The International Academic Forum

ACAH/LibrAsia 2016

Art Center Kobe, Japan

iafor

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

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

INTERNATIONAL

INTERCULTURAL

INTERDISCIPLINARY

iafor

The Asian Conference on Arts & Humanities 2016

Official Conference Proceedings

ISSN: 2186-229X

Table of Contents

Tagubhang: The Lifeblood of Living Traditions

Lourdes Lobis Nieva, Central Bicol State University of Agriculture-Sipocot, Philippines

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

Tagubhang is a literary theory conceived through the inspiration of the continuous rendition and performance of the oral narrative tradition of the people of Partido, a culturally-rich district in Camarines Sur, Bicol Region, Philippines. It has been conceived upon the observation of the poetics of the oral narratives locally called as osipon, systematically collected in the study area.

Tagubhang is a term originally used to refer to patchwork done by old folks as a form of repair to a torn garment. Such practice restores the garment and then of course continues living with its owner, in the same manner that its owner continues living with it. This practice is a statement of the people's identity whose culture is damaged by colonization, but ingenuity and creativity just help the people manage to cope up. In the oral narratives locally called osipon of this group of Bicolanos, tagubhang is seen in the narrative elements, the manner of rendition, and the purpose for telling the osipon. These impromptu improvisations sustain the life of the osipon and its survival to this day.

Keywords: tagubhang, oral narrative traditions,

iafor

The International Academic Forum
www.iafor.org

Introduction

Tagubhang theory is inspired by the continuous rendition and performance of the oral narrative tradition of the people of Partido, a culturally-rich district in Camarines Sur, Bicol Region, Philippines. It has reference to the patchwork being practiced in the place, usually by the old folks, on torn clothes.

Narrative elements have been accumulated in the oral literary tradition, which speak of the people's experiences, their psychological make-up, and their philosophy as individuals and as a community. As a result, the present narratives being rendered by storytellers contain some very remote, and some very modern elements, add the elements that reflect the excesses of colonization, commercial transactions, as well as the social, industrial, and technological challenges among others.

However, though there is an obvious ambiguity in the elements of the oral narratives, the folk narratives are anchored on a fixed structure concealed behind the patches. This fixity is the people's innermost beings, their identity, their philosophy. During the telling, the narrator can freely alter the narrative elements to successfully inject in the tales their message that is rooted in their philosophy.

Problem

This paper intends to explain the local theory structured ambiguity. Specifically, it answers the questions: 1. What is the literal meaning of tagubhang?; 2. How is tagubhang seen as a literary theory?; and 3. How does it sustain living traditions?

Importance

Coming up with this local theory is an answer to the pre-occupation of having a literary theory that is rooted in the place where the literary pieces to be read originated. This is also a way of centering the literary tradition of a community that has long been pushed to the sides due to the dominance of Western literature and theories. Likewise, this is representing a modest philosophical belief of a group of people for the world to appreciate.

As a theory, Structured Ambiguity is appropriate in reading oral narratives for a better understanding of the nuances as well as the aesthetics of folk literature.

Related Literature

Change in perspectives on cultural and literary studies in the Philippines started in the later part of the 19th Century, when the Filipino intellectuals aiming for social reform shifted language use from Spanish to Tagalog[1]. The shift intended to address the Filipino masses for an effective campaign for national reform movement. This resulted to the Philippine Revolution in 1896[2].

---

[1] Bienvenido Lumbera, Revaluation: Essays on Philippine Literature, Cinema and Popular Culture (Manila: University of Santo Tomas Publishing House, 1997), 16.
[2] Ibid.

In literature, this shift generated the popular poem of Andres Bonifacio "Katapusang Hibik ng Filipinas" and the use of Tagalog as medium of the newspaper "Katipunan" edited by Emilio Jacinto[3].

The Filipino historian Teodoro Agoncillo in 1960 revised the manner of reading our history "from established historiography" to interpreting it from below, or based on the voice of the masses[4].

This cause was even brought further by Constantino in 1970 when he propagated writing the Philippine history not only from below but to write Philippine history based on the collective experiences of the masses[5].

Alongside this development in historiography, the field of literature also initiated documentary studies of the vernacular and oral literature from different regions of the country. As a component of this documentation work, literary scholars studied them "within the proper historical and sociological context"[6].

In critical analysis of a literary work, the use of a theory is absolutely important. Theories help readers to understand better a work of art, particularly literature. Critics hold that the production of a work of art is pre-conditioned by a certain mindset of its creator, and therefore its appreciation is just but rightful to be guided by a theory.

Presently, literature classrooms are commonly using theories such as formalism, structuralism, Marxism, post-colonialism, and reader-response among many others. These are mostly, if not all, European in origin and nature. Since these are European thoughts, these theories are of course rooted in the European thoughts. The hegemonic flourish of civilization from Europe influenced much the Filipino consciousness and educational system, as a result even Filipino ideologies are being read using a foreign lens.

I stand that reading a local text should use a local literary theory.

The orality of our literary tradition proves our indigenous socio-linguistic-cultural behaviors, ideals, and philosophy[7]. The folklores documented by early Spanish chroniclers were found to contain ritualistic practices and social beliefs and ideals[8]. In the folkloric collection of Nieva (2012), some modifications were noted in the narrative elements, however the basic ideologies of the people are still preserved in their lores. This is enough impetus to come up with local theories to study our own literary heritage, particularly the Bicol arts and culture.

The local theory **Reflexive Refraction of National Literature** was conceived by Hosillos[9]. She argues here that literature radiates in multiple times as a reader looks at it, like a kaleidoscope. It offers great possibility of seeing multiple meanings in one literary text. A reader looks at only one thing but sees many possible interpretations in it. There are reflections and refractions in the readers' view of the literary material. This idea is similar with tagubhang along the principle of pastiche – the alteration, and modification for a complete take of the literary piece.

Methodology

This theory-building study is a descriptive qualitative research that explains the theory on tagubhang. It analyzes the oral narratives as a literary tradition of the Bicolanos, reflecting their collective social consciousness that tells about their identity as a people, and extended to read some other living traditions in the study area.

Results and Discussions

Tagubhang in the literal sense
The term *tagubhang* literally means patching. It is a people's practice of repairing any torn garment. Therefore *tagubhang* is a small portion of the whole clothing or garment, used to repair it and make it whole again, strengthened, preserved.

The oral narratives in the place are patched by elements that speak of the people's social, economic, and personal experiences. This patching of narrative elements is allowed by the people, ensuring that the objective of narration which is to impart their philosophy is realized. Therefore the use of the patching technique or tagubhang primarily recognizes the pre-existence of a fixed structure, which, in the case of the oral narratives and other living traditions, is the people's ideology, the rationale why they tell and perform the living traditions.

The people's philosophy is the fixed structure in the oral narratives, which when challenged has to be repaired through tagubhang in order to strengthen it, preserve it; the patch or tagubhang then conceals the damage, though on the other hand reveals it. The tagubhang is not fix for it comes in whatever size and shape is appropriate for the tear on the clothes; in just the same way that the narrative elements may be altered whenever necessary or appropriate, making it ambiguous.

There are two main points about the practice of pagtagubhang. First, for the Bicol people of Partido *pagtagubhang* is a practical way of ensuring continuity; second, the most favorite clothes or the most durable ones have the most patches. The tagubhang or patches become not only material things for the wearer, but a symbol of things that have challenged or become part of their life experiences, from which they took a small part and used it to repair the tear of their clothes, their traditions. This explains that the people have personal attachment to the patched garments. In their own ingenuity, they have managed to repair and strengthen their garments that cover the valuable parts of their personhood.

