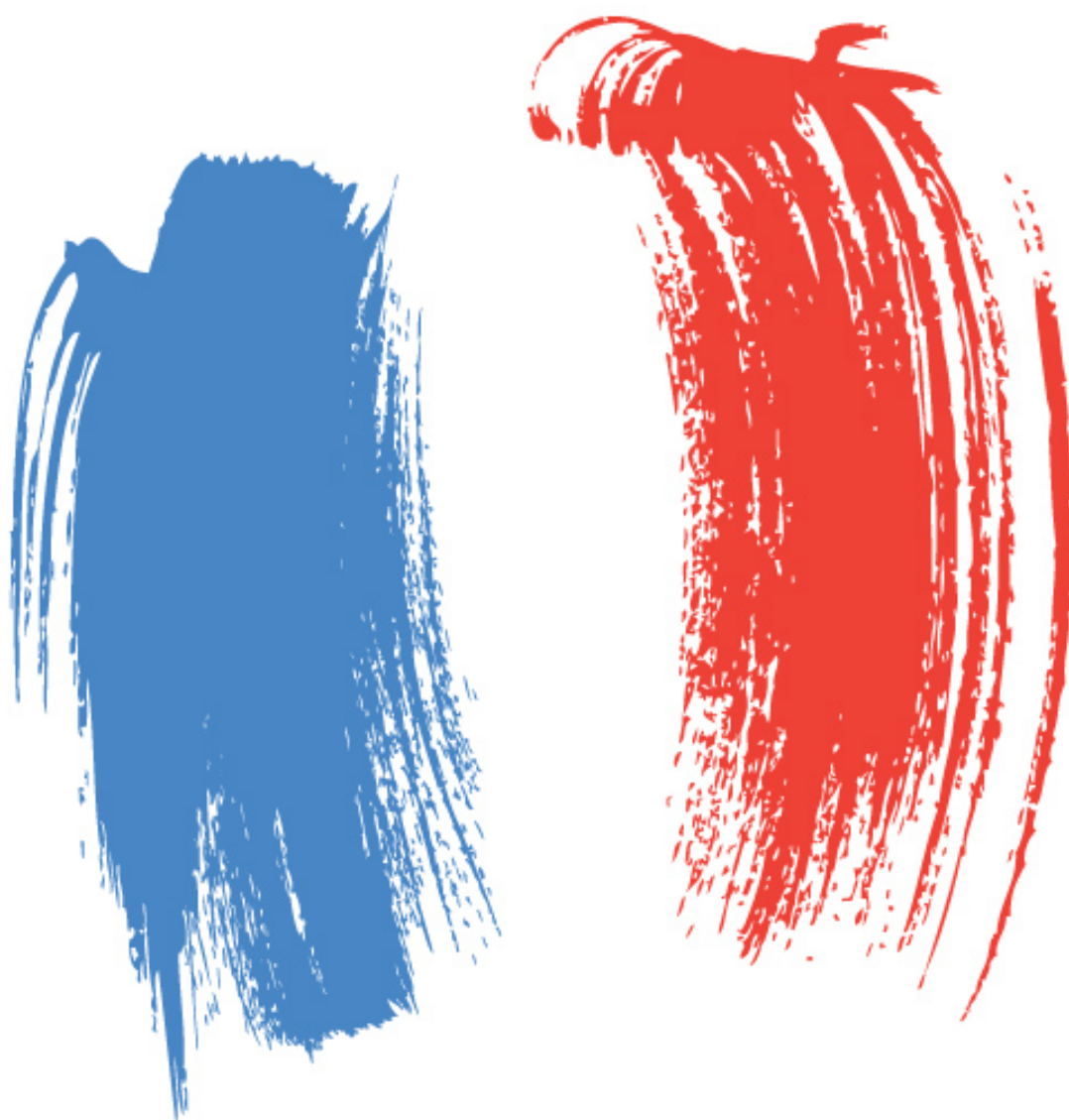


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The Development of Practice and Learning System of Khon

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Abstract

The purposes of this study were 1. To analyze the content of skill practice of actors. 2. To develop a learning system and practice skills of Khon performance to promote self-learning for learners. This research is an experimental research with one group pretest posttest design. The findings were presented as follows: 1. The content of skill practice of actors begins with basic Khon postures practice, followed by a separated skill practice of basic postures and basic postures practice. When the learners have better skills, they can start practicing a story dance as follows: 1) a prelude dance 2) an instrumental dance 3) a gesture dance 2. The development of learning systems and skill practice of Khon performance to promote self-learning for learners through a web application on the website. The learners must sign in the system to identify themselves. The details of learning systems are as follows: 1) Handout 2) Teaching clips 3) Submitting of learners' assignment and the interaction between instructors and learners in evaluating learning outcomes of 17 students. The results revealed that the average score before learning through a learning system was 21.12. However, the average score after learning through a learning system and cooperative learning was 31.68. When Comparing the scores, it was found that learning outcomes with cooperative learning was higher than the scores before learning at 0.05 significant differences. In addition, in terms of the results of quality evaluation and satisfaction of learning, both aspects in an overall picture were in the excellent level.

Keywords: Khon Performance, Posture Practice, Learning Systems

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Introduction

Khon performance is national culture's art that should be preserved and promoted in educational institutions, in order to instill in children and youths to love and cherish of the nation's art. At present, there are many educational institutions that need to preserve this national culture's art. Teaching Khon is a way of continuation of the Khon performance, most institutions in higher education. The researcher analyzed the teaching and learning process on Khon, which had a limited of time in only 1 semester, which could be classified into 16 weeks. The teaching content consisted of both theory and practice.

Theoretical content consists of the subjects used in the show. The origin and evolution of Khon, which has 5 forms, as Thapanee Sangsitthiwong, Pharit Suphasetsiri, Suraphon Wirunrak and Wirun Tangcharoen (2013) can be concluded that the evolution of Khon can be divided. 1) Khon Klang Plaeng presumably existed since the Ayutthaya period which was popular to play on the field audiences and can watch the show from 4 sides, popularly showing the Ramayana story (the battle scene) 2) Khon Rong Nok or Khon Nung Rao has evolved from a Khon Klang Plaeng that started on stage which using a wooden rail across the middle of the stage and the main characters sitting on a wooden cylinder rail. (There is a for the performers to walk around that rail.) 3) Khon Na Chor has evolved from the Nang Yai show by using a khon alternating dance with a big puppet, known as "Nong with a Khon" 4) Khon Rong Nai evolved from the Lakhon nai performance in it appeared for the first time during the reign of King Chulalongkorn. The manner in the performance of the song leads to Dance style from Lakhon nai mixed with traditional Khon. 5) Khon Chak was a scene to accompany the Khon performance on stage.

Content of key practical skills is about practicing acting skills which requires preliminary training in order to prepare for the practice of dancing completely and dances specific to the characters that identify the queen, the giant and the monkey.

The problems of students in the Dance and Performing Arts, Songkhla Rajabhat University are not time enough. No time to review when performing a single dance, lack of practice, unable to remember the dance moves. Instructors must re-teach, thus causing insufficient study time limit. For these reasons, the researcher needs to create an innovative teaching media about Khon performance which is an activity for teaching Khon in practice by using modern technology to create an innovative online media that students can learn anywhere and anytime. You can learn in your own places, wherever and whenever there is the internet. Also, students can download the application and learn. This type of media is also suitable for students, teachers, and other people to study and learn to enhance their skills, knowledge, and understanding and to practice Khon performance skills.

Research Objectives

1. To analyze the content of the practice skills in Khon performance.
2. To develop a learning system and practice the skill of Khon for self-learning.

Methodology

1. Research Design

In this study, the researchers adopted the true-experimental design One Group Pretest Posttest Design as well as using classroom web applications on teaching and learning to enhance students' academic performance.

2. Sampling Method

Based on the true-experimental design and One Group Pretest Posttest Design, the study was implemented on 17 students from the Performing Arts program, the faculty of Fine Arts, Songkhla Rajabhat University.

One Group Pretest Posttest Design is purposively a standard pretest and posttest two-group design. Using the purposive sampling method, a sample of 17 students was selected as shown in Table 1.

Table 1. One Group Pretest Posttest Design

Pre-test	Intervention	Post-test	Number of students
O ₁	X	O ₂	17

Where: O₁ = Pre-test
O₂ = Post-test
X = Intervention using Practice and Learning System of Khon

Table 1 illustrates the features of each of Method 1) Select a sample group as an experimental group 2) Test before the experiment 3) Conduct an action or experiment with an experimental group. 4) Conduct a post-test test. 5) Compare the difference between the test results before and after the experiment of the samples.

3. Research Instruments

3.1 Tools

3.1.1 Lessons on Khon Practice Skills Training Lesson preparation steps 1) Analyzing the content of Khon practice skills 2) Still images media and graphics 3) Video demonstrations

3.1.2 Learning and practicing Khon skills through the internet with the content is divided as follows: learning materials, demonstration video, and the submission of rehearsal video clips; and Assessment form for students' satisfaction towards the learning management system and practicing Khon performance skills.

3.2 Methods for creating and checking the quality of educational instruments

3.2.1 Survey of problems in teaching and learning in the practice of learning Khon

3.2.2 Study the documents, theories, and research related to the development of teaching and learning to achieve efficiency and high learning achievement, especially the use of media and innovations.

3.2.3 Study on building a learning system in planning and defining the steps for creating a structure of the learning management system and practicing Khon performance on the practice of Khon performance, consisting of Part 1 basic exercises, Part 2 Practicing the unique poses of man, giants, and monkeys, Part 3 Drama chapters, Part 4 the opening act, Part 5 Episodes' dancing.

3.3 System development process

3.3.1 Analysis of the practice of Khon performance skills by using the data from the analysis to prepare learning materials, video clips.

3.3.2 Develop a learning management system and practice, the skill of Khon as recommended by experts then research and apply the system to conduct experiments with students in the field experimental group.

4. Quality and satisfaction assessment procedures by using the assessment form that the reporter created the characteristics of the assessment were a 5-level valuation scale according to the Likert scale.

4.1 Bring the learning system to 5 experts to verify the correctness and appropriateness and to assess the quality and bring suggestions to improve.

4.2 To assess the satisfaction of the learning system and practice the Khon performance from educational personnel, 150 students.

Data Analysis

1. Data Analysis and Data Processing for Khon Dance Skills Training

1.1 Basic exercises are physical exercises that include hands, arms, elbows, shoulders, neck, as well as legs and feet.

1.2 Practicing the unique poses of the characters, actors, giants, and monkeys, consisting of dance postures, the main important postures, and Mae Tha dance practice.

1.3 Practicing the section dance such as Boek Rong dance, including Chui-chay King-Mai-Ngearn-Thong dance, Khon performance, dubbed dance, negotiating, and Naphat dance, and Rhythm dance is the use of gesture language to tell meanings from singing, poems, and expressions to the character's mood.

2. Manage the learning management system and practice the Khon performance skills.

The researcher has used computer technology to create learning media through the website to create a specific system format, that is, learners can learn by themselves. There is systematic learning management. This is the development of the system as a CMS program (CMS: Content Management System). Web application users who are administrators can add, edit, and delete content by a web browser through the internet and learners can learn through a web browser via internet when the website is opened, the web page will show instructions to learn tools used in the development of the Khon learning system. In the PHP database management system, the DBMS system used to store data is called MySQL which is a

relational database management system (Relational Database Management System) using the SQL language, although MySQL is open-source software.

Details of Khon learning management system which is a system that has managed to learn and activities that allow students to practice their own Khon skills that can be done as follows:

2.1 Logging in - students must be registered to verify their identity and can log into the management system for learning and practicing dance moves at <http://ppsthaidance.skru.ac.th>

2.2 Self-study - the researcher has produced 2 types of media: Documents to support learning analyzes the content that is concise with illustrations. Instructional clips - the researcher classified Khon exercises and demonstrated them into short instructional clips with lectures and descriptive texts under the pictures.

2.3 Submission of work - the researcher has designed the students to be able to submit video clips. When they have come to learn and practice until they can dance.

3. Assessment of the practice and learning system of Khon performance

3.1 The results of the analysis of learning achievement from learning through the practicing and learning system of the Khon performance classified by the experimental group. The results of the experiment were summarized as follows:

3.1.1 The results of the percentage analysis. Mean and Standard Deviation of learning achievement from learning through learning system and practice of Khon performance. Which compared the scores before and after studying through the system of learning and practicing Khon performance The details are shown in Table 2.

Table 2. The results of the study achievement analysis of the experimental group

achievement	Pre-test			Post-test		
	Mean	S.D.	%	Mean	S.D.	%
Monkey dance practice	4.71	0.77	47.06	7.76	1.05	77.65
Actors dance practice	6.53	0.72	65.29	8.35	1.00	83.53
Giant dance practice	5.12	1.05	51.18	7.82	1.38	78.26
Actress dance practice	4.76	0.75	47.65	7.74	1.16	77.35
Total	5.28	0.82	52.80	7.92	1.15	79.20

3.1.2 Comparison of the learning achievement before and after learning through the Practice and Learning System of Khon which took only 2 months after the achievement test and practice of Khon performance as shown in the analysis results in Table 3.

Table 3. Comparison results of learning achievement before and after using the Practice and Learning System of Khon

Test Instrument	Assessment	N	Mean	S.D.	T	Df	Sig
Practice and Learning System of Khon	Pre-test	17	21.12	2.93	17.60	16	0.00**
	Post-test		31.68	3.20			

The table shows that the pre-test scores for the practice of Khon performance of 17 students had an average score of 21.12. After learning through the learning system and practicing Khon together with post-test the mean score was 31.68. Compared scores, it was found that the learning achievement of Ramayana of students who used *the Practice and Learning System of Khon* together with cooperative learning after school was higher than before at the statistical significance level of 0.05

3.2 The results of an assessment of quality and satisfaction of *the Practice and Learning System of Khon*. In the quality assessment by 5 experts in acting and educational technology and assessing the satisfaction of visitors by a group of educational personnel of 150 people using the period from April 2021 to May 2021, which this assessment Assessors must access the *Practice and Learning System of Khon* from URL: <http://ppsthaidance.skru.ac.th/>

3.2.1 Summary of the results of the quality assessment of the Practice and Learning System of Khon from 5 experts. The average score appeared in the Deviation of the quality was divided into 2 areas, each of them was at the highest criterion level. Classified as in Table 4.

Table 4. Mean scores and standard deviations of the Practice and Learning System of Khon

Content	Mean	SD	Satisfaction level
1. Assessment of the suitability of the practice and learning system of Khon			
1.1 The links to parts and files are correct.	5	0	Most
1.2 Downloading/Uploading files fast and accurate	4.80	0.45	Most
1.3 Information search fast and accurate	4.80	0.45	Most
1.4 Assigning a user ID and password to protect the database system	5	0	Most
1.5 The overall screen design looks comfortable and inviting to follow.	5	0	Most
1.6 Ease of use of media.	5	0	Most
1.7 Media can be use as self studied.	5	0	Most
1.8 Media can be used as teaching materials.	5	0	Most
Total	4.95	0.22	Most
2. Assessment of content validity in the practice and learning system of Khon			
2.1 The content is comprehensive and complete.	5	0	Most
2.2 Be creative in designing learning manuals.	5	0	Most
2.3 Content analysis is easy to understand.	5	0	Most
2.4 The font style is size, color, clear, easy to read and appropriate.	4.8	0.45	Most
2.5 Graphics are attractive and easy to understand.	4.8	0.45	Most
2.6 The selection of background color is appropriate and harmonious with images and text.	4.8	0.45	Most
2.7 The language used is correct, concise, and clearly conveys the meaning.	5	0	Most
2.8 The order of the content is continuous.	5	0	Most
2.9 Help with knowledge understanding of Khon.	4.8	0.45	Most
2.10 Learning and practice system of Khon is valuable as a teaching tool.	5	0	Most
total	4.92	0.27	Most

3.2.2 The results of the satisfaction assessment of the learning system and the practice of Khon performance from educational personnel and students of 150 persons showed average scores and Standard Deviation. The satisfaction level was divided into 3 areas which was the highest criterion level. Classified as in Table 5

Table 5. Satisfaction of the practice and learning system of Khon

Content	Mean	SD	Satisfaction level
1. Content			
1.1 The system is fast and easy to use.	4.55	0.62	Most
1.2 The content presented is accurate, comprehensive, complete, and suitable for publication.	4.65	0.53	Most
1.3 Analysis of the content of the show is easy to understand.	4.62	0.55	Most
1.4 The language used is correct, concise, and clearly conveys the meaning.	4.64	0.55	Most
1.5 Videos in each episode is clear and easy to understand.	4.61	0.58	Most
1.6 The order of content is continuous.	4.62	0.58	Most
1.7 Help with knowledge better understanding of the practice of Khon.	4.63	0.56	Most
1.8 The practice and learning system of Khon is valuable as a teaching tool.	4.65	0.54	Most
Total	4.62	0.56	Most
2. Design and implementation			
2.1 The links to parts and files are correct.	4.56	0.62	Most
2.2 Downloading/Uploading files fast and accurately.	4.51	0.63	Most
2.3 Searching for information fast and accurately.	4.59	0.54	Most
2.4 Assigning a user ID and password to protect the database system.	4.56	0.61	Most
2.5 The overall screen design looks comfortable and inviting to follow.	4.59	0.57	Most
2.6 Using media easily and conveniently.	4.54	0.64	Most
2.7 Media can be use as self-studied.	4.65	0.56	Most
2.8 Media can be used as teaching materials.	4.70	0.54	Most
Total	4.59	0.59	Most
3. Advantages			
3.1 It is a useful media used in learning Khon.	4.71	0.50	Most
3.2 It is a useful media used in teaching and learning.	4.73	0.51	Most
3.3 Media can be used as self-studied.	4.69	0.53	Most
Total	4.71	0.51	Most

Discussion and Conclusion

A study of Khon, a form of high-class dance performance is a combination of aesthetics in many fields, such as music, dance, literary arts, and visual arts, which is very elaborate. In this research, the researcher has developed practical learning materials to create a system for learning and practicing Khon performance, which can be classified as follows:

1. Analyze the content of the practice of Khon performance skills with the Khon show, there are 4 types of characters: Actors, Actress, giants, and monkeys. Each of the characters has different skills and acting skills. However, Khon training requires a strong body, so learners must have basic exercises or bending postures, which are physical exercises such as hands, arms, elbows, torso, shoulders, neck, as well as legs, and feet. Hand exercises, i.e., knee slap pose, waist pose, foot exercise poses such as pole dance, edge kick pose, specific exercises, and contortion. in accordance with Ekasit Phosai, Suwanna Juithong, Kanruthai Klangphahon and Supachai Chansuwan (2019, 168) studied the components of the development of the teaching and learning model of Thai Dramatic Arts (Khon) by integrating the knowledge of anatomy. To promote the competence of Thai Dramatic Arts (Khon), the College of Dramatic Arts said that key skills in student development are: Knowledge means having knowledge of Thai dramatic arts (khon) and anatomical aspects. Skills in Thai dance consists of (1) introductory exercises in knee slap posture (2) introductory training in waist posture (3) Preliminary practice of pole dancing (4) Basic practice of edge kicking (5) Preliminary practice of splitting legs and (6) Preliminary practice of somersault. Characteristics of Khon learners mean that students must have a physical understanding that is consistent with their knowledge of basic practice skills (Khon) from practical skills with equipment weight

material to enhance the body to be more flexible muscle, strength muscle endurance, and mobility of students to be more efficient.

2. Measuring achievement in teaching and learning, whether learning in the system or outside the system, the important thing is the student's development. In this research, the researcher chose to measure the learning achievement in a manner that focused on the practical skills of the students individually, emphasizing the importance of practicing each Khon dance, i.e., actors, a giant, and a monkey according to the model. This is a practical test that focuses on the performance of the dance moves that have developed from the beginning of the class. In which the researcher will separate the examination according to the content. Every content will be measured into 3 periods, which are the pre-study period, during the study, and the final exam period. The content is consistent with Wirat Wannarat (2015) said that the practice exam is a comprehensive assessment of desirable fundamental competency characteristics. The goal of the exam is divided into 3 phases, namely the pre-study phase. The period between classes and the end of the course in which the exam guideline will have an example to be practiced.

3. To develop a learning and practice system of Khon performance, the researcher's development process was as follows: 1) analyze the content of the Khon performance to be used as a media by exploring the important content of the Khon dance practice from an experienced Khon; 2) Designing the media to be used in the media creating a learning system 3) Lesson Sketching is the process of writing a lesson plan for each lesson that will consist of the content, details of the text, images, sounds, connection of parts in the lesson. 4) Creating the lesson as designed. 5) The system has been tested with the experimental group including assessing the quality and satisfaction of the system to modify until a complete learning system. Considering the researcher's work process in accordance with Thanaphong Chailapho, Eakkalak Sapphaiboon and Prin Sopha (2016) developed an online media lesson titled: Design for Media Production, Interaction, and Multimedia. There are steps for developing online lesson media as follows: 1) Study the principles of design and the use of online lesson media 2) Lesson design consisting of (1) Content analysis (2) Determining the lesson objectives (3) Determining the content and activities (4) Determination of presentation methods both in the overall lesson and in each unit 3) Lesson sketching is the process of writing a lesson plan for each lesson that will comprise the content, details of the text, images, sound, and connection of parts in the lesson. Creation of lessons as designed 5) Trial lessons with learners 6) Verification and assessment of lesson quality will consist of (1) reviewing the effectiveness of the researcher and experts (2) assessing the achievement of lessons from pre-test and post-learning tests (3) surveying learners' satisfaction with online lessons.

4. Consideration of learning system media in the story of Khon, there are not enough teaching materials about Khon. Therefore, the researcher wants to bring the Ramayana story to develop a Khon learning system about Ramayana by learning through technology. Due to the current state-of-the-art technology media, teaching must use these things to create benefits to create media that learners can access at any time. There are also various interesting media inserts to attract learners to reduce boredom. the student's unpreparedness which is consistent with Somkiat Tangkitwanich (1997) discussed the application of the internet in the study that will not be limited by time and place can adapt to the learning ability of each person without compromising their learning ability to get along with people who can learn faster or slower.

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The Arrangement of Lagudua Song in Duet Style for Violin

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Abstract

A Lagudua song is one of the RongNgang music in a distinct Southern Thai-Muslim tradition that plays a significant role in the musical-cultural relationship between the people in southern Thailand. The purpose of this creative research is to study the music structure and music form of Lagudua song and rearrange the song in a duet style for violin. The researcher studied the information about folk music (RongNgang) and selected five popular RongNgang songs that are most often performed in the five southern border provinces. One of the songs selected that is present in this article is Lagudua. The researcher took Lagudua song for structural and musical form analysis, then re-arranged it in a duet style for violins, and recorded the work in audio media. The result found that Lagudua song structure consists of melodies that are composed in G harmonic minor scale within a time signature of 2/4 (simple duple) with a range from G4-B5. The musical form consists of antecedent and subsequent phrases. Harmonic intervals are used as the rhythm style of the song. The rhythmic counterpoint techniques were used to emphasize a consonant interval, which is a shuffled orchestration of the main melody between violin1 and violin2. Furthermore, a variety of violin techniques are used for violin skill development. The results of the research are applicable to teaching and learning violin lessons, enabling students to develop their violin skills, small ensemble skills, and appreciate the importance of folk music in Southern Thai culture.

Keywords: Arrangement, Lagudua, Duet for Violin

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Introduction

Folk music has been passed down from generation to generation. This music can be learned by hearing rather than reading without having written notation. It is a characteristic of the cultural heritage of the villagers from the past to the present. It can be seen that the musical activities are for entertainment for the villagers, consisting of games and folk performances. In some localities, folk music is used as a sacrifice and to communicate with an unseen power. Some use it as a signal to inform the news or to foster the love and unity of the members of that locality. Folk music from each locality in Thailand will be inherited and come in groups of villagers in almost every region across the country, until it becomes unique and different according to the characteristics of that locality.

Rong Ngeng is a traditional southern Thai-muslim performance in the southern part of Thailand that consists of dance and music. In terms of Rong-ngeng music, these are significant characteristics that represent the fusion of Western and Eastern cultures. Rong Ngeng music is unique and plays an important role in showing the cultural relationship between music and groups of people in the south. (Prapas Kwanpradab, 2003).

Foreign folk music has an outstanding influence on teaching and learning management in various forms, or even some composers have brought the melody of folk music in their own country to create a melody in their new composition. The idea of bringing folk songs to compose music earlier was not meant to develop just musical techniques, but also to focus on the expression of emotions and to make people understand and approach songs more easily. (The Influence of the Folk-Song on German Musical Art, 1911)

Nowadays, there are many composers or even educators who bring folk songs to rearrange new harmonies as a music exercise to develop musical skills for students and musicians in different ways. One of them is Dr. Shinichi Suzuki, a Japanese educator and violinist who developed a music teaching method called the "Suzuki Method". He rearranged the melodies of classical and folk songs of many countries into a duet style, with the violin as the main instrument and the piano playing as the accompaniment. This learning system has been popular for over forty years. There are now music schools in twenty-three countries and over 300,000 students around the world use this course to study music. (peak, 1996).

The Faculty of Fine and Applied Arts at Songkhla Rajabhat University, located in Muang District, Songkhla Province, Thailand, offers teaching and learning in the field of western music, and the string major is one of the programs. The researcher is one of the teachers who teaches the violin major. Like other national violinists, Thai violinists now use the music exercise of playing violin techniques to develop their own violin techniques. Like other national violinists, almost all of these violinists' songs are written and arranged by foreigners. Thai violinists may not have a deep understanding of those cultures in composing folk music, especially Thais, in order to develop violin playing techniques that are essential in order for Thai violinists to experience Thai folk music culture and to develop their violin playing technique, as well as to result in increased motivation for training.

Playing music in a small chamber-music group is very useful in helping the musicians to improve their musical skills and techniques. A basic example of this type of ensemble is Duet, which is a combination of just two instruments. Larry and Doris (2012: 2) emphasized that playing music in the Duet style gives students the opportunity to play with their teachers or with friends who have the same level of musical skills. This facilitates the learning of

important musical skills such as tone quality, intonation, instrumental techniques, and ensemble skills. Their musical skills can be developed very well from the learning process through playing in the form of duets.

Therefore, the researcher is interested in arranging Lagudua song in the duet style. The researcher also wants to develop techniques for playing the violin and help Thai violinists experience the music culture in the style of southern folk songs. The violinists will develop their violin techniques and will increase training motivation. It is also the inheritance of this field of wisdom to remain as a national cultural treasure.

Purpose of study

1. To study the component and form of Lagudua song
2. To rearrange the Lagudua song in a duet style for violin.

Research Methodology

A research study on the arranging of Lagudua song in a duet style for violins. This is creative research by studying the composition and form of southern folk songs (RongNgeng) arranging in duet style for violin which has a study process on various issues as follows:

1. Data used in the study

The researcher determines the source of information in the research study by the data source that is divided as follows.

- Documents, textbooks, publications and research papers
- Lagudua song from multimedia

2. Instrumentation

The researcher prepares the equipment and tools to use for the research studies as follows:

- musician data record form
- notepad
- recorder
- camera
- computer

3. Data Collection

The researcher researched southern folk music (RongNgeng music) in composition and style of music and rearranged it into a duet style for violins. The methods are as follows:

- 3.1 Study and collect information about southern folk music (Rong Ngeng) which is the information obtained from the document and related research
- 3.2 Select a Lagudua song and analyze the composition and style of music.
- 3.3 Rearranged a Lagudua song into a duet style for violin with explanations of concepts and principles.
- 3.4 Save work file in audio format.
- 3.5 The researcher analyzed the composition of Lagudua song for violin duet and analyzed the melody, rhythm, arrangement, harmonization, and techniques in playing the violin from the song that have been rearranged.

4. Data Analysis

The Data analysis of the creations of Lagudua compositions in the duet format for violins. The researcher used the information that has been studied and researched. Then, organized the system and analyzed the data according to the following topics.

4.1 Study of Lagudua song

4.1.1 Collect and record Lagudua song music sheet.

The researcher selected Lagudua song that is most often performed in the 5 southern border provinces. Then the researchers wrote the notation of the song with the finale music program.

4.1.2 Analysis of Lagudua song

The researcher took Lagudua song for analysis of melody, rhythm, composition and musical style.

4.2 The Arrangement

4.2.1 Rearrange Lagudua song

The researcher rearranged Lagudua song in a duet style then recorded the scores with the finale music program.

4.2.2 The arrangement conceptual of Lagudua song

The researcher brought Lagudua song that was rearranged in duet style for analysis and explained the concepts and principles of composition.

Results

1. Characteristics of Lagudua song

Lagudua song has a short melody like most folk music, it does not focus on the taste and beauty of the sound and does not have a written record. It's usually played by memorization. Therefore, folk songs that are short and repetitive make them easy to remember.



Figure 1 Main melody of Lagudua song

Lagudua song structure consists of melodies that are composed in G harmonic minor scale within a time signature of 2/4 (simple duple) with a range from G4-B5. The musical form consists of antecedent and consequent phrases.

The first sentence of section A consists of antecedent phrases - consequent phrases arranged in different sentences. Antecedent and consequent phrases are different. It has a distinctive feature that the consequent phrase is longer than the antecedent phrase. The consequent phrase repeating the melody twice, the antecedent phrase uses a subphrase repeating technique to increase its length. The consequent phrase has a different melody but built based on the rhythmic proportions of the antecedent phrase.

