuit of Vision 2030 (Government of Saudi Arabia, 2020), Saudi Arabia has initiated sweeping reforms to diversify its economy, with a significant focus on education, including the attraction of international students and faculty. The nation's endeavors encompass the establishment of top-tier universities and the cultivation of partnerships with renowned global institutions. Saudi professionals view the creation of effective collaborations between domestic and foreign universities as a key solution to maximize the potential of higher education in alignment with Vision 2030 (Mohiuddin et al., 2023). Conversely, Japan, with a rich tradition of international involvement, reinforces its global presence through government schemes like the Top Global University Project (Sato, 2022) and entities such as the Japan Student Services Organization (JASSO) (Asaoka & Yano, 2009). These initiatives aim to boost the number of international students and enhance the global reputation of Japanese universities (Tran & Jin, 2021, 2022).

This research undertakes an examination of internationalization policies and outcomes, primarily focusing on Saudi Arabia. It scrutinizes crucial metrics including student mobility, academic partnerships, and institutional frameworks. By dissecting these aspects, it identifies best practices and common obstacles, providing insights on how both nations can leverage each other's experiences. Furthermore, the study explores the potential for bilateral cooperation in higher education between Saudi Arabia and Japan, showcasing the collaboration between Taibah University and Tokushima University as a case study. By harnessing Saudi Arabia's strategic economic vision and Japan's robust academic networks, these nations can bolster their global prominence and contribute to an interconnected and innovative landscape in higher education. The paper concludes by outlining recommendations for policymakers and educational leaders to foster enhanced collaboration, encompassing joint research ventures, student and faculty exchange initiatives, and the establishment of dual degree programs.

Methods

This analysis utilizes two primary methodologies: policy analysis and literature review. The policy analysis scrutinizes educational policies, governmental publications, and media outlets in both Saudi Arabia and Japan to pinpoint areas of convergence and potential collaboration. It specifically focuses on frameworks that bolster international partnerships, funding mechanisms, and governance models. Furthermore, the literature review delves into academic research, media coverage, and official documents concerning international university collaborations, emphasizing successful instances and best practices.

We constructed a Conceptual Framework for Educational Collaboration as illustrated in Figure 1. Various strategies were employed to analyze the data: a) Thematic analysis: Identifying recurring patterns in policies, media reports, and literature, b) Comparative analysis: Highlighting similarities and disparities in the educational frameworks of Saudi Arabia and Japan, c) Content analysis: Quantifying the prevalence of key concepts, d) Case study analysis: Examining prosperous international partnerships to extract best practices, e)

Discourse analysis: Exploring how collaboration was depicted in media and policy dialogues, and f) Policy mapping: Visualizing connections between the educational policies of both nations to identify opportunities for joint ventures. These methodologies collectively offer a comprehensive approach to unraveling the intricacies of international academic partnerships.

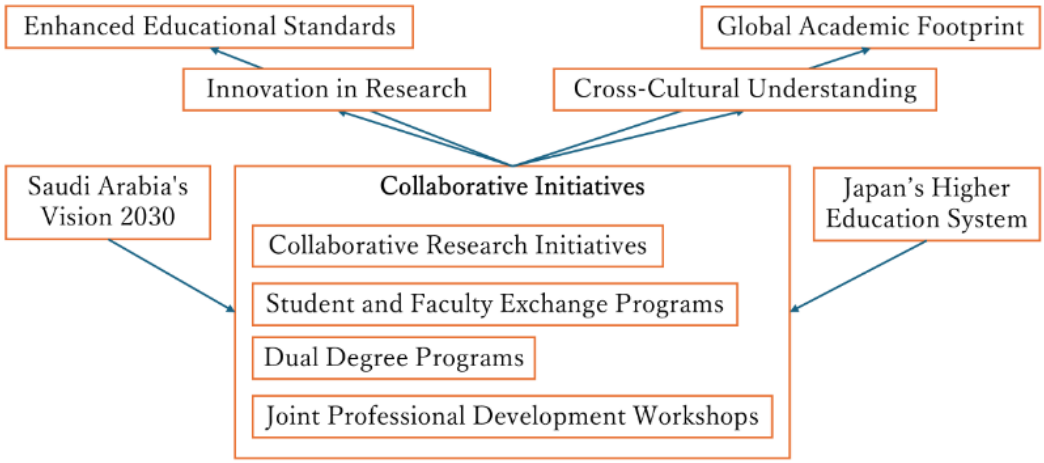


Figure 1: The Proposed Conceptual Framework for Educational Collaboration Between Saudi Arabia and Japan

Challenges in the Internationalization of Higher Education in Saudi Arabia

Saudi Arabia's Vision 2030 sets forth ambitions to revolutionize the nation's higher education system through a focus on internationalization and innovation (Al Tamimi Co., 2016). Leveraging Japan's well-established educational framework (Study in Japan, 2024) could prove instrumental in aiding Saudi universities in achieving these objectives. This study delves into potential university-level partnerships between the two countries, highlighting strategies like collaborative research, student and faculty exchanges, double degree programs, and joint professional development workshops. These initiatives are pivotal for enhancing educational outcomes, aligning with Vision 2030, and fortifying Japan's global academic footprint. However, successful execution demands unwavering dedication from both sides, encompassing financial support, conducive policies, and robust institutional alliances.

Saudi Arabia encounters various hurdles in its pursuit of internationalizing its higher education system (Arab News, 2023). A notable cultural and social impediment lies in harmonizing traditional Islamic values with the requisites of modern education. Swift transformations, particularly those perceived as conflicting with cultural norms, often encounter resistance (Asfahani, 2024). Despite strides in gender equality, cultural barriers persist in hindering the full integration of women into academia and professional spheres, posing a persistent challenge (Al-Qahtani et al., 2021). Economically, Saudi Arabia's heavy reliance on oil revenues poses a challenge in sustaining educational investments for establishing world-class universities, attracting international faculty, and fostering robust exchange programs. The internationalization endeavors demand substantial financial resources, with ensuring sustained funding presenting a significant challenge (Al Tamimi Co., 2016).

The educational system also grapples with challenges in meeting global benchmarks. There exists a pressing need to enhance the quality of education through curriculum revisions, improved teaching methodologies, and ensuring graduates possess skills relevant to the global job market (Mahmoud et al., 2016). Furthermore, cultivating a robust research culture

and infrastructure is imperative yet arduous (Obeidat et al., 2015). Greater investment in research facilities and incentives for academic research is essential to enhance the global standing of Saudi universities (THE, 2024). Administrative and policy-related challenges further complicate internationalization efforts. Streamlining administrative processes is critical for effectively supporting international collaborations. Ensuring policy coherence across diverse regions and institutions within the nation is paramount for the success of these initiatives (THE, 2024). On a global scale, Saudi Arabia contends with the task of establishing a positive international reputation for its universities to attract students and faculty from abroad. Overcoming existing biases and ensuring global recognition of Saudi degrees is a significant endeavor. Competing with well-established Western and Asian institutions necessitates continual enhancement and innovation in educational offerings (Arab News, 2023). Technological integration remains a persistent challenge. While digital transformation is imperative, integrating digital technologies into education, encompassing e-learning platforms and advanced research tools, remains complex (Salem et al., 2022). Ensuring proficiency with these technologies among both faculty and students is crucial for effective learning and international collaborations (Alyami et al., 2022).

To elevate the quality of education, Saudi Arabia should invest in faculty development programs (Asfahani, 2024), embrace international best practices in curriculum design, problem-based learning (Aboonq, 2015), and establish accreditation bodies to ensure quality assurance across institutions. Augmenting research and innovation necessitates heightened funding for research, provision of grants and incentives for innovative projects, and establishment of research centers of excellence in domains such as renewable energy and biotechnology (THE, 2024). Internationally, Saudi Arabia can bolster its global standing by promoting its universities through international conferences, academic publications (Uddin & Alharbi, 2023), and improved global rankings. Focusing on specialized areas where Saudi Arabia can excel, such as Islamic studies and energy research, can aid in attracting international students and researchers (Mohiuddin et al., 2023).

Key Areas for University-Level Cooperation Between Saudi Arabia and Japan

Research Collaboration

Commencing collaborative research initiatives that leverage the knowledge and resources of both Saudi Arabian and Japanese universities can significantly enhance research productivity and excellence. Areas of shared interest encompass health and lifestyle, artificial intelligence, robotics, biosciences, LED technology, renewable energy, and social sciences. By amalgamating Japan's advanced research infrastructure with Saudi Arabia's escalating investments in these domains, both countries can tackle common hurdles and pioneer innovative solutions (Arab News, 2022). Establishing collaborative research hubs can further cement this partnership, concentrating on fields where both nations exhibit robust capabilities. These centers could act as focal points for innovation and knowledge dissemination, drawing on Japan's well-established research environment and Saudi Arabia's strategic emphasis on nurturing key sectors and industries (THE, 2024).

Student and Faculty Exchanges

Broadening bilateral student and faculty exchange initiatives can cultivate deeper cultural comprehension and academic cooperation in both nations. Saudi Arabian universities stand to gain insights from Japan's successful internationalization strategies, which have played a

pivotal role in elevating global involvement and academic excellence (Morley et al., 2021). These exchanges offer validated credentials and diverse educational encounters. Such programs not only enrich the academic background of involved students but also fortify institutional connections between Saudi Arabia and Japan, fostering a more interconnected and globally competitive higher education landscape (THE, 2024).

Capacity Building

Collaborative professional development programs hold a pivotal role in honing the skills of Saudi educators and researchers. Workshops guided by Japanese and Saudi experts can introduce cutting-edge methodologies and innovative teaching approaches, equipping Saudi faculty with the essential tools to enhance educational benchmarks in alignment with Vision 2030 (Arab News, 2023). Regular training modules on research techniques, scholarly writing, and the latest technological advancements can further amplify the academic proficiencies of Saudi faculty and researchers. These endeavors can bridge the divide between existing practices and international benchmarks, ensuring Saudi Arabia's competitiveness on the global platform (THE, 2024).

Potential Collaboration Between Taibah University and Tokushima University

Taibah University in Saudi Arabia is a leading public university committed to providing high-quality education and fostering research across a wide range of disciplines. With a focus on innovation and knowledge development, the university plays a pivotal role in contributing to the academic and professional growth of its students while actively participating in regional and global collaborations. Tokushima University in Japan stands as a hub for research and education, particularly in the fields of medicine, science, and engineering. With both universities sharing a common goal of academic excellence and global outreach, the potential collaboration between Taibah University and Tokushima University holds promise to become a model of international academic cooperation. By leveraging their respective strengths in research, education, and innovation, this partnership could pave the way for future academic alliances and transformative solutions to worldwide issues.