---

[9] Lucila V. Hosillos, Interactive Vernacular-National Literature (Quezon City: The University of the Philippines Press, 2006).

In doing the pagtagubhang, the people maintain their indigenous culture despite assimilation of a foreign one. The foreign culture only becomes a small part of their indigenous culture, and has assimilated into their culture for the purpose of repairing their damaged culture. Ordinarily, the existence of a new culture is noticed, thereby falsely concluding that the indigenous culture has been replaced. The fact is that the observer is just too focused on the patches or the foreign culture, and do not realize that the garment is still being worn by its owner, that is, the indigenous culture, which remains strong and preserved.

Because of the colonial experiences of the people, the patches they do to their culture have become more creative and artistic. No matter how heavy the patched clothes becomes, it remains the same piece. While it is modified slightly, the whole garment still dominates the small pieces artistically patched on it. In the same manner that though the indigenous culture may have been modified by foreign cultures, the modification has been controllably allowed by the people to serve their purpose of strengthening and preserving their culture.

Tagubhang as a literary theory

Tagubhang as a literary theory recognizes the existence of a pre-structured narrative. This is the structure on which the accumulative power of the narrative revolves, like the garment on which *tagubhang* is done.

The folk narratives follow a certain structure. This structure is basically composed of the people's philosophy of survival and existence, wrapped in definite narrative elements such as plot, setting, and character/s. They function definitely in the personal and social life of the people, and they carry the local indigenous culture and identity of the people. They use definite literary devices being works of art. Like a piece of garment which is made up of fibers and strands interwoven together, the narratives follow an art of composing. Like any structure, the narratives are made up of parts composing the whole.

As a structure made up of parts, the people's basic philosophy of existence is the only fixed structure in the narratives. Out of this structure, the parts attached to it are indefinite elements that are subject to change, that is, ambiguous. The structure, being the fixed element in the oral narratives and other living traditions, is what accumulates other elements that may become its permanent or temporary elements. In case a shift in this fixity occurs, this means a shift in the people's values.

Narrative elements such as the characters, setting, plot, etc. may be modified during narration. The alterations are freely done by narrators and it is allowed by the community, however there is an assurance that the basic structure is fully narrated and the intended message is logically achieved in the end, for after all, it is the soul of the folk literature reflecting the people's consciousness.

This idea finds support from Hosillos describing the Filipino literature as a collective creation and is not the achievement of any single individual.
Tagubhang as a literary theory aims at the total understanding of a literary narrative, particularly that which originates from an oral tradition. Reyes describes a literary text

as an intersection of texts, instead of a thing with a fixed meaning, but a dialogue of many things".

Complete reading can only be achieved when both text and context are taken into account. Hence, considering only the text in reading gives it a fragmentary understanding. This shows that the text is directly and intimately related to its utterer, its owner, and its creator. The text is the narrator, and the narrator is the text. There is magnetic fusion of the narrative and the narrator, so they become and are one, therefore, must be taken and read in relations to each other.

This philosophy of *tagubhang* attributes to the people of Partido their leaning to totality, completeness or fullness, even despite damages. It attests to their social integrity. This leaning to completeness is actualized and visually presented in *tagubhang*. In adapting a useful part of a foreign culture, what is weakened or damaged in the indigenous culture is revived and strengthened. As noted, "[t]he three centuries of Spanish colonialism failed to completely Hispanize the Filipino".

Cultural damage on the people of Partido, like any other groups of the Philippines, was done through the *reduccion* wherein the colonizers made them believe they are less, mean, and of rude culture. The inculturation, however, was not successful in totally changing the Bikolano culture and substituting a foreign one. The people of Partido just picked the part of the foreign culture which they can use for their advantage, to improve their own tradition. This is comparable to the act of taking a small piece of cloth as a patching material.

In the oral narratives or *osipon*, foreign elements have set in. This happened when the natives were told that the narratives they were telling were "works of the devil" and not supposed to be told by good people. When the Americans came, they introduced books containing foreign narratives which created heavy damages on the culture and the oral tradition of the people of Partido. Through the promise of freedom and democracy, the Americans effectively terminated the progressive movements. Education turned the Filipinos into an Americanized generation, hailing the language, culture, and power of the Americans.

These colonial experiences, and the commercial contacts of the Filipinos with Chinese merchants, enriched our culture, and all these elements are evident in the osipon of Partido. More importantly, although certain elements have set in the osipon, the fixed structure remains – the values and philosophy of the people of Partido have not been changed by these at all.

As the main concern of this paper, to fully understand the narratives of Partido and any narrative for that matter, a method and procedures have to be observed as integral in the reading.

Tagubhang as a theory recognizes the narrative as a pre-structured text, but with ambiguous elements that can be altered in many ways. The text has been already structured in the consciousness of the people, basically on the *core structure,* and uses a *structure* which is by nature literary as a form of expression. The *core structure* refers to the people's philosophical, particularly metaphysical value about the world.

This *core structure* which is kept in their sensibility as a people needs to be expressed creatively through literary or narrative forms or *structures.*

Here is an illustration to represent the sources of structures and ambiguity in the oral narratives.

Core Structure, the identity and philosophy of the people

Structure, the Osipon

Tagubhang (alteration)
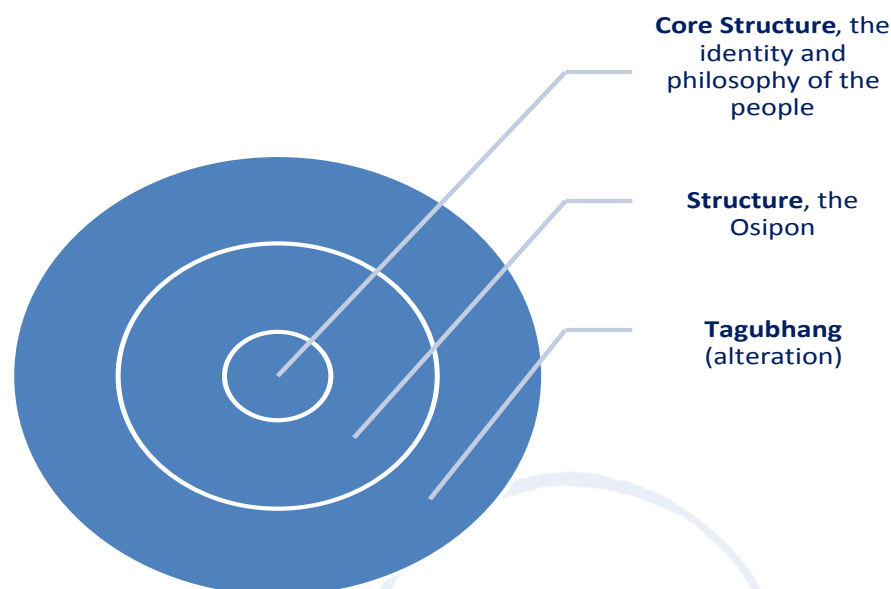
Figure 1. Sources of structures and ambiguity

In this sense, the oral narratives and other living traditions become the patching material in the personal and social life of the people. The traditions are also patched by the narrator which in the process has made him comfortable with it.

Tagubhang can be done in two ways: through the inner and the outer patches.
The inner patch is done by sewing the piece of cloth from the inner part of the clothing. This repairs the garment, yet showing obviously the damage to it. In this method, the damage is still visible but the wearer is perfectly protected by the repaired garment. The outer patch on the other hand is done with the patch sewn over the slit from the outside. In this case, the damage is fully covered by the piece of cloth.