Section B consists of 1 sentence, which is a sentence of single phrase. The sentence extended with repeating twice. It is characterized by the sequential movement of the melody in the harmonic minor scale. Section C consists of 1 sentence, which is a single-phrase sentence extended with replay. It is characterized by the sequential movement of the melody in the harmonic minor scale. This is to bring back the melody B to play again in the form of a variation.



Figure 2 The ending part of Lagudua song

The ending part, the scale has been changed from G harmonic minor scale to G Major scale. Then, gradually increase the speed using rhythm proportions based on the main melody in section A and ending with the G major scale.

2. The Analysis of Lagudua Song in duet style

— — — — —

Arranged by Dr. Suttirak Iadpum

♩ = 90

G D Em Bm C D G Gm D E^b B^b Cm D

Violin I

p

Violin II

p

8 Gm G D Em Bm C D G

Vln I

mf

mp

13 Gm D E^b B^b Cm D Gm Gm

Vln I

mf

Vln II

18 D Am^(b5) D Am^(b5) D

Vln I

Vln II

23 Am^(b5) D Gm Gm V
Vln I *mp*
Vln II *mf*

28 D V Am^(b5) D Am^(b5) D Am^(b5) D Gm
Vln I
Vln II

33 V D^b B^b Gm D Gm Am^(b5)
Vln I *mf*
Vln II *mp*

38 E^b B^b Cm D Gm E^b V V
Vln I *mp*
Vln II *mf*

Detailed description: This musical score is for two violins, Vln I and Vln II, in a key of B-flat major (two flats). The score is divided into four systems, each containing two staves. Measure numbers 23, 28, 33, and 38 are indicated at the start of each system. Chord symbols are written above the staves: Am^(b5), D, Gm, and E^b. Performance markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various note values, rests, and articulation marks. A box labeled 'C' appears above the first staff in measure 25, and a box labeled 'E' appears above the first staff in measure 40. The score ends with a double bar line in measure 42.

The image displays a musical score for the Lagudua song in duet style, featuring Violin I (Vln I) and Violin II (Vln II) parts. The score is divided into three systems, each with measures 101, 107, and 91. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various chords (C, D7, G, Am, D, C, D, G, Em, Bm7) and dynamics (mf, f). The first system (measures 101-106) includes a 'Dis. al Coda' marking. The second system (measures 107-112) includes a 'mf' dynamic. The third system (measures 91-96) includes a 'f' dynamic. The score is written for Violin I and Violin II, with Vln I playing the melody and Vln II providing harmonic support.

Figure 3 Lagudua song in duet style

The researcher analyzed the music component and the rearrangement of the Lagudua song that have been rearranged in a duet style for violin. From the study, the researchers found that Lagudua song structure consists of melodies that are composed in minor scale within a time signature of 2/4 (simple duple). The musical form predominantly consists of Antecedent and Consequent phrases. Harmonic intervals are used as the rhythm style of the song. The rhythmic counterpoint techniques were used to emphasize a consonant interval, which is a shuffled orchestration of the main melody between violin1 and violin2. A Double Stop technique was used to create harmonies supporting the main melody. The lengths of the songs are extended using variations of the main melody. There is harmonization in the Homophony format, inserting melodies interlaced to connect phrases together (Counter melody) and using Chord Contrasting Colors in the major and minor scales. Furthermore, a variety of violin techniques are used for violin skill development. The violin techniques used

in the arrangement of Lagudua song are as follows: Detahe, Legato bow stroke, Staccato bow stroke, Martele bow stroke, Double stops, Marcato, Tenuto and Cellos bowing.

Discussion

RongNgeng music is a distinct Southern Thai-Muslim tradition that plays a significant role in the musical cultural relationship between the people in southern Thailand. It is a southern folk performance that perfectly reflects the blend of Western music culture and Eastern music culture. As can be seen from the instruments used in the composition of the RongNgeng ensemble and the melody of the song as well as the composition of the music. The study of Rong Ngeng folk songs and the creation of rearranging the Lagudua song in a duet style for violin is creative research that has applied the knowledge gained from the study of Lagudua song to create an innovative work of education in contemporary Thai. This innovation integrates Western and Eastern music based on RongNgeng music to be applied in conjunction with Western music theory and violin playing techniques. This is consistent with Dr. Shinichi Suzuki's theory, a music educator who invented a teaching method called the Suzuki Method that uses folk songs of different countries and classical music to rearrange into violin and piano parts for his violin lessons. In addition, many violin exercise books have been created that use the same idea as Suzuki, and these books are widely used around the world, such as: "Compatible Duets for Strings" arranged by Larry Clark (Larry, & Doris, 2012), "Let's Duet Volume 1, 2, and 3" arranged by Lynne Latham (Latham, 2011), "Fiddling for Classical Kids" arranged by Edward M. Canner (Latham, 2011), etc. However, the songs in these violin exercise books are composed of folk songs from different countries that are not Thai folk songs. This would be an innovation for the first time that has brought southern folk songs (Rong Ngeng) to compile and create violin exercises for violinists in Thailand and foreigners as well.

Conclusions

The results of the research are applicable to teaching and learning violin lessons, enabling students and the performers to develop their violin skills, small ensemble skills, and value the importance of folk music in Southern Thai culture. Furthermore, the knowledge gained from this study can be disseminated on a global scale.

Suggestions for creative research: Researchers should be aware of the researcher's skill or ability. In order to be able to create the best musical works and to conduct research on other southern folk instruments or folk songs in the area and in other regions of Thailand. which can be presented in many forms, such as the creation of various styles of orchestra, string ensemble, wind ensemble, percussion ensemble, large or small orchestra, or other contemporary ensembles. However, it depends on the researcher's ability.

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Music Composition: Nora Suite for Saxophone Quartet

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Abstract

This research article aims to create musical works that combine concepts techniques and methods between western and eastern music. The researcher developed the melody of the southern Thai folksong and created a new harmonious melody for the saxophone quartet. The purpose of this study is to develop a new choice of music creation mode. Creating a new harmonious melody has a clear melody structure There are rhythms that can be applied. In order to understand the proper tone, chords, rhythm, and melody composition. The research results produced the Nora Suite for Saxophone Quartet, consisting of IV movements: Mov. I “The opening of Nora” Mov. II “The dance of Nora” Mov. III “Fragment is the winged” Mov. IV “The tam-noen” to be played with a 7.17 length saxophone quartet. min. Received a good quality assessment result.

Keywords: Southern Thai Folksong, Music Composition, Saxophone Quartet

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Introduction

Sukanya Suchaya (2002 : 10-11) said that folk songs were classified as oral literature, which included poetry. and music together inherited from word of mouth have a distinctive feature The simplicity of words, singing and expressions is also a well-known song. and popular in that locality, including the use of a request in a local language The content of folk songs often conveys feelings, thoughts, ideology, well-being and folk wisdom. expert folklorist Folk songs emphasize the value and importance of intellectual products of Thai villagers. and shows that The creation of linguistic beauty is not limited by gender, age and social class, the simplicity of language, the straightforwardness of the flesh. The sound that scholars generally call that. "Folk music"

Nora is a traditional southern dance. There is a chorus of musical compositions, including drums, thap, mong, cymbal, pi, and tara, which are the originals of the Chatree plays from the Ayutthaya period to the Rattanakosin period. Some scholars say that nora dancing is probably an Indian culture that was originally spread into Javanese and Malay during the Srivijaya Kingdom's prosperity. If you look at the master dance of Norachatree many of the poses are like the Karna posture in the scriptures of Drama and are very similar to the dance in stone etched tablets at Borobudur in Central Java. In addition, the playing method of the Chatree puppet show It is also like a type of Indian drama. Which played in the ancient Bengal region called "Yatra", from this evidence, it can be confirmed that Nora is a civilization of southern India that entered the Malay Peninsula and southern Thailand.

Inspired creations are created through seeing, cultivating, and forming experience. and the impression of the researcher Presenting and conveying the methods of development of southern folk music by creating new things that are suitable for the context of the globalization society, the transition dynamics, resulting in the change for the existence of the former. due to the background in which the researcher was born and grew up during the local culture in the south therefore experience the folk performance Therefore, the researcher realized that it was something worth preserving. when studying western music to a certain extent therefore took the opportunity to return to the roots of the local culture of their homeland and found that self is the most important thing in creative work The researcher therefore uses the Southern Folk Art Nora to represent the expression of identity through this creative work.

Research objectives

To create musical works that combine concepts, techniques, and methods between western and eastern music.

Content

Kittisak Laosuk (2008:43-45) Prelude is the playing of an instrument in an independent rhythm at the beginning of a melody. The performance of the overture song consists of overture I, overture II, boarding, Tam Noen, and landing. In terms of the meaning of the prelude song is a song used to play before performing Nora It is a form to announce that the stage is starting to perform. Please all interested parties and viewers came into the front of the stage Another is for musicians to be familiar with the instrument. or let the instrument enter the musician's hand It is also to check the readiness of the instrument. both to check whether

the audio device can be heard clearly or not was able to fix it in a timely manner And lastly, it is a notice of respect for teachers. Practitioner of knowledge about Nora

Wirat Liangsomboon (2001:51-53) said that the overture song has a definite form. which can be divided into three parts: boarding Location and landing The thap is a musical instrument that directs the chankwa and changes the rhythm in each period of play. The style of southern music is crisp, heavy, sharp, fast, provocative, loud, not sweet after listening to it. The style is like the sound of waves crashing against the shore according to the geographical characteristics of the southern region.

Hom-Rong Nora song is the first song of Nora performance. It is a song that invites people to come and watch the show. which the show will start showing at the right time People often hear this song and remember it. It is a song that Nora will play and can recognize that Nora is going to perform. The first step, also known as the first impression, tends to make people remember it better than the other steps. This makes the prelude song a song that people can remember and perceive better than other songs. nora prelude song It's a folk song that has the uniqueness of being a southerner, hardy, not sweet when observed from the speaking style. effect expression Let the music be straightforward, not sweet, and heavy.

Analysis of the melody of Hom-Rong Nora song



Figure 1: Guide melody for Hom-Rong Nora song

Hom-Rong Nora song It's on the Db Major Pentatonic scale. The interval found were m3, M2, P4, P5 and m2, time signature 4/4, using bagpipes and drumheads. by repeating the same melody repeatedly.

Creative process

The Nora Suite for Saxophone Quartet is a creative work in which the researcher selected a melody from the Hom-Rong Nora song. Composed for the saxophone quartet by using the Major key in the pentatonic scale Not out of the box of basic harmony in every sentence, uses cadence or the ending of western music, consistent with the ending of the song's sentence, main melody, maintains the original, but will develop a body of knowledge in Western music. It continues to develop new harmonies, harmonies, and harmonies in contemporary music. the west resulted in new knowledge in the mix of music Western and folk music Does not affect the beauty of Thai folklore and western beauty without making any part inferior

Meaning of the name Nora Suite The researcher has applied the concept of imagination from the Nora performance which is a cultural art of the south. and according to the mood of the author Therefore, the researcher believes that the name Nora Suite is appropriate to use for this work.

Mov. I “THE OPENING OF NORA” the researcher gave this name, which is like the opening of the Nora show. By imitating the sound of the piano in the opening of the theater to use in the beginning of the music in barline no. 1-3 for soprano saxophone, solo instruments and in barline no. 4-6, using a technique to increase the thickness of the sound by Let the alto saxophone play.

The image displays a musical score for the first movement, "THE OPENING OF NORA". It is divided into two systems. The first system, marked "Andante" and "mf", covers measures 1 through 3. It features four staves: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The Soprano Saxophone plays a melodic line, while the other three instruments are silent, indicated by whole rests. The second system, starting at measure 4, covers measures 4 through 6. It features four staves: Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. The Soprano Saxophone continues its melodic line, while the Alto Saxophone plays a rhythmic accompaniment. The Tenor and Baritone Saxophones are silent, indicated by whole rests. The tempo "Andante" and dynamic "mf" are maintained throughout.

Figure 2: Mov. I “THE OPENING OF NORA”

Barline no. 10-14, the researcher presents the alto saxophone playing the white notes and the baritone saxophone playing the black body, like a header. Which gives the main melody to the tenor saxophone and has a rather high range because it wants to imitate the sound of the piano. It is a technique of moving the main melody from the original soprano saxophone. which will be for more listening enjoyment and change the color of the band as well.

Figure 3: Techniques for moving melodies No. I

Figure 4: Techniques for moving melodies No. II

Barline no. 18-37 In this room, the researcher has the alto saxophone play the main melody to create a new color for the melody. using the next Nora prelude to pick up and give tenor The saxophone plays in harmony. Then the soprano saxophone plays the next melody. To add color to the sound, but the tenor saxophone continued to play in harmony until room 37, presenting the ending in the opening verse.

The image displays a musical score for four saxophones: Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The score is divided into two systems, measures 24-26 and 27-29. The key signature is B-flat major (two flats) and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present in measures 24 and 27. The melody is created by moving the main melody around each device, using note expansion techniques like Nora's dance.

Figure 5: Creating a new harmonious melody

Mov. II “ THE DANCE OF NORA ” Starting in the barline no. 38, creating a new melody using an even step that is close to the main melody and change the soundbar to increase the difference In this section, the researcher wants to present a new melody but retain the same style. The melody is moved around each device. to want different colors of sound and use note expansion techniques like Nora's dance.

Figure 6: Mov. II “ THE DANCE OF NORA ”

Mov. III “ FRAGMENT IS THE WINGED ” Which refers to the costume of the Nora costume. Usually made of silver plates in the shape of a swallow spreading its wings. Use for large Nora or stand. Worn on the right and left side above the waist. Like the direction of the drama, starting at rooms 54-93, using a march rhythm in a 2/4 ratio, bringing Nora's overture melody to play again by giving tenor The saxophone is the main melody. In this section, the researcher wants the color of the sound to be heavy.

The musical score is for four saxophones: Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). It consists of two systems of staves, measures 52-56 and 57-61. The tempo is marked 'Allegro'. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. Dynamics include *mf*, *p*, *f*, and *mp*.

Measures 52-56: The Soprano Saxophone plays a continuous eighth-note pattern. The Alto Saxophone plays a similar pattern. The Tenor Saxophone plays a half note followed by a quarter note, then a half note. The Baritone Saxophone plays a half note. At measure 55, the Tenor Saxophone plays a *mf* dynamic.

Measures 57-61: The Soprano Saxophone plays a pattern of eighth notes, starting with a *p* dynamic and ending with a *f* dynamic. The Alto Saxophone plays a pattern of eighth notes, starting with a *p* dynamic. The Tenor Saxophone plays a pattern of eighth notes, starting with a *f* dynamic and ending with a *mp* dynamic. The Baritone Saxophone plays a pattern of eighth notes.

Figure 7: Mov. III “ FRAGMENT IS THE WINGED ”

Barline no. 66 The researcher used the technique of playing the rhythmic notes. alternating with falling rhythm notes, with baritone saxophone playing as black notes Use a short tongue cut. and have the tenor saxophone play the double trumpet, the soprano, the saxophone, and the alto saxophone to play the rhythm. for players to have fun and imagine more of the Nora show.

64 7

The musical score is divided into two systems. The first system covers measures 64 to 68, and the second system covers measures 69 to 73. The instruments are Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, as well as dynamic markings like *mp*, *mf*, *f*, and *p*. The Soprano Saxophone part starts with a melodic line in measure 64, while the other instruments provide harmonic support. In measure 69, the Soprano Saxophone plays a strong *f* dynamic, while the Tenor Saxophone plays a *p* dynamic. The Alto Saxophone and Baritone Saxophone parts are more static, with the Alto Saxophone playing a sustained note in measure 69 and the Baritone Saxophone playing a steady bass line.

Figure 8: Techniques of Singapetion

Mov. IV “ THE TAM-NOEN ” is the part in which the pi will play the melody repeatedly. In this part, the researcher wants it to be comfortable. and more relaxed to finish the song The researcher has changed the tone and the melody is played with every instrument. to have a difference in color and sound quality starting from barline no. 94

Figure 9: Mov. IV “ THE TAM-NOEN ”

In this part, the technique of playing the melody in the long sentence musical symbols is used. to show the color of the sound And before the end of this verse, the researcher has a baritone saxophone present the same melody in the first verse to play again in barline no. 126

Figure 10: Techniques of Slur

From the slow The researchers wanted the ending of the song to be more upbeat. thus, increasing the speed of the rhythm by changing the new harmonious melody To support the melody to have a more fun rhythm in barline no. 131

12

133

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

136

Figure 11: Creating a new harmonious melody

When the instrument is finished, it will be the landing of the plane is to end at the same time, But the researcher wants to play the flight again to end the same melody. In room 164, the second verse is repeated, indicating that every verse has a main melody.

161 **Andante** 15

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

164

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mp

Figure 12: Presenting the same melody back to play again.

The ending of the song is like saying goodbye with the same melody presented at the beginning of the song. Playing the same melody again to finish off so that the listener and the musicians who relayed the poem remembered that this was A melody that conveys the identity of southern folk music, with the soprano and saxophone playing a single instrument in barline no. 181

The image displays a musical score for a saxophone quartet, specifically measures 179 through 182. The score is written for four parts: Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The key signature is B-flat major (two flats). Measure 179 begins with a mezzo-piano (*mp*) dynamic. The Soprano and Alto saxophones play a melodic line with eighth-note patterns, while the Tenor and Baritone saxophones provide a harmonic accompaniment with eighth-note chords. Measure 180 continues this pattern, with the Tenor saxophone part marked with a forte (*f*) dynamic. Measures 181 and 182 show the Soprano saxophone playing a more complex, rapid eighth-note pattern, while the other three parts play sustained notes or chords. The score concludes with a double bar line at the end of measure 182.

Figure 13: Finale

Conclusion

From the interviews for the evaluation of the Nora Suite for Saxophone Quartet song creation, it can be divided into 3 topics as follows.

1. It is a suitable medium for distributing folk songs in the south as well. Because generally folk songs are played on certain occasions only. And the opportunity to play it is quite difficult to find. Reinventing folk songs using international instruments is another way to increase publicity opportunities. making folk songs more popular and accessible Because the sheet music is recorded in western and international music styles. brought to play immediately. for this Nora Suite for Saxophone Quartet is a musical novelty in which the creators combine western and oriental music. and conveying folklore as well Because the melody of Nora Prelude is a familiar melody and conveys the identity of the south very well It is a charming song of music that is instinctively based on folklore. Bringing the melody to create a variety of harmonies It makes it unique and adds color to the song as well.
2. Techniques of playing by Ajarn Naris Kaewmanee, an international music expert who is a musician, commented that the sound range of the soprano saxophone is good and easy to play Not too technically difficult But there are some periods where trill is used in soprano saxophones that require a specific technique of the performer. which is a problem in playing the low to high range Some relatively high notes require speed to play. and the ratio of notes

that are difficult to play Requires more instrumental skills. Baritone saxophone has too much continuous playing, shortening the breaking of breathing. May result in playing for a long time. The style of the melody line is harmonized, each instrument has a different instrumental line that has more than one melody line, causing the playing to have no direction in the direction. much the same This requires regular training of the players. including a good level of competence to play this poem out perfectly Overall harmonious melody Some parts of the melody have no breaks, so the breaks of breathing may affect the playing.

3. On the creation of songs by Ajarn Dr. Wanich Potavanich, who has expertise in composing songs, commented that the composing still maintains a good folklore. Uses uncomplicated chord travel and uses a variety of harmonious melodies to create a musical dimension Creating a different mood in each section Makes it interesting to follow this poem. And each part of the song conveys the uniqueness of folk very well.

The use of the color of the instrument's sound in playing the melody is very different from the instrument. The main melody is played on every instrument to show the exciting different colors of the melody. But there are times when the sound bar is changed too quickly, which can cause the listener to stumble.

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New Revolutions in the Arts, Humanities and Education; Past, Paris 2022 and Future

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The Paris Conference on Arts & Humanities 2022
Official Conference Proceedings

Abstract

The Covid-19 pandemic is one of those humongous events that places the whole of humanity into uncharted waters, paralysing and inhibiting society, yet artists often have rebelled against these new conditions by offering revolutionary works, and in Paris not least. Such recent massive crisis has just impacted on experts, professors and teachers, and they in turn have just only begun to comprehend, discuss and debate the matter leaving ample room to theorising possible new revolutions. This paper fills that gap of knowledge by demonstrating hands-on how to seize this post-crisis moment and turn it onto 'new revolutions' founded on the legacies of great art works, and aided by the humanities' syntheses and educative practises. Specific material presented in this paper includes a diagonal approach across cultural synchronic and dialogic axes, supplemented by a 'Triple Dare' theory derived from the author's *La Rose En Vie* (London, 2022) - based on case studies in the philosophy of history of the arts - foreseeing a future still in human/humane/humanistic hands. This paper argues that the arts, humanities and education are the best candidates to be launching new revolutions as they have amongst their ranks: 1) the best subjective founders for a new order, 2) the best experts of theory implementation, and 3) the most goodwilled educators. New revolutions are just around the corner and Paris, with its extraordinary legacy and the present double conferences of PCAH2022 and PCE2022, has a golden opportunity to leading and inspiring new great adventures.

Keywords: Revolutions, Arts, Humanities, Education, French Films, History of Paris, History of Arts, PCAH2022, PCE2022, Art Paris Art Fair 2022, Dare-Renaissance, Tetralectics

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Introduction

In an immensely complicated multiverse/metaverse recently battered by a pandemic, new revolutions come and go, some are difficult to be recognised as such, some stay in some artistic or media forms, others forgotten for ever; some are to be taught and some to be put aside until someone really understands them. Revolutions founded on the arts, supported by the humanities, and propelled by education are here to be pursued, and in a time-and-tested place like Paris they offer an unrefusable chance to rebuild something anew.

Already in the first few days in this very conference of PCE2022 and PCAH2022, it has been expressed by the Chairman's introduction (Haldane, 2022), and Key Speakers' presentations (IAFOR, 2022) the fact that Paris is a beacon of ideas, revolutions, and changes (IAFOR, 2022) and the revolutions awoken by the arts, humanities and education are leading events to be sought after at all costs. This presentation will further build on these premises, and propose a personalised way to contribute to these new found revolutions.

Arts, the Past and Parisian Foundations

The term revolution will here be used taking two major meanings namely:

1. A sudden great change (an uprising of usually heroic and visionary, bringing significant social-political change of values (Cambridge, 2022)(Goldstone, 2013) e.g. The French Revolution, but not restricted to it (Furtado, 2000), here more like an artistic revolution is discussed, and
2. A movement in a circle (Cambridge Dictionary, 2022), here the historical span of such artistic change (Pizzaiola, 2014).

One could argue that, just before the pandemic there were signs that something was not going well in Paris: e.g. the burning of Notre Dame in 2019 was like an omen for something no one could have ever expected. Soon after that, it all soon materialised in a monstrous pandemic, dreadful lockdowns for all people, and the loss of life of many of the most valuable senior citizens of humanity.

The pandemic took over and continued thereafter with a longer than one expected global occurrence, bringing everyone back to minimal economic times. The Covid world crisis has changed everyone's way of life and has installed feelings of uncertainty, to the extent that traumatised beings need a place to re-configure their very existence.

It becomes of paramount importance then, to have the practitioners of the most creating and inspiring of disciplines to joining hands and to convene and discuss this present, in a place which better than any other has, time and time again, come through many crises in full colours, reinventing and revolutionising itself every time.

Yes, Paris is culturally and symbolically, still for most, the capital of the 'West' if not of the whole world, and even in current elections mode, (the third round/the administrative ones, today) it is focus a great attention. The arts, humanities and education seem not to be mentioned in great revolution of the world but they are vital protagonists, one example, namely the Art Paris Art Fair 2022 which manifested world premiere revolutionary changes. The first fair to implement sustainable approach, as it made a commitment to developing a sustainable program to its organisation based on a life cycle assessment (LCA). This newly adopted policy received great acclaim, as its introductory welcoming statement echoed:

Paris is in the midst of an exceptional period of cultural and artistic renaissance illustrated by the opening of new galleries and venues, the renovation of existing cultural institutions and the inauguration of new ones. More than ever before, the City of Light is asserting its role as the place to be for contemporary art (Art Paris Art Fair, 2022)

Indeed a resounding renaissance of hope in this cradle of success, yet the task ahead is gigantic, namely identifying new revolutions in a multi/meta-universe with no blue prints, no metanarratives, no logic, are crossing the present and making sense of it all is so often impossible; an illogical moment best captured by Charles Dicken's *Tale of two cities*:

"It was the best of times, it was the worst of times.... (Dickens, 2012)"

Civilisational revolutions of earlier ages are not always straight forward to be identified and many remain disputed (Balzer, 2012), however Yuval Harari in *Sapiens* narrowed them down to three major revolutions, namely 1. The Cognitive Revolution 70,000bce a generic term which could be applied to many more revolutions, 2. The Agricultural Revolution at around 12,000bce, and 3. The Scientific Revolution around 1600ce (Harari, 2014), once again no direct mentions to the Arts, Humanities and Education yet this paper would find no difficulty in putting them centre stage in terms of past/present and future respectively.

It would be impossible in a short paper to mention sufficiently the interminable list of political and cultural episode that characterised Paris as civilisational centre in the last thousand years. It imposing itself globally to form a solid 'brand' that can be used by any organisation wanting to reinspiring a post-pandemic world. If one had to pinpoint as symbolic image of Parisian foundations, physically visible out there, an anchor of solidity, one would envisage the four enormous pillars that sustain the Eiffel Tower. That 'tetragon' of strength elevates the viewer's soul exponentially to the highest ground, like the four corners of the transept of a Gothic church.

Yet revolutionary Paris was never uniform or static even at its most feudal, conservative and bourgeois days whether under Charlemagne or the Sun king or Napoleon III, but rather always have contrasting polarities playing alongside its more authoritarian counterparts, ready to duel it out, usually resulting in exploding revolutions.

Paris provides the most prolific of iconic revolutionary female figures in History, from Saint Genevieve, to Saint Joan of Arc, from Catherine of Volois to Caterina de Medici, from Loie Fuller to Josephine Baker, from Julia Kristeva to Luce Irigaray, from Edith Piaf to Maria Callas, from Coco Chanel to Simone Signoret, from Simone de Beauvoir to Simone Veil.

Paris the mother of many political revolutions (Goldstone, 2013) but also many artistic ones (Graham-Dixon, Art of Paris, 2004) (Sky Arts, 2015) and inventor of entire artistic forms too, take for example the artforms of the ballet, or of photography, both artforms were singlehandedly conceived in Paris.

Art more than anything, and in Paris especially, intensifies the sentiment of being alive and along the Seine more than ever. Who can forget the Paris of Du Bos or Batteux, the Paris of Berlioz or Bizet, the Paris of Manet or Monet, the Paris of Debussy or Satie, the Paris of Picasso or Matisse, the Paris of Proust or Hemingway, the Paris of Breton or Dali, the Paris of Sartre or Foucault? These were some (in Lacanian terms) "cultural quilt buttons" of

civilisation which have characterised new revolutions across the ages of changing tastes and morals; for example, the artists who were at one time as *le salon de refuses* became the backbone of Impressionism, one of the leading schools in the history of art. Another example, the Dadaist and Surrealists revolutions enlightened the dark times of post First World War. Similarly The degenerate modernists excluded by fascist regimes become the backbone of brutalist aesthetics and ‘postwar’ art; that’s how influential Paris was, not to mention in the fringes of life in the studios, its cafe’s, and nightclubs, its salons(Sky Arts, 2015). For the influence that Surrealism exerted internationally after the crisis of world war one just visit the exhibition *Surrealism Beyond Borders* still going at Tate Modern(Gale & D’Alessandro & Lauder, 2022). For the influence of Parisian Brutalist revolution after the crisis of World War II see the recent catalogue of Jean du Buffet’s London exhibition(Nairne, 2021), and for a general transcendence of the war in British art see the current exhibition of *Postwar Modern* at the Barbican(Alison, Floe & Flint, 2022).

In short Paris and its artistic revolution offers a great case study in the history of civilisations and in the arts no less, and further reconfirming the artistic tetragon foundations formulated some time ago the author had founded on history of civilisation in general some time ago:

Music
Art
Literature
Cinema (Pizzaia, ‘*Dare-renaissance*’, 2009)

More specifically expandable in artforms:

Music(instrumental), sketches, abstract
Art (visual), Poems
Literary works/Theatre/Dance/Architecture
Film/Opera/Philosophy-Aesthetics (Pizzaia, *Transcivilisations*, 2014)

across the ages on other case studies based on Renaissance, Middle Ages, Modern Era, Antiquity((Pizzaia, ‘*Transcivilisations*’, 2014, see also Pizzaia, ‘Building Bridges’, 2012).

Humanities Today

Instrumental to the artistic foundations of a human absolute is the support and contribution offered by the humanities. The term humanity in its singular form will be used as a symbiosis of its three great meanings 1) Humanity as all people, the humanoids of this Earth, the Human species eg homo sapiens 2) Humanity as a discipline that falls in the bigger umbrella of the faculty of the Humanities e.g. Linguistics, Musicology Psychology, Philosophy etc.; 3) Humanity as the unique humane emotions, dignity, and kindness every human experiences.

As one enters complex multiverse reality, one can only cross it diagonally to make any sense of it, for example the past inhabited by the arts as shown (as in the case of Paris’s past), ‘transversed’ it and rendered simplified with a tetragon of the arts, which in ‘*Transcivilisations*’ became revolutionising dialectics(Pizzaia, 2014), across time too, hence further called a ‘tetralectics’ of four corresponding Arts.