Faculty Involvement and Alumni Network

A significant facet of the collaboration between Taibah University and Tokushima University involves the presence of Taibah faculty members who are alumni of Tokushima University. These former graduate students, who have attained advanced degrees across various disciplines at Tokushima, bring back invaluable expertise and global perspectives to Taibah University. Some of these individuals hold pivotal roles in specific educational domains, such as introducing integrative and prophetic medicine education at an Arabic medical school (Hamouda et al., 2019). Moreover, they have pioneered techniques for super early disease and cancer detection and diagnosis using genetic and medical imaging technologies (Badawy et al., 2023; Baghdadi et al., 2022; Maklad et al., 2021), with some of this groundbreaking research conducted through collaboration between Taibah University and Tokushima University. This alumni network plays a vital role in nurturing continuous academic and research bonds between the two institutions. Their dual comprehension of the academic landscapes of Saudi Arabia and Japan positions them as conduits, facilitating seamless collaboration and communication.

Joint Research Projects

An exemplary instance of the partnership between Taibah University and Tokushima University shines through a joint research project. In 2023, a collaborative project between these universities yielded significant progress in the realm of colorectal cancer detection. Employing a hybrid machine learning approach to analyze genetic data, the research enhanced the precision of identifying adenomatous polyps, crucial precursors to colorectal cancer. The outcomes showcased heightened sensitivity and specificity in early polyp detection, heralding a breakthrough in non-invasive cancer screening methodologies (Maklad et al., 2024). Drawing on Tokushima University's expertise in advanced science and technology research and Taibah University's computational prowess, this collaboration drove substantial strides in early cancer detection accuracy, ultimately contributing to improved patient outcomes.

Numerous joint research ventures have transpired between Taibah University and Tokushima University, notably within the domains of medical sciences, environmental engineering, and information technology. These collaborations have yielded co-authored research publications, shared research infrastructures, and the exchange of vital data that propel knowledge advancement in these fields. The engagement of Taibah University faculty members who previously pursued studies at Tokushima University has been instrumental in propelling these collaborative research initiatives forward. Their established connections with former professors and colleagues at Tokushima University have fostered fruitful partnerships benefiting both institutions. New research projects between Taibah University and Tokushima University are now being developed to establish innovative medical technologies that facilitate the early diagnosis of liver metastases.

Prospective Collaboration Opportunities

In the future, Taibah University and Tokushima University could expand their collaborative efforts in various domains:

- Given the expansion of Saudi Arabia's healthcare industry, collaborative research in public health, medical technology, and pharmaceutical sciences between Taibah University and Tokushima University holds significant relevance (Rahman & Qattan, 2021). Joint initiatives could tackle prevalent health issues like diabetes and cardiovascular diseases, enhancing patient outcomes through advanced technologies (Tash & Al-Bawardy, 2023). Studies on digital and preventive healthcare and lifestyle management may address the increasing instances of lifestyle-related ailments in Saudi Arabia, such as obesity and hypertension. Through cooperation, tailored public health approaches could be developed to benefit the Saudi populace.
- As Saudi Arabia places a growing emphasis on sustainable development, exploration in water resource management, renewable energy, and sustainable urban planning becomes essential. Leveraging Tokushima University's proficiency in environmental engineering could provide pivotal perspectives for addressing desert climate challenges, especially regarding renewable energy and water preservation tactics. Joint research endeavors focusing on solar, wind, and bioenergy technologies could actively bolster renewable energy objectives. Given its abundant natural resources, Saudi Arabia stands poised to test and implement pioneering renewable solutions stemming from collaborative efforts with Tokushima University.
- With Saudi Arabia advancing its digital transformation, cooperation in AI and IT has the potential to drive breakthroughs in sectors like healthcare, finance, and smart cities.

Collaborative projects could encompass the creation of AI-powered healthcare solutions or cybersecurity frameworks. Additionally, joint research initiatives could explore industrial automation, robotic surgery, and AI-driven educational tools, leading to enhanced productivity and efficiency across diverse industries.

- The increasing interest in biotechnology and agriculture presents an opportunity for joint research to propel advancements in genetic engineering and biotechnology, especially in cultivating sustainable agricultural practices tailored to arid regions.
- Tokushima University's expertise in energy-efficient LED technology (pLED, 2024) aligns well with Saudi Arabia's sustainable energy goals, particularly in the realm of smart lighting for urban development.
- Collaborative studies in the social sciences can tackle challenges stemming from Saudi Arabia's rapid modernization, focusing on the social, economic, and cultural impacts of urbanization, economic diversification, and workforce development.
- Expanding student and faculty exchanges, as well as conducting joint workshops and professional development programs, can facilitate the exchange of knowledge and research methodologies, thereby contributing to Saudi Arabia's broader educational and workforce objectives outlined in Vision 2030.

These collaborative areas have the potential to significantly benefit both universities and play a crucial role in advancing Saudi Arabia's long-term development goals.

Conclusion

Although the Saudi-Japan educational collaboration offers substantial potential benefits, several challenges need to be addressed to ensure its success. These challenges include securing sufficient financial resources, harmonizing educational policies and standards, overcoming cultural and language barriers, and fostering a dedicated commitment to the partnership's long-term objectives. Furthermore, both parties must navigate variances in educational culture and administration to establish a seamless and efficient collaboration (Arab News, 2023). The strategic partnership between Saudi and Japanese universities holds the promise of significantly enriching the higher education landscape in both nations. By prioritizing research collaboration, facilitating student and faculty exchanges, and enhancing capacity building, Saudi universities can harness Japanese expertise to realize the ambitious targets of Vision 2030.

References

Aboonq, M. (2015). Perception of the faculty regarding problem-based learning as an educational approach in Northwestern Saudi Arabia. *Saudi Medical Journal*, *36*(11), 1329–1335. https://doi.org/10.15537/smj.2015.11.12263

Al-Qahtani, A. M., Elgzar, W. T., Ibrahim, H. A., El-Houfy, A., & El Sayed, H. A. (2021). Women empowerment among academic and administrative staff in Saudi universities: A cross-sectional study. *African Journal of Reproductive Health*, *25*(s1), 60–68. https://doi.org/10.29063/ajrh2021/v25i1s.6

Al Tamimi Co. (2016). *Vision 2030 and the Transformation of Education in Saudi Arabia*. https://www.tamimi.com/law-update-articles/vision-2030-and-the-transformation-of-education-in-saudi-arabia/

Alyami, A., Pileggi, S. F., & Hawryszkiewycz, I. (2022). Knowledge development, technology and quality of experience in collaborative learning: a perspective from Saudi Arabia universities. *Quality & Quantity*, 1–20. https://doi.org/10.1007/s11135-022-01476-9

Arab News. (2022). *Saudi Arabia prepares for a quantum leap in higher education*. Arab News. https://www.arabnews.com/node/2177696

Arab News. (2023). *Saudi Arabia's higher education sector to undergo transformation*. Arab News. http://www.arabnews.com/node/1253736/business-economy

Asaoka, T., & Yano, J. (2009). The Contribution of "Study Abroad" Programs to Japanese Internationalization. *Journal of Studies in International Education*, *13*(2), 174–188. https://doi.org/10.1177/1028315308330848

Asfahani, A. M. (2024). Nurturing the scientific mind: resilience and job satisfaction among Saudi faculty. *Frontiers in Psychology*, *15*, 1341888. https://doi.org/10.3389/fpsyg.2024.1341888

Badawy, M., Balaha, H. M., Maklad, A. S., Almars, A. M., & Elhosseini, M. A. (2023). Revolutionizing Oral Cancer Detection: An Approach Using Aquila and Gorilla Algorithms Optimized Transfer Learning-Based CNNs. *Biomimetics*, *8*(6). https://doi.org/10.3390/biomimetics8060499

Baghdadi, N., Maklad, A. S., Malki, A., & Deif, M. A. (2022). Reliable Sarcoidosis Detection Using Chest X-rays with EfficientNets and Stain-Normalization Techniques. *Sensors*, *22*(10). https://doi.org/10.3390/s22103846

Government of Saudi Arabia. (2020). Vision 2030 Kingdom of Saudi Arabia. *Government of Saudi Arabia*, 1–85. https://vision2030.gov.sa/download/file/fid/417

Hamouda, O., Sweilam, M., Abdellah, A., & El Sayed, S. M. (2019). Evaluation of pioneering introduction of integrative and prophetic medicine education in an Arabic medical school (Taibah University, Saudi Arabia): 10 years' experience. *The Journal of International Medical Research*, *47*(5), 2157–2165. https://doi.org/10.1177/0300060519831174

Mahmoud, M. A., Al-Zalabani, A. H., & Bin Abdulrahman, K. A. (2016). Public health education in Saudi Arabia: Needs and challenges. *Medical Teacher*, *38 Suppl 1*, S5–8. https://doi.org/10.3109/0142159X.2016.1142514

Maklad, A. S., Hashem, H., Matsuhiro, M., Suzuki, H., & Niki, N. (2021). Fully automatic bone segmentation through contrast enhanced torso CT dataset. *Proc.SPIE*, *11597*, 115972G. https://doi.org/10.1117/12.2582161

Maklad, A. S., Mahdy, M. A., Malki, A., Niki, N., & Mohamed, A. A. (2024). *Advancing Early Detection of Colorectal Adenomatous Polyps via Genetic Data Analysis : A Hybrid Machine Learning Approach*. 23–38. https://doi.org/10.4236/jcc.2024.127003

Mohiuddin, K., Nasr, O. A., Nadhmi Miladi, M., Fatima, H., Shahwar, S., & Noorulhasan Naveed, Q. (2023). Potentialities and priorities for higher educational development in Saudi Arabia for the next decade: Critical reflections of the vision 2030 framework. *Heliyon*, *9*(5), e16368. https://doi.org/10.1016/j.heliyon.2023.e16368

Morley, L., Roberts, P., & Ota, H. (2021). The affective assemblage of internationalisation in Japanese higher education. *Higher Education*, *82*(4), 765–781. https://doi.org/10.1007/s10734-020-00593-4

Obeidat, A. S., Alhaqwi, A. I., & Abdulghani, H. M. (2015). Reprioritizing current research trends in medical education: a reflection on research activities in Saudi Arabia. *Medical Teacher*, *37 Suppl 1*, S5-8. https://doi.org/10.3109/0142159X.2015.1006603

pLED. (2024). *Pioneering the Future with the Potential of Light*. PLED. https://www.pled.tokushima-u.ac.jp/english/

Rahman, R., & Qattan, A. (2021). Vision 2030 and Sustainable Development: State Capacity to Revitalize the Healthcare System in Saudi Arabia. *Inquiry : A Journal of Medical Care Organization, Provision and Financing*, *58*, 46958020984682. https://doi.org/10.1177/0046958020984682

Salem, M. A., Alsyed, W. H., & Elshaer, I. A. (2022). Before and Amid COVID-19 Pandemic, Self-Perception of Digital Skills in Saudi Arabia Higher Education: A Longitudinal Study. *International Journal of Environmental Research and Public Health*, *19*(16). https://doi.org/10.3390/ijerph19169886

Sato, T. (2022). Reconsidering Englishization: the Japanese government's Top Global University Project. *Asian Englishes*, *24*(1), 102–113. https://doi.org/10.1080/13488678.2021.1902676

Study in Japan. (2024). *Planning to Study in Japan-Japanese Educational System*. Study in Japan Official Website. https://www.studyinjapan.go.jp/en/planning/educational-system/

Tash, A. A., & Al-Bawardy, R. F. (2023). Cardiovascular Disease in Saudi Arabia: Facts and the Way Forward. *Journal of the Saudi Heart Association*, *35*(2), 148–162. https://doi.org/10.37616/2212-5043.1336

THE. (2024). *Top universities fostering global partnerships in 2024*. https://www.timeshighereducation.com/impactrankings/partnerships-goals

Tran, H. N., & Jin, C. H. (2021). Factors Pulling International Students to Japan: A Situation Analysis. *The Asian Conference on Education 2021 Conference Proceedings*, 125–136. https://doi.org/10.22492/issn.2186-5892.2022.10

Tran, H. N., & Jin, C. H. (2022). Challenges in Attracting International Students to Japan. *Educational Alternatives*, *20*, 11–25.