As a theoretical method, the inner patching method is the deceptive mode, and the outer as the creative mode. These methods should be detected by literary readers because they serve as loop holes in understanding the meaning of the oral narratives.

The **deceptive mode** as a tagubhang method of reading oral narratives is done by a narrator to substitute a detail he may have missed or forgot with the one familiar to him. For instance, if he forgets the name of the character, he may substitute it with another name he has in mind. Another reason for this substitution method is the intention of the narrator. If he intends "character assassination" of his enemy or at least the person he hates, he will use his enemy's name as the name of the antagonist or the underdog in his narrative.

Figure 2 shows the inner patch method which is the basis for the deceptive mode osipon.

Figure 2. The deceptive mode tagubhang

Narratives of this type are those most especially centered on the Christian religion. For example "Am Padi" (The Priest), is about a priest who in his sermon told his parishioners that on whom the bird's poop would fall is sinful. When the mass ended, the people saw that the bird's poop fell on the priest. So they told the priest that it was him who was sinful. As a reaction, the priest could not help himself uttering vulgar words for what the bird did.

How is the deceptive mode shown here? Christianization as an instrument of colonization in this place was painfully introduced to the people through the reduccion strategy. While the people accepted the foreign religion as a replacement of their indigenous religion, the basic and indigenous philosophy of the people has not been changed.

The **creative mode** as the outer tagubhang method is done by taking a piece of foreign culture or a recent event into the oral tradition. An example of this is the osipon "Bulawan na Barko" (Gold Ship). This narrative is a myth about a gold ship that passes through the Rangas River from the top of Mount Isarog towards the Pacific Ocean. Accordingly, this happens when the river is flooded. Because of this, the bridge over this river along the main highway was always totally destroyed after every flood because the gold ship is said to be very big. At present a concrete bridge has been constructed in this area at a height taller than the previous bridges. Now the people say the gold ship could no longer destroy it because the size and height of the ship does not anymore reach the level of the bridge.

Figure 3. The creative mode tagubhang

This is a creative mode of accumulating elements for the osipon. The recent events in the people's lives are incorporated in the oral living traditions.

In summary, the deceptive mode of the osipon is the inclusion of foreign or new elements in the details of the narrative for the purpose of showing the weakness of the foreign element as against the strength of the indigenous element. On the other hand, the creative mode is the inclusion of foreign or new details to the osipon as a proof of relevance of the osipon to the development of the people's social life.

It should be remembered that *tagubhang* originates from the idea of sewing a piece of cloth that is different from the cloth in which the garment is made of, therefore foreign or recent. As a literary theory, structured ambiguity embraces the possibility that the oral narratives of Partido have accumulated elements that are not indigenous, that is – foreign. The foreign elements that have set in the oral narratives are viewed more as a testimony to the historical events in the place rather than a question of authenticity.

If to determine authenticity is to limit the narratives to a fixed form that has been fixed to the people's practices in the past, then authenticity will be the primary instrument in terminating the life of a tradition which is supposed to be rooted in the people. As I see it, nothing can be more authentic than a tradition that testifies to the people's personal and social developments, and is keeping up with them even until the present. A living tradition cannot be considered living if it is only performed as a recall of past practices. It is living if it lives with the people and the community that owns it It can only be rightfully called a living tradition if it is actually living with the people even up to the present.

Authenticity of the Osipon does not lie on the narrative alone, for the narrative is only the expression of the people's philosophy. Authenticity of Osipon therefore should be traced down the people's philosophy of leading a dignified life. The question therefore to test the authenticity of the Osipon is not on how much of the original elements have been preserved or retained, but on how faithful is the osipon to the philosophy of living, upholding human dignity.

The inception of foreign elements into the indigenous tradition like the osipon is also viewed positively in favor of the oral tradition. As already discussed above, the

osipon (oral narratives) has accumulative characteristics, so it keeps on accumulating elements. This could be interpreted that the more elements a narrative contains and the more remote these elements are, the older the narrative also becomes. Through this accumulation, the osipon is keeping the oral tradition alive. The ambiguity and the accumulative characteristics of the narratives are what sustain the life of the osipon, thereby sustaining it to be a living tradition. It is an analogy of a garment that has been patched, making it useful to the owner, or better said as making it live with its owner.

Tagubhang as the Lifeblood of Traditions

Primarily, in reading narratives that originated from an oral tradition, and possibly other literary texts, using the theory of *tagubhang*, the following procedure has to be observed:

Identify the elements such as the theme, characters, setting, and other details; determine the personal, social, as well as the historical, linguistic, and psychological context of the narrative; determine the core structure, or the concealed consciousness, standard, or philosophy of the narrative; determine the narrative mode; test the authenticity of the narrative using the standards set by E. A. Manuel; and prove the existence of the narrative as a living tradition. The test for folkloricity is at the same time a test if the tradition is a living tradition.

The structure of the narrative which is the embodiment of the people's philosophy of a humane existence is preserved and is always the controlling force of the osipon. It is deceptive in the sense that the onlookers may see the very presence of the damage; but for the wearer, inside the garment, the damage is not felt anymore for he has already repaired it. The damage is now just a part of his past. Why has he not covered the slit is a way of not concealing the challenge he had, and a plain way of showing his pride in surviving that challenge.

Agricultural life and farming practices is one of the main agricultural livelihoods in Partido. The farm lands are like patches of framed lands in the villages of the people. Even their manner of planting rice is patterned after patching. When a farmer lacks some rice seedlings to plant to his farm, he would ask from another farmer, who freely gives him what he needs. In the event that some of the rice seedlings did not grow well days after they were planted, a patching practice will be done.

The existing architectural structures in the place are also statements of tagubhang. The churches, government houses and concrete residential houses are made of big rocks cut into squares and rectangular shapes. The walls then look as if they are patched together to form the structures.

The religious practices of the people also demonstrate patching. Their Catholic faith is mixed with indigenous practices that are intensely discouraged by the church people. No matter how much the people are attached to Catholicism, they cannot simply forget their indigenous tradition like faith-healing. Their foods are a showcase of indigenous and colonial ingredients.

Below is the table showing the living traditions and the tagubhang observed in them.

Table 1. Living traditions and their tagubhang

ARTS	TAGUBHANG
Literary Arts	Addition, alteration, accumulation of elements
Visual Arts	use of indigenous, mixed with modern, foreign elements
Musical Arts	Addition, alteration, accumulation, adaptation
Architectural Arts	mixed indigenous, foreign materials & design
Agricultural Arts	adaptation to varied practices – indigenous, modern, scientific, climate change, global warming, organic farming

This multiple aspects of the life of the people of Partido are the multiple reflections seen in a literary text referred by Hosillos. The idea of seeing different realities in a text is a refraction, just like looking into a kaleidoscope. As I look at the patched elements in the folk narratives, I see their many reflections in the different aspects of the people's life. The people continues to patch their traditions making them living. Modifications are present in the living traditions as their lifeblood. These modifications done by the people sustains the life of the traditions, in such manner as the traditions modify the life of the people. Therefore there is a co-existence between the teller and the tales, and they have to live with each other, continuously modifying each other, yet preserving their ideology, their philosophy.

Conclusions

Tagubhang literally means patching a garment or anything that is torn; which thereby strengthens it, and lengthens its use. It conceals and repairs that part of the human person that may be revealed through the torn part of the garment.

The accumulation of elements in the oral literary tradition Osipon, as well as alterations in the elements and details, versions, and revisions are the tagubhang to it, making this tradition living and surviving. These elements conceal the innermost beings of the people – their values and philosophy. These are the fixed structures inside the superficial features of the oral narratives. These are the more important points to be looked into in the Osipon – the wearer of the garment and not the patched garment alone; the "unsaid" rather than the "said".