Tetragon/Tetralectics of Humanity as the human being

Emotion (Mus)

Beauty(Art)

Knowledge (Lit)

Good (film) (Pizzaia, *Transcivilisations*, 2014)

The tetragon was further transformed as in a subsequent study, *Hourglass of Being* (Pizzaia, 2018) which paired and juxtaposed the arts with humanities themselves. Humanities are the go between the arts and sciences, many of its disciplines from musicology to psychology are the ideal linking between the arts and the sciences (Rens Bod, 2015).

Tetragon of Humanity as Humanities:

1) Musicology/Psychology/ Education

2) Linguistics/Art History

3) Social Sciences/Economics

4) Ethics-Philosophy (Pizzaia, *Hourglass of Being*, 2018)

Moving on, diagonally/diametrically rather than only vertically (dialogically) or horizontally (synchronically), from the past as sustained by the arts, to a present sustained by humanities, one could look at the example of PCAH 2022. Scholars of humanities meeting in Paris today and exchanging information, reviewing and even revolutionising their core subjects and requirement even as one speaks: for example, an online link has seen the start of an implementation of research at the undergraduate level of the humanities (Aiello & Mieg, 2022). Humanities as activist for a better global arts community: See also panel presentation: 'Whose Heritage? Reconsidering the Museum as a Global Commons by Georges Depeyrot (IAFOR, p. 19) Humanities righting the wrongs of colonialism': see also Keynote presentation: 'Restitution of African Cultural Heritage and Its Challenges' by Guido Gryseels (IAFOR, p. 22) and Humanities as beacon of knowledge See also Keynote presentation 'Knowledge Sans Frontieres', by Tim Gore (IAFOR, p.18).

In portraying some of the most complex theories, one would use simple three partite or four-fold list, like a tetragon, which is still a powerful tool today, used prominent theorists of the humanities see Kant's four aesthetic movements. Tetragons succinctly summarise something as complex as an absolute, see for example Harman's philosophy of Triple O theory (Harman, 2018) as in a fourfold form:

Quality of Objects:

1)Sensual Qualities

2)Sensual Object

3)Real Qualities

4)Real Object

Humanities keeping a powerful middle ground between the arts and humanities and criticism occupy between the noumenal and the phenomenological event, or even Alain Badiou's theory of the four truth procedures, interesting enough with a window to the arts namely:

Art
 Love
 Science
 Politics (Kelly & Piero, *Alain Badiou*, p.46)

Still in the realm of the transcendence one example from the 'Parisian Theological Turn', one latest theoretical tetragon entering into a religious study realm from Jean-Luc Marion, allowing the possibility of piercing across the divine universe (Elkins, 2004).

- 1) The event
- 2) The idol
- 3) The flesh
- 4) The iconic (Marion, 2004)

Yet more down to earth and unafraid of transcending, one can be taken across a more secular universe, and still very an ethical one, see the tetragon of Triple Dare Theory which becomes a humane dialectics of truly meta-humanistic values.

Tetragon/'tetralectics' of Humanity as humane:

- 1) Hope
- 2) Dare
- 3) Care or Double Dare
- 4) Love, *dare in latin / pourdonner* or Triple Dare (Pizzaia, *La Rose en Vie*, 2022)

In this construction *La Rose En Vie* from an initial state of emotion the artist, the being most gifted to foresee the journey, furnishes a Dare to construct or Dare-construct theory, the example is often termed *Dare-renaissance* (Pizzaia, 2009), to counteract the deconstructive postmodernist relativist ways, yet going beyond the reductive/negative if not destructive deconstruction. Not unlike Derrida, *Dare-renaissance* does try to find the string that pulls everything apart, yet unlike Derrida one takes the string of the tangled skein and re-spins it, and even re-weaves it across the syntactical (weft) and dialogical (warp). *Dare-renaissance* starts from a horizon of hope and transits into 'Triple Dare theory', which takes one from a state of hope to another state of revisited hope (Love); in a full revolution of the mind, one goes through the states of transcendence of 1) Hope 2) Daring 3) Caring (Double Daring) and 4) *dare/ pour-donner* or Triple dare (NB *dare* in italics, is the latin verb for the meaning 'to give', or in French 'pour donner'). The weaving continues, by testing one's progress, one's nitty gritty reality, one's new found love. This often means test it retrospectively, e.g., go from 4 to 1 by way of abstraction, from the newly stage of Love abstracting Love to a state of *dare/done* (triple dare), from a state of Dare abstracting Dare to a state of Care (double Dare), from a state of Care, abstracting Care to a state of Dare, from a state of Dare abstracting it to a state of that initial hope. Applying *Dare-renaissance* to something more tangible might share new light, for example the current French Elections:

TRIPLE DARE THEORY with example: ON Current Parisian politics/elections:

TABLE 1 French Political Elections 2022

INITIAL STATE OF HOPE: One wants a change of political affairs at least in Paris if not in whole country

1)DARE: One Transcends Dare state to Care state: First round of the Presidentials one can dare to choose an independent candidate

2)CARE(double dare):One Transcends Care state to *Dare/Pou Donner/Donate* state: Second rounds one takes extra care, and ensures that some of the policies are carried out by a more probable winner

3)DONATE *dare/done* (Triple dare): One Transcends *Dare/Pou Donner/Donate* to Love; The legislative round chooses the actual people which will be most likely to make the change, eg donate more to the people

4) NEW STATE OF HOPE, LOVE: second round of legislatives, this should ensure a new state of change, ideal communal and civic Love.

For proof one re tests the ‘tetralectics’ and goes backwards by abstracting each time.

4)DONATE:One abstracts Love from Love to a *Dare/Pou Donner/Donate* state: *What has the Parisian candidate has given to society after all?*

3)CARE:One abstracts Care from Donate: Has he/she been motivated by the true care and attention?

2)DARE: One abstracts Dare from Care: have the candidate still got that spirit of revolution which started the whole campaign?

1) COMPLETE REVOLUTION: HOPE ATTAINED or no hope? Does one have a new state of change in Paris itself, if not nation wide?

Education, French Film and the Future

Education is instrumental to follow after every good humanities’ theory. It serves an important role of imparting a new start, a new revolution in practice, as it feeds from the theoretical ‘tetralectics’ and helps the recovery by actual activism. Contemporary theories of learning that could easily adhere to the author’s tetralectics are laid out in tetragons too ; take for example Kolb’s learning revolution.

1. Abstract – Conceptualisation
2. Active -Experimentation
3. Concrete – Experience
4. Reflective – Observation (Illeris, 2009, p. 85)

Or even Heron’s The Basis life cycle of the ego:

1. Emotion - effective mode
2. Imagery - imaginal mode
3. Discrimination – Conceptual mode
4. Action – Practical mode(John Heron, 2009, p.132)

The three meanings of humanity given above (Cambridge, 2022), can best be explicated with the slogan: Education, Education, Education, this is key to integrate continuously these three meaning of humanity, and that can also be summed up as hope in Triple Dare theory, and given the journey that *La Rose En Vie* has undertaken, e.g. in showing artistic foundations in the past’, humanities for the present and education for the future are more desirable than ever in forms of revolutions.

An example is best to illustrate this ‘piercing’ through cultural synchronic axes of subworlds of this multi-verse; one has chosen the current artistic medium, namely recent French films. Last time that Paris ran into the deepest of crisis, being invaded by the forces of Nazism, a film of hope came out, and became in short one of the greatest films of all time. It was *Casablanca* (Curtiz, 1942), and set in the homonymous Moroccan town, where an American

entrepreneur, Rick, played by Humphry Bogart, ran a night club. Starting from a state of hope: it is a world devoided of postcolonial critique, and still muddled into nationalistic ideology. Including the standing ovation as soon as *La Marseillaise* was played, even in the presence of enemy forces, a testimony that the people knew what they wanted even in a seemingly neutral American café/nightclub. Yet the forces of good are summoning Rick, he cannot remain neutral for too long. Transcend Hope with Dare; Rick's best friend is Louis, a French Police Officer and slowly his engagement from his initial *estrangement* becomes more and more clear, he dares to dare. Even in one of the most iconic romantic of scene of all times Rick says goodbye to Lisa: 'We'll always have Paris'.

How to translate Rick's *engagement* today?

Transcending Dare with Care: The film *Small Body*(Samani,2021) has encountered reasonable success at Cannes Film Festival. It is set in the early Twentieth century along side the borders of Italy, Slovenia and Austria, and how the determination of woman in her Christian belief reach her goal at all costs. It is usually depicted as a remote area yet its inhabitants spoke three, four, five languages and got along fine for generations, the only place of Europe where the three great European families of the Languages meet, the Latins, the Slavs and the Germans, yet each government would describe their respective bordering areas as the most marginal of their own respective nations. There has been so much cultural exchange over the centuries. Yet will Paris continue that fusion of those linguistic families, a brotherhood of nations, or choose the more nationalistic card as some countries are using, see Hungary and UK?

Transcending Care with Donate/*Dare(pour donner)* state: these are hardly times to talk about agape-love, the new state of hope has to come to terms with the realities of this world. In a film like *Reflection* (Vasyaévych, 2021):, which picked up the Golden Lion in Venice, in which a Ukranian surgeon was captured by Russian forces as early as 2014, he lives the atrocities and torture first hand yet the language and cultural difference are bearably noticeable. This film depicts a reality the West has so often turned a blind eye to, from the Orange Revolution of 2004 to a full scale Russian-Ukrainian war in 2022. A world with no Love yet two communities so alike in language and spirit, how could that be precipitated in such a stagnating affair? With all of its caring and *dare-pour donner*' will Paris, leading light of the EU be able to placate and embrace those minimal differences both Ukrainians and Russians are not able to reconcile? Will Paris continue to donate peace to contries at was withing and outside Europe? At what price comes love? Recent French films like *Vortex*, *Fire of Love*, *Bergman Island*, *Fire/Feux*, and *Robust* and so often reminds us how difficult to maintain a loving relationship and how easily it can all fall apart, from the human to an ecosystem, to the universal.

The film *Paris, 13th District/Les Olympiades* (Audiard, 2021) offers some pragmatic solution at the metropolitan level : there is a teacher who meets his student in the real estate industry, after both have left the education system. The teacher admits he could not continue to teach what in practise was not working for his students' future. Similarly, the student found that the degree was not giving him the skills needed to move on in his life. A message of crisis uncovers in secondary and tertiary education both unable to secure the basic common dignity to their students. The education's inability to cope with students' lives in another example from the same film, namely of a law student from the country coming to study in Paris and virtually been destroyed morally by her own class-mates, even when as the student was only working out her gender preferences. This systematic character destruction goes on in front of

the lecturer, who is unable to spot what is failing the student. Should there be a greater number of teachers per students?

Abstract *love* from *Love to dare/pour donner*: the film *Paris 13th District*, is a gem for the power of some members of that diverse community, e.g. the Chinese-French young woman uses all her practical skills to get to her new stage of coming of age, at ends up achieving the unachievable. The French title *Les Olympiades* for its English title 'Paris 13th District' emphasises the Olympic strife by the protagonist to overcome social taboos in order to make things work for themselves, often using incredible skills inherent in the family rather than those imparted by an exhausted educational system, Paris is to reborn through these new great individual characters, once thought marginalised, as poor inhabiting places of 13th district, but today saving a replacing a failed education system and regenerating the city of lights/love.

Another most educative and complete film is *Benedetta* (Verhoeven, 2021), a brilliant biographical depiction in period costume, full of hilarious French humour yet depicting how a couple could survive in the very restrictive religious system of 16th Century Tuscany, a region of Europe that had seen in full a Renaissance, yet descending into a world of power and religious hypocrisy of the highest order, Benedetta finds a way between the Religion Education and doctrinal dogmas and the pragmatics of the day to day to bring the best in humans around her, her convent as an institution, her community the city, always liaising between what seems mystical religious and what is just and should be attainable.

Abstract *Dare/pour donner* to *Care*: The same moral issue is faced in Education institutions as it is raised in the film *Happening/L'événement* (Diwan, (2021), and although the setting is the postwar period, a period when existentialism was running riots yet for feminists there was an extra layer of weight on their shoulders as Simon de Beauvoir were to testify in *The Second Sex*. The film is not about the famous philosopher but a country girl, who had an enormous agonising task to hide a pregnancy. She is abandoned by the care of her family and friends, and has to choose between motherhood or getting a tertiary education. Once again, the University system literally failing to help the tremendous sacrifice of many young women who had to go through abortion in order to keep in touch with the rest of humanity. (See this as an example to abstract *Care* from *Care to Dare*).

Full circle/revolution comes with a recent French/Moroccan film, namely *Casablanca Beats* (Ayouch, 2021):, a title with resonances to its more famous American predecessor, but this time the protagonist is more alert in pragmatic needs of his times. The story is about a poetry-rap teacher who is employed to teach in a school in a poor suburb of today's Casablanca. Soon this teacher wins over his class giving hope and empowering his students to compose rap verses and music. The results is life transforming, and especially for the girls the artform becomes a new tool for their own struggle for liberation from traditional taboos. In short, the teacher is pressured by the authorities to move away from the area, but the legacy has been set, his class becomes a self-sustaining group which will continue to liaise with the community in new terms. The seed of freedom have been planted for the future of that community, and education was instrumental to overcome stagnating traditions. A new state of hope, a full circle, a revolution from *Casablanca* to *Casablanca Beats* has been completed, arts and education are indeed centre stage albeit hostile environments.

Battling is the nature of the game, and nature seems to reveal a battling world of good and evil, creating and destroying, like the new incredible photo of the centre of our Milky way,

virtually a black hole, a dark destroying or the mother this reality, and also a struggling light that tries to escape at all costs, Finding that great beauty, edifying and destroying force is a work of art, in the great achievement of a teacher taking his/her students not only from point A to B, but also to life long sustainable learning.

What to make of one's reality? One cannot just hide behind safe symbolics of the past, just like the newly restored and due to be open Notre Dame and its Rose glass windows. Those were able to enchant the believer for centuries in a trance that work in those days, but how will a new Notre Dame be acceptable for the reality of today? We can say more comfortably than Rick today, in a Paris after the pandemic, we will always have Paris, but if we do not embrace the other, our brothers and sisters in need, will Paris always be in our reach? If artists, humanists and educators do not start to prepare the masses for the changes ahead, opening up and including the other, the marginalised, the oppressed via new revolutions?

Conclusions

We'll always have Paris, but will Paris always have us, if we do not dare to revolutionise?

Paris wants us to engage and dare with the other, double dare with the marginalised, triple dare towards the oppressed, and these revolutions start with events like PCAH2022 and PCE2022. As more and more new voices are joining the artistic, humanistic and educational discourses, more than ever wanting to add their stories, especially after a treacherous pandemic threatened to shut them all down. Paris, through its egregious legacy has an enormous advantage for reproposing itself as a centre stage of the new revolutions needed right now, possibly following on from the 'dare-renaissance' theory indicated above, and the gathering of experts at PCAH2022 and PCE2022 and the readiness to find examples in current arts, films and humanities for the new faces of education for new generations to come. That is where lie the new revolutions, that daring spirit of the artists, the caring of the new humanists and the donation to the other of great educators, namely a 'triple-dare' built on the tetragon of the arts. New revolutions as a new great adventure starting once more from the city of lights today, once again centre of this galaxy of revolutions, casting an escaping light for a new sense of meaning to this post-pandemic world; this city as symbol of past, present and future with new revolutions in the arts, humanities and education to match, a new fragrance of the great rose of hope, diagonally navigable through its multiverse reality and through god-particles to come.

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***Indonesia's Elimination of Sexual Violence Bill:
A Framing Analysis of Coverage by Foreign Online Media***

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Abstract

Indonesia has been experiencing an increase in the number of sexual violence cases and this number has spiked even more during the Covid-19 pandemic. The Elimination of Sexual Violence bill (RUU PKS) was drafted by the National Commission on Violence against Women and the Service Provider Forum. On January 26, 2016, it was proposed to the House of Representatives (DPR). It focuses on the prevention of sexual violence, giving more rights to victims, as well as acknowledging marital rape. This bill was then incorporated into the 2016 Priority National Legislation Program (Prolegnas). However, in July 2020, the bill was dropped by the DPR, stating 'difficulties' to further discuss the matter. Since 2016, there have been numerous petitions, demonstrations, and protests demanding the immediate ratification of the RUU PKS. All these events have attracted media attention. The way these media cover news about Indonesia has a big effect on the international public perception about Indonesia. This research seeks to answer: How do online foreign media frame news about Indonesia's Elimination of Sexual Violence bill? And; How has the framing of news about Indonesia's Elimination of Sexual Violence bill shifted over time (2016-2022)? This study involves a framing analysis using codes in accordance with Robert Entman's (1993) four framing levels: Definition of the problem; Diagnosis of cause; Moral judgment; Treatment recommendation. The research population consists of all English language news articles on Indonesia's Elimination of Sexual Violence bill covered by non-Indonesian online news outlets from 2016 to 2022.

Keywords: Indonesia, Elimination of Sexual Violence Bill, RUU PKS, Framing Analysis

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Introduction

There has been an increase in Indonesia's amount of violence against women cases in the last decade, with more than 431,471 registered cases in 2019 and many cases remaining unregistered (Gerlach, 2020). During the Covid-19, these numbers have spiked even more (Syakriah, 2021) because in most cases, the perpetrator is the victim's intimate partner (Gerlach, 2020). One recent national-level attempt to tackle this growing problem is the Elimination of Sexual Violence bill (*Rancangan Undang-Undang Penghapusan Kekerasan Seksual, or RUU PKS*). The drafters of this bill were the National Commission on Violence against Women (*Komnas Perempuan*) and the Service Provider Forum (*Forum Pengada Layanan*), who initially proposed it on January 26, 2016 to Indonesia's People's Representative Council (DPR). It focused on preventing sexual violence, giving more rights for victims, and acknowledging marital rape. This bill was then included in the 2016 Priority National Legislation Program (*Program Legislasi Nasional*). However, in July 2020, DPR took it off its annual agenda for reasons of 'difficulties' to discuss it further (Margaret & Pandjaitan, 2020).

This withdrawal proposal was previously submitted by Commission VIII of the People's Representative Council. This bill was controversial even within the same commission. The secular parties, including the Indonesian Democratic Party of Struggle (PDI-P) and the Democratic Party (PD) supported the bill, yet the Islamic parties, including the Prosperous Justice Party (PKS) and the National Awakening Party (PKB) claim that this bill supported the "legalization of adultery and "LGBT behavior", while other groups fail to see the urgency to pass such bill (Gerlach, 2020). As a consequence, the bill was taken off from the National Legislation Program priority list and its deliberation was postponed until 2021, with Commission VIII member, Marwan Dasopang (PKB) stating that it was difficult to discuss the bill at the time because of the conflicting differences in the definitions of sexual violence and its consequences (Sari, 2020). However, according to another Commission VIII member, Diah Pitaloka (PDI-P), this decision was Dasopang's personal statement as there was no meeting held on that decision (Mazriea, 2020).

The law was finally passed in April 2022, but only after with 4 main revisions were made (Saptoyo, 2021):

1. A change of name from Elimination of Sexual Violence bill to Sexual Violence Crime bill.
2. A change in the scope of forms of sexual violence from 9 forms of violence to 5 forms. The initial draft included 9 forms of sexual violence as formulated by *Komnas Perempuan*, namely: Sexual harassment; Rape; Forced marriage; Forced contraception; Forced prostitution; Forced abortion; Sexual torture; Sexual slavery, and; Sexual exploitation. The new draft contained 5 forms of sexual violence, namely: Sexual harassment (Article 2); Forced use of contraceptive devices (Article 3); Forced violence accompanied by other criminal acts (Article 6).
3. The initial draft included a prohibition against law enforcement officers from taking discriminatory actions against sexual violence victims. This article was not included in the new draft.
4. There is no article that regulates online-based gender violence (Saptoyo, 2021).

The reason why this bill was so controversial is because of the various discourses regarding the role of women that are deeply rooted in Indonesia's society, especially the New Order State *Ibuism* – the construction of women as housewives and social counterpart to men, who

are regarded as breadwinners, thus assigning women to the domestic role and omitting them from public and political spheres – and the Islamic perspective (Gerlach, 2020). Qibtiyah (2009) suggests that one essential factor in Indonesia's gender equality movement is the progressive Muslim movement, "the modernist *santri* or neo modernist/*pembaharuan* (renewal) movement" (p. 23), which argues that Muslims should learn from and adopt the progresses in education, science, and politics of the West in order to develop and modernize the Muslim community.

A petition was distributed in 2016 on Change.org, urging DPR and the government to discuss the RUU PKS was signed by over 50,000 people. Then, in 2018, people rallied from different groups and demanded that the immediate passing of the RUU PKS by the government. That year, the #sahkanruupks (pass the Elimination of Sexual Violence bill) became the most viral post on Twitter (Primastika, 2018). In 2019, various demonstrations and riots happened in Indonesia, involving journalists and students, addressing various issues, one of which being the demand for PKS bill to be passed (Edi, 2019). Again, in 2020, protesters of the Indonesia Omnibus bill also demanded the passing of PKS bill (Berita Kota Ambon, 2020). All these events have surely attracted media attention – both national and international. While some foreign media opt to simply translate a news article by a local media, others may have correspondences in Indonesia. The way these media cover news about Indonesia has a big effect on the international public perception about Indonesia. Therefore, it is interesting to analyze how foreign media have covered news about the RUU PKS over time.

This research aims to answer these research questions:

1. How do online foreign media frame news about Indonesia's Elimination of Sexual Violence bill?
2. How has the framing of news about Indonesia's Elimination of Sexual Violence bill shifted over time (2016-2022)?

Using Robert Entman's framing analysis model (1993), this study will identify the: 1. Problem definition; 2. Cause diagnosis; 3. Moral judgment; and, 4. Treatment recommendation prescribed by foreign media in its news coverage since the bill was proposed in 2016.

Framing Theory

Erving Goffman (1974) states that the frame is actually something studied and used in everyday life, even the underlying behavior of man himself. By studying frames that exist in a society, it will guide someone to be capable of socializing and blending in with the community. The frame that is applied in the society will give a set a guidance on how people have to feel, heard, and seen in the society.

Framing has been applied since the press and media emerged in the world. The media create reality that is then understood by its audience. Media from various countries make a huge impact on the social and political realms. Poirier, Ouellet, Rancourt, Béchar, and Dufrense (2020) argue that the media is able shape public opinion and also change people's attitudes through this framing process. Therefore, various framing analysis has been developed throughout the years. In this research, the Robert Entman (1993) model was used.

News Framing

The news that citizens all over the world consume are produced by news outlets, using their perspectives to tell their own story regarding an issue that could influence their readers' perspectives, opinions, and even behavior. De Vreese (2009) explains that the media may shape public opinion by framing events and issues in particular ways. Framing refers to the process by which people develop a particular conceptualization of an issue or reorient their thinking about an issue (Chong & Druckman, 2007). Frames, according to Entman (1993), highlight some information about an event or an issue that is the subject of communication, thereby elevating them in salience, making it more visible, meaningful and memorable to the audience and that's what enhances the possibility that the recipients of the message will understand the information, grasp its meaning, process it, and store it in memory.

There are internal factors in journalism that govern how journalists and news organizations frame issues (de Vreese, 2009; Shoemaker & Fos, 2009). While frame building deals with the factors affecting the structural qualities of news frames, frame setting deals with the interaction between these media frames and the individuals' previous knowledge and susceptibilities. Therefore, news frames can influence the audience's learning, interpretation, and evaluation of issues and events (de Vreese, 2009). This framing process is so influential that it has been the subject of numerous intricate research studies with the goal to explore its level of influence under various conditions. De Vreese (2009) explains the effects of framing can be both in individual and societal level. At an individual level, framing may alter attitudes regarding a certain issue depending on the level of exposure to particular frames. At a social level, framing can shape social level processes, including political socialization and collective actions.

Therefore, the information displayed by the media must have a purpose. The purpose could be commercial, ideological, or political. To achieve the goal, the media frames the news by influencing the reader's mind so that the readers' opinion is formed as expected by the media. However, there are policies determined by the editorial before conveying the news to the public. The editorial policy becomes guidelines for determining what kind of perspectives to write the news and decided whether it deserved to be news and comment material. The vision is translated into editorial policies to serve as a framework as well reference criteria in selecting and processing make news. Mass media in constructing and deconstructing reality, especially in reporting, usually gives priority to coverage of certain events or issues and ignores others (agenda setting). In addition, the media also emphasizes the substance of certain issues relating to certain events and issues and also ignores the substance of other issues (framing). In these two ways the mass media construct and deconstruct a reality.

The Robert N. Entman Model

Entman (1993) posits that framing essentially deals with reporting definitions, explanations, evaluations, and recommendations in a story in order to highlight the frame of mind for that story. To find out the framing carried out by the media, Entman described how an event was interpreted by journalists. According to Entman, news stories contain four levels of framing:

1. Defining the problem: This level emphasizes how an event is interpreted differently by journalists. Every journalist has a different perspective on an event.
2. Diagnosis of cause: This level predicts what the journalist identifies as the cause of the problem at hand. In this level, the journalist frames those who are considered

actors in an event and thus identifies the source of this problem in order to determine who is the perpetrator and who is the victim.

3. Moral judgment: This level analyses how the journalist provides an assessment of the event. The final level, treatment recommendation, depends on this stage, as it will determine whether the journalist chooses to solve the problem. This solution really depends on how the event can be seen and who is seen as causing the problem.
4. Treatment recommendation: This level analyses how the journalist offers to solve the problem based on an interpretation of the journalist's perception.

Therefore, Entman (1993) argues that the news that the world consumes essentially contain framed definitions, explanations, evaluations, and recommendations in order to highlight the frame of mind for the related event.

RUU PKS in Indonesia's Online Media

The Elimination of Sexual Violence bill has received very little coverage by Indonesian media, while Islamic media has been reporting it using a rather negative sentiment.

Research conducted by feminist organization, Konde.co in 2020 found that the number of news coverage on the PKS bill and sexual violence in three major Indonesian online media (Okezone.com, Kompas.com, and Tribunnews.com) was no more than 3% of their total coverage each year. This explains why the issue of the PKS bill is only considered a narrow and highly segmented issue instead of being of shared urgency (Rizky & Mar'iyah, 2021).

Meanwhile, Islamic online news media such as Nu.or.id and Voa-islam.com have certain ideologies and interests in reporting the PKS bill. Even though both are Islamic media, they have ideological differences. Voa-islam.com focuses more on the negative image of the RUU PKS, labeling it as "pro adultery" and "pro LGBT" and identifying these as the reason why the bill was rejected. Voa-Islam also used metaphors such as "poison wrapped in honey" and "turning off the fire by pouring gasoline" to describe the bill. Meanwhile Nu.or.id has used a more positive tone toward the bill, emphasizing how the bill is for the benefit of the people and the protection of the rights of victims (Rohma, 2018).

Online media focusing on gender has given more attention to the RUU PKS. Content analysis research conducted on the Magdalene.co and Konde.co websites over the span of two months, between March 1, 2021-30 April 2021, show that Konde.co's advocacy of the PKS bill replicated through 15 news stories, with positive (80%), negative (20%), and neutral (0%) sentiments, whereas Magdalene.co seemed to treat the issue of the PKS bill as belonging to the elite and highly educated – which is its target audience. Still, both media advocated the passing of the bill (Rizky & Mar'iyah, 2021).

Methods

Based on the research problem, this study sought to answer the following question:

1. How do online foreign media frame news about Indonesia's Elimination of Sexual Violence bill over time?

To answer this research question, a framing analysis using Robert Entman's model was conducted on online news coverage by foreign media from the period of 2016 to 2022. Data

analysis was be conducted using the QDA Miner Lite software for qualitative and mixed methods data analysis.

A qualitative content analysis research design was used, using the following steps:

1. Data collection and classification;
2. Identification and categorization (coding);
3. interpretation and analysis of Entman's elements of news framing (problem definition, diagnosis of cause, moral judgement, and treatment recommendation);
4. Conclusion making.

Originally, the proposed research was set to analyze online foreign media coverage from 2016 to 2021 since the parliamentary discussion was postponed until 2021. However, the bill was finally passed in April 2022. Therefore, this study also included media coverage until April 2022. The research population consisted of all English language news articles on Indonesia's Elimination of Sexual Violence bill covered by non-Indonesian online news outlets from 2016 to 2022. The sample was limited to English language articles published by non- Indonesian news outlets. In total, 33 articles published between 2016 and 2021 were collected. Then, in 2022, there was an addition of 65 articles up to April.

The research began with a Boolean search using keywords such as: RUU PKS; Indonesia Elimination of Sexual Violence bill; and, Indonesia sexual violence. Data was analyzed using the QDA Miner Lite software.

Results

Similar to Indonesian online media, foreign online media also gave very little coverage to the RUU PKS from 2016 to 2021, amounting only to 33 articles. However, this number spiked in April 2022, with 65 articles covering the passing of the Sexual Violence Crime Law. Figure 1 highlights the coverage topics per year and shows how in 2022 not only did the number of media coverage increase significantly, but it also expanded geographically.

Each year, the articles focused on the specific recent cases of sexual violence and mentions how the Elimination of Sexual Violence bill is yet to be passed, stating Indonesia's conservative and patriarchal culture as the reason why the bill keeps being neglected. In 2022, there was coverage about another recent sexual violence crime involving a teacher of religion, who had raped 13 students. However, the media also reported, with a positive tone, the passing of the Sexual Violence Crime Law, deeming it as a victory over fundamentalism, and saying that neighboring countries should follow this example.