Uddin, M., & Alharbi, N. K. (2023). The landscape of biomedical research progress, challenges and prospects in Saudi Arabia-A systematic review. *Digital Health*, *9*, 20552076231178620. https://doi.org/10.1177/20552076231178621

Contact email: tran@tokushima-u.ac.jp

The Quest for Identity in Turkish Theater Amidst Western Influences

Nedim Saban, Anadolu Üniversitesi Konservatuvarı, Turkey

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The contemporary landscape of Turkish theater, particularly in Istanbul, is characterized by vibrancy; however, it has not yet achieved a fully realized national identity. The innovative productions frequently draw upon Western theater traditions, resulting in a challenge for the establishment of an original theatrical ethos. This predicament can be attributed to the Republic's brief century-long history, which has similarly rendered modern theater a nascent concept. The Republic's reform trajectory, which has a pronounced orientation towards the West, has prioritized theater as a vehicle for cultural enlightenment. Instead of merely mirroring contemporary society, the early Republic's objective to forge a transcendent cultural identity suppressed artistic creativity. The imposition of Western paradigms often overshadowed the celebration of the inherent richness found in traditional Turkish theater. Subsequent sections will illustrate how the style of theater evolved during the Westernization movements of the 19th century within the Ottoman Empire, during which traditional forms were frequently marginalized.

Keywords: Turkish Theatre, Ottoman Theatre, Westernization

iafor
The International Academic Forum
www.iafor.org

Introduction

This study aims to investigate the quest for theatrical innovation in Turkey before and after the Republic, through a detailed analysis of the era's shifting dynamics. It will explore the reasons behind the failure to cultivate a national identity in modern theater, primarily attributed to the overshadowing influence of Western culture. Rather than framing national theater in terms of nationalism or the predominant values of a given populace, this examination assesses it as a detrimental factor impeding the transmission of contemporary, original, and distinct theatrical concepts that transcend divisions of religion, language, or ethnicity. Furthermore, the inability to establish a popular theater is examined in the context of historical developments.

The historical oscillations between periods of artistic flourishing and stagnation are inherently linked to broader social movements. Therefore, significant socio-political events have been categorized into specific periods for this study: the Tanzimat Edict of 1839, the Constitutional Monarchy of 1908, the Republic's establishment in 1923, the Single-Party Era of the 1940s, the Multi-Party Period of the 1950s, constitutional amendments following the military coup of May 27, 1960, the 1971 Military Memorandum, the 1980 coup, the Turgut Özal administration, and the rising prominence of the AK Party beginning in 2002. Additionally, the adverse effects of urban relocations, shifts in societal entertainment paradigms, economic challenges, natural disasters such as earthquakes, and social phenomena including migration have also been analyzed for their influence on theatrical evolution.

Stages of Change in Turkish History

Cultural transformation in Turkish history can be divided into four primary stages. The initial stage pertains to the Turks' conversion to Islam, followed by their settlement in Anatolia, wherein they engaged with preceding and contemporaneous civilizations. The third stage is marked by the expansion of the Ottoman Empire and its governance over diverse religious and ethnic groups, fostering significant cultural exchange. The final stage encapsulates the desire for Westernization and the ensuing initiatives aimed in that direction (And, 1972). Furthermore, "substantial remnants of the Turks' ancestral homeland in Central Asia and shamanistic beliefs are discernible in the culture of the Anatolian Turks" (And, 1983). The arrival of the Turks in Anatolia in 1071 coincided with their adoption of Islam. According to Metin And, the dramatic arts among the Anatolian Turks emerged from five crucial factors: geographical context, lineage, imperial dynamics, Islam, and the influence of Westernization. Although the prominence of the Turkish language during the Seljuk period (10th-11th centuries) is underscored, it is noted that Islamic culture perceives theater as a barrier between the creator and the creation, with the primacy of a singular divine creator superseding human creative expression. This ideological framework has contributed to the stagnation of theater in the Western sense. The Ottoman Empire, founded in Anatolia in 1299, witnessed the predominant development of traditional theater forms. The Karagöz shadow play, grounded in the philosophy that divine creation manifests through human representation, emerged as a popular entertainment genre from the 17th century onward. Additionally, Meddah performances, renowned storytelling traditions devoid of written scripts, thrived in coffeehouses—social venues of the period—by employing techniques such as imitation and characterization, akin to modern stand-up comedy. Another facet of traditional Turkish theater, Ortaoyunu, involves structured improvisation and is performed sans text. In rural contexts, village spectacle plays rooted in specific rituals are observed, although these performances lack dramatic narratives and are primarily presented on special occasions. The period of Ottoman territorial expansion

following the conquest of Istanbul in 1453 and concluding with the Treaty of Zitvatorok in 1606 was pivotal for intercultural interactions.

The Tanzimat Era and Westernization in the Ottoman Empire

The Tanzimat Era marks the commencement of Westernization within the Ottoman Empire, initiated by the Tanzimat Edict of 1839. Influenced by the 1789 French Revolution, this edict aimed to safeguard citizens' lives and possessions, provide equitable rights to minorities irrespective of religious, linguistic, or ethnic affiliations, reassess tax and military duties, and facilitate reforms within the legal and educational domains (And, 1972). The Tanzimat period was also crucial for theater, as the increased construction of theatrical venues catalyzed a novel concept of theater. However, while Western theater flourished, traditional forms began to decline. Prior to the Tanzimat Era, traditional Turkish theater—such as the Ortaoyunu—was performed in public spaces, not requiring formal stages or auditoriums. This improvisational form of theater was devoid of scripts. Yet, as the Ottoman Empire began its westernization journey during the Tanzimat, it gradually adopted scripted performances. The establishment of new theater buildings facilitated the influx of foreign communities in Istanbul, giving rise to unique theatrical experiences, including bilingual performances.

Contemporary historians and researchers assert that the last recognizable adaptations of Ortaoyunu solidified in the 19th century, coinciding with the rise of Western-style theater during this period. This historical convergence has been deemed an unfortunate hindrance to the progression of traditional Turkish theater, as it stagnated during a time of potential creativity (Sevengil, 2015). Religious minorities, including Jews, Greeks, and Armenians, actively contributed to theatrical life in Turkey, exemplifying a vibrant European lifestyle. Jews fleeing persecution in Portugal and Spain were instrumental in pioneering puppet theater during the 15th and 16th centuries, making significant contributions to the evolution of traditional theater (And, 1972). It is noteworthy that early Turkish theatrical productions were heavily influenced by Greek artists (And, 1983). The contributions of Armenians, both in Istanbul and other regions of Turkey, will also be discussed. The rights accorded to minorities during the Tanzimat period enhanced the visibility of their theatrical cultures. Many Armenian artists were pivotal in establishing theater troupes in Istanbul, while records indicate the emergence of the first Muslim male actor on stage in 1847 (And, 1972). Although some play texts were purportedly composed prior to the Tanzimat, historians recognize Şinasi's "Şair Evlenmesi," written in a Western style in 1860, as the first significant play. The 1872 production of "Vatan Yahut Silistre," which resonated with nationalist sentiments, prompted public demonstrations fueled by a renewed passion for homeland advocacy in the wake of military defeats. The political ramifications of theater were underscored by the exile of the playwright, Namık Kemal. As Turkish theater transitioned to scripted forms, the prominent artist and troupe director Güllü Agop secured exclusive rights to perform scripted theater from the state. In response, other troupe leaders, concerned about employment prospects, exploited loopholes in Agop's privileges to establish the tülüat theater trend, which retained elements of traditional Turkish performance. This genre, originating in İctepise, became a defining characteristic of theatrical practice during this period. Moreover, Güllü Agop's lack of exclusive rights over musical productions allowed operas, operettas, vaudevilles, and variety performances to flourish. Concurrently, adaptations of Western theater—particularly those based on Molière—were staged by Tomas Fasülyeciyan's company in Bursa, setting a precedent for Western adaptations that would dominate the early Republic's theatrical landscape. Güllü Agop's troupe performed their select works at the Gedikpaşa Theatre, which opened in 1868 as the Ottoman Theatre. Following the expiration of the lease in 1880, Ahmet Fehim's troupe, one of the few Muslim

actors at the time, took to the stage. However, the addition of the play "Çerkes Özdenleri" to their repertoire led to its prohibition on grounds of inciting Circassian independence. The playwright, Ahmet Mithat, was subsequently arrested, and Gedikpaşa Theatre was demolished overnight by palace orders. This theater stands as the first to be dismantled for political reasons, although it was unfortunately not an isolated incident. The Tanzimat Period, which created a relatively free environment in the Ottoman Empire, ended in 1876. Thus, the visibility of theater diminished, becoming more concentrated within the palace, and while artists produced under the patronage of the palace, they became victims of an intense censorship policy, as seen above.

Constitutional Period

The evolution of theater in Turkey from the Tanzimat Period to the Republican Era reflects a complex interplay of cultural reforms, societal changes, and political contexts. In the late 19th and early 20th centuries, the Ottoman Empire's shifts brought both newfound freedoms and restrictions for artists. The end of the Tanzimat Period in 1876 marked a significant turn, as theater became more centralized within palace patronage and was subjected to intense censorship. With the establishment of the Constitutional Era in 1908, an expanding freedom allowed for the greater involvement of women in the arts, which was a progressive step in Turkish society. However, incidents like the removal of Afife Jale from the stage in 1920 highlight the continuing tensions surrounding theatrical expression and gender roles during that time.