Tagubhang is the lifeblood of the oral literary tradition Osipon, and any other living traditions. Through such accumulative property of the Osipon, the journey of its owners can be traced back and explained. This can lead to the labyrinthine inner selves of its owners – the challenges they had, their adaptive schemes, their values and philosophy.

Tagubhang as a theory explains the fixity of the people's true identity concealed in their oral traditions, in their stories, in their discourses.

As long as the Osipon, and all other folk traditions, is continually patched and narrated by its owners, it will survive and live with them.

Recommendations

The traditional practices like the pagtagubhang should be respected.

Bicolanos, Filipinos, all people should look back, look inside themselves – introspect – to really know themselves, their true identity.

Collected narratives should be included in teaching Philippine Literature focused on the region, for re-inculcating Bicolano consciousness to our youth.

More research projects should be conducted to find meaning in traditional literature and other forms of indigenous arts.

Tagubhang as a theory should be used as a way of looking inside, on what is concealed in discourses – in the oral traditions, in stories, in speeches.

References

Barbaza, R. (2010). Orosipon kan Bikolnon: Interrupting the Nation.Kritikakultura e-journal of literary / cultural and language studies, No. 14, February 2010.www.ateneo.edu/kritikakultura

Canta, M. (1990). The Churches of Camarines Sur, 1578-1898: Encounter, Negotiation and Accommodation in Local Church Architecture in a Philippine Province.

Conde, C. (2005). A Study of Usipun and the Bikol Narrative Tradition. Doctoral Dissertation, University of the Philippines, Diliman, Quezon City.

Gerona, D. (1988). From epic to history: A brief introduction to Bicol history. Naga City: AMS Press.

Gerona, D. (1999). The history of education in Kabikolan (1578-1935).Camarines by the Vicor River. Jose Fernando Obias, Danilo M. Gerona, and Fr. Danilo T. Imperial (eds.). Camarines Sur: Office of the Governor.

Historical Data of the Philippines (Manila: National Library of the Philippines, 1953), for the municipalities in the Third District of Camarines Sur.

Hosillos, L. (2006). "The Nature of the Filipino Literary Achievement," Kilatesby Rosario Torres-Yu. (Quezon City: University of the Philippines Press, 2006, 28).

Hosillos, L. (2006). Interactive Vernacular-National Literature (Quezon City: The University of the Philippines Press.

Lumbera, B. (1997). Revaluation: Essays on Philippine Literature, Cinema and Popular Culture (Manila: UST Publishing House.

Manuel, E. (1980). "Philippine Oral Literature," Readings in Philippine Folklore and Functional Literacy edited and with introduction by Tiamson, Alfredo and Rosalinda N. Cañeda, (Quezon City: University of the Philippines - Diliman, Fourth National Folklore Congress, July 4-6, 1980).

Manuel, E. (1985). Guide for the Study of Philippine Folklore (Quezon City: Published for the Philippine Folklore Society by Efren R. Abueg.

Nieva, L. (2012). Osipon sa Tolong Taramon:The Oral Folk Narratives of Partido in Three Languages (Manila: The National Commission for Culture ad the Arts/ NCCA).

Ong, W. (1982).Orality and Literacy (Great Britain: Methuen & Co. Ltd., 1982).

Owen, N. (1998). The Bikol Blend: Bikolanos and their History (Quezon City: New Day Publishers.

Reyes, L. (2002). "Mga Ideya at Estilo," Ang Teksto, Daigdig at Kritiko (Quezon City: University of the Philippines Press.

Scott, J. (1989). Everyday Forms of Resistance" Copenhagen Papers Vol 4.

Contact email: loulobis@gmail.com

Pali-Sanskrit Word and Expression Used in the Royal Tutelage of HM King Bhumibol Adulyadej

Kowit Pimpuang, Kasetsart University, Thailand

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

Through an analysis of Pali-Sanskrit (PL-SKT) word and expression employed in the royal tutelage of HM King Bhumibol Adulyadej as bestowed to graduates in commencement ceremonies of Thailand during B.E.2493-2537, the objectives of this study were to explore PL-SKT word and its sound and semantic change used in the royal tutelage of HM King Bhumibol Adulyadej and to explore impact of PL-SKT expression on the royal tutelage of HM King Bhumibol Adulyadej. Conceptual framework of this study consists of (1) use of strategy of PL-SKT language for communication namely, word formation, sound and semantic change and (2) impact of PL-SKT expression on the royal tutelage. Qualitative method was employed and data included 423 royal tutelages. The findings revealed that there were uses of the four kinds of word formation namely, primary derivative (Kitaka), secondary derivative (Taddhita), compound (Samāsa) and prefix (Upasagga) through a thorough sound change system namely; insertion, deletion and change of sound because of the specific purpose of convenient usage. Widening, narrowing and transferring of meaning were also used in order to make clear and easy in understanding. Most PL-SKT expression was derived from the PL-SKT terms, preposition (āyatanipata) or Case-endings (Vibhatti) and particles (Nipāta) in PL-SKT language. Only two Vibhattis; first Vibhatti (Nominative Case) and ālapana/Sambodhana Vibhatti (Vocative Case) were not found because both cases were not suitable in the specific context of writing in the royal tutelage.

Keywords: Word, Expression, Pali-Sanskrit, Royal Tutelage

Introduction

Truly speaking, HM King Bhumibol Adulyadej proceeded to preside at the commencement ceremony of several universities in Thailand for a long time, since 21 May 1950 (B.E.2493). A formality in such the commencement ceremony of HM King Bhumibol Adulyadej was to bestow the royal tutelage to graduates. Content of such the royal tutelage was given shortly, but it was full of the great essences, which reflected the royal thoughts toward graduates, desirable qualification, working role and taking responsibility for Thai society.

Through the thorough royal tutelage of HM King Bhumibol Adulyadej (RTHM), Thai language was employed in order to communicate contents mainly. However, there were certain foreign languages, as observed generally, which were brought to compose with a mixture in such the RTHM, especially PL-SKT word and expression. Basically, it is acknowledged that the RTHM is great at valuable essence through not only the beautiful use of Thai language, but also PL-SKT word and expression. PL-SKT word and expression in the RTHM were also accepted as the great thing for communicative Thai language, and at the same time, it reflected the intellectual capacity on PL-SKT word and expression use undoubtedly.

As surveyed in the prior research works, it can be insisted strongly that there was no any research work that researcher paid attention to study PL-SKT word and expression as employed in the RTHM. Mostly, the prior research works which related to the RTHM were focused on different dimension such as Thai words, semantics and discourses etc. The study on PL-SKT word and expression as used in the RTHM never met since the former time till the present time.

Hence, researcher is interesting to make the study on PL-SKT word and expression as used in the RTHM from the collections book of the RTHM in commencement ceremony since 1950-1994 (B.E. 2493-2537). Through doing so, the study will bear the advantages in the academic field of PL-SKT language study including PL-SKT language related with Thai language.