Figure 1. Highlights of foreign media coverage

Year	No. of articles	Countries	Highlights
2016	3	Great Britain, USA, Australia	Mainly about <u>Yuyun</u> , a <u>14 year-old</u> student who went missing and was later found dead after being gang raped by 14 males. This case was then linked to the need for the sexual violence bill.
2017	1	ASEAN	<p>The cause of sexual violence in Indonesia is mostly because of the patriarchal society and the lack of laws with a gender perspective.</p> <p>The article also mentioned that Indonesia's sexual violence problem is not unique as it also happens in other ASEAN countries.</p> <p>The solution is to educate women and have more campaigns to uphold women's rights, and to change societal mindsets about women and gender.</p>
2018	3	Asia Pacific	<p>Mentions the sexual violence victims of 1998 who are still awaiting justice, and the criminalization of homosexual relations under the Draft Revised Penal Code.</p> <p>The articles mostly discuss the need for the the sexual violence bill to be passed as soon as possible.</p>
2019	16	USA, Singapore, Great Britain, Qatar, China, Hong Kong, Canada, Australia, Germany	<p>The case of <u>Baig Nuril</u>, a woman who experienced sexual abuse in her workplace but was sentenced to jail after sending the recorded evidence.</p> <p>Most articles discuss Nuril's seeking for the president's amnesty, and some articles also explain how the public has made donations for her to pay for her fines.</p> <p>Some other topics include the demand for the sexual violence bill to be passed soon as rape and other cases of sexual violence are rising.</p>
2020	7	USA, Canada, Asia Pacific, Australia, Cambodia	Mostly explained how people are demanding the government to pass the sexual violence bill as soon as possible. Some demonstrations have been held to pressure the government to pass the bill.

2021	3	Japan, Australia, Malaysia	<p>Reports about how sexual violence and marital rape cases are rising due to pandemic, which makes people <u>have to stay</u> at home.</p> <p>Indonesian citizen, including activists, were angry at the government because the latest draft of the sexual violence bill neglects the rights of the minority rights.</p>
2022	65	USA, Asia Pacific, France, Canada, England, Australia, Germany, Israel, India, Saudi Arabia, Nigeria, Hong Kong, Taiwan, Egypt, Pakistan, Bangladesh, China, South Africa, Singapore, Spain, Thailand, Malaysia, Cambodia, Philippines, Japan, UAE, SE Asia	<p>Indonesia finally passes landmark sexual violence bill, overcoming conservative opposition.</p> <p>After a Teacher Was Convicted of Raping 13 Girls, Indonesia Finally Passed Sexual Violence Reform.</p>

The foreign online news media have consistently used all four levels of framing in their coverage. Upon analyzing the news coverage from 2016 to 2022, it can be concluded that the problem defined by foreign online media is the increased rate of sexual violence in Indonesia, and what causes this lingering problem is Indonesia's patriarchal culture and religious conservatism, evidenced by the conservative political parties that oppose the passing of this law. The foreign online media pass a moral judgement that Indonesia is facing a moral panic, and that by postponing the passing of the bill, the Indonesian government was neglecting the rights of the victims of sexual violence. Finally, the treatment recommended by these media is the passing of the Elimination of Sexual Violence bill. Figure 2 shows the frequency of framing codes per year, showing that the numbers relatively coincide with the number of coverages. This shows that throughout the years, the media have consistently applied the four levels of framing explained by Entman (1993).

Figure 2: Frequency of framing codes

Year	Problem definition	Cause diagnosis	Treatment recommendation	Moral judgment
2016	3	3	4	3
2017	1	1	1	1
2018	3	3	3	3
2019	15	16	15	15
2020	5	5	5	5
2021	3	3	3	3
2022	65	65	65	65

Conclusions

This research sought to answer the following research questions: How do online foreign media frame news about Indonesia's Elimination of Sexual Violence Bill? And; How has the framing of news about Indonesia's Elimination of Sexual Violence Bill shifted over time (2016-2022)?

After conducting a framing analysis using Entman (1993) four levels of framing on a total of 95 articles by foreign online news media, it is concluded that from 2016 to 2022, online foreign media have been consistently including the 4 elements of news framing as posited by Entman: Problem definition; Diagnosis of cause; Moral judgment, and; Treatment recommendation, as follows:

- Problem definition: Increased rate of sexual violence
- Diagnosis of cause: Indonesia's patriarchal culture, religious conservatism
- Moral judgement: Indonesian government neglecting the rights of the victims of sexual violence (including marital rape) by postponing the passing of the sexual violence bill. Moral panic.
- Treatment recommendation: RUU PKS (sexual violence bill) must be passed.
- Huge increase in the number of foreign media coverage in April 2022 due to the long-awaited passing of the RUU PKS.

Considering the low number of news coverage by both domestic and foreign media, in the case of the RUU PKS and the eventual passing of the Sexual Violence Crime law, it does not seem that foreign online media coverage had any effect on the policy-making decisions surrounding it. However, foreign media seemed to celebrate the long-awaited passing off the bill as a victory over fundamentalism.

As framing is often related to agendas, one may assume that the news framing of the newly passed Sexual Violence law serves the agenda of various national media in regards to the upcoming 2024 general elections. It is not yet clear what agenda this would serve to the foreign media. Further studies could investigate this issue. Also, future research could use different framing analysis models in order to analyze this issue more in-depth.

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Musical Composition: Nora Overture for Big Band Ensemble

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Abstract

This article is part of the creative project name “Musical Composition: Nora Overture for Big Band Ensemble”. The objective of this project was to compose a new big band song. Nora is a native cultural Southern of Thailand performance. Nora has been developed show up to date. Nora's performance used a unique singing technique. And using the native language. Sometimes the actor sings with improvisation technique and sometimes uses call and response technique. Nora has unique dancing and unique costume. They always show for two objectives include entertainment and ritual. The song has 4 parts that include, part A-B-C-A which has been playing in 5 minutes long. The score is for a big band ensemble combined with a solo and rhythmic group of Southern of Thailand musical instruments. intertwining between eastern and western tones. The researcher used rhythmic motifs and melodic of the song in Nora performance and used the idea of music themes are commonly used in broadways music style to compose. The main ideas are 1). Development Nora melody, Nora motif and Nora Rhythmic. 2). The introduction of this song uses Nora ritual musical idea. 3). Use the story of Nara legend for song structure. 4). Use quartal harmony, Whole tone scale and Pentatonic scale. 5). extension by adding improvisation sections. 6). Orchestration song on Glenn Miller technique.

Keywords: Nora, Big Band, Composition

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Introduction

Nora is cultural southern of Thailand performance that has always grown and developed to suit the era. Nora's performance style involves dancing and singing poems to tell a fictional story. Nora performance consist of a dancer who acts as a singer and storyteller, a musician who performs music for dancing and singing, including acting as a chorus. The nature of the show will be divided into 2 types: Nora performances for rituals and entertainment shows. (Kaeomak, 2019, pp. 23)

Nora performances for rituals also known as Nora Rong Khru is a show related to the invitation to worship the ancestors and the ancestors' teachers. Nora Rongkru's performance style will be subdivided into Nora performance at Rong Kru to worship teachers, Nora Rong Kru performance to revise and the Nora Rong Kru performance for the family ceremony.

Nora for entertainment will focus mainly on dancing and singing to entertain the audience. Fairy tales are brought to the show during the show or improvised to tell a story, or to mock the audience, or to mock society. The show focuses on creating laughter and humor for the audience. Characteristics of entertainment shows is popularly performed in celebrations, merit event, happiness-building events such as ordination, Kathin ceremony, robe offerings event, etc., as well as auspicious events such as funerals. There are also Nora performances for entertainment as well.

Nora performing for entertainment brings Luk Thung songs to be a form of show that entertains the audience even more. Once upon a time, a form of stage performance was introduced to perform in Nora and apply the show together into a series of shows that entertain the audience. Nora is a show that has been modified to suit the changing social era. It's a culture that never stops. And it is still a popular culture among people in the southern of Thailand.

The author therefore had an idea to bring the style of Nora music to create a new style as a big band. The song must have maintained the outline of the melody used in Nora and developed those melodies in a modern style. The music composition uses pentatonic scale, whole tone scale and quartal harmony but must be easy listening for audience.

Objective

1. Create the song for big band.

Methodology

1. Data collection: Nora legend, faith, Nora music, Nora dance, Nora costume, ritual.
2. Analyze Data
3. Construct the total structure and form of all pieces
4. Compose
5. Orchestrate
6. Present the song
7. Publish the music analysis and present it as an academic work

Creative Concept

The song was written for the performance by the Big Band which has the following musical instruments: alto saxophone 1-2, tenor saxophone 1-2, baritone saxophone, trumpet 1-4, trombone 1-4, guitar, bass, piano, drum set, percussion. The song has 4 parts that include, Intro-A-B-C-A. The main idea of the composer will be based on the concept of the two types of Nora performances: rituals and entertainment shows. The composer combines both concept in the same song. The intro and part B is the verse that expresses the subject of faith, spirituality. Part A and C is the part that expresses Nora's playfulness.

The composer brought the main concepts to create in the composition as follows: 1). Development Nora melody, Nora motif and Nora Rhythmic. 2). The introduction of this song uses Nora ritual musical idea. 3). Use the story of Nara legend for song structure. 4). Use quartal harmony, Whole tone scale and Pentatonic scale. 5). extension by adding improvisation sections. 6). Orchestration song on Glenn Miller technique.

The song has been playing in 5 minutes long. The concept and process of creating a song for each verse are different and connected as follows:

Part Intro

The introduction of this song uses Nora ritual musical idea. The author used development of Nora transition (Figure 1) to make a new motif and repeat them for make a melody A (Figure 2).



Figure 1: Nora transition melody.

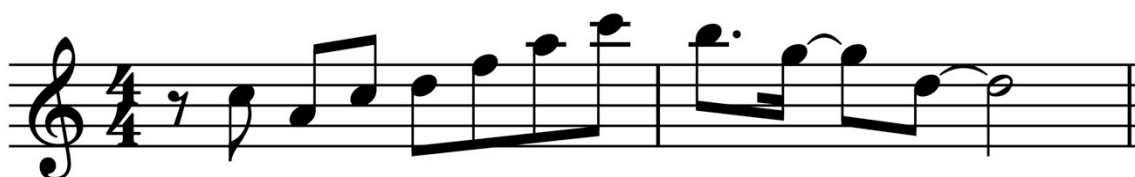


Figure 2: Melody A.

The main idea of introduction is the sound of Nora spirit. D note is the center of this part. And after that the author used 3 chord to make the sound of the reverie. The 3 chords include: Bb, Edim/Bb and Dm/A play accompany melody A. and used Nora transition for the transition of this song.

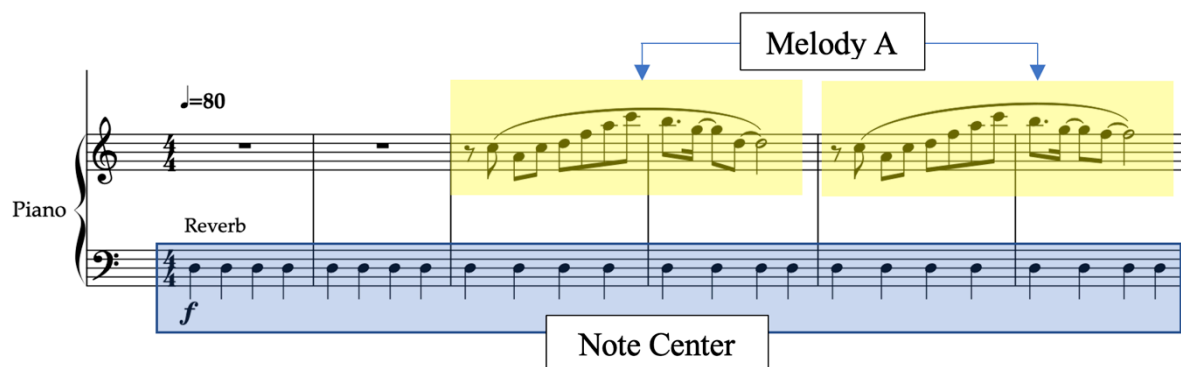


Figure 3: D note in the intro part.

Part A

This is the important part in the song. The idea on this part is Earth wind and fire style. The author used the development of Nora melody (Figure 4) to make a melody B (Figure 5) of this part and used call and respond idea for make a melody. This apart is on half common time. The half note is 110 BPM. This part has 2 section first is a common section and second section is a development. The author used triplet note idea for second section make a new feeling.



Figure 4: Nora Melody.



Figure 5: Melody B.

Part B

This part used the melody of Patcha song in Nora, melody A, whole tone scale and quartal harmony to make a feeling of Nora spiritual.

The image displays a musical score for Part B, consisting of six staves. The top two staves are labeled 'Patcha Melody' and 'Melody A'. The bottom four staves are labeled 'Whole Tone Scale'. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The 'Patcha Melody' and 'Melody A' sections are highlighted with green and blue backgrounds, respectively. The 'Whole Tone Scale' section is highlighted with an orange background. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together in groups of three.

Figure 6: Part B.

Part C

This part is a longest part and new sound of song. This part composes on feeling of diatonic major scale. The author used the melody of “Ta-Lee-T-Phat” song which used in Nora performance to create a new melody base on Latin music pattern and move on 2 chord progression. The first chord progression includes D – C - Bb and move to C major chord and the second part bass on 12 bars blues which play in Samba music style in the second chord progression. The last section of this part extends by adding improvisation sections.

The image shows a musical score for the melody of the “Ta-Lee-T-Phat” song in part C. The score is written on a single staff in treble clef, with a key signature of one sharp (F#). It begins with a forte (f) dynamic marking. The melody consists of eighth and quarter notes, with some notes beamed together. The score ends with a double bar line.

Figure 7: Melody of “Ta-Lee-T-Phat” song in part C

The composer used Glenn Miller technique for orchestration saxophone section.

13

I

The image shows a musical score for a saxophone section, labeled 'I' in a box. It consists of five staves of music. The notation is complex, featuring many accidentals (sharps, flats, naturals) and rhythmic markings. The music is written in a style that suggests a jazz or swing influence, consistent with the 'Glenn Miller technique' mentioned in the caption. The score is organized into measures by vertical bar lines, with some measures containing rests.

Figure 8: Saxophone section by Glenn Miller technique.

Conclusion

Nora Overture Song It is the use of raw materials from folk music to create a new creation in the form of a big band. It is to continue the culture to persist. The author has applied Whole tone scale and Quartal Harmony techniques to compose. Although this is a new process for southern folk music. But this process could be developed to create more diverse literary styles in the future.

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***The Influence of Instagram on Consumer Behavior and Brand Community:
Effect of Location on Brand Positioning in Northern Cyprus***

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Abstract

Nowadays, technology has started to take place in all areas of our lives. Social media has become a part of our lives through this developing technology. One of these and popular social media tools is Instagram. These days, Instagram has a huge impact on consumer behavior and brand community. Mardo is a brand that produces ice cream and desserts in Northern Cyprus. This brand has branches in many cities and this year opened a new one in Famagusta old city (Kaleiçi). This article examines how the posts shared on Instagram create a brand community for Mardo's new branch, how consumers are affected by it, and whether it changes consumer behavior. The problem observed here whether Instagram really creates a brand community and has an impact on consumer behavior. This study aimed to measure the effect of Instagram on consumer behavior and its effectiveness in creating a brand community. This study was carried out with a qualitative content analysis method and quantitative survey method. Also, the theoretical framework of the study was created with the social identity theory. The findings of this study are that Instagram has an impact on consumer behavior, brand positioning, and brand community.

Keywords: Consumer Behavior, Brand Community, Brand Positioning, Social Identity Theory, Instagram, Mardo

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Part 1

1. Introduction

The fast spread of the internet and internet-based advances is help to reshaping our world. As a result of this, people spend most of their time on the Internet and social media platforms. Thus, brands are also included in social media platforms. Instagram, one of the social media tools, has recently become a platform used by brands. All of these brands apply strategies such as consumer behavior, brand community and brand positioning on Instagram. Consumers choose the products and services because they fully respond to their own supply and demands, and the behaviors they perform in the process of choosing these products and services are defined as consumer behavior (Kotler P. , Marketing Managment, 2003). According to Muniz and O'Guinn (2001), the brand community is the social relationship a brand builds with its admirers. This relationship can also occur between geographically independent customers (Muniz & O'Guin , 2001). Brand positioning describes the brands is how designed and positioned in consumers' minds (Kotler & Sarkar, 2020).

This study focused on how the Mardo Kaleiçi branch achieves brand consumer behavior, brand community, and brand positioning on Instagram. In addition, this study will examine how the location of the Mardo Kaleiçi branch contributes to the brand. In the literature, so many studies conducted in different cases to find out consumer behaviour, brand community and brand positioning but there is a space in the literature about Cyprus local brands research. The problem observed here is whether Instagram really creates a brand community and has an impact on consumer behavior.

The aim of this study is to reveal the impact of Instagram on consumer behavior and the impact of brand community building. It is also to measure the effect of location on brand positioning. In this context, Mardo Kaleiçi has been determined as field research. In this study, it was analyzed with content selected from Instagram Mardo Kaleiçi page publications based on social media platforms according to the qualitative content analysis technique. In addition, the quantiatşve online survey technique was performed using the Likert scale and the results were analyzed with Spss and social identeti theory used.

Part 2. Literature Review

2.1 Consumer Behaviour

Human beings have felt the need to consume due to its nature since the day it existed. While consumption takes place in a huge part of our lives, we continue to do this in a certain habit and behavior. Consumer behavior occurs whatever people exist. People tend to constantly buy a product in response to their needs. For this reason, consumer behavior has started to gain great importance over the years. Many definitions of consumer behavior have been made over the years.

Jisana (2014) defines consumer behavior as the time people spend their existing resources to purchase a product or service (Jisana, 2014). According to Walters (1974), consumer behavior can be defined as the purchasing decision made while purchasing a product with the aim of meeting the economic needs of the consumer and its effectiveness in this process (Walters, 1974). According to Sirgy (1982), consumer behaviors can be defined as all people about their behaviors to meet their food and health needs, and when we think more broadly, to meet all their supply and demands (Sirgy, 1982). Consumer behavior can be defined as the

process of purchasing and using the services and goods by the consumer in order to respond to the demands of individuals and their demands (Burnett, 1988).

The consumer chooses the products and services because they completely respond to their own supply and demands, and the behaviors they perform in the process of choosing these products and services are defined as consumer behavior (Durmaz, 2008). In the 21st century, companies have started to work more consumer-oriented because they want to generate more income. What the consumer supplies and demands is now in the first place for companies (Ferrel & Hartline, 2012).

Considering all these definitions, consumer behavior has changed and developed over the centuries. Consumers' behaviors have adapted to the reshaping world without being indifferent and thus began to differ. One of these changes can be considered as technology. The advancement of technology has affected consumer behavior like other fields.

2.1.1 Consumer Behaviour in Digital Platforms

People tend to buy a product in line with their needs. As a result, the behaviors they perform are observed as consumer behavior. In addition, as a result of the spread of technology in the modern world, consumer behavior has also shifted to digital platforms. In this way, consumer behaviors is actually reshaping.

Consumer behavior in digital platforms is now more measurable and observable than traditional consumer behavior (Newman & Foxall, 2003). Digitalization and the resulting Internet, consumers now have advantages such as interacting, sharing, emojis, and commenting, so mutual communication between the company and the consumer has started (Alghizzawi, 2019).

Consumers who actively use digital communication tools have the freedom to make positive, neutral, or negative comments on the posts made by companies and institutions. As a result of the researches, it has been observed that positive corporate experiences or discussions about products in online environments can create positive factors in consumer and company relations (Bickart & Schindler, 2001). It has been observed that the positive comments of the consumers who come to the company's Web 2.0 posts have an effect on the shares the company has made. For this reason, it has been concluded that the company's Web 2.0 posts, visibility, and appeal have increased (Bronner & De Hoog, 2010). For this reason, the company followers of the companies are it is believed that his positive comments on the posts he shared will create a positive bond between the consumer and the company. According to Akehurst (2009), consumers who like or comment on the post shared by the company clearly present their individual ideas. As a result, through to people, the content revealed is data with high reliability compared to other data references (Akehurst, 2009).

The title "digital consumer behaviour" was chosen for this study because consumers are more active in digital surroundings nowadays. In addition, the behaviour of consumers in digital surroundings shapes companies' promotion strategies. Therefore, consumer behaviour in digital surroundings gains importance for this research.

2.2 Brand Community

People do not hesitate to act together by nature. Also, action together has always given them confidence. Therefore, it is quite natural that they want to act together while consuming. According to Ahonen & Moore (2005), a community are people who get together for the same purpose (Ahonen & Moore, 2005).

The brand community is formed by the gathering of people who support them for the same purpose, based on acting together (Muniz Jr & Schau, 2005). The structure of the brand community is based on a marketing basis that includes customer experience and satisfaction, as well as the customer loyalty created by them (McAlexander, Koenig, & Schouten, 2006).

Brand communities, with their cultures, traditions, and behaviors, can be both complex and different from each other (Schau & Muniz, 2002). As a result of the rapid proliferation of the Internet in recent years, consumer communities have also changed. Through this change, consumer communities have started to take place in the digital and have made a great impact in the business world when they have been successful (Ganley & Lampe, 2009). A brand community is a structure built on brand-consumer communication (Wellman & Gulia, 1999).

On digital platforms, users gather around the brand and share their experiences, knowledge, and loyalty to the brand (Woisetschläger, Hartleb, & Blut, 2008). Brand communities formed in the digital platforms are considered an important marketing tool because they help to measure the needs of the consumer and their loyalty to the brand (Casaló, Flavián, & Guinalíu, 2008).

As can be seen from the definitions, brand communities are important for brands. Brand communities cannot be considered independent of brands. In recent years, with the development of technology and the introduction of digital platforms into our lives, brand communities have become digital.

2.3 Brand Positioning

Positioning definition was first used in 1969. Over the years, this definition has been used in brand management. However, in the early years, this term was used mostly for audience targeting (Trout & Steve, 1996). According to Keller (1998), in order for the brand to be in the right position, it is necessary to have the right place in the customer's mind with the right positioning and consumer-brand relationship (Keller, 1998).

Brand positioning is defined as the creation of the brand through marketing in the thought of the consumers defined by the target audience. Brand positioning initiates awareness by helping the brand raise awareness against competitors. As a result, brand positioning can be defined as a phenomenon created in the minds of consumers (Bahcecik, Akay, & Akdemir, 2019). Brand positioning can be defined as the visualization of the details that distinguish a brand from other brands in the mind of the consumer. These details are quality, price, promotion, and product (Rizwan, Kumar, Baig, & Khan, 2015).

According to Kotler (2012), positioning can be done in three concepts. It is called STP concept. These are:

- 1-) Segmenting: Segmentation gives the brand the chance to reach by dividing it into different areas.
- 2-) Targeting: Targeting could be done to all of the consumers and also to a specific.
- 3-) Positioning: Positioning could be done to all of the consumers. It also points to the brand's differences from other competitors (Kotler P. , 2012).

It is the definition of the met by the brand by thoroughly analyzing what the consumer wants and demands in order to create an effective brand positioning on digital platforms (Brayn, 2006). According to Safko (2010), digital platform applications, products, and services help consumers to be remembered and different in their minds. In addition, they are very important for digital brand positioning strategies. These applications;

1. Facebook
2. Instagram
3. YouTube
4. LinkedIn
5. Twitter
6. Printrest (Safko, 2010).

In conclusion, brand positioning is important for brands. Brand positioning cannot be considered independent of the consumer. In the last years, with the development of technology and the introduction of digital platforms into our lives, brand positioning has become digital. Thus, digital brand positioning plays an essential role in this study.

2.4 Social Identity Theory

People always want to survive in a social group. This is important for individuals to belong to any social group. Many researchers have begun to be conducted on the yield of this. As a result of this situation, many theories have emerged.

Henri Tajfel, who was imprisoned in prison camps in France and Germany during the Second World War, witnessed many group conflicts (Wetharell, 1996). Henri Tajfel and John Turner, who received help from Moscovici in Paris and their friends at the University of Bristol, came up with the Social Identity Theory as a result of these studies in early 1970 (Hogg & Abrams, 1990).

As the starting point of social identity theory, it is accepted that individuals create their own identities within existing social groups and protect and strengthen the continuity of these identities (Islam, 2014). Social Identity Theory argues that people mostly act as part of large social classes, not as one. As a result, they can position themselves and others more easily within a social organization. When persons define themselves, they define them together with the social classes in which they exist (Turner, 1991).

According to Tajfel & Turner (1986), there are different groups that include individuals. These groups are defined as in-group and out-group. The group defined as an in-group, the person takes place and they satisfied and comfortable with that group. The in-group is dissatisfied with the other group which called the out-group. There are prejudices and conflicts between the different two groups (Tajfel & Truner, 1986).

Social identity theory has often been adapted to the internet today. This is because people now spend a lot of time on the internet and spend most of their time on social media platforms. In this study, the purpose of using this theory is that people feel they belong in groups they see on social media and perform that behavior. In addition, people who visit "Mardo Kaleiçi" and contribute to a social identity created there through social media constitute this process. People want to be included in the social groups that exist on social media. For this reason, social identity theory is of crucial importance for this study.

2.5 Social Media and Instagram

Web 2.0, which emerged with the development of technology, can actually be described as a revolution. With the emergence of Web 2.0, people using the Internet started to share and produce content, even if they no longer have the technical knowledge, and this has brought a great change. Social media, in its simplest definition, is web software that helps us communicate, such as blogs, microblogs, social networks, media-sharing sites, and social bookmarking (Zarella, 2009).

Businesses see it as a tool to connect with their existing consumers, to reach a non-existent customer, to gain trust in the brand of existing and non-existing customers, to create their own brand recognition and brand image or to improve the existing one, and they are actively involved in social media (Mills, 2012). Social media now enables companies to connect with the consumer one to one. In addition, social media offers companies the opportunity to reach greater goals by allowing them to communicate with the consumer, cheaper and faster than traditional marketing (Kaplan & Haenlein, 2010).

One of these social media tools, Instagram is a social media channel that produces content. According to Sanlav (2014), Instagram founded in October 2010 by Kevin Systrom and Mike Krieger primarily for iOS (iPhone-iPad). Instagram is defined as a social media tool created for sharing photos and videos. Through this, Instagram allows users to express themselves and create their own profiles. In addition, it enables the sharing of content such as photos and videos (Sanlav, 2014).

In this study, consumer behaviours, brand community and brand positioning will be examined and revealed through Instagram. This study will take place over Mardo, a brand in Northern Cyprus. Furthermore, how Mardo as a brand realizes consumer behaviour, brand community, and brand positioning will be examined. On the other hand, this study focus on how consumers affect Instagram through consumer behaviour, brand community and brand positioning. That's why this study connects Mardo brand and Instagram. Moreover, consumer behaviour, brand community and brand positioning connected Mardo brand through Instagram.

2.6 Mardo Ice Cream

Mardo is an ice cream manufacturing company founded in 1998. Mardo, who came to this day by producing his ice cream from freshly picked fruits, first started this business with an ice cream cart. Later, the brand was branched and spread throughout Cyprus. It opened its newest branch in Famagusta opposite Lala Mustafa Pasha Mosque (Mardo Ice Cream, 2020).

The reason for choosing the Mardo brand in this study is that it has newly opened at the time of the research and is popular among the local community of Cyprus.

Part 3. Methodology

This study includes qualitative research method, content analysis and quantitative research survey method. It explains the way Mardo Kaleiçi reaches consumers via Instagram, the social network, and how it achieves this through content analysis method. In this study, social identity theory used. The purpose of using this theory is that people feel they belong in groups they see on social media and perform that behavior. Furthermore, people who visit "Mardo Kaleiçi" and contribute to a social identity created there through social media constitute this process. Moreover, 100 people were reached using the questionnaire method and data related to this research were collected. The universe of this research carried out consists of the number of visual photos posted on Mardo's location between August 1, 2020 and December 1, 2020, and the number of 100 people who were previously found in that place and participated in the random survey. The survey data was processed according to the Spss 22.00 program and a conclusion was reached. The findings of this study are that Instagram has an impact on consumer behavior, brand positioning, and brand community.

3.1 Reliability Test Results

Scale: All Variables

Case Processing Summary			
		N	%
Cases	Valid	100	99,0
	Excluded ^a	1	1,0
	Total	101	100,0
a. Listwise deletion based on all variables in the procedure.			