Republican Era

The Republican Era in Turkey marked a significant cultural transformation, driven by Mustafa Kemal Atatürk’s vision for a modern, secular nation. Atatürk implemented reforms that included not only political and educational changes but also profound shifts in cultural expression, particularly in the realm of the arts and theater. The establishment of the People's Houses aimed to foster a cultural identity aligned with Western ideals and to promote the tenets of the new Republic. By focusing on theater as a vehicle for reform, these institutions encouraged artistic expression while serving an educational purpose—disseminating the Republic's ideals through dramatic narratives. The involvement of Atatürk himself in shaping theatrical productions underlined the importance placed on theater as a means of influencing public perception and depicting a modern image of Turkish society, especially regarding the representation of women. The transition from the Darülbedayi to the State Theatre represents a continuity in efforts to professionalize Turkish theater while incorporating Western influences. Ertuğrul Muhsin's leadership was crucial in this evolution; he sought to cultivate a serious theater culture by introducing significant Western works and focusing on local narratives. The early involvement of women in theater was groundbreaking, as it challenged prevailing norms and played a crucial role in the burgeoning discourse on gender within the cultural landscape. However, the cultural landscape was not without its tensions, as illustrated by the pressures faced by Armenian actors and the imposition of new standards on the artistic community. Despite these challenges, the overall trend of the Republican Era showcased a burgeoning national identity through the arts, reflecting a blend of tradition and modernity that would influence subsequent generations of Turkish artists and playwrights. As theater continued to develop through institutions like the Ankara State Theatre, it became a space not just for entertainment, but also for the exploration of national identity and the complexities of social change in a rapidly evolving society. The impact of Atatürk's reforms reverberated through cultural expressions, shaping the trajectory of Turkish theater and artistic production

for decades to come. The founding of the Republic in 1923 under Mustafa Kemal Atatürk brought about sweeping reforms aimed at modernizing Turkey, including significant cultural efforts that encouraged the development of a national theater reflective of Western values. Institutions like the People's Houses played crucial roles in this cultural revolution, aiming to disseminate the ideological messages of the Republic through theater.

1950's

Muhsin Ertuğrul's leadership at Darülbedayi and later the State Theatre was instrumental in shaping Turkish theatrical practices along Western lines, incorporating modern playwrights and works from the canon of Western literature. The evolution into the 1950s saw further developments, where young artists sought to innovate beyond imitation and to create a unique Turkish theater that honored its traditional roots while engaging contemporary themes. The year 1951 was also significant in the Westernization of Turkish Theater. The entertainment world of the city of Istanbul has shifted from the densely populated area of Direklerarası, known for its traditional amusements, theaters, and operettas, to Beyoğlu. Yapı Kredi Bank also converted the upper floor of a mansion in Beyoğlu, which had long hosted circuses and variety shows, into a theater hall.The general artistic director of Küçük Sahne, which opened on April 3, 1951, with the play "Of Mice and Men," was again Muhsin Ertuğrul. Adopting the Western realism and naturalism of the period, Küçük Sahne, despite staging avant-garde plays like Waiting for Godot and formal experiments featuring a female Hamlet, still reflects the mimicry of Western Theater in these experiments. It stands out with its Western imitation in both play selection and acting style. After studying at Yale University in the U.S. and returning to his country, Haldun Dormen criticized the imitation and rote-based theater understanding of Küçük Sahne (Saban, 2022). Dormen also participated in the amateur formation called Cep Tiyatrosu in search of a younger theater. Cep Tiyatrosu, which also provides theater education, adopts a Stanislavski-based method acting approach. Next to Küçük Sahne, Galatasaray High School, which trains students with a Francophone educational philosophy, and Robert College, based on the U.S. model, also attempt to develop an alternative to the period's central theater understanding. Although the selected plays are still examples from the West, more contemporary texts and directorial approaches are experimented with. During the same period, the Youth Theatre, which is Turkey's first university theatre, is established at Istanbul Technical University, and Turkish Theatre participates in the Erlangen Festival abroad for the first time. Although their success at this festival was not overlooked, the reason for not awarding the first prize was cited as their failure to perform a local play. The troupe participates in the same festival the following year, this time with a local play. On the other hand, by inviting university theaters to the theater festival he started in Istanbul, he continues the city's colorful and multicultural tradition. The 13 young people who left the Istanbul Technical University Theater to establish Genç Oyuncular aimed for Turkish Theater to break away from Western imitation and reach the idea of an authentic theater. This step is one of the most important pursuits in creating a national theater. The first views on this subject were introduced by İsmayil Hakkı Baltacıoğlu during the Constitutional Era with the concept of Öz Tiyatro. Baltacıoğlu aimed to strip theater of additional elements such as decor, costumes, and props, reducing it to its essence, and instead of a proscenium stage, he sought to establish every space as a performance area, as was customary in traditional theater. Sevda Şener summarizes Baltacıoğlu's theater philosophy as follows: "A theater play can be performed in any area without a specific stage elevation in a specific place. Our traditional theater is an example of this. The curtain is a product of the theatrical understanding aimed at separating the play from reality, and the stage from the audience. Theater should not become detached from the people and life, just as it was in the beginning. Set design, costumes, and makeup are methods resorted to by those who do

not believe in the imaginative power of art...It is also incorrect to consider the written text indispensable in theater. The written text is a starting point. (Şener, 2011) At that time, although they were not aware of İsmayil Hakkı Baltacıoğlu's thoughts, the Young Players also set out with the same impulse. Another goal of the Genç Oyuncular is to achieve the concept of People's Theatre. To take theater outside the center located in Beyoğlu, they perform plays in schools, hospitals, and minority associations, and, as in the example of Avignon, they organize Turkey's first cultural arts festival in a summer resort town (Alpöge, 2007). Having a life of only six seasons, Genç Oyuncular, were inspired by traditional theater as a source of inspiration. Genco Erkal summarized, this goal: "It was considered that a contemporary theater could be created based on our own traditional theater." The pursuit was to capture the essence that gives rise to traditional theater and reflect today's world through that essence."(Alpöge, 2007) Towards the end of the multi-party period, censorship was imposed on media organizations, and theater also suffers from this censorship and social pressure. However, the master of comedy Muammer Karaca expands the style of political satire in the private theater he established. Plays like Cibali Karakolu and Etnan Bey Duymasın are examples of this. Due to Karaca's closeness to the ruling party, the Prime Minister of the time, Adnan Menderes, also watches the plays. Thus, the government tries to create an image of a tolerant environment. However, this period is short-lived, and a decision is made to impose restrictions on political satire in theater (Saban, 2022).

1960/1971

The period from May 27, 1960, to March 12, 1971, was pivotal in the development of Turkish theater, reflecting the broader socio-political changes happening in Turkey. As democracy began to take root, a rich tapestry of theatrical experimentation emerged, signaling a departure from traditional performances toward innovative forms that drew on local narratives and contemporary themes. Haldun Dormen’s establishment of the Dormen Theater marked a significant transition in Turkish theater. By rejecting conventional methods, including the use of a prompter, the theater brought a newfound dynamism and naturalness to performances. Additionally, introducing the first Western musical, "Street Girl Irma," signified an embrace of varied theatrical influences, opening the door for future productions. Gülriz Sururi and Engin Cezzar, who left Dormen’s company, pioneered the incorporation of local plays into their work, exemplified by "Keşanlı Ali Destanı." This play, with its portrayal of an anti-hero and a focus on local characters and settings, diverged from the more typical narratives existing at the time and established a national identity in Turkish theater. Sururi and Cezzar’s efforts to present local stories injected freshness into the theatrical landscape, embracing Turkish culture in unique ways. The era also witnessed the emergence of cabaret theater with the establishment of Devekuşu Kabare by Haldun Taner, which challenged existing norms and provided a platform for innovative and critical forms of expression. Furthermore, the Ankara Art Theater became a space for revolutionary artists seeking answers to the pressing questions about the social role of theater, leading to the establishment of Genco Erkal as a leading figure in modern Turkish theater, especially with plays like "A Madman's Diary." The search for a national voice continued, as seen in the works of Ulvi Uraz, who focused on folk themes and represented everyday struggles and humor within relatable contexts. This approach drew audiences to the theater in unprecedented ways, cementing its role as a reflection of societal realities. At the same time, the influence of international theater, especially that of Brecht, introduced new theatrical techniques that sparked debate and dissent. The reception of Brecht's works, especially contrasting with more traditional narratives, exemplified the cultural tensions of the time, as established theaters often resisted the newcomers’ avant-garde ideas. Overall, the 1960s to early 1970s represented a vibrant yet tumultuous chapter in Turkish theater history,

characterized by a blending of local narratives with international influences, pushing the boundaries of theatrical expression and reflecting the dynamic socio-political climate of Turkey. This period laid the groundwork for future generations of theater artists and thinkers who would continue to explore and expand the possibilities of theater in Turkish society.

1971/1980

The period from March 12, 1971, to September 12, 1980 in Turkey was marked by significant political and social turmoil, which greatly affected the cultural landscape, particularly theater. The military coup in 1971 instigated numerous changes, including increased instability and a rise in terrorist incidents, which led to a notable decline in theater audiences. Many individuals from minority communities chose to leave Turkey, further impacting audience numbers and participation in cultural activities. Additionally, the advent of television broadcasting introduced competition for live theater, drawing audiences away from traditional performances. Private theaters found it increasingly difficult to survive, leading to many closures, while state-subsidized theaters faced a loss of prestige and influence. Despite these challenges, the establishment of the Kocamustafapaşa Theater stood out as a significant development during this period. This new theater represented a shift towards neighborhood-focused performances, illustrating how theater could adapt and evolve outside traditional urban centers. It offered a fresh perspective on accessibility and community engagement, serving as a valuable example for future theatrical ventures. Ultimately, while this era was fraught with difficulties, it also highlighted the resilience and adaptability of theater within Turkish society. The evolution of theater in Turkey reflects a complex interplay of political, social, and cultural shifts. The periods marked by military coups significantly influenced the landscape of the performing arts, particularly theater, which saw a sharp decline in audiences due to political unrest, the rise of terrorism, and the advent of television. The closure of private theaters and the diminishing prestige of state-subsidized venues during these tumultuous times reflect this impact.