The Objectives of Study

1. To explore PL-SKT word and expression as employed in RTHM
2. To explore the impact of PL-SKT word and expression on Thai language in the RTHM

Materials and Methods

This study is an analytical research focused on the PL-SKT word and expression as used in the RTHM. Descriptive writing of research was adopted through data collection from the RTHM as bestowed to the graduates in several commencement ceremonies of Thailand during 1950-1994 (B.E. 2493-2537). Such the royal tutelage included totally 423 times. Research was conducted by a qualitative method within an overall inductive framework. The Methodology used in the study is as follows;

1. Surveying and collecting the documents concerning PL-SKT word and expression as used in the RTHM
2. Classifying the collected the documents into groups, categories, and their analysis including explanation
3. Making the descriptive and analytical writing on PL-SKT word and expression as employed in the RTHM
4. Presenting the results of the study and concluding remarks

Results and Discussion

1. Word Formation

Kowit Pimpuang (2008:46-48) stated clearly that according to the general word formation of PL-SKT language, there are the following four kinds namely; primary derivative (Kitaka), compound (Samāsa), secondary derivative (Taddhita) and prefix (Upasagga) and all the four kinds of such the general word formation of PL-SKT language were brought to employed in the royal tutelage of HM King Bhumibol Adulyadej as follows;

1.1 Primary Derivative (Kitaka)

Concerning the primary derivative (Kitaka) in PL-SKT, it is formed basically from the roots by addition of the certain suffixes, which are known by the name of Kita (Kitapaccaya). Through study of the word formation in such the RTHM, the primary derivative that is derived from PL-SKT language were brought to coin terms, for an example;

ท่านทั้งหลายต้องเอาใจใส่**ศึกษา**ค้นคว้าหาวิชาความรู้ในเรื่องต่างๆ ให้ลึกซึ้ง...
(You all must pay attention to study and research for in-depth knowledge in different fields…)
(RTHM: 17.366)

For the example as underlined in the above, it can be explained that the SKT term „śikṣā‟ meaning „to learn, to study, to train‟ is formed the root „śikṣ‟ by addition of the Paccaya „a‟[1] according to SKT grammar. It was done in accordance with the word formation process through primary derivative that was found in different places of RTHM.

1.2)Compound (Samāsa)

Chamlong Sarapadnuke (2004:70-77) said that compound (Samāsa) is a group of two or more PL-SKT words joined together and the last word is regarded as the principal member (of the compound), in such a way that only the last one is declined while the others are in their stem form. Trough study of the word formation in such the RTHM, compound words derived from PL-SKT language were used explicitly; for an example;

ข้าพเจ้ามีความยินดีที่ได้มามอบ**ปริญญาบัตร** แก่บัณฑิต...
(I am glad to bestow degrees to graduates…)
(RTHM: 5.112)

For the example of compound (Samāsa) as underlined in the above, it can be explained that the PL-SKT term „pariññāpatr‟ meaning „degree testimonial‟ is formed by joining the term „pariññā‟ meaning „exact knowledge‟[2] together with another „pattra‟ meaning „leaf or petal.‟ Here, the latter term is held as the principal member according to PL-SKT grammar and then it was done along with the word formation process through compound (Samāsa).

---

[1] Prayuth Longsomboon.1976.Pali-Thai Dictionary. (Bangkok: Khurusapha) p.665.
[2] HRH Prince Kitiyakara Krommaphra Chandaburinarunath.1970. Pali-Thai-English-Sanskrit Dictionary. (Bangkok:Mahamakutarajavidyalaya) p.487.

1.3 Secondary Derivative (Taddhita)

Secondary derivative (Taddhita) is a new word derived not directly from roots, but from another word stems i.e. substantives or primary derivative by addition of the certain suffixes (Taddhita Suffixes). Through study of the word formation process in such the RTHM, several secondary derivative words from PL-SKT language are found; for an example;

ขอขอบใจสภามหาวิทยาลัยที่มอบปริญญาดุษฎีบัณฑิต**กิตติม**ศักดิ์ให้อีกปริญญาหนึ่ง...
(Thank the Council of University that give an honorary doctoral degree…)
(RTHM: 24.244)

According to the example as underlined in the above, it can be explained that the PL term „kittimā‟ meaning „to be renowned, honorary‟[3] is formed through the derivation of primary derivative „kitti‟ by addition of the Taddhita Paccaya „mantu‟ of Tadassatthi Taddhita.

1.4 Prefix (Upasagga)

Kowit Pimpuang (2011:84) stated that regarding the prefix (Upasagga), it is a list of 20 common prefixes derived from PL-SKT language that are used by putting in front of roots or words, for an example;

ปีนี้**อธิการบดี**ได้กล่าวเน้นถึงจุดมุ่งหมายในการสร้างบัณฑิต...
(This year rector said emphasizing the purposes in producing graduates…)
(RTHM: 21.211)

For the example as underlined in the above, it can be explained that the PL term „adhikārapati‟ meaning „rector, authority, function‟[4] is formed by putting prefix „adhi‟ meaning „above, over, superior to‟ in front of root „kar‟ of PL language. Then, it was done in accordance with the word formation process of prefix (Upasagga) and becomes adhikārapati meaning „rector, president.‟

2. Sound Change

According to PL-SKT word and expression as used in the RTHM, it can be divided into three categories; sound insertion, sound deletion and sound change. For more details regarding such the three categories, they are as follows;

2.1 Sound Insertion

Sound Insertion means inserting of the syllable, consonants for being the benefit in composition and inserting of the different vowels in order to put vowel sounds into the PL-SKT terms concerned. Syllable insertion was not found in the RTHM, because writing style of the royal tutelage, unlike prosody, is unnecessary to use syllable insertion for being uttered.

(1) Consonant Insertion

It was done in RTHM for being advantages of writing. As observed, such the process of consonant insertion was used in writing for being melodious as well, for an example

---

[3] HRH Prince Kitiyakara Krommaphra Chandaburinarunath.1970. Pali-Thai-English-Sanskrit Dictionary. (Bangkok:Mahamakutarajavidyalaya) pp.228-229.
[4] Ibid p.32.

บัณฑิตควรมีใจหนักแน่นประดุจ<u>**สิงขร**</u>ในการปฏิบัติงานเพื่อนำพาประเทศชาติสู่ความเจริญ...

(Graduates should be constant like mountain in working to bring glory the nation …)
(RTHM: 13.276)

In respect of the consonant insertion as underlined in the above, it can be said that for being more melodious of writing and convenient in pronunciation in the RTHM, the consonant insertion from the original PL term „sikhara‟ to „siṅkhara‟ meaning „mountain‟[5] was employed in such the RTHM.

(2) Vowel Insertion

For the vowel insertion, it was done in order to specify the word sounds. This way of vowel insertion is easy to do and mostly PL-SKT works are composed by using the vowel insertion, for an example**;**

บัณฑิตพยายามสร้างความสำเร็จด้วย<u>**อาศัย**</u>ความซื่อสัตย์...

(Graduates should try to reach success through honesty as the first factor…)
(RTHM: 15.345)

For the example as underlined in the above, the term **'āśaya‟** meaning „dependence‟ becomes **'āśay'** through the vowel insertion process**.** For being comfortable in short pronunciation and more melodious of the language use, so it used the vowel insertion in such the SKT word.

2.2 Sound Deletion

Sound deletion means the change of word for being comfortable in pronunciation, writing, restricting of syllables and the specified things in prosody. However, although some parts of the words were deleted, but it still has meaning.

(1) Middle Syllable Deletion, for an example;

บัณฑิตต้องมีความรับผิดชอบที่จะต้อง<u>**ปฏิบัติ**</u>งานของตัวร่วมกับผู้อื่น...

(At the present time, nation needs the graduates with knowledge and goodness …)
(RTHM: 12.266)

According to the example as underlined in the above, the PL term „paṭipatti**'** meaning „conduct, practice, performance‟[6] becomes „paṭibat‟ through the middle syllable deletion. It can be explained that for being more short and melodious in pronunciation and language use, use of the middle syllable deletion was done.