Reliability Statistics	
Cronbach's Alpha	N of Items
,822	14

3.2 T-Test Results

Group Statistics					
	Cinsiyetiniz Nedir?	N	Mean	Std. Deviation	Std. Error
Instagram’da gördüğünüz bir ürünü satın almak ister misiniz? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,50	,938	,171
	Kadın	69	3,41	1,129	,136
Daha önce Instagram’da gördüğünüz için bir ürünü satın aldınız mı? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,37	1,752	,320
	Kadın	69	3,48	1,540	,185
Instagram’ın tüketici davranışlarınızı etkilediğini düşünüyor musunuz? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	4,23	,971	,177
	Kadın	69	3,99	1,144	,138
Instagram sizin satın alma dürtünüzü etkiliyor mu? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	4,00	,910	,166
	Kadın	69	3,87	1,224	,147
Mardo Kaleiçine hizmetlerini ve ürünlerini beğendiğiniz için mi gittiniz ? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,93	1,202	,219
	Kadın	69	3,39	1,140	,137
Mardo Kaleiçine	Erkek	30	2,70	1,579	,288

Instagram’da karşınıza çok sıklıkla çıktığı için mi gittiniz? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Kadın	69	3,06	1,552	,187
Instagram’da çevreniz tarafından gerçekleştirilen davranışı sizde gerçekleştirmek ister misiniz? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	2,87	1,042	,190
	Kadın	69	2,77	1,178	,142
Instagram’da gerçekleştirilen davranışların bir parçası olmak ister misiniz? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,23	1,135	,207
	Kadın	69	2,74	1,268	,153
Instagram’da yaratılan sanal dünyanın içerisinde var olmak sizi mutlu eder mi? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,13	1,167	,213
	Kadın	69	3,00	1,260	,152
Bir mekanın Instagram’da gördüğünüz fotoğrafı sizi etkiler mi? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,90	1,094	,200
	Kadın	69	4,43	,882	,106
Instagram’da bir	Erkek	30	3,27	1,552	,283

mekanda çevreniz tarafından çekilmiş fotoğrafın aynısını çeker misiniz? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Kadın	69	2,80	1,471	,177
Çektiğiniz fotoğrafı Instagrama yükleme ihtiyacı hisseder misiniz? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,10	1,373	,251
	Kadın	69	3,70	1,204	,145
Mardo Kaleiğinde Lala Mustafa Paşa Cami /St. Nicholas Katedrali önünde Instagram'a yüklenen fotoğraflar sizin oraya gitmenizi etkiledi mi? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,27	1,461	,267
	Kadın	69	3,36	1,534	,185
Çevrenizde bulunan kişilerin Instagram'a Mardo Kaleiğinde Lala Mustafa Paşa Cami'yi/ St. Nicholas Katedrali'ni içeren fotoğraf yüklemesinden dolayı sizde aynı fotoğrafı yüklemek istediniz mi? Ne hissettiğinize bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Erkek	30	3,07	1,574	,287
	Kadın	69	2,52	1,491	,180

3.3 Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Instagram’da gördüğünüz bir ürünü satın almak ister misiniz? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyini z.	Equal variances assumed	,874	,352	,401	97	,690	,094	,235	-,372	,561
	Equal variances not assumed			,431	65,895	,668	,094	,219	-,342	,531
Daha önce Instagram’da gördüğünüz için bir ürünü satın aldınız mı? Ne hissettiğini ze bağlı olarak en zayıfdan en güçlüye doğru işaretleyini z.	Equal variances assumed	1,871	,174	-,318	97	,751	-,112	,351	-,809	,585
	Equal variances not assumed			-,302	49,385	,764	-,112	,370	-,854	,631

Instagram'ın tüketici davranışlarını etkilediğini düşünüyor musunuz? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Equal variances assumed	,255	,615	1,035	97	,303	,248	,240	-,228	,723
	Equal variances not assumed			1,104	64,510	,274	,248	,225	-,201	,696
Instagram sizin satın alma dürtünüzü etkiliyor mu? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Equal variances assumed	5,715	,019	,524	97	,602	,130	,249	-,364	,625
	Equal variances not assumed			,588	73,244	,559	,130	,222	-,312	,573
Mardo Kaleiçine hizmetlerini ve ürünlerini beğendiğini z için mi gittiniz ? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Equal variances assumed	,001	,980	2,138	97	,035	,542	,253	,039	1,045
	Equal variances not assumed			2,095	52,717	,041	,542	,259	,023	1,061

Mardo Kaleiçine Instagram’da karşınıza çok sıklıkla çıktığı için mi gittiniz? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Equal variances assumed	,203	,653	- 1,049	97	,297	-,358	,341	-1,035	,319
	Equal variances not assumed			- 1,042	54,384	,302	-,358	,344	-1,047	,331
Instagram’da çevreniz tarafından gerçekleştirilen davranışı sizde gerçekleştir mek ister misiniz? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Equal variances assumed	2,574	,112	,396	97	,693	,099	,249	-,396	,593
	Equal variances not assumed			,415	62,014	,679	,099	,237	-,376	,573
Instagram’da gerçekleştir	Equal variances assumed	1,101	,297	1,838	97	,069	,494	,269	-,040	1,028

ilen davranışları n bir parçası olmak ister misiniz? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyini z.	Equal variances not assumed			1,920	61,299	,060	,494	,257	-,020	1,009
Instagram’ da yaratılan sanal dünyanın içerisinde var olmak sizi mutlu eder mi? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyini z.	Equal variances assumed	,683	,410	,494	97	,622	,133	,270	-,402	,669
	Equal variances not assumed			,510	59,376	,612	,133	,261	-,390	,657
Bir mekanın Instagram’ da gördüğünüz fotoğrafı sizi etkiler mi? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyini z.	Equal variances assumed	,387	,535	-2,572	97	,012	-,535	,208	-,947	-,122
	Equal variances not assumed			-2,364	46,159	,022	-,535	,226	-,990	-,079

Instagram’da bir mekanda çevreniz tarafından çekilmiş fotoğrafın aynısını çeker misiniz? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Equal variances assumed	,145	,704	1,435	97	,154	,470	,327	-,180	1,119
	Equal variances not assumed			1,405	52,651	,166	,470	,334	-,201	1,140
Çektiğiniz fotoğrafı Instagrama yükleme ihtiyacı hisseder misiniz? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyiniz.	Equal variances assumed	,083	,774	-2,167	97	,033	-,596	,275	-1,141	-,050
	Equal variances not assumed			-2,057	49,279	,045	-,596	,290	-1,178	-,014
Mardo Kaleiçinde Lala	Equal variances assumed	,279	,599	-,289	97	,773	-,096	,331	-,752	,561

Mustafa Paşa Cami /St. Nicholas Katedrali önünde Instagram'a yüklenen fotoğraflar sizin oraya gitmenizi etkiledi mi? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyini z.	Equal variances not assumed			- ,295	57,803	,769	-,096	,324	-,745	,554
Çevrenizde bulunan kişilerin	Equal variances assumed	,043	,837	1,643	97	,104	,545	,332	-,113	1,203

Instagram'a Mardo Kaleiçinde Lala Mustafa Paşa Cami'yi/ St. Nicholas Katedrali' ni içeren fotoğraf yüklemesin den dolayı sizde aynı fotoğrafi yüklemek istediniz mi? Ne hissettiğini ze bağlı olarak en zayıftan en güçlüye doğru işaretleyini Z.	Equal variances not assumed			1,6 08	52, 627	,114	,545	,339	-,135	1,225
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Part 4. Analysis

4.1 Content Analysis

The Mardo brand announced on Instagram in August 2020 that it will open its " Mardo Kaleiçi " branch. It used the image below to announce this:



P1: Mardo Kaleiçi Branch Advertisement

P1 illustrates, the brand's new branch shows where it will open. In the picture taken from inside the place, Lala Mustafa Paşa Mosque, also known as St. Nicholas Cathedral was also included and shared from the brand Instagram page. Thus, the brand itself started this image, which is included in all the photos taken after the venue was opened.



P2: Mardo Kaleiçi photos taken from customer

P2 illustrates, that this picture was taken by customers also went viral on Instagram. This photo, which has been shared many times in a short time, has played an important role in the positioning of the brand the consumer minds. In addition, consumers create a brand community on Instagram by sharing the same picture. The general conclusion reached by all of these approaches is social identity theory. By sharing the same picture, consumers get involved in social groups created on Instagram. This is very similar to the social identity theory. People define their identities by sharing this picture, taking part in the created social groups.

In conclusion, it has been shown that the pictures created on Instagram actually have different meanings in terms of content. Instagram has been observed to play an important role in the brand community, brand positioning, and consumer behavior on brands.

4.2 Quantitative Research Analysis

In this part of the research, the researcher applied a 20-question survey to 100 random people who were previously at the Mardo Kaleiçi branch. The survey data was processed according to the Spss 22.00 program and a conclusion was reached. First of all, the validity rate of the test showed 0,822. The alpha value for each question is between 0.80 and 1.00. This increases the reliability of the test considerably. The alpha value for each question is between 0.80 and 1.00. This increases the reliability of the test considerably. Since all questions have a high correlation value, validity is related. A negative correlation value was not observed in any of the questions.

Secondly, when looking at the frequency table analysis, the effect of Instagram on the brand and therefore on Mardo Kaleiçi has been revealed. All of the people participating in the survey use Instagram. According to the answers to the questions asked about consumer behavior, it has been observed that Instagram has an effect on consumer behavior. As a result of the questions in the same category, it was observed that people went to Mardo Kaleiçi because they liked the products and service there. According to the questions asked in another category called photography, it has been observed that people are generally undecided about whether they are a part of the virtual world and Instagram. However, it has been observed that a photo of a place that the majority of them saw on Instagram affected

them very much and it was effective for them to go to that place. In addition, in the question about Mardo Kaleiçi, which was specifically asked, it was observed that the majority of them went there thanks to the photos containing Lala Mustafa Paşa Mosque, which they saw on Instagram.

When the results of the questionnaire applied to 100 people are examined, the results obtained are related to the starting point of the research. It has been observed that Instagram has a direct impact on consumer behavior, and thus it can be said that it directs consumers who will go to Mardo Kaleiçi. It has been observed that people on Instagram create a brand community and as a result of this brand community, they directly affect the Mardo Kaleiçi brand. Instagram made people feel that they belong thereafter the brand community created. Besides, it can be said that the position of the brand has a direct impact on people. People have felt the desire to go to this place in the face of the photographs containing the Lala Mustafa Paşa Mosque that they see on Instagram. Thus, by creating a brand positioning in the minds of consumers, they were able to be effective on the consumer. Therewithal, the survey has shown us the consistency of social identity theory. The wishes of the people involved in social identity theory to belong to a group arise here. Brand communities created on Instagram made people go to Mardo Kaleiçi and want to be there.

In addition, an independent t-test was applied between men and women. If the variances are greater than 0.05, the variations are equal. If it is less than 0.05, the variances are not equal. According to the results of this test based on Levene's Equality of Variance Test, the variances of this study are equidistant between groups, except for two questions.

Does a photo of a venue you see on Instagram affect you? According to the answers given to the question, it was observed that there are differences between the groups with a value of sig 0.012. Do you feel the need to upload your taken photo to Instagram? According to the answers given to the question, it was observed that there are differences between the groups with a value of sig 0.033. According to the answers given to the other questions, it was observed that there was no difference between the groups and the value was greater than 0.05.

Part 5. Conclusion

According to the findings of this research, Instagram has an impact on consumer behavior, brand positioning, and brand communities. Content analysis and spss results showed us that the people using Instagram were influenced by each other and went to Mardo Kaleiçi. It has been the content created in Mardo Kaleiçi is uploaded to Instagram, thus it has realized a brand positioning at Instagram. Brand community has been created thanks to the consumers who produced this content over and over. It has created a consumer behavior effect on customers who see this content on Instagram. P1 and P2 are content that can support these thoughts. While P1 is a brand image created by the brand itself, P2 is a visual created by consumers.

Moreover, while Mardo Kaleiçi is spread through Instagram, a connection can be made with social identity theory. People want to be included in a community through the brand on Instagram. This shows us that the state of belonging that exists in social identity theory also takes place here. Another data supporting the state of belonging in social identity theory is that they went to Mardo Kaleiçi, for example, because they saw it on Instagram. This tells us

that people want to feel belonging to social identity. So it is connected to social identity theory.

This study focused on consumer behavior, brand positioning, and brand community. This study can be an example for future studies since it is a current study. In addition, since this study is a local work of Cyprus, it can be an example for similar brands in Cyprus. In this study, a result is presented by using qualitative content analysis and quantitative survey techniques.

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***“F O R M S”: Creating Visual Composition Through the Movement of
Dance and Artificial Intelligence***

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Abstract

What relationship exists between dance and visual arts? How can dance visually express lines, shapes, and visual compositions in space? It is true that performing arts and visual arts have common methodologies and connections with each other. However, how can the audience understand their relationship? The present work intersects art with technology, more specifically dance movement, and machine learning techniques, to create a new visual representation of the body's movement in space. The field of artificial intelligence has allowed machine learning techniques, such as human-pose estimation to explore areas of body movement. The integration of machine learning with dance has resulted in different approaches, but how can this relationship contribute to involving the audience? *FORMS* mirrors this dancer-machine dialogue in an interactive installation performance. Body language is the vehicle that drives the visual outcome of the interactive experience, creating a novel real-time visual expression of the dance movement. The hybrid format of the installation offers the audience a live performance and an open experience where anyone can play with *FORMS* through their movement. It contributes to cultivating body awareness, understanding in major detail the dance movement, and enriching the art experience.

Keywords: Dance, Artificial Intelligence, Interaction Design, Human-Pose Estimation

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Introduction

The term *movement* or *kinesthesia* was introduced to Worringer's theory, with aesthetics being expanded to include the changing, throbbing, writhing, dancing, and expressive activity of bodies in space over time (Worringer, 1997). The *movement* and *kinesthesia* sensation of our bodies give us a sense of space. We perceive items' spatial features because we have moved with them. According to (Mettler, 1947), we know a tree is vertical because we've stood next to it and felt the strain necessary to keep it vertical in our muscles.

We only have meaning for these varied spatial shapes because we have experienced movements comparable to those that caused them. *Kinesthesia* experiences make us aware of the spatial links occurring between movements of various body parts (Reynolds and Reason, 2012). A fully embodied experience of art links the intellect with emotions and intertwines time, space and movement. In 1977, Rudolf Laban already mentioned the visual design of the movement, the form in space made by the different body extremities, or the total body can be the essential thought to convey (Hutchinson et al., 1977). The visual shape created may be a path across the floor, a design (trace form) made by the extremity of a limb (e.g. a circle, zigzag, or figure eight), or plastic shapes made by the limbs or the body as a whole. The breaking down of boundaries between dance and drawing as well as the increasing interactions between choreographers and visual artists, mirrored a broad artistic condition in the 1960s and 1970s (Dai, 2016). The dancers' moving bodies generate visual images and this process can be interpreted in terms of effect, where choreography functions as an action of the body on itself and draws attention to this process. The choreographer William Forsythe explored the connection between dance and drawing through movement representation in the space (Forsythe, 2011).

In both dance and drawing, the line releases itself from its perfect form of a merely geometrical element to appear in space as an open, socially integrative element. Forsythe uses drawing to generate new movements and new combinations for dance (Baudoin and Gilpin, 2000). "*Improvisation Technologies*" (Fiorentino et al., 2002) was created to help new ballet dancers understand their choreography and movement language, Forsythe visually illustrates how to construct a line, and slide across a vertical and horizontal line or extrude a plane from a single line. Forsythe started his research by dismantling Laban's model of movement, but he then moved on to explore drawing and notation as an initiator of movement and spatiality (Baudoin and Gilpin, 2000).

On the other hand, Trisha Brown, a multidisciplinary artist through her passion for dancing and visual art stems not only from her interest in the two art forms but also from the contemporary art community's collective artistic state (Dai, 2016). Trisha Brown began a discourse between dance and painting in her 1973 visual works, similar to Kandinsky's pictures of *Palucca* in "*Dance Curves*" (Funkenstein, 2007). Brown used linear and geometric patterns in his compositions to produce abstraction, a style she favors (Rosenberg, 2016). Brown combined the two art forms and used drawing as a tool to develop new dance moves, unlike Kandinsky, who looked at - *Palucca's dancing as an expression of his theoretical beliefs based on abstraction* - and drew from dance images. The meaning and definitions that dance movement can express in drawing, and vice-versa, changes from artist to artist. Nonetheless, it is pertinent and important for the audience to think about the association that two arts can have with each other, or even different areas, thus generating new ways of thinking and exploring creativity and art. Following the inheritance that the mentioned artists have started, as well as others not referred to, the present work "*FORMS*"

aims to merge dance and visual arts, through artificial intelligence, namely machine learning techniques.

Generated visual forms through the dance movement

“*FORMS*” aims to make an intersection between dance and visual arts, as an aesthetic approximation, in dealing with drawing as movement and dance as choreographic image. The object of study is body movement and the visual dialogue that the different parts of the body establish with each other, as shown in Figure 1. The involvement of technology is the main mediator to establish this relationship of performative translation into visual language. In this sense, the areas involved are dance, visual art, and human-computer interaction through machine learning techniques, namely human pose estimation. The connection between dance and machine learning techniques has numerous exhibit possibilities, from choreographic creation or learning process to interaction with the performer, or personal use. On the other hand, the interactive character that the present work provides allows the creation of an interactive installation open to the whole audience, in an exhibition format involving anyone. Since it substantially enriches the movement of dance, or simple human movements, and gives a new visual perspective and perception about our body.

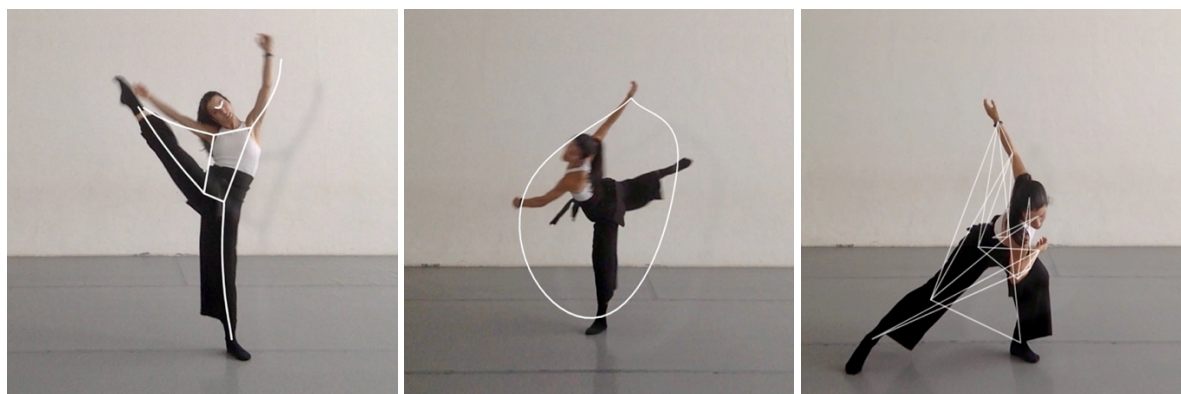


Figure 1: Case studies through the dancer's performance and *FORMS*. This figure is represented three visual approaches, Literal (1), Bézier (2), and Geometric (3).

Hybrid format

According to previously exhibited art installations, the audience dramatically appreciates the interactive experiences and personalized actions in which the audience sees their reflection or personalization of themselves. Involving the public as performers and being spectators of themselves is one of the main objectives of bringing culture and art more accessible. Conversely, there is also the possibility of the present work being displayed in a performance on the stage, with dance and technology working together in real-time, contributing to a new dimension of performance. By referring to stage and audience, we are automatically mentioning museums and exhibitions, presenting this work as a performative installation. In this format, the audience will certainly be closer to the dancer, and certainly more involved in the installation itself. Finally, the pedagogical contribution that this work may have in teaching dance movement and *kinesthesia* knowledge will provide, from an early age for young dancers, to look at their movements in a more mature way and obtain a greater body awareness. As a tool to support one's own movement, the visual perspective that technology provides allows anyone to look at their own body and movement more consciously. The general public will retain new aspects of the art of dance, coupled with artificial intelligence, and by engaging with the fusion developed will discover new insights.

Technology Development

Our technology model is characterized by its portability since it relies solely on a computer to develop the technology and capture images in real-time. The proposed system is based on the detection of the human body and how this detection can be represented in different visual forms during the performance or interaction. For human body detection, the model integrates the OpenPose system (Cao et al., 2019) which detects body movement in real-time. From this point, we obtain coordinates of the body skeleton in the physical space, which allows the connection between the different body parts in the space. Each identified part of the skeleton corresponds to the *keypoint* of the body part detected in real-time. We have been working with seventeen different *keypoints* of the human skeleton and by detecting them, we explored the possibility of their visual connection, but through different visual forms. First, we studied, conceptually, the visual representation for the interpretation of the dance movement. We started by drawing the most basic shapes that went around the skeletal key points, to find out how these compositions could behave, as shown in Figure 1. From there we connected more distant key points to understand their relationship and how their connection might work visually. Under previous works through dance movement (Nogueira et al., 2019; Nogueira et al., 2021), hand and foot points have a constant connection in classical ballet and contemporary dance, and it's mainly this bodily relationship that we focused on during the visual dialogue.

Methodology

The methodology of the work involves different phases. Firstly, understanding human pose estimation and how to represent the detected *keypoints* into visual shapes, lines, and composition forms. After this stage, we focused on creating the algorithm responsible for visually generating the different visual representations. Once a first visual representation was obtained, we started usability tests with dancing, in real-time. After this first encounter between dance and technology, we began a process of iteration until we found the ideal visual representations and movement studies that expressed the concepts to be addressed in the work. After the technological conception, we reflected on the best way to present the work and it was agreed that the creation of an interactive installation would be the first purpose. The interactive installation is the beginning of an artistic experience and behavior analysis, to understand how the audience interacts in this hybrid format.

Results

The visual representation created reflects the relationship between each body extremity of the dancers' body and the physical space. The movement of the dancer in its spatial form has different representations, from contained movements to more expansive movements. By visually representing the connection of the dancer's extremities, in real-time, the audience can see in more detail the body connection that is required in during a dance performance. The representations explored were based on three distinct approaches: *Literal (1)*, *Bézier (2)*, and *Geometric (3)*. A *Literal* approach approximates the shape of the human skeleton or a sketch that surrounds the dancer's body. *Bézier* generates curvilinear shape in an abstract form, throughout the performative experience, in which the visual representation involves the dancer as a shadow or a crisscross of lines. The premise is the presence of the body, through an abstract form that engages with the virtual environment itself, leading to the ambiguity of the virtual VS real world. The geometric approach was inspired by "William Forsythe's Improvisation Technologies and beyond" (Ziegler, 2016), this approach presents a simple and

geometric structure. The dancer's body draws straight shapes in space that show how the dancer creates his personal space while performing. In this approach, dance is a practice of geometric inscription, in which geometry is inscribed, or often using the inscription of geometry to create an effect. The different approaches are in the constant connection between the dancers' bodies and express the relationship between each body part during the dance performance within the space. However, the present connections are only a selection from a large set of experiments performed, and that represents the main concept of this work. There are countless possibilities of connections between the different *keypoints*, and these possibilities can be explored by any participant.

Conclusion

The visual dialogue through “*FORMS*” gives a new movement perspective in which the dancer and the audience have a new layer that provides body awareness and gives the audience a clearer understanding of the dancer's spatial occupation, but also of the body effort itself. Given the importance of our role as researchers in areas such as art and technology, it is our mission to democratize these areas and bring the most different audiences closer to these research fields. For this reason, we intend to turn the development of the proposed technology into an interactive installation, in which the spectator can enjoy a performance, but afterward can be the dancer himself and get involved with his movement and installation. The results of the exhibition verify the effectiveness of the proposed work, likewise, this art practice proves that the involvement of technology in art gives rise to new creative approaches, facilitates the process of learning and understanding movement, and contributes to bringing the audience closer to dance.

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Creative Storytelling in Art and Design From the Perspective of Interaction

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Official Conference Proceedings

Abstract

In the practices of art and design, creativity is the most vital ingredient as its appearance is unpredictable, just like quantum leaps. Referring to the hyperspace theory, the 11 dimensions of space-time might show similar patterns with information exchanges. Therefore, I compare the “quantum entanglement” to the information loop of interaction. The relationships between arts and audience, people and environments, physical feelings and mental cognition are essential when designing and producing arts. By designing interaction, it is intended to help analyze storytelling and offer interactive information for further oriented design. Since the storytelling behind arts and design is the meanings of the work and why it matters, I am trying to propose a model of 11 dimensions (11D) of interaction and use “Interaction Hyperspace” as my early working definition. The 11D are Location, Action, State, Time, Interaction, Entangled Results, Time of Interaction, Possibilities, Intensity, Result to the outside and Memory. Hypothetically, by reconstructing the 11D of interaction, new story combinations might provide various possibilities for creative solutions. The research is trying to be engaged in practical applications, including academic teachings, industrial designs and trans-disciplinary communications. As the method itself is a creative stimulation, it might show people, even those from the not-classical-creative areas, a brand new idea of out-of-the-box thinking. Through redesigning the design thinking, this research is ultimately exploring the humanistic phenomena and psychological perspectives towards arts and design.

Keywords: Interaction, Quantum Theory, Hyperspace, Storytelling

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Introduction

Starting from “interaction”, it is of vital importance to realize the relationship between the artwork and the audience, the people and people, the physical feelings and mental cognition. In the practice of interactive art and design, I am fascinated with setting up and maintaining certain entanglements. In the early research, some concepts from quantum theories are referred to interaction design and storytelling. And the experimental framework of “Interaction Hyperspace” is used as a creative method for generating innovative ideas. Through trans-disciplinary research and communication, I am looking for a way to deconstruct the interaction and try to build up a model to help find out more possibilities for designing innovative products and stimulating creative thoughts.

What is Interaction?

When “Interaction” is shown on a search bar, there are a bunch of results presenting “Human-Computer Interaction”, “Web Design”, “UI Design” or “Virtual Reality Technology”, etc. Those technical terms are the most common and the most extensive applications towards “interaction” used in our daily life. They often deceive us into convincing us that the things we recognize as interaction are most tech-related and require human involvement.

From a coffee chat in the morning to the last tweet before sleeping, we are exposed to all kinds of information. The way we communicate (and as such, interact) with the world varies from practical to virtual interfaces, while the interactive experiences provide us the perceptions of space and time. As well known, it is of great importance to building interaction for us to make connections with social groups and understand the universe more thoroughly. However, things are not as perfect as expected. Messages are delayed or lost in a bad network in our daily life as the voice we send out to outer space fades out in the light year. More commonly, complex comprehension of a Shakespeare play and an unpleasant user interface of a product, people could quickly lose their interest in interacting. To begin a study on how to make efficient and smooth interaction and when/where the interaction happens eventually, I try to find out what interaction is as a start.

In common sense, we could easily indicate that conversation is interaction indeed as the information exchanges reasonably between a person to another. Sports competition is interaction as the physical body confrontation is intense and direct. Computer games are interaction as the man-machine interaction is a specific industry when we are talking about interaction. Furthermore, a man looking at a painting in the gallery is an interaction since he could also get information from the painting by acknowledging the content of the image, the painter, the year of producing, and even the feelings or cognition from viewing the painting. People walking along the street by smelling the scent of flowers is interaction. The car crash is interaction. Roller-skating is interaction. Birds singing in the trees is interaction even not human-beings involved.

However, some situations are tricky to identify. Is meditation an interaction which is conducted all by oneself who is not moving at all? Is rock falling out of the mountain an interaction which there is no human behaviour involved? Is dreaming an interaction which compares information generated in specific brain stem circuits with information stored in memory (Hobson, 1977, pp.1335–1348)? These questions will lead to the mind experiments and reviews towards different disciplinary.

Research Question

From the carving figures in the ancient caves to the graffiti on the modern streets, the images are something people keep trying to comprehend and seeking the stories behind them. In my opinion, consciously or unconsciously, it is the nature of the human being keen to unscrambling what they see and feel. Especially in arts and design industries, the works are made to interact with the audience through specific storytelling methods. Storytelling skills of art and design is the main aims that I am trying to look into at this stage of the research. The interaction we assumed happening between objects are a process of a series of dynamic changes. As the philosopher Blaise Pascal(2012) said, “I only made it longer because I did not have time to make it shorter”, the essential extraction requires a systematic approach and dialectical method to create innovative interaction in design. I am seeking a solution for outlining the basic information within interaction and clarifying the relationships by a straightforward structure. Therefore, the main questions that will be discussed in this research include:

- (1) What is interaction in the perspective of quantum reality?
- (2) How do the quantum theories relate to storytelling which builds the foundation of art and design?
- (3) How does the experimental framework “Interaction Hyperspace” work for increasing creativity?

Literature Review

As shown in the Oxford Advanced Learner's Dictionary, the definition of interaction is “the act of communicating with somebody, especially while you work, play or spend time with them” when it is between performers and their audience. Or “if one thing has an interaction with another, or if there is an interaction between two things, the two things have an effect on each other” . By communicating with other people or things, I am looking into the messages and media used through the information exchange.

In the Shannon–Weaver model of communication (Shannon and Weaver,1949), the transmitter exchanges information with the receiver. When the message is sent back, the circulation of information comes up. This model describes the legible process of message moving and participants in each module.

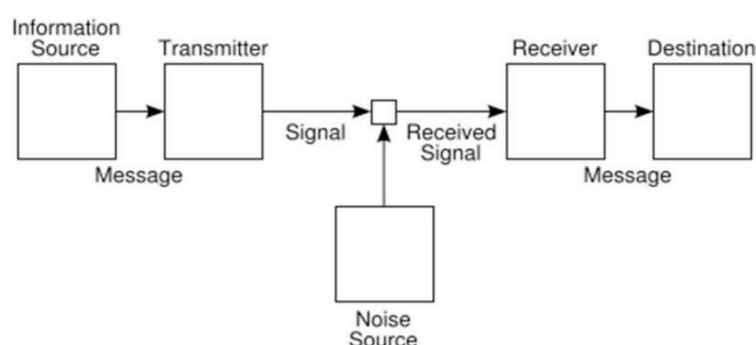


Figure 1: Shannon–Weaver Model of Communication

In this article, I pay close attention to the flow of information exchange. Therefore, adopting an idea from quantum theory, the entangled loop of information might be defined as “Interaction” in the scope of this research.