1980’s

This situation continued with the military coup in 1980. The most significant step regarding the change in theater in the 1980s was the establishment of the theater named Ortaoyuncular by Ferhan Şensoy, who returned to Turkey after completing his education in Canada. Şensoy, who experimented with different forms in his own written plays, used elements of traditional theater, and freely blended the content of Western theater with the style of Turkish theater, employed a new language in theater and created an original approach. With the intertextual theater concept, he paid homage to Brecht, Gogol, and Karl Valentin, and experimented with cabaret theater and grotesque theater. He also implemented a type of newspaper theater project inspired by the traditional theater's meddah tradition, which continued for years. The establishment of the Ortaoyuncular theater showcased an emerging hybrid form while paying homage to both local and global theatrical traditions. The growth of alternative theater was further supported by initiatives such as the Istanbul International Theater Festival, which nurtured a vibrant arts scene that embraced diversity and experimentation. Advancements in theater education and the rise of black box theaters represented a shift toward more intimate and innovative performance spaces, allowing for greater creative exploration. Overall, this dynamic period reflects a resilient cultural landscape within Turkey, where theater acted as both a mirror and a catalyst for social change amidst ongoing political challenges. The commitment to experimentation, coupled with strong community engagement through

workshops and festivals, laid a foundation for the thriving contemporary theater scene seen today.

1990's

The resurgence in the 1990s, particularly during Turgut Özal's liberalization reforms, marked a turning point in Turkish political history. With the establishment of Kumpanya by Kerem Kurdoğlu and Naz Erayda, the concept of theater developed in black boxes instead of proscenium stages. While modern theater education was provided in institutions like Bilsak, alternative plays were produced in the theater of this institution. Playwriting workshops and festivals were organized at Galata Perform. Founded in 2005, DOT has staged many of its projects in places like galleries and garages by creating site-specific theatre. BGST, a semi-amateur community, has produced biographical theatre and documentary theatre with new narrative resources. Dostlar Theatre has also signed a documentary play called Sivas 93, documenting the Sivas massacre that occurred in 1993. Berkun Oya, who returned to Turkey after completing his education in England, stages e-plays in a theatre he created on the Bilgi University campus, sometimes in an aquarium setup, where plays are listened to through headphones, providing a different stream of consciousness by showing the first and second acts of some plays from different angles. Theatre practitioners who cannot express themselves in the artistic policies of state-subsidized theatres establish their own theatres. Kumbaracı 50, established in Beyoğlu, is the best example of this. With the increase of private universities, classmates studying at these schools form theatre groups with a shared aesthetic thought upon graduation. However, a noteworthy point is that the source of these innovations is also Western-based. Throughout the article, it is mentioned with examples that the rise of theatre is parallel to the increase of freedom steps in history. Finally, in 2013, following the attempt to demolish the opera park in the center of Istanbul and convert it into a military barracks, the public took to the streets, initiating a resistance. After the Gezi resistance and some terrorist incidents in Taksim, the Taksim area ceased to be a comfort zone for theatres, with both large and small theatres closing down and relocating. Due to the intensification of television series, theatres struggle to form teams. One-person or small-cast plays increase, the number of plays grows quantitatively, but quality cannot be ensured to the same extent. In state-subsidized theatres, self-censorship increases, and after the Covid pandemic, many middle-aged actors are retired, leading to staffing issues. On the other hand, in large venues, only a few mega musicals and star-focused productions are staged each month.

Conclusion

Throughout the article, it has been emphasized that many of the innovations in Turkish Theater were led by individuals such as Muhsin Ertuğrul, Haldun Dormen, Ferhan Şensoy, Genco Erkal, Haldun Taner, Engin Cezzar, Ali Taygun, and Berkun Oya, who were educated in the West or studied in schools in Turkey that provided Western-style education. It has been observed that Western theatrical forms such as epic theater, cabaret theater, and absurd theater have been adopted. Although there have been efforts to return to the essence, to question the essence of theater, and to blend the traditional with the modern, these efforts have not been permanent due to economic reasons, historical cycles, or teams that could not unite. As seen in the initial rejection of Haldun Taner's play "Keşanlı Ali Destanı," innovative steps have not been fully supported, And those who tried to innovate were left alone. Because theater was positioned more as an educator of society in the early Republican period and there was confusion between the concepts of national theater, folk theater, and authentic theater, the expectation for the artist to adhere strictly to the rules of the play hindered production.

Theatrical education has always been conducted using Western techniques, so the artist could not identify with their own identity and traditions; they were almost expected to create a new world. When looking at the theses and articles produced in academia, this tendency is clearly visible. Because there is a widespread belief that theater is limited to literary production, even though playwrights strive to create original works and directors attempt to innovate on stage individually, this pursuit has not been embraced within the troupes. The concepts of national theater and folk theater have been dismissed, leading to a rootless renewal. The question of what kind of theater and for whom theater exists was not asked for a long time. The state-funded theaters, which should have made the most effort in this regard, left the burden on the non-subsidized theaters, and new steps in theater were accepted to the extent that the audience bought tickets. Throughout the study, the connection between the winds of Westernization in history and social events has been addressed. The positive aspects of the Ottoman Empire's efforts for liberation with the Tanzimat Edict have been addressed. However, as And points out, "the Ottoman Empire's conscious interest in the West began with the treaties of Karlowitz (1699) and Passarowitz (1718)" (And, 1972). From this, we can infer that Westernization was not just a necessity but an obligation. Although the article mentions the contributions of this necessary change to our theater art during the periods discussed, we can conclude that it was attempted to be implemented without being fully internalized, and that the universality and innovation in theater sometimes turned into Western imitation or admiration. Instead of blending traditional theater works with the West in the natural flow of history, the complete erasure of tradition and the attempt to start with new methods created an obstacle to the creation of a unique, distinctive, and singular modern Turkish theater.

References

Alpöge, A. (2007). Peacocks in the Tree of Life. Mitos Boyut Theater Publications.

And, M. (1972). The 100th Year of Turkish Theater. Mars Printing House.

And, M. (1983). Turkish Theater in the Republican Era. Türkiye İş Bankası Kültür Yayınları.

Saban, N. (2022). The Examination of Identity Search in Turkish Theater Between 1951–2020 Through Theater Venues. Anadolu University.

Şener, S. (2011). The Development Process of Turkish Theater (2nd ed.). Mitos Boyut.

Sevengil, A. R. (2015). History of Turkish Theater. Alfa Publishing House.

Contact email: nedimsaban2023@gmail.com

The Impact of Contemporary Social Movements (Student Movement) on the Emergence of Democracy (1997-2017)

Yahya Seifi, Islamic Azad University of Central Tehran Branch, Iran
Malektaj Khosravi, Islamic Azad University of Central Tehran Branch, Iran

The Korean Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract
The Iranian student movement stands as a leading advocate for democracy, playing a crucial role in advancing democratic discourse in Iran. Known for its influence on civil society, it represents diverse national demands and strives to achieve and deepen democracy through a postmodern approach. This research examines the factors impacting democratization in Iran by focusing on specific societal traits alongside global democratic principles. Using the theories of Alain Touraine and Alberto Melucci, it creates a framework for understanding contemporary movements, identifying factors that either support or hinder democratization. Key elements of this study include analyzing the positive and negative influences on democracy, examining obstacles that hinder democratic progress, and exploring methods to enhance democratic practices. A central question addressed is how the student movement has shaped Iran's democratic discourse. This historical-analytical research concludes that the student movement has effectively used its accumulated experiences to push for democratic ideals, contributing to a national consensus on democratic governance. The movement's impact is evident in fostering civil participation, transparency, and accountability, which are essential for a peaceful, cost-effective democratic transition. Through its efforts to build discourse and engage the public, the student movement has promoted democracy as a path aligned with the people's right to choice, thereby supporting a shift toward a more inclusive, democratic society in Iran.

Keywords: Student Movement, Democratic Systems, Contemporary Movements

iafor
The International Academic Forum
www.iafor.org

Introduction

To understand the influence of student movements on democratization in Iran, one must consider both universal democratic principles and the specific cultural, social, and political characteristics of Iranian society. Since the establishment of universities in Iran, student movements have acted as prominent advocates of democracy, especially since the Islamic Revolution. Their efforts in pushing for democracy are rooted in intellectual thought and the dissemination of ideas, evolving from being affiliated with political parties to embodying new social movements as defined in postmodern theory.

Research Background

Since Iran's university system began in the 1940s, extensive research has explored the Iranian student movement. Two significant theses highlight different aspects of its evolution. Hadi Nakhaei's 2011 doctoral dissertation, "The Evolution of the Iranian Student Movement: Process and Outcome (1925-1980)," examines the stages of the movement's emergence, growth, and decline, proposing that its identity has been shaped by Iran's political landscape, causing fluctuations within the movement.

Taleb Jalilian's 2014 master's thesis, "Power and the Rise and Fall of the Student Movement in Iran (1953-1997)," investigates the student movement's shifting relationship with political power. Jalilian argues that the movement's proximity to or distance from political power influenced its success and decline, analyzing the movement's approaches before and after the Revolution and during key events such as the Second of Khordad in 1997.

Theoretical Foundations and Framework

"Every political discourse contains principles and rules that determine political behaviors. Discursive changes are transformations in these behaviors. The political structure is shaped by discourse, and when discourses change, the structures also transform and take on new forms" (Bashiriyeh, 2006, p. 63).

This research is based on the theories of those scholars who have examined new social movements and accepted the student movement as a new movement within the framework of the postmodern shift, particularly as a cultural discourse. Specifically, this study draws on the theories of Alain Touraine and Alberto Melucci as its theoretical framework. Their views, grounded in the "postmodern paradigm shift" and with a focus on cultural discourse centered around "identity," are organized around four key principles:

First Principle: The identity of the movement – Who are the supporters of the movement? In this study, the focus is on the student movement.

Second Principle: Who is the enemy of the movement? The student movement, for its historical significance, is positioned against "authoritarianism."

Third Principle: What is the movement's goal or destination? If the student movement succeeds, what historical narrative does it seek to impose? This movement is centered around the concept of "freedom."

Fourth Principle: The understanding of the enemy – Analyzing the commonalities and differences between the movement and its adversary. The student movement's commonality is based on the central theme of "justice," while its differences are defined by the central theme of "totalitarianism."

> "New social movements fight over identity. These struggles are efforts to compel others to accept things that the members themselves believe in; they fight to affirm what others deny." (Melucci, 1996, p. 46)

This study uses the frameworks of sociologists Alain Touraine and Alberto Melucci to analyze how the Iranian student movement contributes to democratic discourse. Both theorists highlight the transformation of social movements in the postmodern age, where the focus has shifted from traditional economic or class conflicts to struggles for identity and cultural autonomy. Touraine's four principles for understanding social movements — movement identity, opposition to authoritarianism, goal of freedom, and a fight against totalitarianism — are applied here to clarify the aims and opposition faced by the Iranian student movement.

Alain Touraine (1925–)

Alain Touraine's work emphasizes a shift from traditional class-based social structures to societies driven by knowledge and information, where technocrats hold control rather than the capitalists of industrial society. In this context, social movements are less about economic exploitation and more about establishing "historicity" — a group's power to shape the future. Central to his theory is the "subject," which represents individual agency and consciousness within social movements, striving for self-determination against oppressive structures, as seen in the Iranian student movement's resistance to authoritarianism.