(2) Final Syllable Deletion, for an example;

ข้าพเจ้าเชื่อว่าท่านทั้งหลายจะ<u>**พินิจ**</u>พิจารณาปัญหาต่างๆ ด้วยปัญญา...

(I believe strongly that you all will use wisdom to consider the problems …)
(RTHM: 16.143)

---

[5] Ibid p.829.

[6] HRH Prince Kitiyakara Krommaphra Chandaburinarunath.1970. Pali-Thai-English-Sanskrit Dictionary. (Bangkok:Mahamakutarajavidyalaya) p.450.

For the example as underlined in the above, the PL term 'vinicchaya/binicchaya' means ‚decision, justice, investigation.'[7] Then, it is done through the linguistic process of the final syllable deletion and becomes ‚vinic/binic.'' Although, some parts '-chaya'' of such the term was deleted, but it still has meaning.

(3) Deletion of the double spelling consonant, for an example;

ข้าพเจ้าได้ทราบว่า**กิจการ**ของมหาวิทยาลัยดำเนินมาด้วยความเรียบร้อย...

(I am reported that affairs of university have been done perfectly…)
(RTHM: 7.211)

According to the example as underlined in the above, the PL original term ‚kicca'' meaning ‚work, duty, service'[8] becomes ‚kica'' due to the deletion of the double spelling consonant. Then the same was compounded with ‚kār'' meaning ‚making, doing'' and becomes ‚kicakār'' meaning ‚doing duty or work.''

(4) Putting a mark dictate in a silent letter in order to kill sound of a syllable, for an example;

การพัฒนาเพื่อวัตถุประสงค์ดังกล่าวจะ**สัมฤทธิ์**ผลหรือไม่ย่อมขึ้นอยู่กับการคิด...

(Development for such the purpose to be achieved will depend upon thought…)
(RTHM: 15.210)

For the example as underlined in the above, the original SKT term ‚samriddhi'' meaning ‚achievement'' becomes ‚samrid'' through the process of putting a mark dictate in a silent letter in order to kill sound of a syllable. It was done so for being more comfortable in pronunciation, beautiful and melodious of the language use.

2.3 Word Change

Word change means changing of vowel, vowel sounds and consonant in order to use words in different ways of sound change.

(1) Changing of vowel; a > ā, for an example;

ท่านทั้งหลายผู้ได้ชื่อว่าเตรียมตัวมาโดยตรงเพื่อ**พัฒนา**ประเทศ...

(You all are known well as the country developer…)
(RTHM: 22.210)

For the example as underlined in the above, the term ‚vaḍḍhana/baḍḍhana'' meaning ‚increase, grow, develop'[9] is done through the word change system and then it becomes ‚baḍḍhana'' and then ‚baḍhnā.'' Here, only word change with changing of vowel ‚ā'' behind was done. As observed generally, this term is used for being comfortable and melodious in pronunciation.

---

[7] Ibid p.707.

[8] Ibid p.223.

[9] HRH Prince Kitiyakara Krommaphra Chandaburinarunath.1970. Pali-Thai-English-Sanskrit Dictionary. (Bangkok:Mahamakutarajavidyalaya) p.674.

(2) Changing of Vowel

Change of vowel in PL-SKT language, there was use of the following vowel sound; ri, for comfortable and beautiful writing in the RTHM, it was found only one vowel sound, for an example;

ข้อที่พูดนี้แท้จริงเป็น<u>ทฤษฎี</u>สำหรับการปฏิบัติ…
(Actually the item I said is the practical theory…)
(RTHM: 24.331)

(3) Changing of the following consonants;

1) Changing of consonant from ว (w) to consonant พ (b); for an example;

ขออวย<u>**พร**</u>ให้บัณฑิตใหม่ทุกคนประสบความสุขความสำเร็จในชีวิต…
(May all new graduates achieve happiness and success in life…)
(RTHM: 25.244)

According to the example word as lighted in the above, the PL-SKT word วร „wara" meaning „better, more excellent"[10] becomes พร (bara). It can be said that for being more comfortable, suitable and melodious of the language use.

2) Changing of consonant from ป (p) to consonant บ (b), for an example;

การศึกษานี้เป็นเป็นประโยชน์เสริมสร้างปัจจัยสำคัญของชีวิตของ<u>**บุคคล**</u>…
(This education is the supporting factor in life of a person…)
(RTHM: 21.279)

For the example underlined in the above, the PL term „puggala" meaning „person, an individual"[11] it is done through the changing of consonant from ป (p) to บ (b) and then it becomes „buggol." Mostly, the PL term written with ป (p) that was brought to use in Thai language will be changed to บ (b) in Thailand's consonant system.

3) Changing of consonant from ต (t) to consonant ด (d), for an example;

ขอให้ทุกท่านที่มาประชุมพร้อมกัน ณ ที่นี้มีความ<u>**สวัสดี**</u>ทั่วกัน…
(May you all in this ceremony be glorious and happy…)
(RTHM: 22.154)

For the example as underlined in the above, the SKT term „svasti" meaning „health, welfare, happiness"[12] becomes 'sawatdī" through the process of changing of consonant from ต (t) to consonant ด (d). It can be explained that the consonant adaptation was done obviously for being more comfortable of the language use.

---

[10] Ibid p.681.
[11] Ibid p 807.
[12] Ibid p.862.

3. Changes of Meaning

According to the PL-SKT word as used in the RTHM, it can be said obviously that when PL-SKT words were used in writing, the writer can adapt these PL-SKT words in employing into different meanings. In respect on the semantic change theory of each word in PL-SKT language, it can be found about three patterns due to the changes of meaning namely; widening of meaning, narrowing of meaning and transferring of meaning as follows;

3.1 Widening of Meaning

Kowit Pimpuang (2011: 128-133) stated extensively that widening of meaning means PL-SKT term, which includes a limited meaning was employed in the wider level of meanings through the addition of newly specified meanings into the original term. Just then, the same will become term having broader meanings than the original one. Regarding the earlier said meanings, they may be in the significant metaphorical form that needs in-depth consideration in accessing meanings.

In the RTHM, some PL-SKT words which were employed in the royal speech displayed more added meanings than the original ones and most of such the PL-SKT words consisted of different and beautiful meanings. Therefore, some PL-SKT words, as the suitable and comfortable terms matched with purpose, have been selected in using as desired. Such the aspects of words employed in writing are available in many places, for an example;

ท่านทั้งหลายควรปฏิบัติตามผู้ที่ปฏิบัติดีที่<u>**นิยม**</u>ยึดมั่นในความดี...

(You all should follow those people who have good behavior and hold faster to goodness…)
(RTHM: 18.309)

For the example as underlined in the above, the PL-SKT word ‚niyama‟ radically means ‚to restrain.‟[13] Later, this word which was employed in the wider level of meaning than original one means ‚to admire.‟ Actually, the two meanings are used in Thai language, but here focused on the semantic dimension of admiration, not restriction.

3.2 Narrowing of Meaning

Narrowing of meaning means to bring PL-SKT terms consisting of general meanings to employ with a mixture of Thai language by giving the conditioned limitation of meaning into the single meaning. Such the PL-SKT terms may not widely appear or sometime they may become the different meaningful words, but those meanings are not equal to the original one. Aspect of PL-SKT terms just as the narrowing of meaning as mentioned earlier may appear in either good or bad level of meanings or directions as purposed, due to the word limitation. Such the aspects of words were found in many places in the RTHM; for an example;

คนเราเมื่อมี<u>**อคติ**</u>แล้วมักมองไม่เห็นความจริง หรือถึงจะเห็น ก็ไม่ยอมรับ...