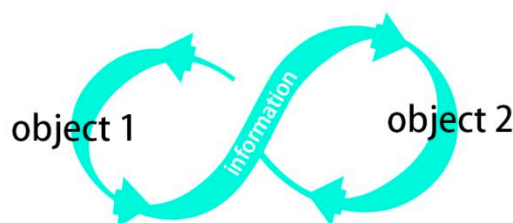


Figure 2: Entangled Loop of Information

The transmitter and the receiver are swapped every time the message is delivered, so there is no need to point out the specific identification. The objects within the loop as the main attenders are affected by the impact of information. Whatever the signal or the noise, these interrupt the constituent flow of messages, creating certain effects caused by reacting to each other in this information entanglement. When there are more than two objects attending the information interchange, the information flows within them. Notably, the “information flow” in Figure 2 is integrated with all the messages, signals and noises. That would never be one pure ingredient but create a complex mixture with all the unexpected influences caused within the entanglement we understand as communications. Regarding the direction of the information flow, the situation varies in different scenarios. If the interaction is time-divided communication like instant messaging or letter writing, there is an initiator and replier. That pattern follows the Shannon–Weaver model as a linear form. When this is a football match, the interaction between the football players is triggered at the same time. Since the whistleblowing, every body movement and every eye contact are collected into a Mobius-Strip-like information flow.

It is information that is the most vital factor within the various communication modes. As shown above, the primary understanding of interaction is described as an information entanglement within two or more than two objects. The universe is conventionally described in terms of physical quantities such as mass and velocity, but a quantity at least as important as these is information. (Stone, 2016, p.17) In the age of digital computing, entropy is the possibility of random variable events that are measurable. The most minor unit is quantum proton to the quantum mechanics as a BIT to information (in a binary system). In my early thought, I used to imagine that the overlap of multiple human experiences would be layer by layer. Every people have shared the mutual experience for a while and then continued to move on on each own track of life. In this stage, I chose not to look deep into the amount of information but how the information is delivered with a creative purpose. That’s why I use 11 dimensions from quantum mechanics for reference.

Concerning that we understand that we ordinarily live in a universe of (3+1) dimensional space-time, we perceive the world as relying on our physical tactile sense and inferential experience. Length, width and height allow us to detect and locate 3D geometry volume while time is measured by different calendars or clocks. As a 3D being, we might only have the vision of 3D objects and hard to perceive higher dimensional notions. From the perspective of the spacial theory, the hyperspace is based on calculations by use of the mathematical-physical method that is clarified and further developed from the string theory up till the present moment. The present study claims that the 11 dimensions were introduced by “M theory” that M could stand for magic, mystery and meta to reflect our current state of incomplete understanding, membrane and Matrix theory for other possibilities or even mother of all theories (Schwarz,1999,p.107). The M theory describes that there are 11

dimensions which consisting of 10 space dimensions and 1 time dimension in terms of supersymmetric quantum mechanics. Through various thoughts on space-time, the human experience and perception are gained from different knowledge of interaction. Accordingly, the entangled information flow allows us to observe, to explore and to think dialectically.

When discussing about how to enhance creativity, some individuals might search the internet and literature, some would rather clear their heads for a while to leave some space for new sparks. A few people would like to go to sleep and wish the brilliant ideas to show up in the dreams, which seems passive but works for me as well. Studies have showed that sleep may help generate insightful and creative solutions for problem solving (Sio and Ormerod, 2009; Lewis et al., 2018) via restructuring and changing memory representations. On the contrary, the active learners might apply some methods to generate or stimulate different solutions. In the book “The Art of Ideas: Creative Thinking for Work and Life”, Duggan and Murphy proposed a more fun version of method to help individuals to have their own training about creative ideas (Duggan and Murphy, 2020, p.75). Most of the strategies for innovations offers a deconstructive process for the existed and remixing with different results. In my own teaching experience, I also set up similar methods for creative combinations which might benefit animation character design and story settings. As Jim Jarmusch (2013) announced “Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination.” “Always remember what Jean-Luc Godard said: “It’s not where you take things from - it’s where you take them to.” I believe that corresponds to all methods involved with deconstruction and construction. In my working framework, it doesn’t deviate from the track of the golden rules for creative combinations. The break-up and reestablishment process is based on the perspectives of interaction and focus on the entanglement of relationships and results.

The Framework

Referring to the hyperspace theory, this is my initial model that presents 11 dimensions or layers of interaction and uses “Interaction Hyperspace” as my early working definition.

0D	Object(People)
1D	Location
2D	Action
3D	Result(State)
4D	Time
5D	Interaction
6D	Entangled Result(to self)
7D	Time of Interaction
8D	Possibilities of Interaction
9D	Intensity of Interaction
10D	Result to the outside
11D	Memory/Cognition

Table 1: Interaction Hyperspace

Hyperspace meaning “space that consists of more than three dimensions” comes from the physics field, helping future researchers to have a general idea of this model. (Definition of hyperspace noun from the Oxford Advanced Learner's Dictionary)

In geometry, a single point is the 0 dimension when the single object is in nowhere doing nothing. It is the so-called 0 dimension that is a single Object(people) of Interaction Hyperspace, which is null with no meaning of information exchange.

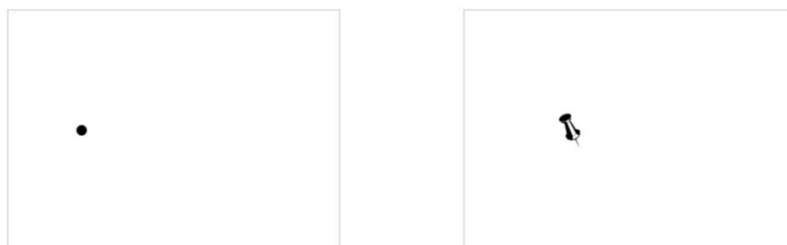


Figure 3: 0D-Object

The 1st dimension is Location. The Point moving into a line which consists of 1 dimension, the single object(people) moving would clarify the location information.

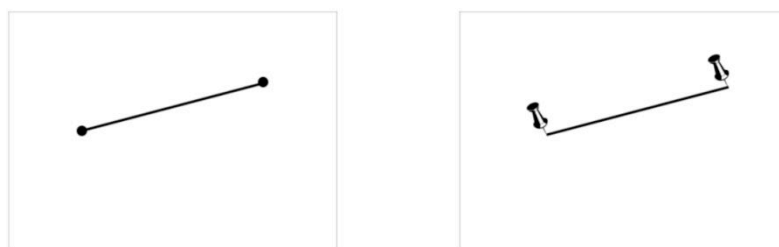


Figure 4: 1D-Location

The 2nd dimension is Action. This dimension in geometry is the plane, referring to the object conducting particular behavior.

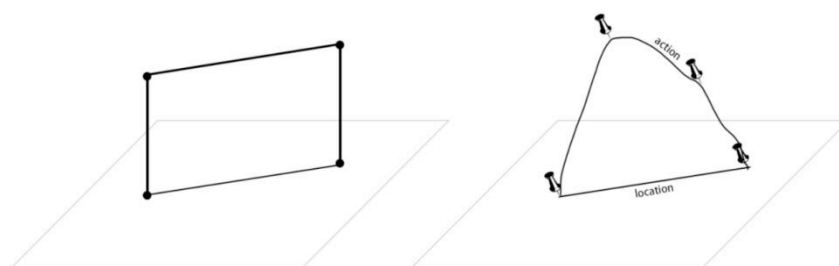


Figure 5: 2D-Action

The 3rd dimension is Result (State). The result for a single object(people) means the original state.

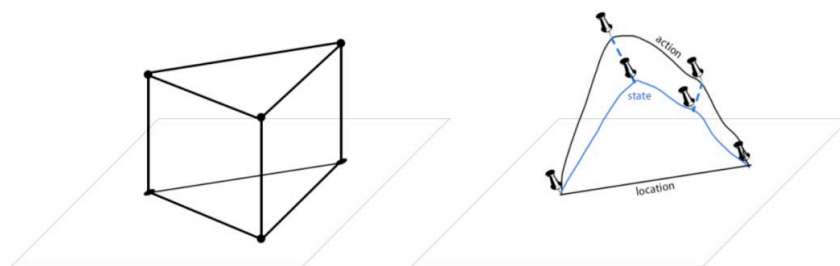


Figure 6: 3D-State

The 4th dimension is Time. They are the same in the hyperspace and this “Interaction Hyperspace”.

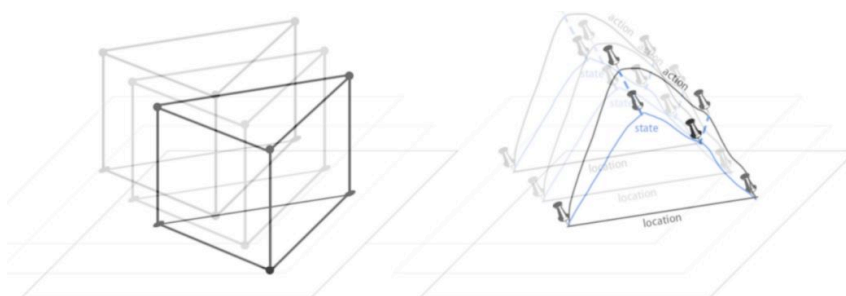


Figure 7: 4D-Time

So far, an object with the information of location, action, result(state) and time carries the basic message to prepare an interaction.

The 5th dimension is Interaction. With more than one object included, the interaction happened. In this system, it tends to determine a central object and the other object(s). Even though the interaction is mutual, the description in a narrative shall determine a subject.

The 6th dimension is Entangled Results (to the objects within the interaction). The participants are affected by the interaction no matter how tiny it is, therefore they eventually are influenced.

The 7th dimension is Time of interaction. Time of interaction also means the duration of information exchange. What is worth mentioning is that the duration of interaction is not always the same when the interaction happens between certain participants. For instance, there are a group of people(more than two people) in a free discussion(see Figure 8). Their time was spent differently in this mutual conversation while they joined and left separately.

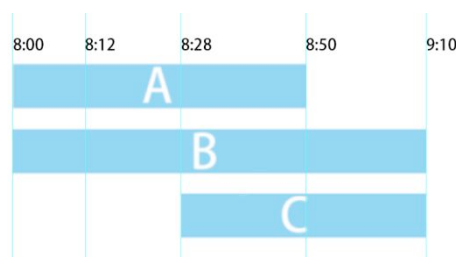


Figure 8: Time of Interaction

The 8th dimension is Possibilities of interaction. In this dimension, it is the various beginnings of interaction or even whether the interaction ever happened or not. In the sense of hyperspace, it might be the multiple parallel universes.

The 9th dimension is Intensity of interaction. It also means the depth, the specific process details of the interaction.

The 10th dimension is Results (to the outside). The effects on the environment according to the interaction.

The 11th dimension is memory, cognition, etc., the being “existed” beyond all the dimensions.

In the original space-time dimensions, the first 3 dimensions length, width, and height are the space terms, while the 4th dimension is time. In this “Interaction Hyperspace” the first 4 dimensions are location, action, state and time of an object consisting of the basic elements of a general narrative principle. From then, the objects are well prepared to describe an interaction.

Here is an example to explain the dimensions of interaction from the perspective of storytelling.

0D	Object	A man
1D	Location	Park
2D	Action	Running
3D	Result(State)	Refreshingly
4D	Time	10o'clock

Table 2: Example 1 from 0D to 4D

For instance, a man is running in the park on 10’oclock. It is still uncertain who is exactly in the interacting process. The differences between interaction and no-interaction are that the first 4Ds (of the main object) lack a certain secondary object for the information to deliver or to interact with. When other participants with their 4Ds join a mutual event, actual interaction is triggered and that forms the 5th dimension. When communication occurs, there are transmitter and receiver participants. The message being transmitted is information for the interaction to happen (mentioned by the Shannon–Weaver model of communication above). If we say a man is running in the park at 10’o clock leaving a series of footprints on the path, the secondary object is apparent and the receiver here is the path. In this way, information is delivered and marked. Or we could say a man is running in the park at 10’o clock with the breeze cracking his face. The secondary object that participated is the breeze and the man could acknowledge the smell, touch and even humidity from the breeze. Therefore, the interaction (as a subjective form) happened in the 5th dimension.

0D	Object	A man(main object)	Path(secondary object)
1D	Location	Park	Park
2D	Action	Running and stepping	Be stepped on
3D	Result(State)	A person	A nonliving matter
4D	Time	10o'clock	10o'clock
5D	Interaction	A Man is running and stepping on the Path	

Table 3: Example 1 from 0D to 5D

With information is delivered successfully, there are entangled results for the participants in the interaction naturally. Example: A man is running in the park at 10'o clock, leaving a series of footprints on the path. As the aspect of the man, he got mud on his shoes as a result of his stepping on the path. On the other hand, the path got the man's marks and changed its appearance of itself. The effects are delicate sometimes but inevitable eventually. That's what the 6th dimension is clarified.

The next dimension, the 7th dimension is the duration of the interaction which is measured by the valid time of information delivered successfully. When the interacted objects are two, the duration time is equal in this example.

The 8th, 9th, and 10th dimensions could also be seen as the beginning, process and end of an event. When the earthquake comes, the possibility of "A man is running in the park at 10 o'clock leaving a series of footprints on the path." is as close to 0 as possible. But when this interaction begins, the intensity begins the process. The pressure on the footprint, the feedback from the path and the length of the path combine and produce the intensity of the interaction. The result in the 10th dimension is the influences on the environment or the other objects apart from the interacting participants. The footprint might point out the direction of the man's heading for the followers. Or the pollination of certain plants in the park might change its pattern by the running movement. According to the Butterfly Effects(Lorenz, 1963,pp.130-141), the environment is definitely different if this "running" interaction happens.

The last but not the least, the 11th dimension is memories and cognition. They could exist beyond all space, time and events. In this example, "a man running in the park" might be his most unforgettable memory if the earthquake came.

It is noteworthy that all the 11 dimensions are not linear superposition but intertwined and blended with each other. Every aspect is crucial and slight modification could make the objects interact totally differently.

Figure 9 uses the three-dimension cube to present an object with the information of location, action and result(state), and the linear arrangement indicates the timeline. When Object A and Object B come across each other, the interaction happens between them. They might share the same location, action, state or time to make this interacting connection successfully but these are non-essential elements. For instance, a remote meeting doesn't require the same location; the car crash happens when the car's action and the pedestrian's action are not exactly the same; also, shuttlecocking letters are not always at the same time. Therefore, "AB" means they are having interaction but not particularly overlapping with their coordinates. Instead, "AB" of the Figure 9 showing purple out of red and blue indicates they have entangled and affected themselves and others. After they separated from this interaction, Object A and Object B became New Object A and New Object B with relative influences. Accordingly, the environment is also changed along with them which is what the 10th dimension represents.

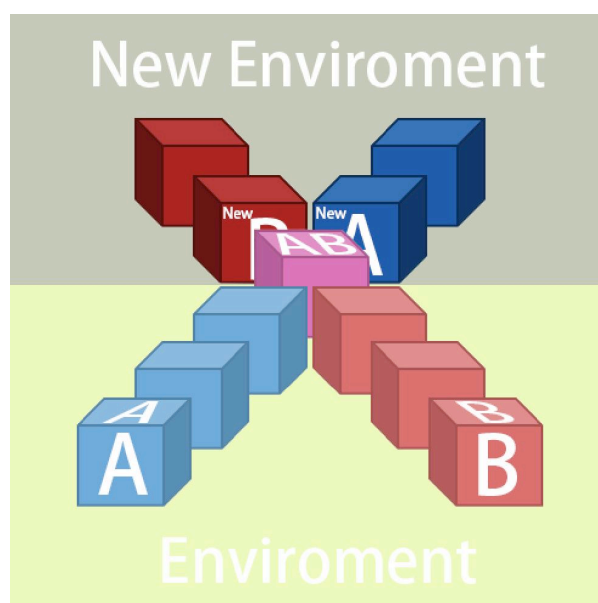


Figure 9: The Environment before and after Interaction.

Methods

In the university teaching practice, this creative method is intended to be a teaching methods conducting by researcher or by other lecturers with the researcher doing observations as outsider. To carry out the research, the method is also available to be on-line as digital questionnaires. I might look into the practical applications based on it in depth and conduct 3-5 case studies to testify the theory. Through trans-disciplinary research in analyzing all the data and feedback gathering from the field researches, the direct observations and exhibitions of the outcomes are also be taken into account.

Examples

As we know, “the Five W’s” of Communication helps create information in the context of meeting an audience's needs(Hart,1996,p.139). There are Who, What, When, Where and Why, which are often used to direct storytelling as the basic structure. However, in this “Interaction Hyperspace” model, I attempt to use the 11D+0D, the 12 dimensions to describe and summarize an Event/Story.

In this way, the well-known novel “The Little Prince” is used as an example of narratives. This is from The Little Prince. Chapter Eight-Nine (Saint-Exupéry,2000,pp.37-46).

0D	Object	The Rose	The Little Prince
1D	Location	In little prince’s planet	In little prince’s planet
2D	Action	Growing	Living in his planet
3D	Result(State)	Proud and beautiful	Alone
4D	Time	When rose began to produce	When he met the rose
5D	Interaction	The rose and the little prince make a bond	
6D	Entangle Result (to selves)	They fall in love with each other	
7D	Time of Interaction	A few times before the little prince leaves	
8D	Possibilities of Interaction	Very likely to happen	

9D	Intensity of Interaction	Strong and dramatic They love, misunderstood and separate.
10D	Result to the outside	The little prince's view towards other roses changes.
11D	Memory/Cognition	Little prince will never forget about his only rose.

Table 4 Example of The Little Prince

In this example, the model of Interaction Hyperspace might instruct a basic frame of storytelling. It covers the fundamental elements of the 5W's and adds the "ups and downs" in the literature. Summarized in this frame, it indicates and guides us to enable a systematic and stratified structure of narratives. To complete a new dramatic or creative writing, it will lead to a completely different story by changing some of the "dimensions". Intertwined within all dimensions, they are inseparable and mutually interacting with each other. Therefore, a slight change of the above content in the structure could be a starting point for creative thinking.

Conclusion

To try to answer this question proposed in the very beginning, the other question I would like to ask is what is not interaction? If the action is static, is it not interaction? If the action has no human beings, is it not interaction? If the duration of time is too long or too short, is it not interaction?

According to the above "Interaction Hyperspace", I describe an early framework that my research will continue to explore. Once there is corresponding information in each dimension, the interactive flow will be entangled with every layer and cooperate with each other within the model.

Based on the exploration of the definition of interaction, dimensions, as layers through all the spaces and time, are the aggregation of human behavior and perception. By analyzing trans-disciplinary research about interaction, an original elaboration of "Interaction Hyperspace" as a creative tool is meant to represent. Since the basic creative model could be generated from the dimensional frame, that is the embodiment of behavior according to the interactive experience.

The framework of "Interaction Hyperspace" I explored and employed is still an early research of the potential to be valued as a new method helping people from creative industry to analyze their art and design by storytelling and adjust it along with perspectives of sociology and psychology. At the present stage, I have used this framework on script writing and animation performance teaching practice. It shows its advantages on encouraging students and designers to have their own creative story settings and group discussion. In the case study practices, my next stage of the research work might be focus on the diverse groups of practitioners responding to the method and trying to document the whole designing process based on it.

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***Photopoetry as You Have Never Read/Seen Before:
A Study of ‘Alā’ ‘Abd al-Hādī’s Shagin [Sympathetici] (2003)***

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Abstract

Pairings of poetry and photographs date back to the nineteenth century. However, the name photopoetry, was first used in *Photopoems: A Group of Interpretations through Photographs* (1936), photographed and compiled by Constance Phillips. Michael Nott (2022) defines photopoetry as “a form of photo-text that takes, for its primary components, poetry and photography” (p. 1). Rather than using photos to illustrate poems or poems to describe photos, however, the poet-cum-artist ‘Alā’ ‘Abd al-Hādī inextricably mixes photos and written texts to create a gap in signification that only the contemplating recipient can fill out. In *Shagin [Sympathetici]*, the *homo ludens* ‘Abd al-Hādī mixes one text with more than one photo, and one photo with more than one text; in addition, his volume lacks pagination, and a table of contents, thus inviting the reader/ viewer to play his/ her own game, making connections between, and creating meaning from, text and image. The present study shows how different this volume, best described in Umberto Eco’s terms as an *opera aperta* that affords multiple interpretations, is from extant examples of photopoetry in terms of both form and content.

Keywords: *Homo Ludens* Poet, Photopoetry, *Opera Aperta*, *Shagin [Sympathetici]*

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Introduction

Pairings of poetry and photographs date back to the nineteenth century. However, the name photopoetry, first appeared in *Photopoems: A Group of Interpretations through Photographs* (1936), photographed and compiled by Constance Phillips. Michael Nott (2022) defines photopoetry as “a form of photo-text that takes, for its primary components, poetry and photography” (p. 1). Accordingly, Nott regards photopoetry as a new genre that traverses the two genres of poetry and photography.

Literature Review

One of the early examples of photopoetry is surrealist *Pro Eto (About that)* (1923), which uses photographs and collages by Alexander Rodchenko in combination with the poetry of Russian Futurist poet, Vladimir Mayakovsky. The work is centered on the tumultuous relationship between Mayakovsky and his lover Lilya Brik, a writer, actor, artist and the wife of his publisher, Osip Brik. The photo of the telephone which features throughout the work can be interpreted as a metaphor for their separation. The work can also be viewed as “a reflection on life in conditions of revolutionary transformation” (Day, 2004, p. 328).



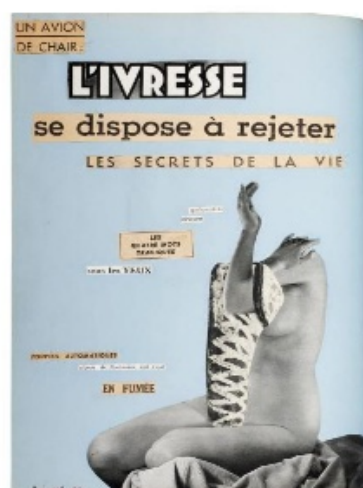
Picture 1. Mayakovsky & Rodchenko, 1923

Another famous example is the avant-garde work, *Facile* (1935), by American artist, Man Ray, and French poet, Paul Éluard. In *Facile*, Man Ray plays with photos of the nude body of Nusch, Ray's professional model and Éluard's second wife, using such techniques as cropping, negative printing, overexposure, multiple exposure, and solarization. Juxtaposed with Éluard's poems, Ray's photos create “a metaphoric or metamorphic space of running water, fertile landscapes, avalanches, and mountains. Moreover, Éluard evokes the creative power of woman in metaphors that link her to movements of unfolding, germination, and multiplication in the natural world and expand to cosmic dimensions” (Adamowicz, 2009, pp. 282-3).



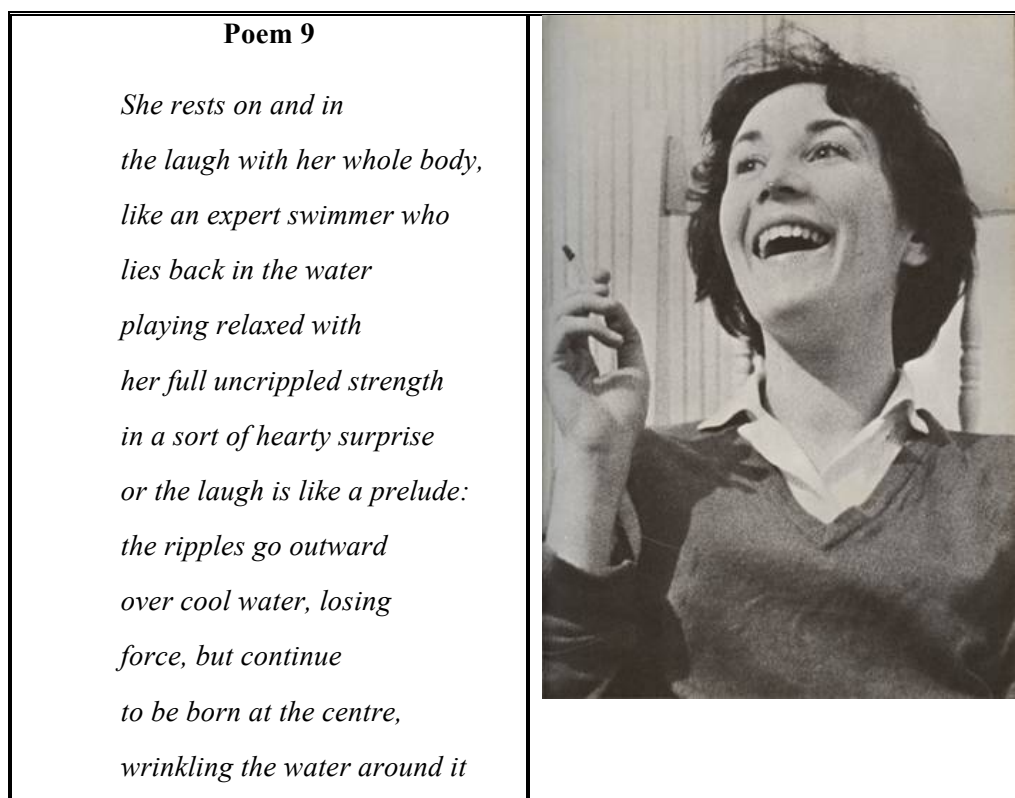
Picture 2. Ray & Éluard, 1935

An example of early photopoetic works that use photomontage is George Hugnet's *La septième face du dé* (*The seventh face of the die*) (1936), which surrealistically juxtaposes poems and photocolled images to create an erotic work. The title reminds one of Andre Mallarme's *Un Coup de Des N'Abolira Jamais le hazard* (1895), and the poems on the left-hand pages have the same unusual spacing and the various typefaces and sizes reminiscent of Mallarme's work, while the collages on the right-hand pages, feature nude images cut out of *Paris Magazine* and present typical surrealist themes.



Picture 3. Hugnet, 1936

Positives (1966) by two brothers: poet Thom, and photographer Ander Gunn is an example of modernist photopoetry “in which poetry and visual imagery are used to counterpoint and reinforce each other; and to produce between them an effect more powerful and moving than either would on its own” (Cover flap). Both poems and photographs are centered on an unnamed, archetypal, working class woman's life from birth to old age. Number nine features a tightly framed photograph of a young woman, laughing and smoking. The poet compares her to a confident swimmer who is relaxed on the surface of the water but whose impact is great on the water around. Like the swimmer, the woman's relaxed posture and hearty laugh have a great impact on her surroundings.



Picture 4. Gunn & Gunn, 1966

Photopoetry

Rather than viewing photopoetry as a new genre resulting from the combination of two different disciplines, photography and poetry, ‘Alā’ ‘Abd al-Hādī regards it as an *Isotope* of poetry. According to ‘Abd al-Hādī, *Isotopes* are “the historically aesthetic characteristics that differ from one place to another and from one culture to another” (2022, p. 66). There is an infinite number of isotopes of a literary or artistic genre. These isotopes differ only in their aesthetic characteristics but they all share the same common structural elements ‘Abd al-Hādī calls *Isomers*. From the perspective of ‘Abd al-Hādī’s *Nucleo-genre Paradigm*, photopoetry is only one of the infinite aesthetic manifestations of poetry that have language as their *Homogeneous Medium*, “the nucleus without which the artistic work does not ontologically exist” (p. 40). Treating visual and verbal signs on an equal footing as language, ‘Abd al-Hādī uses visual signs verbally and verbal signs visually.

‘Alā’ ‘Abd al-Hādī’s *Shagin* [*Sympathetici*] (2003)

Instead of using photos to illustrate poems or poems to describe photos, as is the case in the previously mentioned works, the poet-cum-artist ‘Abd al-Hādī chose to inextricably mix verbal and visual signs to create an *opera aperta*, in Umberto Eco’s terms, that affords multiple interpretations. The volume thus goes beyond *ekphrasis*, ‘the verbal representation of visual representation’ (Heffernan, 1993, p. 3), and “mixes the photographic image with the written text creating a gap in signification that arises from the tense relationship between the visual world and the verbal one ... None of the two texts, visual or verbal, is parasitic on the other, or dominating it. Rather, they form together the space of the poetic text, and the key to its possible interpretations” (‘Abd al-Hādī, 2009, p. 182). Through this *avant garde* work,

‘Abd al-Hādī invites recipients to reflect: “what is latent in the image which celebrates silence, and what escapes the scope of vision, the realm of sight, which requires visual listening” (p. 184). Significance thus lies in the gap between visual and verbal signs: what escapes the visual realm is supplied by the verbal sign; what cannot be expressed verbally is silently evoked by the visual sign.

The present volume is dedicated to the poet himself whose photo as a child establishes the female persona as a motherly figure. The caption beneath the photo describes the poet as “a negligent signified by a shadow,” a direct reference to the poet's volume by the same name. In the Arabic title, however, the poet changes the verb *tastadellūn* into *tastadellīn*, thus addressing the female persona whom he chooses to unsettle orthodoxy. The word *dhell*, shadow, is both literally and figuratively apt. Although light is the basis of photography, shadow plays a very significant role in any composition: it directs attention to certain features that might go unnoticed and highlights features that might be left unseen. In his illuminating *Camera Lucida*, Barthes notes “the air is the luminous shadow which accompanies the body; and if the photograph fails to show this air, then the body moves without a shadow, and once this shadow is severed, as in the myth of the Woman without a Shadow, there remains no more than a sterile body” (1981, p. 110). On the level of the visual sign, the hidden identity of the poet is recognized only through the shadow of this photo that features him as a child. The present work is the outcome of mere child’s play with photos and words. Despite his lack of voice, the poet's presence is signified by his shadow cast over the whole work.