Touraine's journey into sociology began with firsthand experience working alongside miners in France, which informed his understanding of worker struggles. He later studied under Georges Friedman and collaborated with sociologists like Talcott Parsons. His focus turned to social movements in the 1960s, inspired by events like the French student protests of May 1968. Over the decades, he has developed a model that examines movements through institutions, actors, and communication, establishing him as a significant critic of modernity and an expert on "new social movements" worldwide.

According to Touraine, movements like those of the 1960s in Europe and the Americas marked a new era in which traditional tactics and demands gave way to cultural and identity-focused struggles. He coined the term "new social movements" in 1968 to describe these identity-driven movements, which he argues became necessary to counter the impacts of industrialization and authoritarian control. Unlike Marxist views of class struggle for the abolition of property, Touraine views these movements as battles for historical agency rather than economic restructuring. He believes that as industrial society has evolved, so too have the axes of conflict, moving away from class divisions to conflicts around knowledge, identity, and subjectivity.

Touraine's concept of the subject is vital to understanding these movements. He defines subjectivity as the individual's pursuit of autonomy and dignity, which requires a struggle against forces that deny their right to self-expression. Each subject must develop an awareness of their individual and collective identity, often opposing societal structures in pursuit of rights and freedom. Touraine also emphasizes the commonalities across movements, especially their shared struggle to align global citizenship with local cultural dynamics and power relations.

Alberto Melucci

Melucci builds on this postmodern analysis, focusing on the way new social movements create collective identities through shared values and struggles. He asserts that these movements resist the encroachment of state and market forces on individual identity and privacy, emphasizing the significance of “floating, invisible networks” in transmitting ideas and solidarity. Unlike traditional resource mobilization theories, Melucci's work centers on the symbolic and cultural politics that underpin these movements. His perspective aligns with Touraine's in viewing the Iranian student movement as one fundamentally focused on identity rather than material or class interests.

Both theorists suggest that these student-led movements, as part of the global wave of democratization in the postmodern era, serve as agents for individual empowerment and collective identity. They resist oppressive state power and seek to create spaces for individual autonomy. By promoting democratic ideals, the Iranian student movement exemplifies a new social movement that thrives on cultural influence and intellectual advocacy rather than traditional political structures.

In sum, the Iranian student movement embodies the postmodern social movement model, advocating democracy through cultural and identity-driven activism. It serves as a progressive force that leverages intellectual discourse and identity politics to challenge authoritarianism and promote democratization, reflecting the transformation of social movements globally in the knowledge and information era.

Influential Factors on the Discourse of Democratization

Every democratic and rational force seeking to influence democracy must understand a range of factors that facilitate the democratization process. In the transition towards deepening democracy, several opportunities, situations, and processes exist in the modern world that create extensive opportunities for influencing the democratization process. These factors include:

1. *Urban Economic Development*
2. *Expansion of Public Education*
3. *Communication Networks*
4. *Emergence of New Social Movements*
5. *Transparency*
6. *Expansion of the Middle Class*
7. *Strengthening Civil Society*
8. *Cultural Exchange*
9. *Democratization*
10. *Globalization*
11. *Division of Labor on a Global Scale*
12. *The Era of Democratic Transition*

Factors Influencing the Process of Democratization

The following section further elaborates on these factors:

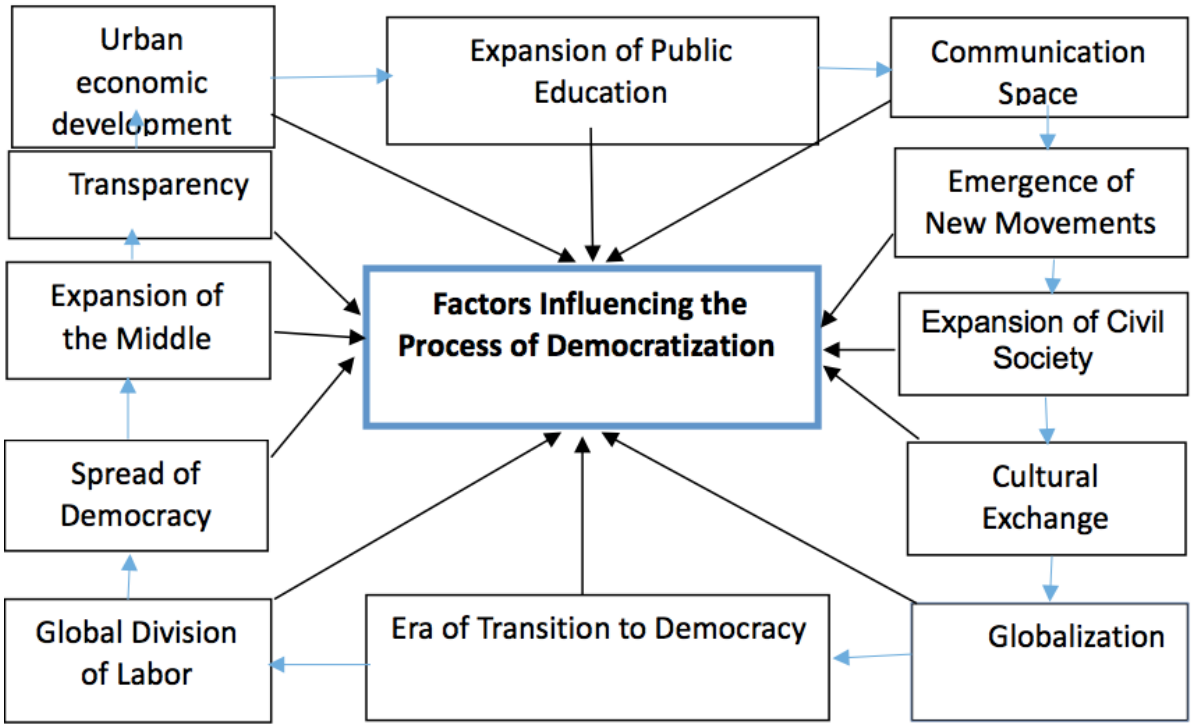


Diagram 1: Factors Influencing the Process of Democracy Seeking (Source: Author)

The Era of Democratic Transition

Democracy, as one of the most common forms of governance in the modern world, has undergone several phases. Although the historical origins of democracy date back to ancient Greece before the birth of Christ, in the modern era, democracy has gone through different stages. While there may not be universal agreement on these stages, most scholars acknowledge that democracy has evolved over time. The first wave of representative democracy began with the American and French revolutions and continued until World War II. After World War II, a new wave of democratization emerged, though in a bipolar world and amidst anti-authoritarian movements, this wave did not achieve significant victories. Political changes and regime transformations during the transitional phases often favored authoritarian regimes.

Globalization

The terms “globalization” and “globalism” have significant differences that must be clarified when discussing the modern world. "Globalization" refers to the natural process of global interaction and interdependence between nations and governments, driven by mutual needs and global institutions, with the weight of responsibility resting on international organizations. In contrast, "globalism" is rooted in the aggressive policies of global capitalists, particularly the neoconservatives, who strive to impose their own will and accelerate the process of global capitalism on other nations (Bashiriyeh, 2007, p. 76).

What this paper considers is "globalization," not "globalism." Globalization is not solely influenced by capital; it is also heavily shaped by the cultures of developed societies (Bashiriyeh, 2015: 97). In short, the role of international organizations, developed societies, and the establishment of security for investment are among the most effective factors in expanding democracy through globalization.

Division of Global Labor

The communication revolution and the vast array of facilities have greatly expanded intellectual and material exchanges due to globalization, significantly enhancing the division of labor on a global scale. This means that the production of industrial goods is no longer confined to a single country (Colin Turpin, 2006, p. 67). Moreover, countries' "comparative advantages" in producing industrial and agricultural goods and their "mutual dependence" facilitate the global division of labor. If human and natural resources are managed properly, this can raise living standards and, as a result, strengthen the democratization process (Dahl et al., 2013, p. 214). A quick glance at the ASEAN countries, such as Indonesia, Malaysia, South Korea, Taiwan, Singapore, and the Philippines, supports this perspective. These investments are crucial to the growth of the middle class and the expansion of democracy in various sectors.

Dissemination of Democracy

Countries with similar socio-economic and cultural structures can often spread democracy to each other once one country establishes it. In modern times, the widespread wave of democratization and the establishment of democratic systems, especially after the collapse of the socialist bloc in Eastern Europe, has pushed many governments to adopt democratic systems. This provides a fertile ground for democracy advocates to positively influence the democratization process (Tavakoli, 2011, p. 96). For instance, after the military coup in Portugal, democracy spread to countries like Greece and Spain. In the late 1970s, the democratic wave even reached Latin America, which is another example of the dissemination theory in practice.

Urban Economic Development

The democratic system is inherently tied to modernity, and modernity is meaningless without the growth of capitalism and the expansion of urbanization. As a result, modernity and the bourgeoisie are intertwined. The lifestyle and production methods of the bourgeoisie—mass production and distribution—can only occur within the framework of urbanization (Ghiyoori & Jafari, 2008, p. 214). "Lipset" associates democracy with urban economic development and believes that the most widespread relationship between political systems and other aspects of society is that democracy correlates with the level of economic development. This implies that wealthier nations have a greater chance of maintaining democracy (Afkhami, 2009). Therefore, one of the main demands of urban dwellers is the establishment of a transparent, orderly, and law-abiding system to protect their rights. The collapse of the feudal system is closely tied to the decline of rural life, while a healthy urban life necessitates close communication, legal regulation, and cultural production (Abrahamian, 2015, p. 210). Thus, the need for and experience of living under a legal system are fundamental to the democratization process.

Expansion of the Middle Class

Democracy and democratic systems are products of the social classes that emerged in the modern and postmodern eras, particularly the middle class. The growth of the middle class, influenced by the global division of labor, has created new conditions that demand a system capable of meeting the needs of this class, which inherently leads to the deepening of democracy (Bashiriyeh, 2007, p. 99). Economic development has a significant impact on

social structures, especially the expansion of the middle class. When the middle class grows and strengthens socially, it enters the political sphere and adopts a peaceful approach to democratization, occupying a central role in advancing the process.

Communication Networks

In the modern era, due to the capitalist mode of production, the way individuals interact has fundamentally changed. The emergence of virtual communication spaces has drastically altered how people organize themselves in their fight for maximum democracy. In this newly created space, individuals can engage with others in society and converge through new movements (Jalaiepour, 2010, p. 32). Today, information dissemination and education through virtual spaces have become commonplace. People no longer rely solely on closed party systems or education through party newsletters and bulletins (Rezaei et al., 2015, p. 81). Virtual spaces play a unique role in accelerating communication, enhancing transparency, and enabling quick coordination. This space has also reduced the significance of political parties and organizations compared to the past, giving virtual spaces a dominant role in promoting and advancing democratic environments. As such, virtual spaces are one of the primary tools for organizing new movements, including the student movement, and for creating a more democratic society.