(Human dominated by prejudice cannot see often truth or saw it, but refuse truth…)
(RTHM: 17.408)

---

[13] Apte Vaman Shivram. 1976. The Student‟s Sanskrit-English Dictionary. (Delhi: Motilal Banarasidass) pp.551-552.

According to the example word as underlined in the above, the PL-SKT word อคติ (agati) meaning not going, journey, march, course, case and wisdom (M.Monier Williams,1999:346-347). It can be said explicitly that originally, such the word consists of many meanings e.g. journey, march, course, case and wisdom. Later, it means restrictively, but not all meanings as mentioned earlier. Thus, it can be said that its meaning is more restricted than the original one while appearing in the context of language usage in the RTHM.

3.3 Transferring of Meaning

Transferring of meaning means to change or transfer the original meaning of PL-SKT terms to another. It can be said that the original meaning of PL-SKT term was cancelled to use, but the newly coined meaning was employed instead of the original one. After transferring of meaning, some terms can be observed undoubtedly, or some terms cannot be observed because their original meanings were changed due to the circumstance, time and word deletion etc. Most of such the terms were employed in the RTHM, for an example;

ท่านทั้งหลายพึงใช้ความรู้ที่ได้ศึกษามาไปพัฒนาประเทศชาติ<u>ราษฎร</u>ให้มีความเป็นอยู่ที่ดี...
(You all should bring knowledge to develop people for well-being)
(RTHM: 12.338)

For the example word as underlined in the above, the SKT word ‚rāṣṭra" means ‚kingdom, country.[14] Later, its original meaning is shifted to ‚people or population in kingdom/country" instead of the original one. Thus, it can be said that its original meaning is transferred to another one, while it was used in the context of language usage in such the RTHM.

4. Usage of Expression

Supaporn Makchaeng (2526:188) stated that regarding the impact of PL-SKT expression on Thai language, it can be confirmed due to embedding of Buddhism in Thailand and in Thai society for a long time. Thai people acknowledged and understood well about Buddhist Jātakas until they can compose Paññāsa Jātaka in form of Pali language and study on Sanskrit has been done widely. By doing so, it is assumed that the PL-SKT expression entered into the certain Thai expression.

4.1 Expression from PL-SKT Terms/Particles

Truly speaking, PL-SKT language which are brought to employ as expression in Thai language are PL-SKT terms including particles (Nipāta). These words are borrowed to use through Thai language as same as use in PL-SKT language. Through the analysis of the RTHM, it was found uses of expression derived from PL-SKT terms or particles as follows;

(1) PL-SKT Terms

<u>บัดนี้</u>ท่านทั้งหลายต่างก็ศึกษาสำเร็จมีความรู้ในวิทยาการระดับสูงหลายสาขา...
(Right now you all graduated with knowledge in high level of several majors …)
(RTHM: 8.356)

---

[14] HRH Prince Kitiyakara Krommaphra Chandaburinarunath.1970. Pali-Thai-English-Sanskrit Dictionary. (Bangkok:Mahamakutarajavidyalaya) p.642.

(2) Particles (Nipāta)

ขอให้บัณฑิตนำหลักการนี้ไปพัฒนาประเทศชาติ**ต่อไป**…

(May graduates bring this principle to develop country afterward …)
(RTHM: 18.398)

According to the underlined Thai terms employed with a mixture of other Thai words in the above, it can be explained that the two terms actually are derived from PL-SKT terms „idāni‟ meaning „right now‟ and Particles (Nipāta) „āyatiṅ‟ meaning afterward. The translated words in the above messages which are available in the royal tutelage of HM King Bhumibol Adulyadej reflect the impact of PL-SKT‟s expression from Term and Particles (Nipāta) undoubtedly.

4.2 Expression from Preposition (āyatanipāta) of Case-endings (Vibhatti)

Preposition (āyatanipāta) of case-endings (Vibhatti) means the translated word of Vibhatti that placed in front of PL-SKT term and by doing so; it will provide the meaningful word. According to the Vibhatti in PL-SKT language, it consists of totally 14 Vibhattis namely, first Vibhatti (Nominative Case), second Vibhatti (Accusative Case), third Vibhatti (Instrumental Case), fourth Vibhatti (Dative Case), fifth Vibhatti (Ablative Case), sixth Vibhatti (Genitive Case), seventh Vibhatti (Locative Case), and ālapana/Sambodhana Vibhatti (Vocative Case), for an example; in the PL sentence „nagarasmiṅ mahājano‟ it can be translated into Thai language that "anwā crowd in city." Here, the translated word of āyatanipāta „anwā‟ is the translated word of āyatanipāta in the first Vibhatti (Nominative Case) and the word „in‟ is the translated word of āyatanipāta in the seventh Vibhatti (Locative Case). However, these kinds of terms are called Buppabot (Preposition) in Thai language.

PL-SKT expression that is derived from the translated word of āyatanipāta as mentioned in the above is probably difficult for taking an observation due to their similarity with Buppabot (Preposition) in Thai language. However, there was an observational point that helps acknowledge and recognize about the translated word of āyatanipāta. Thai expression often abandons Buppabot, but PL-SKT language must appear translated word of āyatanipāta that puts in front of PL-SKT word always. Therefore, in case of often use about the translated word of āyatanipāta through Thai language, it can be understood that such the expression is derived from PL-SKT language certainly. Through the analysis of the RTHM, it was found usage of translated word of āyatanipāta in different Vibhattis as follows;

(1) Second Vibhatti (Accusative Case)

ท่านทั้งหลายต้องฝ่าฟันอุปสรรคทั้งปวงไป**สู่**ความเจริญรุ่งเรืองให้ได้

(You all must struggle all the obstacles to meet glory…)
(RTHM: 25.218)

(2) Third Vibhatti (Instrumental Case)

หลักของคุณธรรมคือการคิด**ด้วย**ใจที่เป็นกลาง…

(Principle of morality is to thought with no prejudice…)
(RTHM: 11.423)

(3) Fourth Vibhatti (Dative Case)

หลักปฏิบัติที่กล่าวมา ท่านทั้งหลายพึงรับไว้พิจารณา<u>เพื่อ</u>บรรลุถึงความเจริญ....

(You all should consider the said practical principle for achieving the glory…)
(RTHM: 20.374)

(4) Fifth Vibhatti (Ablative Case)

ความรู้และประสบการณ์ที่ได้รับ<u>จาก</u>มหาวิทยาลัยอาจยังไม่เพียงพอ...

(Knowledge and experience derived from university may not be enough…)
(RTHM: 16.445)

(5) Sixth Vibhatti (Genitive Case)

การปฏิบัติ<u>ของ</u>บุคคลจำเป็นต้องปรับปรุงให้ก้าวหน้าอยู่ตลอดเวลา...

(Working of people must be proved in all time…)
(RTHM: 14.381)

(6) Seventh Vibhatti (Locative Case)

บัณฑิตทั้งหลายได้รับความสำเร็จ<u>ใน</u>การศึกษาแล้ววันนี้...