Though reduced to child’s play, nothing can be farther from the truth than describing this volume as a simple one. ‘Abd al-Hādī notes: “This volume has a triadic structure, the product of the interrelationship between the poetic style of haiku, the dominance of the voice of yin over yang, as well as the mixture of the visual and written texts” (2009, p. 186). A clue to its complex underlying structure is to be found in the title. Among its shades of meaning, *Shagin* refers to the intertwined twigs of a tree. In this volume, photos and texts are intertwined in a way that is hard to untangle without affecting the whole meaning. They both resemble Japanese haiku: like the haiku, the texts are characterized by their paucity of figurative language; like the haiku, in a photo “everything is given, without provoking the desire for or even the possibility of a rhetorical expansion” (p. 49). In conjunction, texts and photos evoke, reinforce, and complement each other, thus opening up the work for multiple interpretations. To allow recipients the freedom to establish their own connections between photos and texts, the work is free of pagination, titles of poems and table of contents. To guide the recipient to the kind of games that can be played, the same photo is sometimes combined with more than one poem, and the same poem is used with more than one photo.

The voice of yin is clear from the very beginning; she advises the poet-cum-artist:

Color your alphabet
dip a brush into it:
A pinch of light .. floured ..
with a dark tone from this pit.
Then open your text
and pass over alone
as they transit. (‘Abd al-Hādī, 2003)

Following her advice, the poet paints with words evocative images that stimulate readers' imagination and uses photos as an integral part of the composition. The result is a work of art which mixes different media and genres into one whole. Such unity of image and words parallels the unity of man and woman. Traditionally, woman stands for the visual image while man stands for the spoken word. The title, *Shagin*, describes the poet's feeling of distress at the injustice done to women. Hence, he retreats to the background in a sincere attempt to let the voice of yin, traditionally symbolizing darkness and passivity, speak up and express her innermost feelings. By giving woman voice and mixing visual and verbal signs, the poet-cum-artist thus attains a status unrivaled by his peers of Arab poets.

The first image which establishes the theme and points to the technique of this volume is that of a painting by Rene Magritte, a surrealist Belgian artist whose works feature familiar objects in unfamiliar contexts, thus emphasizing that one can never catch the object itself no matter how naturalistically one attempts to depict it. The choice of Magritte is apt as the poet attempts to do with photos and words what Magritte did with painting. Magritte described the act of painting as "the art of putting colors side by side in such a way that their real aspect is effaced, so that familiar objects—the sky, people, trees, mountains, furniture, the stars, solid structures, graffiti—become united in a single poetically disciplined image. The poetry of this image dispenses with any symbolic significance, old or new" (Qtd. in Frasnay, 1969, pp. 99-107). This is what the *homo ludens* poet exactly does: he puts photos side by side with words in such a way that their real aspect is effaced and a new poetic meaning emerges out of their unity. This meaning is further elucidated by the title of the photo, "*Assheghār*," which refers to a type of marriage partnering that was common in the pre-Islamic era where a man married his female guardian to another on the condition that the latter married him his female guardian without a dowry for any. The partnering in this volume is between verbal and nonverbal signs. Rather than using photos to comment on poems, the poet-cum-artist chooses to freely intermingle them, thus creating new meanings and inviting readers to create theirs by participating in the same game of free play.



Picture 5. 'Abd al-Hādī, 2003

The photo refers to the age-old struggle between man and woman although they form together, just like photos and words in this volume, one whole unity. The man's colossal hands on the intentionally deformed nude thighs of the female figure together with the hard shadow of the man absorbed into her light form all contribute to viewers' outrageous feelings at this violent act of rape. However, the woman's face seems to reflect man's features just as the features of oneself is reflected in a mirror. Thus she is nothing more than a projection of

masculinity as theorist Luce Irigaray notes in *This Sex Which Is Not One* (1985). Having established himself as the universal ideal, man swamped feminine subjectivity and turned it into simply another version of himself. In other words, woman is the unrepresented, fragmented self while man represents wholeness and the non-sexed or universal. In contradiction to the Chinese symbol representing yin as dark and yang as light, the female nude figure, which traditionally stands for nature, is made of light, while man's dressed up figure, which traditionally stands for culture and civilization, is dark.

The photos on the front and back covers stand as a reminder of the active role women play in society. On the front, they figure carrying water, the source of life. On the back, they are reaping the fruits of their toil and hard work. In both images, women carry out their role with love as is evident from their happiness, and with sincerity as appears from their pose; they are focusing on their work rather than facing the camera. Despite the indispensable role of women in every society, notwithstanding rural ones, they often go unnoticed. They are regarded collectively as women rather than as individuals who have their own needs. This denotational meaning is clearly conveyed by the effaced features of the women in the photos. Although their work is very hard, these women never lose their femininity; they all have curvy silhouettes and look naturally sexy without meaning to. They are almost covered from head to toe because they go out to work not to attract men as some people claim. However, the parts of their bodies that accidentally appear seem more attractive than the figures of famous stars. The photos thus convey a plethora of meanings that would have required books to elaborate on. Indeed, as the poet declares on the back cover,

Even the dictionary
cannot deconstruct my house
full of photos,
of simple treasures. ('Abd al-Hādī, 2003)

'Abd al- Hādī's work cannot be deconstructed because it is an open work that is rife with parallel, contextual, and metaphorical relationships. An example of a parallel relation that exists on the bitextual level; that is, between the visual and the verbal text, is the image of light kept in a dark room that is mixed with the photo of women covered in heavy, dark clothes that constrict their movement. The literal meaning is that the fair complexion of these women is kept inside these dark, shapeless clothes. The metaphoric meaning is constructed from both texts: the visual and the verbal. Women's inner soul is the light that is preserved inside their dark covers. The irony, however, is that light can only be kept inside a dark room; that is, the dark cover preserves women's chastity and modesty as much as it constrains their freedom. On the intratextual level, two parallel relations are established: on the level of the visual text, women's heavy and dark clothes that restrict their movement is set in sharp contrast with the light and white feathers that allow doves to fly freely; on the level of the verbal text, light that is essential for taking photos is contrasted to the dark room or the camera that is used to take photos. The image calls to mind Barthes' objection to the traditional metaphor of the dark room and establishment of a new one, *La chambre claire* or *Camera Lucida* based on his understanding of photography as a window to the soul.

On the intertextual level, the image of light locked in a dark room that is mixed with the photo of women covered in heavy, dark clothes runs parallel to the image of light locked in

the painting that is mixed with the photo of women covered in white clothes. On the level of the verbal texts, the dark room is parallel to the night; the light kept in the dark room is parallel to the light locked in the painting; the wall is present in both texts but while it is mentioned plainly in the text on the locked light, it is only suggested in the text on the light kept in a dark room. On the level of the visual texts, the image of women walking heavily in dark clothes parallels the image of the women sitting and waiting hopelessly in their white covers.



She stood before the painting
and asked him:
why did you keep the light,
as the dumb did,
in a dark room? (‘Abd al-Hādī, 2003)



At night
the light locked in the painting
was overwhelming him,
so he turned the painting
towards his wall
and slept. (‘Abd al-Hādī, 2003)

Another parallelism is established on the intertextual level between the photo of the women covered in dark clothes and that of the poor, malnourished African girl; both are mixed with the same written text that draws an image of changing clothes everyday using one color set: both the girl and the women are black, although the former is naked and the latter are covered; both are deprived of their basic human rights, the right of sustenance and freedom to live in the case of the African girl, and the right of freedom to move and express oneself in the case of covered women. Ironically, the poetic persona emphasizes, both the black, naked girl and the women covered in black can change clothes every day with one color set. In other words, art can change the bleak reality and create liveliness, happiness and abundance. These are just a few games the *homo ludens* poet plays in the hope of finding the right kind of recipient who is sensitive and attentive enough to unravel the multiple meanings of his verbal and visual signs and revel at their discovery.



Did they believe
this is her nature?
Or did they know
she can,
with one color set,
change her clothes
every day. ('Abd al-Hādī, 2003)



Did they believe
this is her nature?
Or did they know
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every day. ('Abd al-Hādī, 2003)

An example of a dialectical relation on the bitextual level is the text on the husband's death mixed with the photo of the hands of the mother and child. Without the photo, the text about the husband's death would be a banal, straightforward comment on the unfaithful woman who is trying to keep the appearance of a grief-stricken widow to hide her happiness now that the barrier between her and her lover is gone. With the photo, however, the text assumes a deep though seemingly contradictory meaning. The widow is happy because she will live only for her child. No one else will demand her attention from now on but him. To avoid social criticism, however, she puts on a sad face: cries on her lips and tears in her eyes. In other words, she tries to maintain appearances in front of people for fear of being misjudged as an unfaithful woman if she shows any signs of happiness. Thus the photo does not only convey the meaning that motherly feelings are stronger than any marital relation, but also criticizes the society which exercises unjust power over individuals that drives them to curb even their noble emotions for fear of being misunderstood.



When her husband died,
she put cries on her lips
as the lover was there
while she was
inviting heavy rains,
to hide her happiness. (‘Abd al-Hādī, 2003)

Combined with another text, the photo of the hands of the mother and the child transforms the text from a superficial one about the different dreams of men on earth to an open one that affords multiple interpretations: one interpretation contrasts the dreams of the mother to the dreams of her child; another contrasts the dreams of the children of the same mother. According to the first interpretation, the child dreams of his mother's nipples that will feed him milk and love but the mother dreams of a bright future for her child and wishes to see him a successful man and a caring son. According to the second interpretation, the children of the same mother may differ in their dreams: one may dream of fame, another of wealth and a third of social status, etc. It is the photo that gives rise to these multiple interpretations.



Although we sleep
on the same bed,
our dreams
are different. (‘Abd al-Hādī, 2003)

An example of contextual and metaphorical relations is the image of the crowd mixed with the text on the empty window. The window here is a metaphor for the eye which can see many people but not the comrade whose memory still lingers in the mind's eye. What disturbs in this photo is the sad look on people's faces for the loss of their leader whose presence is very strong despite his absence from the scene. There is parallelism between the verbal and visual texts: they are both empty of the leader but stuffed with people. When asked about this photopoem, 'Abd al-Hādī explained that it describes how Egyptians felt toward the loss of 'Abd al-Nāssir whom they regarded as a comrade.



The window of the house is empty this morning.

It did not feel ashamed

when it got stuffed,

while searching for a comrade,

for a seeable nostalgia. ('Abd al-Hādī, 2003)

Upon examining the seemingly haphazardly arranged photos, coherence emerges at the macro level of the whole work. Thus, Magritte's painting shows woman as a mirror reflecting man; that is, as having no separate identity due to a long history of male violation of woman's rights, exploitation of her body, eradication of her identity and silencing of her voice. However, soon the voice of the female poetic persona emerges and expresses her innermost feelings. She says:



In my mirror, there is frantic clamor.

In my mirror, there is a procuress and two teams:

eleven men and eleven screams!

In my mirror, there is a burning woman and a drowned man!

.....

In my mirror, there is a soul playing

with a bag of human skin! ('Abd al-Hādī, 2003)

The repetition of the phrase "in my mirror" in this poem together with the photo emphasize the "thereness," or presence, of the mental images drawn. Through these images, the female persona expresses the state of disorder inside her soul. This is not a peaceful world where men and women live happily together and complement each other. Rather it looks much like a frantic football match full of clamor, violence and screams. Though equal in number, the two teams are far from being equal: the physically powerful men exercise so much violence on women that they wipe them out completely. Thus the female team is identifiable only by their screams. The procuress that makes all arrangements for these unjust encounters is life itself. It drives man and woman to their natural end, drowning the former and burning the latter. The soul here is in control of the body playing with it as one might play football. The spirit is free, playing, but the body is confined like a leather bag. The spirit of the poem, i.e., its meaning, is hidden, free, and open, but it is detected by a shadow, the body of verbal and visual signs, which constitute the body of the poem. Again the image of the football match recurs pointing to the unfair competition between the two teams. The photo too points to this inequality: the three men occupy center stage and their upper position signifies their power over the woman who is falling to the ground and trying to drive them away from her.

The mirror figures again, though subtly, in the following photo that features the image of swans reflected on the water surface. The poem accompanying the photo again comments on the unfair treatment women receive even from their lovers who find it hard to remain faithful and switch women immediately after making love to them. The photo however ironically displays the romantic figures of the two swans forming a heart shape and displaying much affection and love.



After making love
 he left her wet and stretched
 immersed so she was reassured!
 But when she went out
 she caught him washing his heart
 with another cloud. ('Abd al-Hādī, 2003)

One more time the mirror subtly appears but this time in the form of an eye whose pupil reflects the images of fierce strangers who seem to be multiplying. The concrete image of fierce strangers multiplying in the pupil of the eye is paralleled by a mental image of aggression and invasion of privacy. The only way to protect herself from this aggression, the poetic persona thinks, is by shutting her eyes.



Shut the windows!
 There are bruises in the city air,
 and fierce strangers
 multiplying
 under my cushion. ('Abd al-Hādī, 2003)

The mirror proper appears in the middle of the volume reflecting the image of a young girl who is seen as double while the text equates the murderer with the murdered. Thanks to the photo, an extremely condensed text turns into a philosophical treatise on identity. The duality

in the photo between the back of the young lady and the image of a child in the mirror matches the ambiguity of the text. One wonders: is childhood murderer or murdered? Has it succeeded in killing femininity and emerging triumphant despite the young lady's keenness on maintaining the appearance of an adult woman? Or has childhood been killed in reality and now it can only take shape in the young lady's imagination? The text ends this debate emphasizing that it makes no difference whether murderer or murdered. Without the photo, the text would still make sense, albeit a different one. In a fight, nothing is certain: the murderer does not have any clue whether he will be murdered or not; the murdered too seeks to be a murderer, but his end is brought about by the murderer. In other words, the murderer and murdered are similar and their status is interchangeable. With the photo, however, the meaning is more abstract and complex.



It is all the same.

There is no difference between the two:

The R sought after by the murdered,
and the D concluded by the murderer!

(‘Abd al-Hādī, 2003)

‘Abd al-Hādī’s use of the mirror does not stop here. The volume is replete with verbal & visual images that mirror one another. Some images are even repeated many times to convey different meanings. Thus the image of falling is used to describe the following: the woman who materializes only when she falls morally, the lover who falls from woman’s heart, the birds that fall from the sky, and the butterfly that falls upwards, symbolizing the martyr’s fall that makes him ascend heavens. The image of the window too is repeated many times: first, it appears as a metaphor for the eyelid; second, it figures as a real window; third, it ironically refers to the sewer; fourth, it figures in the photo of the woman sitting with her legs stretched; fifth, it is used both literally and metaphorically in the poem accompanying Nelson Mandela to stand for escape; finally, it is evoked in the text describing how Adam threw her on the street for selling half her soul only. As for the image of the garden, it is repeated both verbally and visually: first, it is described as deserted after the city chased it away like a trained dog; second, it is present by virtue of its absence in the text accompanying the photo of the child sitting in the dry land; third, it appears in the photo accompanying the text about the spring that opened its doors and colored the black earth; fourth, it figures in the photo accompanying the text about the river that flows briskly and pours into clean lungs; finally, it

constitutes the theme of the text accompanying the photo of the smiling girl. Significantly, the image of the dark room, which stands for the camera and calls to mind Roland Barthes' *Camera Lucida*, is a constant reminder of the significance of photos for deciphering meaning. The dark room is the setting of many photos: the photo of the young woman looking at the mirror, the photo of the young woman reading a book, the photo of the little girl sitting on a chair, the photo of the woman holding a cooking pot, and the photo of the flirtatious woman with sad eyes. In the texts too, the image of the dark room figures again and again: first, it is used as a metaphor for vagina in the text accompanying the photo of the female foot; second, it is used as a metaphor for dark clothes that constrain women's freedom; third, it is used both literally and metaphorically in the text accompanying the Photo of the boat; fourth, it appears in the form of the shooting room in the text describing life as a mere script for a failing actress; finally, it appears metaphorically in the form of the mysterious spot in the eyes of the lost from which the horizon emerges.

The mirror figures again at the end of the volume as a verbal sign in the title of a poem. The poetic persona protests: "I am not a Mirror!" Unaccompanied by a photo, the poem reflects on the dilemma that most mothers face; namely, having no existence apart from their family. A typical mother effaces herself and sacrifices her time, money and effort for the sake of her children. However, they tend to take her for granted and show her no signs of gratitude. For twenty years, the female persona notes, they have never brought her a single gift. Even her daughter whom she considered her close friend never greeted her in the morning. The mirror thus has an allegorical meaning in this volume. The poet-cum-artist uses it skillfully to discuss the very complex notion of identity: first as a shadow in the form of the woman's face reflecting man's features in Magritte's painting, then as a real object reflecting the image of a young lady, and finally as a verbal sign in the title of the last text that is not accompanied by an image.

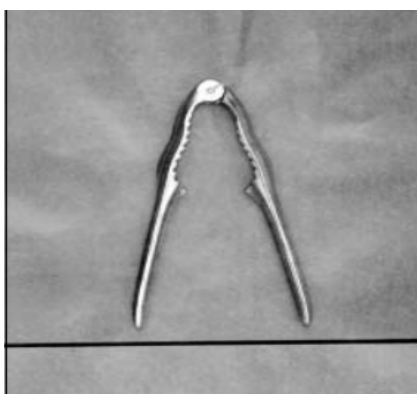
I am not a Mirror!

I shut my door on them,
so the eyes,
that stood long in front of me, vanished.
For twenty years, the place owners
have entered and left without my permission.
Twenty years without a single gift!
Even the child I carried a lot,
who once disclosed her secrets to me,
never greeted me
in the morning! ('Abd al-Hādī, 2003)

In *Camera Lucida*, Roland Barthes writes: "the Photograph always carries its referent with itself, both affected by the same amorous or funereal immobility, at the very heart of the moving world: they are glued together, limb by limb, like the condemned man and the corpse in certain tortures" (1981, pp. 5-6). In "The Rhetoric of the Image," Barthes notes that "it is a

message without a code;" that is, "the relation between the thing signified and image signifying ... is not arbitrary (as it is in language)" (1977, pp. 35-36). In other words, a photograph has a denotative function because it has a quasi-identical relationship with its referent. However, Barthes also remarks that photography "aspires, perhaps, to become as crude, as certain, as noble as a sign, which would afford it access to the dignity of a language" (1981, p. 6).

At the hands of ‘Abd al-Hādī, however, photos in this avant-garde volume, *Shagin* [*Sympathetici*], attain the status of words and acquire a code of connotation similar to the language code. Thus, the image of the nutcracker is used as a metaphor for the city that crushes green fields. The image of the garden, which is compared to a garbage bag even during spring, represents the earth. The similarity between the girl and her reflection in the mirror is compared to the similar position of the murderer and the murdered.



The deserted garden
is blooming
after befriending its hedges.
The city is eager running
like a trained dog. (‘Abd al-Hādī, 2003)



The garbage bag is black.
It was colorful this morning
after spring opened its doors.
(‘Abd al-Hādī, 2003)

On the other hand, verbal signs are used in a way that calls for visual listening. Thus, the dedication and the first verbal text are typed using an artistic font. Ellipsis is often used to stir the reader's imagination and engage him/ her actively with the text; for example,



After wearing
 perfume,

 he left his pulse in the place
 and was gone. ('Abd al-Hādī, 2003)

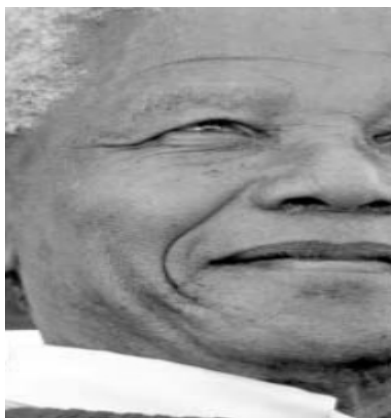
Is it a summary of man's life on earth that elapses in a few seconds, the time necessary to wear perfume? Is it a description of this worldly life that alludes to the Quranic verse: "Know that the life of this world is but amusement and diversion and adornment world" (*The Holy Qur'an* 57:20). Is it a reflection on man's preoccupation with materialistic things and neglect of the spiritual side? These are just a few possible meanings that one can construct from such a short text thanks to the use of ellipsis.

Other stylistic devices that call for visual listening include: oxymoron such as "a mushy stone," "silent talk" and "locked eyesight," repetition such as "in my mirror," and "painting," antonyms such as "inhaled-exhaled," "empty-stuffed," "dark-light," using different parts of speech of the same root like "murderer-murdered" to create parallelism, using pun as in "hot-mail," borrowing the sign @ from the email register, dispersing the letters of a word to create an opposite meaning as in the following text about martyrs:



Suddenly ..
 a butterfly ..
 I
 I
 e
 F
 so white wishes flew
 and their murmuring filled my
 lungs.
 ('Abd al-Hādī, 2003)

In *The Prose Poem and Genre Apostrophe*, 'Abd al-Hādī stresses that he "took care in *Shagin* to prevent the recipient from receiving the text doctrinally" (2009, p. 185). Thus he selected very old photos that readers could not have encountered before to avoid calling to mind any historical or cultural references outside the text. To create space identity for these photos and help recipients experience the punctum of a photograph, which Barthes defines as "that accident which pricks me (but also bruises me, is poignant to me)" (1981, p. 27), and distinguishes it from the *studium* which denotes a historical and cultural approach to photography that is not different from approaching other art forms, 'Abd al-Hādī made several edits using Photoshop including cropping, dimming, changing the size and color, so as to ensure that the photos are received in their poetic context. Cropping photos helps create the punctum Barthes regards as the special impact of photography. The cropped image of Mandela is an example of punctum: what disturbs in the photo is the optimistic look in Mandela's eye. Mandela carefully planned for a rich life full of resistance against apartheid and left no window for escape from his destiny of suffering and imprisonment. The photo thus has a contextual relation with the verbal text: each depends for its meaning on the other. Crunching photos too helps create the punctum Barthes describes. The crunching of the photo of Dracula, for instance, establishes a link between the visual sign and the written text that draws an image of the night as it gets broken by rays of light. Therefore, it has this poignant impact on the recipient.



He planned well for a rich life
full of costly stuff,
and left no window
for escape. (‘Abd al-Hādī, 2003)



Elegant night
is shedding its garments like an onion!
A daily celebration starts with a treacherous stab
pierced by a stray beam
So why is the night shouting as such:
and bargaining with cognizant women!
(‘Abd al-Hādī, 2003)

Conclusion

To conclude, the present study shows that the relation between photos and written texts in this volume, *Shagin [Sympathetici]*, is one of mixture rather than combination. Instead of commenting on or illustrating the written text, as is the case in the above mentioned examples of photopoetry, the photo is part and parcel of the poetic text; without the photo the whole significance of the poetic text will be affected. To untangle the intertwined visual and verbal signs is to distort the triadic structure of this unique volume of poetry. Although photopoetry appeared in the thirties of the past century, the present volume, first published in 2003, differs in its ability to create a gap in signification that only the contemplating recipient can fill out. Among the dialectic relations established by the mixture of visual and verbal signs are the relations between: shadow and light, yin and yang, woman and man, photo and written text, mirror and what is commonly viewed as origin. To regard this avant-garde volume as a mere example of photopoetry, therefore, is to do this original contribution to the genre of poetry grave injustice.

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***The Mediatization of Folk Art:
-A Narrative Study of Paper-Cutting in Fujian, China***

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Abstract

Paper-cutting in China is considered a culturally-based interpretation. With a paradigm of folk culture built within it, paper-cutting creates civilization and documents history. "Mediatization" refers to a process of media and social change, and research on it focuses on the role that various media rings play in the process of social and cultural development. Developments in media technology have influenced the content, form, and method of operation of folk art, as well as widened the scope of creative companies that employ such practices. These changes may be observed in the substance of paper-cutting: the original folklore, historical stories, proverbs, and political propaganda have been replaced by feminism, new age political slogans, popular culture, and postmodern cultural content in paper-cutting stories. In the meantime, there are new trends among paper-cutting practitioners and organizations, all of which are worthy of investigation. These changes in content are not unintentional, but rather indirect results of mediatization. My research focuses on demonstrating how this influence happens and identifying its underlying mechanisms using a story research approach. I collect information about paper cutting in Zherong county, Fujian province, China, where paper cutting has been designated a "Chinese national Intangible Cultural Heritage" due to its significant impact on the region. Interview records will be used to collect narrative data from inheritors, connected villagers, and governors. With the help of this narrative inquiry and the theoretical framework of media studies and mediatization, we can understand the mechanism of narrative change in a folk art such as paper-cutting under the influence of mediatization, and a better understanding of the relationship between media, art, culture and society will be gained by examining this angle.

Keywords: Mediatization, Narrative Inquiry, Paper-Cutting

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Introduction

Folk art is a very significant and important resource in any culture, embodying the behaviour of people at the grassroots level and serving as a vital link between individuals and society. With the advent of the digital age, technological advancements and alterations have created a new environment for the evolution of folk art and posed new obstacles. As a result of this setting, the substance and formal presentation of folk art, as well as its practitioners and the way society is organized, have evolved significantly.

As a kind of folk art, paper-cutting has its research value. Paper-cutting is “A more cultural-oriented interpretation, and is folk culture paradigm which makes civilization and records history”(Wu,2015).

Paper-cutting which is cut and engraved on a flat surface, has a certain ancestry with the craftsmanship of stone, pottery, and even bone and jade and openwork gold from early history. So the beginnings may be traced back to Neolithic craft creation(Bo min, 2006). Chinese paper-cutting is a long-established folk art form and was recognized as a UNESCO World Heritage Site in 2009. The inspiration for taking paper-cutting as a subject came from my past working experience of ‘rural revitalization’ practice, and from the field study in a village, where is also a workstation of the university I worked for. In the Xuelingwei village, paper-cutting plays an important role in economy and cultural industries, which sparked my curiosity: what further possibilities folk art could create in the society and cultural development.

Specific media and communication techniques can have a micro to macro impact on societal organization(Jansson,2015). The purpose of this thesis is to examine the development of folk art in China, taking paper-cutting in Fujian province,China as a case, to discover a longer-term process of social and cultural mechanisms and patterns of interaction brought to paper-cutting by the growing influence of media and technology. This study uses narrative research as the main method and perspective to discover the interaction of this medium with folk art.

The study of paper-cutting as a folk art form explores the institutional and mediated paths of its development and change through the institutional paths of change in the media, as well as in the social and cultural spheres (Stig Hjarvard, 2013), identifies the emergence of new forms of media and their impact on the techniques and carriers of paper-cutting; (changes in the social and cultural spheres are also increasingly taking the form of media), looks at changes in the media and social. The study takes a macro view of the impact of technology on cultural and social change, using the theoretical framework of "mediatization" as an entry point for non-heritage folk art, and taking paper-cutting in Fujian as a case study.

On the one hand, the reproduction of paper-cutting culture in the media is investigated, which is the mediating process. On the other hand, it is possible to discover how new cultural and social frameworks have been shaped by such changes and have shaped all aspects of how people interact with each other in their daily lives.

To reveal this, it is needed to understand exactly how the art of paper-cutting has changed over the years in terms of content, form, creators, practitioners and social function under the influence of media technology, and what trends and possibilities there are for the future. My research uses the narrative research method to give a glimpse into the life story of the

paper-cutting inheritors and the changing narrative of the content of the paper-cuttings.

Applying narrative theory to the Research

Because narrative research 'promises new fields of inquiry, creative solutions to persistent problems, a way to establish links with other disciplines such as cultural and literary studies, enhanced opportunities for applying research to policy and practise, and a new perspective on the politics of social research, this paper is an integral part of the aforementioned research(Andrews et al, 2013) .

Narrative research believes that stories will offer you with concrete illustrations of the points we are making. A story is first and foremost a series of signals, which may include text, vocal or other sounds, or visual, performed, built, or produced aspects that similarly transmit meaning(Squire, 2014).

In addition to universal meanings, narratives must also have specific connotations. Due to this specificity, a narrative is not a theory; it is more limited and dependent on certain situations. And because narratives construct human meanings (rather than the meanings of the physical and natural world, as in scientific equations, models, and theories), there will be social and historical constraints on when and when they can be comprehended(Squire, 2012).

Chinese paper-cutting is a popular folk activity in which individuals cut designs on paper with scissors or carving knives to decorate their homes or to supplement other folk activities. Both Zhangpu and Zherong paper-cutting in Fujian province, China, have distinctive regional characteristics and contain rich historical and cultural information, which are outstanding cases of Chinese paper-cutting art.

Paper-cutting has research value in the history of folk culture, and can also play a role in the cultivation of national aesthetic style. Research on paper cutting has covered many fields. My research try to find something new, first of all ,I approach it from the perspective of "mediatization", Secondly, try to use some new methodologies, and create more narrative contexts to discover more functions of paper-cutting. Also, as the digital era is coming , the changing technological environment provides new issues for the study of traditional craft and culture.

These lived and shared tales, as well as the conversation about the stories, are one of the ways we fill our world with meaning and appreciate one another's help in constructing lives and communities.

Narrative Inquiry of Paper-cutting inheritors

My interview subject is Zheng Pingfang, a notable inheritor of Zherong papercutting. Her autobiography is an essential work for analysing the mediated influence of paper-cutting art. As one of the present inheritors of paper-cutting, a national heritage project of Zhe Rong, Zheng Pingfang has her own unique behaviour in developing and conveying the content of the art of paper-cutting due to her unique creative philosophy, personality, and status as a people's teacher. In December 2021, I met with Zheng Pingfang at her school for an interview. The following components of her narrative can also be viewed in terms of mediated thought.