Transparency

In his theories, Foucault speaks of the "panopticon," a concept that refers to the ability of power structures to monitor and observe everything. Today's world is a panopticon, where everything is visible in all areas (Zarei, 2015, p. 217). Civil society is no exception when it comes to the pursuit of democracy. With the help of technology, information, and virtual spaces, it can shed light on political affairs and illuminate the path toward transparency in ongoing matters. One of democracy's primary goals is to create a transparent government and environment in most institutions of power (Ravanestan, 2017, p. 89). Authoritarian and totalitarian regimes typically resist transparency. They try to keep most critical issues out of the public eye, preferring secrecy and ruling from the shadows (Estowar, 2017, p. 66). One of the main objectives of new social movements is to bring transparency to these darkened areas, as transparency is a cornerstone for advancing democracy.

Expansion of Public Education

Education is one of the most fundamental rights of individuals in any society. The expansion of public education has significantly influenced the growth of the middle class. In addition to expanding the middle class, education is a core foundation for empowering various social classes and one of the main goals of new movements striving for advanced democracy. In the democratization process, educated individuals, elites, and democracy advocates are the main sources of influence (Saie & Akbarzadeh, 2015, p. 59). Available evidence suggests that education and higher levels of learning are essential prerequisites for achieving democracy in the modern world.

In Iran, public education began to grow, especially from the 1960s, and after the Islamic Revolution, it saw a massive increase in numbers. Higher education has become one of the main goals for every family in Iran, and it serves as the primary source for producing elites in all levels of society (Jalaiepour, 2010, p. 23). Although the educational system in Iran has faced many challenges and limitations, including problems in the quality of higher education,

the widespread enthusiasm for education at all levels of society and the millions of students pursuing higher education serve as essential building blocks for a developed and democracy-seeking society.

Emergence of New Social Movements

New social movements are key actors in influencing the democratization process and fostering democracy at its fullest. Democracy is incomplete without the presence and emergence of these movements, which, in a dialectical relationship, not only shape democracy but also strengthen its core pillars. Movements such as the student movement, civil rights movements, the women's movement, environmental movements, peace movements, anti-racism movements, and indigenous rights movements all play an active role in social and political life today. Their mutual interaction and influence on each other significantly contribute to the democratization process (Naghibi Mofrad, 2011, p. 195). New social movements, with their civil society orientation, collaborate in the pursuit of empowering society, and their activities and goals are interconnected and closely aligned. By working together, they enhance each other's capabilities and collectively promote democratic goals.

Expansion of Civil Society

The main foundation of advanced democracy is based on the lessons learned from the human experience of civil society and civil institutions. Therefore, developed countries that possess a strong civil society enjoy more democratic governance and society. Learning from these developed societies, transitional societies have realized that establishing a sustainable democracy requires empowering civil society (Nash, 2013, p. 17). Creating a strong civil society depends on several factors, including establishing democratic civil institutions. Educating the public to foster civil harmony and encouraging national consensus and demand-based actions are essential components of civil society growth (Milani, 2013, p. 189).

Civil society institutions such as cultural, sports, social, literary, and professional organizations—like labor unions, employee organizations, and trade unions—are key players in strengthening democracy. These civil institutions are vital for deepening democracy.

Cultural Exchange

Habermas argues that the colonization of the social life-world occurs through the government and capital, a result of the excessive growth of "instrumental rationality," which sidelines "communicative rationality" (Tessler, 2016. P. 34). The development of instrumental rationality, manifesting as unchecked capitalism, has resulted in "incomplete modernity" (Ghiyoori & Jafari, 2008, p. 214). Opportunities for close cultural exchange and the transfer of democratic experiences in developed societies, both culturally and materially, are significant factors influencing democratization and the establishment of democratic governments. Today, the cultural exchange and transfer of experiences in establishing democracy have reached such levels that activists and advocates for democracy have access to all necessary tools.

The basic and influential factor in transferring democratic knowledge is "communicative action." Through communicative action, it is possible to address deficiencies and correct

them. Since democracy-seeking culture has become the dominant culture worldwide, the dominance of democratic thought makes it easier for countries, especially transitional ones like Iran, to establish democratic systems.

Obstacles to the Democratization Process

The examination of economic, social, and cultural factors, and the comparison and contrast between democratic and other forms of government, alongside the obstacles and catalysts that influence the democratization process, has long been a topic of interest for political science scholars and philosophers. While democracy is considered the "preferred system" by most people globally in the modern world, many existing structures and rulers, due to conflicts of interest, place numerous obstacles in the path of democratic progress. In other words, the establishment of a democratic government and the realization of democracy's goals require several prerequisites. In the absence of these prerequisites, achieving democracy and establishing a democratic government becomes impossible.

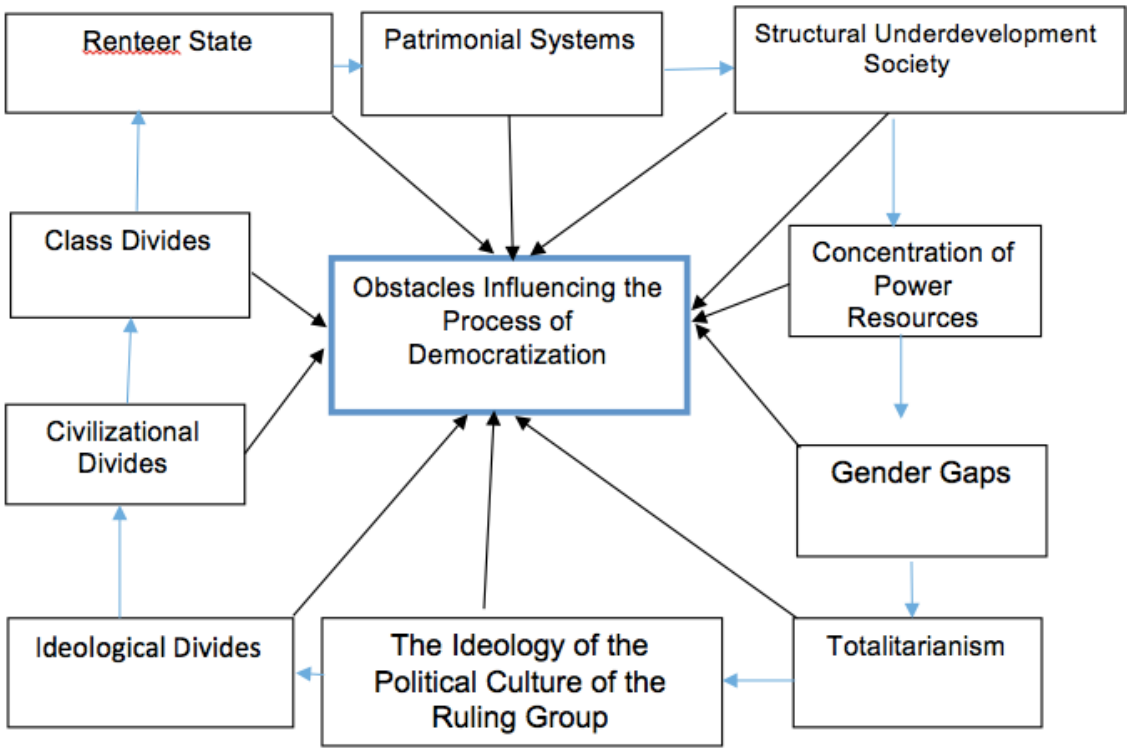


Diagram 2: Factors Affecting the Process of Democracy Seeking (Source: Author)

Key Obstacles to Democratization:

1. *Structural Underdevelopment of Society*
2. *Patrimonial Systems*
3. *Rentier State (Resource Dependency)*
4. *Class Divides*
5. *Concentration of Power*
6. *Civilizational Divides*
7. *Totalitarianism*
8. *Authoritarian Political Culture*
9. *Ideological Divides*
10. *Gender Divides*

Structural Underdevelopment of Society

Democratic governments historically emerged with the rise of the bourgeoisie and the development of liberal ideologies in the 18th century, following the Renaissance, leading to the establishment of representative democracy in a few countries (Meydari, 2005, p. 277). Although capitalist countries served as models for other nations, these same capitalist countries became significant obstacles to democratization in developing countries at certain points in history. Establishing a democratic system requires a specific level of economic and social development. Without development, maintaining and advancing democratic systems becomes impossible. A prime example of this is the patriarchal system and the Asian mode of production that once dominated Iran. The close relationship between feudalism and the patrimonial system was a major obstacle to development and the establishment of democracy. The constitutional revolution and democratic movements aimed to eradicate this anti-development system, preparing society for democratization, a goal that was largely realized with the Islamic Revolution.

Patrimonial Systems

Patrimonialism, also referred to as paternalistic or ethnic governance, was a dominant system in many pre-modern and modern countries. It was one of the greatest barriers to the establishment of democratic systems. In Iran, the patrimonial and ethnic system, particularly after the Mongol invasion, became entrenched and remained the dominant form of governance until the Constitutional Revolution (Motaharnia, 2005, p. 159). Although the Constitutional Revolution and the drafting of the Constitution shook the foundations of this system, foreign interventions and the underdeveloped nature of society prevented its complete victory. The persistence of patrimonial thought, from the Constitutional Revolution until the Islamic Revolution, remained a significant obstacle to establishing democracy in Iran.

Rentier State in Iran

A rentier state is a government that generates revenue from the sale of natural resources, such as oil, rather than from the taxation of citizens or organized production. Iran's government is an example of a rentier state, where income is derived primarily from the sale of oil rather than from taxes (Ghiyoori & Jafari, 2008, p. 180). Many scholars argue that one of the main reasons for the failure of democratization in Iran is its dependence on oil revenues. Since such governments do not rely on citizens to generate revenue, they are less accountable to them and often lack transparency. This dynamic makes it difficult for rentier states to embrace democracy, and in many cases, they actively oppose it.

Concentration of Power

Democracy is inherently opposed to the concentration of power because it hinders political development. Democracy cannot thrive without political development, and anything that obstructs development is an obstacle to deepening democracy (Milbrath & Goel, 2016, p. 70). Some scholars in transitioning societies argue that centralized power and a strong state are necessary for growth and development, and in these contexts, a powerful central government is the primary driver of progress. Others advocate for the empowerment of civil society and argue that political development is only possible through civic participation, expanding political spaces, and decentralizing power (Madani, 2015, p. 137). Ultimately, the

sustainability and endurance of democracy depend on distributing power and preventing its concentration. Separation of powers, decentralization, and efforts to resist authoritarianism are all critical to establishing democracy.