I. Expertise in the paper-cutting education and communication professions

Jia: "How did you become interested in the art and history of paper-cutting?"

Zheng: "My ancestry stems from my grandmother, who married into the Hongkeng (a village in Zherong) family after getting married."

I was raised by my grandmother, and I was nourished by the exquisite embroidered shoes she crafted. Later, when I was 16 years old, I enrolled in a teacher training programme for art. In 2001, when Zherong County Culture Hall sponsored a paper-cutting workshop, I was introduced to paper-cutting as a representative of the art teachers at Zherong No. 3 Secondary School, and it was at that time that I studied with Ms Yuan Xiuying. Students were permitted to cut it once, then innovate and distribute it."

From the learning of skills to her current identification as a legacy holder, Zheng Pingfang's experience of practise is a process of mediatization, by which is understood direct mediatization: the transformation of an unmediated action into a mediated one. That is, activities that involve some form of mediated interaction, such as paper-cutting: what was once a folk leisure, a craft, is becoming an art and culture that can be taught to more people; for instance, chess becomes a game. Another example is the transformation of a bank's face-to-face service into an online banking service.

II. Unique concepts and results in paper-cutting creation

Jia: "How do you organize the themes for your paper-cutting creations?"

Zheng: "As you can see, most of my work is inspired by the originality of traditional tales. Comparable to "The Goddess of Liberty", "The Twelve Hairpins of the Golden Palace," and "The Legend of the Horse Fairy". These works have garnered me numerous honors. In 2012, I also received the Master of Arts and Crafts from Fujian Province".

Zheng Pingfang's creative thought derives mostly from the representation of local culture through paper-cutting, which is a medium-based reproduction of cultural content. Some of the aforementioned subjects are cultural emblems in Chinese culture. In addition, 'Ma Xian' is one of the local goddess of Zhe Rong County and Ningde City. The works of Zheng Pingfang have become a vehicle for the propagation of traditional culture.



(Figure 1: Zheng Pingfang's works of Guanyin and Ma Xian)

III. Transmission and distribution as a notion

Jia: "As a paper-cutting inheritor, do you have any novel ideas and pain points about non-genetic inheritance?"

Zheng: "Recently, I've pondered how to approach heritage by examining works, formulating theories, and turning them into craft. Also speaking with Yuan Xiuying frequently".

Starting in kindergarten, Zherong County's schools have implemented a method for teaching systematic paper-cutting skills. My occupation and self-positioning is that of a teacher, thus I pass on my teaching technique, so disseminating skills and discovering paper-cutting abilities. One of my pupils invented three-dimensional paper cutting while working with a dozen disadvantaged adults."

Zheng Pingfang connects education and history. Lin da, one of her students, developed a paper-cutting in three dimensions. Younger paper-cutting learners are better than older inheritors at documenting and disseminating the creative process using current Chinese self-media, such as Tiktok and the WeChat video platform, and have more innovative ideas for making radical alterations to the paper-cutting art form.



(Figure 2: Content from Lin Da's WeChat video platform)

Narrative features of papercutting works

I. Stories as accounts of temporally ordered events

Take Fujian papercutting as an example; many of the works depict the inhabitants' daily lives. Similar to the 'Pig's foot flower,' blossom patterns on a pig's foot represent goodness. Meanwhile, in the local community, pig's feet are a prized gift, especially for the revered village elders. Therefore, "pig's foot flower" has become a representative item of Zhangpu's paper-cutting legacy and is extensively circulated in the region.



(Figure 3:Pig's foot flower by Lin Tao)



(Figure 4: The shrimp and crabs)



(Figure 5: Go fishing at sea)

The shrimp and crabs depicted in Figure 4 and the fishing scenes depicted in figure 5 are representative of Zhangpu, Fujian's coastal culture. Along the coast of Zhangpu, farmers rely mostly on the sea and fishing for a living; this way of life is documented artistically and serves as the inspiration for paper-cutting artists.

II. Developing or expressing personal identity

Papercutting was once referred to as "feminist art" due to the fact that the vast majority of paper-cutting artists in Fujian are women. On the one hand, these works depicted many hardworking and courageous women who fit the standards of contemporary ideals, like in figure 6. On the other hand, the women who practised paper-cutting discovered greater employment opportunities and a sense of self-identity through this specialty and art. In figure 7 is Zheng Pingfang who is now a famous middle school teacher and an important inheritors of paper-cutting in Zherong.



(Figure 6: A working woman)



(Figure 7: Zheng Pingfang and her student Lin da)

III. Making sense of mental states or emotions

The expression of the emotion of 'the unity of heaven and man' and the display of the faithful picture of regional characteristics, as well as the aesthetic sentiment of ethnic characteristics in the folk art of paper-cutting, all contribute to the art of paper-cutting serving as a spiritual expression of consciousness.



(Figure 8:Picking Prince's Ginseng)

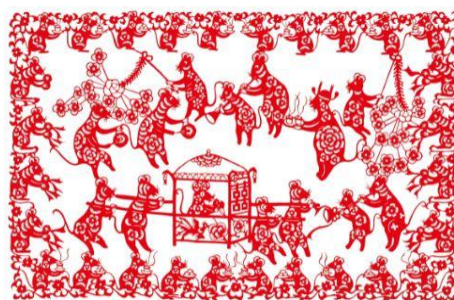


(Figure 9:Carry water and sheep)

"Picking Prince's Ginseng" by Kong Chunxia depicts the working lives of women in Zherong county. In Lin Tao's works, such as "Carry water and sheep" (figure 9), go fishing, and other labour scenes, she depicts people working in harmony with nature, evoking powerful emotions.

IV. Telling about the past

A significant portion of the paper-cutting process involves the retelling of myths and legends from Chinese history, language, and culture. In classical Chinese legendary culture, for instance, various folk artists have depicted the story of "the mouse getting married," and on the basis of this fable narrative, local characteristics have been added, such as the image of the mouse in the marriage and the characterisation with some intention of local wedding customs in Fujian.



(Figure 10: Different paper-cutting creative versions of mouse getting married)

In addition, the folk paper cuttings of Fujian are also used to illustrate images from classic Chinese works such as Journey to the West (Figure 11) and Water Margin (Figure 12), which illustrating the paper-cuttings also contain representations of local history by one of Zherong's paper-cutting inheritors Wang Miaomei.



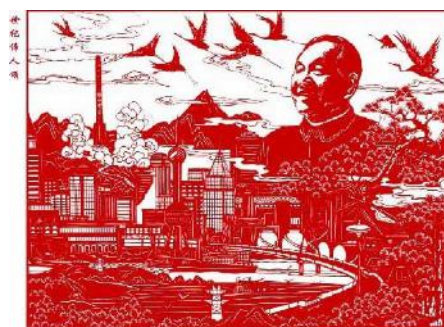
(Figure11:Journey to the West)



(Figure 12:Water Margin)

V. Having particular social effects

Paper-cutting can also have a variety of societal implications; for instance, it can be used as a tool for political propaganda(Figure 13) ,by expressing political phrases and slogans, such as the Chinese Dream(Figure 14), which can serve as an effective supplement to mainstream media communication. In addition, the art of paper-cutting is becoming a communication medium through education.



(Figure 13:Paper-cutting as paper-cutting as political propaganda)



(Figure 14: Paper-cutting as political phrases and slogans)

Conclusions

This study concludes that paper-cutting art as a text has a rich narrative function, and that narrative can be applied to more scenes as media technology develops, and that the content is more expressive, influenced by current mainstream thought and popular culture

I. Individual stories is a great perspective to show mediatization

We must acknowledge the potency and significance of regressive and discriminatory narratives, as well as the necessity of advancing narrative research's engagement with

progressive social change. Personal narratives and the language of social transformation are all components of narrative study. Both narratives and social development are crucial research perspectives for comprehending social development (Squire,2020).

As a narrative inquirer, Clandinin(2013) argues for the necessity of attending to the context in which the narrative is embedded, stating,"the focus of narrative inquiry is not only the valorization of the individual's experience, but also an exploration of the social, cultural, familial, linguistic, and institutional narratives within which the individual's experiences were, and continue to be, constituted, shaped, expressed, and enacted" (Clandinin,2013). Paper-cutting is a context of narrative: we can see the nature of the telling of the story or r who the story is directed at, or using visual analysis of images or interpreting images alongside words; other options for analysis include focuses on values, plot, significance, character mapping, and time(Daiute,2014).

II. Mediatization of traditional art: The Mediatization Law in the Narrative Transformation of Papercutting

Mediatization is the behaviour of media types in particular social contexts. In contrast, mediatization refers to a longer-term process of transforming social and cultural mechanisms and interaction patterns due to the growing influence of the media. How will diverse forms of media and communication affect the structure of society? "Mediatization" refers to a process of media and social change, and study on mediatization focuses on the role that various media rings play in the process of social and cultural development.

On the impact of digital media on the contemporary spatio-temporal organisation of life and the dynamics of people, much attention has been focused (Couldry,2010).Thus, mediatization is a concept that enables us to consider media-enhanced social transformations in a complex manner; not as the result of technological innovation or media "agency" (Stig Hjarvard, 2008), but as a "metaprocess" (Krotz, 2007) involving diverse combinations of morally and ideologically inflected and historically embedded microprocesses at the level of social life. In contrast to mediation, which refers to the transmission, dissemination, or circulation of something (often information) between sources, mediatization refers to the pervasive social prevalence of specific media dependence regimes.(Schulz, 2004) (Jansson,2015).

Mediatization describes the specific behaviour of media types in particular social contexts. Mediatization, by contrast, refers to a longer-term process of changing social and cultural mechanisms and patterns of interaction brought about by growing media influence.

The art of paper-cutting itself is a process of direct mediatization: from a living, artistic ritual activity, it becomes a form with a mediating role. The activity of paper-cutting now has an interactive role with the medium(Stig Hjarvard, 2013).The art of paper-cutting is also undergoing a process of indirect mediatization. Indirect mediatization means that a particular activity, in terms of its formal content organization or context, is increasingly influenced by media symbols or mechanisms(Stig Hjarvard, 2013).

Education, media technology, social trends, regional culture and folk beliefs are all involved in the mediatization of paper-cutting art in different ways, influencing the content and form of its presentation.

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East Versus East: The Failure of Ilya Repin's Parisian Café at the 1875 Paris Salon

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Abstract

The 19th century in Europe was characterized by the canonization and de-canonization of various painters. My paper deals with the failure at 1875 the Parisian Salon of a painting by the great Russian realist Ilya Repin (1844–1930), who exhibited a social genre work – a café scene – to a French audience for the first time. That same year another Russian painter, Alexei Harlamoff, (1840–1925) also participated in a Parisian salon with a great success. for This striking difference in reception was due to the reactions of two of the most significant figures associated with the Russian national culture heritage: Ivan Turgenev, the leading realistic author and cultural icon, and culture critic Vladimir Stasov. I analyze portraits of Turgenev by Repin and Harlamoff to demonstrate the essential disparity between the approaches of the two artists, both of whom were graduates of the Russian Academy of Arts. I contend that rejection of Repin's *Parisian Café* by the two Russian ideological groups had a profound influence on the canonization of Russian realistic art and its visibility beyond the Russian Empire.

Keywords: Russian Academy of Arts, Repin, Turgenev, Realism, *Parisian Café*, Paris, Stasov, Canon, Realistic Art, Social Genre

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Introduction

In a 1942 article on the revival of the Le Nain brothers' works, Stanley Meltzoff wrote that the loss of a painter should be as important to an art historian as the loss of a battle is to a political historian.¹ In the following I examine one case of intentional disregard of a work, the reasons for it, and the result.

The case of *Paris Café* is the loss of a single work (Fig. 1). If that painting had captured public attention, things might have been very different and Russian art might have been brought on to the world stage in the person of Ilya Repin.



Figure 1: Ilya Repin, *Parisian Café (Le Café du Boulevard)*, 1875, oil on canvas, Museum of Avant-Garde Mastery (MAGMA), Digital Image: Wikimedia Commons, Public Domain.

In 1875 Ilya Repin, who was staying in Paris at the time on a grant from the Russian Academy, exhibited his massive work (192 cm × 120 cm) *Parisian Café* at the Paris Salon. The painting depicts a typical bustling café in Paris. Repin was so confident that the work would be a success, that he broke the Russian Academy's rules by showing it in Paris, as recipients of its grants were not supposed to exhibit outside of Russia.²

The painting did not garner much attention in France, but it sparked furious outcries in Russia. The artist Arkhip Kuindzhi (1841–1910), who saw the work in Paris Salon, described Repin's experience as seriously embarrassing for the painter. The realist painter Ivan Kramskoi (1837–1887), Repin's teacher and the leader of the Itinerants (Передвижники), roundly criticized Repin and wrote to him saying that he must have chosen such a subject

¹ Meltzoff, S. (1942). The revival of the le Nains. *The Art bulletin* 24, 3, 259.

² Repin wrote about the process of working on the painting with great enthusiasm. See Repin's letter of 4 March 1874, to Stasov, in I. Repin, & V. Stasov (1948). In A. Lebedev (Ed.), I. E. Repin, V. Stasov. *Perepiska 1871–1876*. Moscow and Leningrad: Iskustvo, pp. 88–89.

during an attack of insolence.³ The Russian art critic and outspoken Russian nationalist Vladimir Stasov, who was Repin's mentor and up until then had praised Repin's work, wrote that the painter should return to Russia because he was obviously not achieving anything worthwhile during his stay abroad. Stasov went out of his way to undermine Repin's chances of success outside Russia because he wanted to see the artist working in Russia to help strengthen the Russian nationalist school. These and other commentators urged Repin to return to his own field: realistic national Russian subjects.

As I will show in this paper, the criticism that was directed at Repin came from two opposing ideological Russian camps: moderate liberal and social democrat. The moderate liberal camp was represented by Ivan Turgenev, who as I mentioned above was the leading realistic author and a cultural icon. On the one hand, Turgenev, who was very influential in various cultural circles in Paris and believed that Russian art outside of Russia should speak in a Western 'language,' saw evidence of a social realism, which he abhorred, in Repin's work. On the other hand, Vladimir Stasov believed that Russian art had to develop independently, separately from the art of the West.

Following for Local: Repin in Anticipation of Success

Before I go into the reasons why the painting was rejected in Paris, I want to explain what Repin was trying to achieve with it. The work expresses Repin's enthusiastic reaction to Paris and presents a Russian artist's perspective on the Parisian cultural milieu. Repin was not trying to imitate a Western genre and he was not presenting a Russian subject. The work's schematism and narrative style reflect a clear and characteristic template that Repin used throughout his career, thanks to which his works speak to viewers on different levels. Using an academic genre, Repin painted a Parisian group portrait with great skill from the perspective of one familiar with the local scene. Today *Parisian Café* is considered to be one of his most fascinating works and in 1875 was sold at Christie's auction in 2011 for more than 4.5 million pounds.⁴ It is set in a café, a venue that was shortly to become a symbol of Parisian cultural life and a focus of works by the French Impressionists. The identity of the café in the painting is disputed: I think it is the famous Café Guerbois, the gathering place in the new Bohemia in 19th century Paris. One can see a poster for the Folies Bergère, a famous site that was featured in a work by Edouard Manet (1832–1883) (Fig. 2).⁵

³ For Kramskoi's letter of 20 August 1875 to Repin, See Kramskoi, I. (1888). In Suvorin Aleksey (Ed.), Ivan Nikolaevich Kramskoi. Ego Zhizn', Perepiska I Khudozhestvenno-Kriticheskie Stat'i 1837–1887. St. Peterburg: A. S.Suvorina.

⁴ See on Christi's website: Authors. Ilya Repin (1844–1930). A Parisian Café. 2011 [cited 02/07/2022]. Available from <https://www.christies.com/en/lot/lot-ilya-repin-1844-1930-5441544/>.

⁵ An interesting point is that the only mention of Repin's painting in the press was in the December 1876 issue of the magazine *La Voix*, where it was described as depicting vulgar characters. In 1882, Manet's *The Folies Bergère* was also placed in the vulgar showcase genre with static figures. More about the attitude toward Manet's *The Folies Bergère* in: Iskin, Ruth E. (1995). Selling, seduction, and soliciting the eye: Manet's bar at the Folies Bergère. *The Art Bulletin* 77, 1, 25–44.



Figure 2: Édouard Manet, *Un bar aux Folies Bergère*, 1881–1882, oil on canvas, Courtauld Gallery, London. Digital Image: Wikimedia Commons, Public Domain.

The accepted scholarly approach, which is based on Repin's own statements, is that the reason for the work's failure was that it was hung high up in the Salon, so the critics could not see it easily. Good hanging locations were reserved for artists with connections, which Repin claimed that he lacked. But the artist's claims of anonymity were unjustified. By the time he arrived in Paris in 1873 he was already a well-known painter, holder of the Russian Academy's gold medal, and creator of the iconic *Barge-Haulers on the Volga*, which had been exhibited in an international exhibition in Vienna in 1873. Repin was in everyday connections with all the Russian art milieu and specific with Turgenev.

The Triangle of Realism: Turgenev, Repin and Harlamoff

Turgenev knew Repin earlier in St. Petersburg, and when the latter came to Paris, he often visited Turgenev at home. During that period the Russian 'crowd' in Paris was not limited to Russian speakers. Turgenev used to take part in the monthly "Sunday afternoon" discussions attended by Émile Zola, Gustave Flaubert, Alphonse Daudet, and Edmond de Goncourt. The author and his opinions were widely respected and acknowledged in French cultural society.

Repin had visited Turgenev in Paris at the salon of Pauline Viardot, whose name was linked to Turgenev's in a romantic context for many years. Her salon was a gathering place for French intellectuals, and her husband Louis Viardot was an art collector, critic, and historian, and was an influential figure in French cultural circles. So, at this stage Repin's future seemed secure in terms of connections. In April 1874 the Russian collector Tretyakov commissioned a portrait of Turgenev from Repin (Fig. 3). Before Repin began work on Turgenev's portrait, the author described him as the great hope of the Russian school in the West.

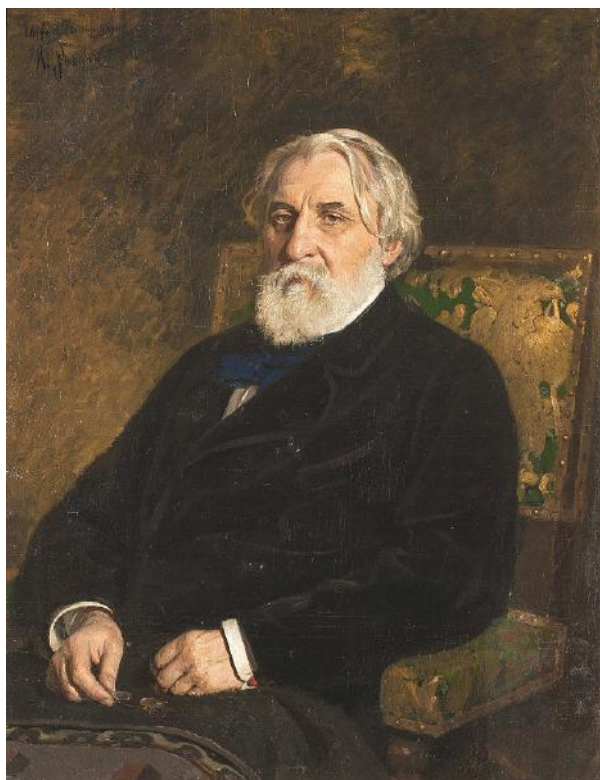


Figure 3: Ilya Repin, Portrait of Ivan Turgenev, 1874, oil on canvas, The State Tretyakov Gallery, Moscow. Digital Image: Wikimedia Commons, Public Domain.

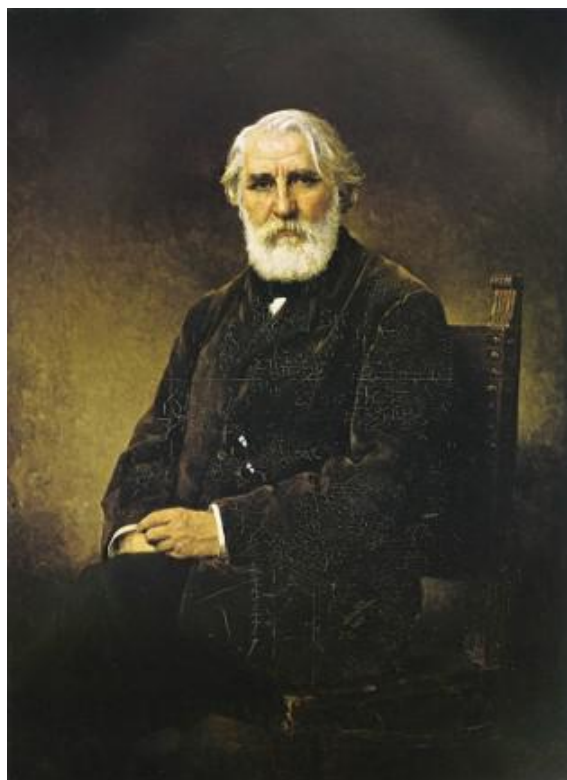


Figure 4: Alexei Harlamoff, Portrait of Ivan Turgenev, 1875, oil on canvas, State Russian Museum, Saint Petersburg. Digital Image: WikiArt, Public Domain.

But at the same time Turgenev took an interest in another holder of a grant from the Academy of the Arts, Alexei Harlamoff, and commissioned another portrait (Fig. 4). The two artists' starting points were almost identical: two exceptional portrait painters with highly developed techniques. After Repin completed his portrait, Turgenev transferred his patronage completely to Harlamoff, leaving Repin with no assistance in promoting his works in Paris. What was so unacceptable about Repin's portrait and why was it Harlamoff who became Turgenev's chosen representative of Russian art in Paris?

A look at the two portraits reveals the differences that Turgenev saw in them. On the one hand, in Repin's portrait the writer is sitting back in an armchair, with a red nose and greasy hair, and with his hand, holding his spectacles, resting on his covered knees. It is a realistic representation of an elderly man, not in the best of health and growing weaker, far from his homeland, a man who loves eating and drinking. Harlamoff's portrait, on the other hand, presents a different personage: the writer, who is sitting up straight, has tidy white hair, one leg crossed over the other like a young man, and is looking out toward the viewer, his pose indicating his breadth of thought. The subject's unrealistically dark eyes, a common feature in Harlamoff's portraits, meet the viewer's with intensity. (Harlamoff's portrait is definitely more flattering, a kind of ideal of an author and thinker. Harlamoff's images, in accord with the academic tradition, generally express a kind of ideal of beauty: his female figures look more like actresses wearing costumes rather than real people, like representations of an idea of romantic beauty (Fig.5).



Figure 5: Alexei Harlamoff, Russian Beauty year, unknown, oil on canvas, Private collection. Digital Image: Wikimedia Commons, Public Domain.

Harlamoff also painted portraits of Louis and Pauline Viardot and from that time onward Turgenev proclaimed Harlamoff as the poster child of the Russian Oriental School in Europe. Emil Zola, following repeated requests from Turgenev, praised the artist in the press. Turgenev's enthusiastic support for Harlamoff is all the more surprising in light of the fact that the painter did not need the writer's support. He conquered the Salon in 1875, where his works were prominently and highly praised in the French press. This determination to support him can be explained by Turgenev's wish to present Harlamoff as the representative of the Russian school rather than as a successful foreign painter in Paris. For him Harlamoff was the successful prototype of a Russian academic painter.

Repin's portrait of Turgenev is similar in kind to Manet's *Good Glass of Beer*: like Manet's protagonist Emil Belo, Turgenev appears in Repin's portrait not as a spiritual image but as flesh and blood (Fig. 6).



Figure 6: Eduard Manet, *A Good Glass of Beer*, 1873, oil on canvas, Philadelphia Museum of Art, Philadelphia. Digital Image: WikiArt, Public Domain.



Figure 7: Ilya Repin, *Portrait of M.P. Musorgsky*, 1881, oil on canvas,. Digital Image: Wikimedia Commons, Public Domain

Repin used social realism to connect the viewer to the figure in his painting rather than as a way to criticize the social order. Compare for example the portrait of Modest Mussorgsky, a composer Repin admired, painted in the hospital shortly before the composer's death in 1881 (Fig. 7). Repin did nothing to hide the indications of the composer's illness, and the seizures racking his dying body. The emphasis on contrast and the human frailty of his subjects eventually became a central feature of Repin's portraits.

The Triangle of National Identity: Stasov, Repin and Turgenev

Repin's position in Paris was also challenged by Stasov. In 1873 Stasov had proclaimed Repin as *the* national painter and made long-term plans for his young protégé. He worked hard to gain Repin's support in his battle with the Russian Academy of the Arts and to enlist him in the Peredvigniki.⁶ To ensure Repin's allegiance to the Russian nationalist realist camp, Stasov published an article on Repin in the periodical *Pchela* in 1875.⁷ The first part of the article praises Repin's extraordinary talent, whereas the second part talks about the painter's personal attitude to classic Italian and contemporary French art and was not intended to be read by strangers. Repin described Italian classic art as empty and outdated, statements that were quoted from private correspondence with Stasov, and their publication provoked a scandal, which led to the artist's rejection in both Russian and European circles.

Turgenev and Stasov actively sought ways of developing the style of Russian art that began to take shape in the 1860s. Both were witness to the increasing harshness of the Czarist regime in response to the revolutionary activity in the period of "Reakcia" to the French Revolution, all the more so after the assassination of Czar Alexander II in 1866. In consequence both thinkers adopted a highly activist political position: Turgenev, as the philosopher, who as Merezhkovsky described him, was the "genius of moderation" and supporter of measured change.⁸ In contrast, Stasov's aesthetic approach took shape around the writings of Belinsky, who was involved in propaganda for the Russian people's central historical role and supported ideological realism, populism, and the idea that the objective of true art is to serve ideas working toward changing society for the better.

In the book *Repin and Turgenev*, the researcher of Russian art Zilberstein attributes Turgenev's rejection of Repin to the fact that he was Stasov's protégé, so the writers saw Repin's whole oeuvre as a direct implementation of Stasov's national realist agenda. But we know that Repin's Parisian period was not marked by excessive Russian nationalism, and his reputation in that direction was formed during the decade after he returned to Russia and joined the Itinerants. Turgenev did indeed examine Repin's works in order to understand the nature of his art. In his own portrait he identified a humdrum domestic realism, embarrassingly concrete, which was an antithesis to his concept of the national role of art. Turgenev believed in integration of Russian talent and skill into worldwide concerns. A liberal in the style of old-school British liberalism is how Turgenev used to define his own political views. This liberalism was based on principles of human liberty from restrictive dogmas imposed by political movements and religion alike. It is no coincidence that Turgenev was seen by followers of French culture in the 1860s as the ultimate representative of Russian literature and the characters in his works were well-known; even though they were seen as "Russian" and Turgenev wrote only in Russian, their ethical and emotional upheavals were also well understood by Westerners. The Russian element in Turgenev's work is expressed in language and geographical location, but his plots are universal. Turgenev's political philosophy led him to look for art that would express a political agenda in a similar

⁶ On Stasov's contribution to shaping the final form of the Peredvigniki movement : Valkenier, E. K. (1975). The Peredvizhniki and the Spirit of the 1860s. *The Russian Review* (Stanford), 34(3), 247–265.

⁷ Stasov Vladimir. (1937). In Gutman (Ed.), . V.V.Stasov.Izbrannye Sochineniya V Dvukh Tomakh. Moskva, Leningrad: Iskustvo. Vol 1, pp. 808–818.

⁸ In this way Merezhkovskiy defines Turgenev in relation to Russian writers Tolstoy and Dostoevsky .See: Merezhkovskiy, D. (2007). *Vechnie Sputniki*. Saint Petersburg: Nauka. p. 303-310

way to his writing: a cosmopolitan art expressing itself via Russian technique and Russian forms.

The location where Repin's work was displayed also contributed to its failure: I am referring here not to its physical location in the exhibition, but to the choice of the Paris Salon itself. This was a response to his more successful rival Alexei Harlamoff. There is no doubt that Harlamoff's works were different from many others in the 1875 Salon in terms of execution and form. I believe that the *Salon des Refusés*, which was not only relatively liberal in terms of subjects but also exhibited fewer works, would have been more appropriate venue for Repin's work.⁹ It was a place for experimental art, which is exactly what *Parisian Café* was: an experiment with a new genre unfamiliar to the Parisian viewer, an expression of social realism through the eyes of a foreign painter. Repin wanted to perpetuate his success through the representation of Bohemian figures and by declaring through his work that he, the Russian painter, knew them and they were happy to be his models. That he, the Russian painter, knew where to go to find the contemporary Bohemia.

Conclusions

I see *Parisian Café* as a turning point, a time when academic Russian art went in two opposite directions: international Orientalism and Russian nationalism. I believe that the appearance of *Parisian Café* was a decisive moment for the visibility of Russian art in the West: it displays a very Russian perspective based on Russian academism, Russian satire side by side with appreciation, a desire to engage in the actual through alien lenses.

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⁹ Salon des Refuse first established in 1863. The Salon did not have uniformity and it met in 1864 and 1873. For more about Salon des Refuse in the article: Boime, A. (1970). The Salon Des Refuses and the Evolution of Modern Art. *The Art Quarterly*, 411–426

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