Ethnic Divides

The existence of irreconcilable social and ethnic divides within a society prevents consensus on political objectives, hinders national cohesion, and obstructs the frameworks necessary for participation, competition, and national unity. Ethnic divides themselves do not necessarily threaten democracy, but when these divides are politicized and lead to antagonistic conflicts, they become serious obstacles to democratic development (Estowar, 2016, p. 130). If ethnic divides are neglected by governments and political elites, they can transform from latent threats into actual barriers that prevent the establishment and advancement of democracy.

Civilizational Divides

One of the most significant fractures in Iranian society is the civilizational divide, which manifests in the clash of various cultural identities. Iranian society suffers from three distinct civilizational divides:

1. **Ancient Civilization (Iranian Nationalism):**
   This view holds that Iran once possessed a great ancient civilization, which was destroyed by the Arab invasion. Advocates of this view often believe that Iran's glory lies in its pre-Islamic history, and this sentiment was especially promoted during the Pahlavi era. The Iran-Iraq war reignited nationalist fervor, leading to the widespread revival of these views (Saie & Akbarzadeh, 2015, p. 89).
2. **2. Islamic Civilization:**
   A significant portion of the population, including members of the ruling class, believes that whatever cultural achievements Iran has made occurred after the arrival of Islam. In their view, pre-Islamic Iran was characterized by chaos, oppression, and injustice. Proponents of this view advocate for the concept of "Islamic democracy" as a counter to Western liberal democracy, believing that any value system contrary to Islamic principles is false and should be rejected (Sarparast Sadat, 2015, p. 90).
3. **Western Modernity (Modernization):**
   This cultural paradigm, while partially integrated into Iranian society, continues to conflict with traditional elements and is generally referred to as "modernization." The conflict between this paradigm and traditional culture has persisted for over a century and is often described as a confrontation between "tradition and modernity" (Bashiriyeh, 2015, p. 29). The tension between these civilizational paradigms has created many social and cultural conflicts in Iran, hindering the development of a coherent and unified democratic movement.

Authoritarianism

The dominant political ideology in Iran throughout the contemporary era has been authoritarianism. This perspective emerged after the Constitutional Revolution as a response to the potential disintegration of the Iranian state in the face of internal ethnic divisions and external pressures. The belief is that without a strong central authority, Iran could fragment into smaller regions, threatening national unity (Rezaei Jafari et al., 2015, p. 128). This ideology supports centralized power and opposes political decentralization, contributing to

the persistence of authoritarian governments in Iran and hindering the establishment of a pluralistic democratic system.

Totalitarianism

Totalitarianism is fundamentally incompatible with democracy because it relies on a single, all-encompassing ideology, a single ruling party, and centralized control over every aspect of public and private life, all justified by higher, supra-human laws (Dabbagh & Nafri, 2008, p. 15). In all totalitarian states, democracy is seen as the hidden dictatorship of the bourgeoisie, and as such, totalitarian governments are hostile to democratic principles.

Class Divides

Class divides are one of the most prominent social fractures in the modern era. Marx viewed this divide as the primary driver of conflict and change throughout human history (Wheatley, 2013, p. 49). Democracy, especially in its fullest sense, aligns with the interests of the lower classes because it advocates for social justice and reduces the gap between the rich and poor. In countries transitioning to democracy, significant class divisions are often a source of violence and government repression. The primary proponents of democracy in these societies are the middle and lower classes.

Gender Divides

The ideologies of governments that reject the notion of equal rights for all citizens are major obstacles to democracy. Democracy, by nature, is aligned with the principle of equality among people. For a society to establish a truly democratic system, gender equality must be a central component (Naghibi Mofrad, 2011, p. 19). One of the core tenets of democracy is that all individuals, regardless of gender, race, religion, or background, must have equal rights to vote and be elected. In societies where such equality does not exist, true democracy cannot flourish.

Conclusion

Iran's modern history is marked by the persistent struggle of its people to establish a democratic political structure and societal system. This quest for democracy has resulted in two major revolutions and numerous social movements, with significant costs to Iranian society. In authoritarian political systems, the radical and idealistic nature of student movements stems from several factors:

- **A:** The shortcomings of authoritarian systems, which drive much of the activism in various movements, including the student movement.
- **B:** Generational demands, particularly from the youth and students, who are considered the most dynamic and informed segment of society.
- **C:** Dissatisfaction stemming from the lack of educational and political resources in many developing countries, including Iran, where there is a massive student population.

By building on the data from this research, the obstacles to democratization, the influential factors, and the methods for impacting democratization were identified. The findings reveal that the student movement has effectively used these factors to make a profound impact on the democratic discourse of the Islamic Republic of Iran.

New social movements focus on identity struggles. Their efforts are aimed at compelling others to accept what they believe in, fighting for values that others deny. In Iran, the student movement, as part of the broader "new social movements," has worked within the postmodern paradigm shift and cultural discourse, centering around the four principles of "identity," "justice," "freedom," and "opposition to totalitarianism." Over the years, the student movement in Iran has leveraged all available experiences and resources to advance its democratic goals. Through the formation of national consensus and the creation of democratic discourse, the student movement has successfully brought the nation's right to choose closer to realization.

The student movement, with its demand-driven approach, has managed to influence the process of democratization by fostering national unity, civil participation, transparency, and accountability. These efforts have played a significant role in the peaceful and cost-effective transition towards democracy in Iran, as well as the deepening of democratic discourse.

References

Abrahamian, E. (2015). *People in Iranian Politics, Translated by Behrang Rajabi.* Tehran, Cheshmeh Publishing. P.210.

Afkhami, G. (2009). *The Life and Times of the Shah, Berkeley*. University of California Press.

Bashiriyeh, H. (2006). *Introduction to the Political Sociology of Iran*. Fourth Edition, Tehran, Contemporary View Publishing.

Bashiriyeh, H. (2007). *Lessons on Democracy for Everyone*. Third Edition, Tehran, Contemporary View Publishing.

Bashiriyeh, H. (2015). *Social Foundations of the Iranian Revolution*. Translated by Ali Ardestani, Tehran, Contemporary View Publishing.

Colin T. (2006). *Ministerial Responsibility in Oliver and Lester (eds.).* Changing Constitution.

Dabbagh, S. & Nafri, N. (2008). *Explaining the Concept of Goodness in Good Governance*. Public Administration Quarterly, Issue 3.

Dahl, R., Barken, B., S. (2013). *Modern Political Analysis, Translated by Homeira Moshirzadeh*. Tehran, Farhang Javidan Publishing.

Drewry, D. & Butcher T. (2003). *The Civil Service Today, see also: Dennis Kavangh, British Politics*: Continuities and Changes.

Estowar, M. (2017). *Transition to Democracy in Iran with an Emphasis on the Role of the Ruling Elites. Quarterly Journal of Government Research, Law and Political Science Faculty Journal*, Year 3, Issue 11.

Ghiyoori, M. & Jafari, R. (2008). *Social Capital, Civil Society, and Democracy: Mutual or One-Sided Relationship*. Volume 3, Issue 4 (12), pp. 209,238.

Jalaiepour, H. (2010). *Sociology of Social Movements, Second Edition, Tehran*. Tarh-e Now Publishing.

Laclau, E. & Mouffe, C. (2013). *Hegemony and Socialist Strategy: Towards a Radical Democracy*. Translated by Mohammad Rezaei, Second Edition, Tehran, Nashr-e Talas Publishing.

Madani, S. (2015). *Social Movements and Democratization*. Tehran, Rozaneh Kar Publishing.

Mehrgan, F., Faqihi, A., Mirsepasi, N. (2019). *The Role of Political Participation and the Democratic System in Shaping Political Culture, Journal of Development and Transformation Management*. Issue 39.

Melucci, A. (1996). *The Playing Self: Person and Meaning in the Planetary Society*. Cambridge University Press, Cambridge.

Milani, A. (2013). *The Shah, New York: Palgrave Macmillan*. Stanford University, California.

Milbrath, L. & Goel, L. (2016). *Political Participation*. Translated by Rahim Abolhasani, Tehran: Mizan Publishing.

Meydari, A. (2005). *An Introduction to the Theory of Good Governance, Social Welfare Quarterly*. Volume 6, Issue 22.

Motaharnia, M. (2005). *The Origins and Legacy of Democracy in Iran*. Zaman Journal, Issue 38.

Naghibi Mofrad, H. (2011). *Good Governance*. Tehran, Shahre Danesh Publishing.

Nash, K. (2013). *Contemporary Political Sociology, Translated by Mohammad Taghi Delforooz*. Twelfth Edition, Tehran, Kaveer Publishing.

Ravanestan, A. (2017). *The Impact of Democracy Movements in the World on the Relationship Between Government and Society in Iran (1997-2005).* Nations Research Monthly, Volume 2, Issue 22.

Rezaei Jafari, M., Aqa Hosseini, A., & Ali Hosseini, A. (2015). *The Discourse of the Islamic Revolution and the Requirements for Spreading Its Values in the Era of Globalization, Public Policy Strategic Studies Quarterly*. Volume 6, Issue 4. pp. 81,128.

Saie, A. & Akbarzadeh, F. (2008). *A Theoretical Examination of the Role of the New Middle Class in Achieving Democracy in the National Oil Movement*. Legal and Political Encyclopedia, Issue 1.

Sarparast Sadat, S. (2015). *Modeling and Critically Re-Examining Democracy in the Islamic Republic, Political Science Research Quarterly*. Volume 10, Issue 4.

Tavakoli, F. (2011). *The Role of Media in Cultural Democracy in the Contemporary World, Interdisciplinary Studies in Media and Culture (Media and Culture)*. Volume 1, Issue 1.

Tessler, M. (2016). *Islam and Democracy in the Middle East: The Impact of Religious Orientations on Attitudes Toward Democracy in Four Arab Countries, Comparative Politics*. Volume 34, Issue 3, pp. 337-354.

Turpin, C. (1991). *Ministerial Responsibility in Oliver and Lester (eds.)*. Changing Constitution.

Wheatley, S. (2013). *Non-Discrimination and Equality in the Right of Political Participation for Minorities, Journal on Ethnopolitics and Minority Issues in Europe*. Issue 3, pp. 1-20.

Zarei, M. H. (2015). *Public Law in Modern Times, Tehran*. Khorsandi Publishing. p. 217.

Contact emails: yahya.seifi@yahoo.com
khosravimalektaj@gmail.com

© The International Academic Forum 2024
The International Academic Forum (IAFOR)
Sakae 1-16-26-201
Naka Ward, Nagoya, Aichi
Japan 460-0008
www.iafor.org