(Today graduates have successfully completed in education…)
(RTHM: 13.51)

According to the light as specified in the above, it can be discussed clearly that PL-SKT terms have been borrowed in order to communicate widely with a mixture of Thai language for a long time due to the impact of the certain Buddhism. Especially, in the RTHM, Thai people recognized and touched such PL-SKT language through different kinds of usage namely; word formation, sound change and semantic change in different types, especially usage of expression derived from PL-SKT terms, particles and āyatanipāta of Vibhatti that accorded with preposition (Buppabot) in Thai language. Therefore, in entire contents of the RTHM, four kinds of PL-SKT word formation are employed totally. However, the syllable insertion and font syllable deletion in mode of sound deletion are not found because such the sound change is not suitable and inconvenient in the formal language. More specifically, three kinds of semantic change are found. Expressions from PL-SKT terms, particles and different Vibhattis are also employed. As observed, only two Vibhattis; first Vibhatti (Nominative Case) and ālapana/Sambodhana Vibhatti (Vocative Case) were not found because both cases were not suitable in the specific context of writing in the royal tutelage that the formal language must be employed obviously. However, it can be said that PL-SKT word and expression have influenced to Thai language through the RTHM undoubtedly.

Conclusion

To sum up, it can be said in brief that the RTHM is held as a great literature, not only on the perfectly written strategy of Thai language, but also on the absolute comprehension and skillfulness in dimension of PL-SKT language. Based on the absolute comprehension and high skillfulness on usage of PL-SKT language focused on the PL-SKT word formation, insertion, deletion and change of sound, semantic change and expression, PL-SKT words were brought to employ in such the royal tutelage obviously and beautifully. It, as observed, became the beautiful, melodious and valuable literature due to the certain influence of PL- SKT language.

This matter of fact is consistent with other scholars, who remarked undoubtedly that HM King Bhumibol is a very genius king in the world at using of Thai language with a mixture of PL-SKT words through a thorough his knowledge, experience and skillfulness. Shortly speaking, such the four kinds of PL-SKT word formation, systems of changes; sound and meaning, including PL-SKT expression were used in the royal tutelage creatively. Therefore, it can be said that the royal tutelage reflected King Bhumibol's condition of being a prodigious king, who is skillful with usage of PL-SKT words mixed with Thai Language and PL-SKT expression was regarded as an important part to enrich the royal tutelage with the beautiful and meaningful messages phenomenon. Eventually, it becomes a popular and valuable literature that plays very important role in developing Thailand.

Acknowledgements

References

Alan Cruse D. (2000). *Meaning in Language: An Introduction to Semantics and Pragmatics.* Oxford: Oxford University Press.

Apte, Vaman Shivram. (1976). *The Student's Sanskrit-English Dictionary.* Delhi: Motilal Banarasidass.

Chamlong Sarapadnuke. (2001). *A Rapid Method of Learning Pali Part I.* Bangkok: Mahachulalongkorn Press.

Chamlong Sarapadnuke. (2004). *A Rapid Method of Learning Pali Part II.* Bangkok: Mahachulalongkorn Press.

HRH Krommaphra Chandaburinarunath. (1969). *Pali-Thai-English-Sanskrit Dictionary.* Bangkok: Mahamakutarajavidyalaya.

Kowit Pimpuang. (2008). *Pali-Sanskrit Loanwords.* Bangkok: Department of Thai language, Kasetsart University.

Kowit Pimpuang. (2011). *Pali and Sanskrit in Thai.* Bangkok: Department of Thai language, Kasetsart University.

Monier Williams. (1999). *A Dictionary English and Sanskrit.* Delhi: Motilal Banarasidass.

Phrarajavoramuni (Prayut Payutto). (1985). *Dictionary of Buddhism.* Bangkok: Mahachulalongkorn
Press.

Supaporn Makchaeng. (1983). *Pali-Sanskrit in Thai Language.* 2nd ed. Thonburi: Department of Thai Language, Faculty of Humanities, Thonburi Teacher's College.

The Royal Institute. (2013). *Royal Institute Dictionary B.E.2554.*   Bangkok : Sirivatana Interprint.

Walailak University. (1996). *Royal Tutelage of HM King Bhumibol Adulyadej in Commencement Ceremony between 2493-2537.* Nakhon Si Thammarat: Walailak University Press.

Wilaiwan Khanitthanan. (1983). *Historical Linguistics: Evolution of Thai and English.* Bangkok: Thammasat University.

Contact email: fhumkwp@ku.ac.th

The Otaku Culture in Brazil: The Brazilian Manga, the Impact in the Medias and the Cultural Miscegenation Processes

Andre Noro,
Pontifical Catholic University of Sao Paulo-PUC-SP, Brazil

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
The theme of this work is the Japanese *pop* culture, in particular the *otaku* culture in Brazil. The goal is to analyze the Brazilian *manga*, the cultural miscegenation process among Brazilian creators and the constitution of the *otaku* communities. In the translation of the *otaku* culture and its media products to Brazil, to the example of what has always happened in the process of Latin cultural constitution, there is a relevant feature of anthropophagy, which makes the Japanese –Brazilian examples quite singular.

Keywords: Japanese *pop* culture; *otaku*; Brazilian *manga*; cultural miscegenation

iafor

The International Academic Forum
www.iafor.org

Introduction

The impact of the Japanese *pop* culture in the media can be easily recognized around the world. Cultural goods have been invading the West coming from Japan for the past decades, and in Brazil, it has not been different. Brazil has the biggest settlement of Japanese and their descendants in the world, process that started in 1908 with the arrival of the first Japanese to the state of Sao Paulo (Kawahara, 2007). According to Sakiko Hayakawa ambassador for culture of the Japanese Embassy in Brazil (*apud* Zuin, 2009), with the following generations the social and cultural interaction amongst the Japanese and Brazilian has consolidated, disseminated, popularized and significantly contributed in how the Brazilian consume the Japanese pop culture today. Some specific media products are the comic books and the cartoons, known as *manga* and *anime*, which created characteristic phenomena, such as a bigger circulation of knowledge about the Japanese society, its values, its esthetics etc.

For Azuma (2001), *otaku* are generally associated to people who isolate themselves from the world and prefer to stay at home playing on the computer, watching television and *anime*, reading *manga*, they are usually associated with magazine, keychains, miniature dolls aficionados amongst other objects.

At analyzing the transformations and the social problems in Japan, the researcher Mary Brinton (2011), from Harvard University, observes that there is a social concern about the way of life in change amongst the Japanese youth. For Saito (2010, p 104), "one of the significant characteristics of the *otaku* universe is connected to the obsessive consumerism of objects related to the *anime* and *manga* universe".

Soares (2013) explains that today, even in Japan, the term *otaku* is not so pejorative, because the once young *otaku* have already turned into adults, and many have become owners of companies or famous professionals. Besides, nowadays the term is more used (mainly in the rest of the world), to denominate those who are lovers of *anime*, *manga*, videogames and the like. What make the *otaku* so interesting according to the reflections by Soares (2013) are the characteristics that have never changed since the term has appeared the preference to spend time by oneself indoors, without having much contact with the society.

But for Thomas Lamarre (2009), the *otaku* abdicated dependence on institutionalized means and consolidated their own media for consumption and relationships, reaching a planetary scale. It would be a kind of empowerement of consumers of cultural products communities, restoring control in and out of a situation of dependence, in which the media sets, for example, which must be transmitted and at what time. An otaku is therefore a kind of affective machine, a plural being, a machine yourself. Japan provides the progress of "otaku media" a technological and media environment.

The *otaku* phenomeno, according to Barral (2000), has gone beyond the borders of Japan reaching an international scale. In the West, the term *otaku* refers to all those who consume the media products which come from Japan.

The *otaku* culture in Brazil

In Brazil, the term has been used by the appreciators of the Japanese *pop* culture, the *japop*, to be designated as fans.

The *otaku* culture in Brazil seems to result from a process of appropriation or incorporation of elements with origin in Japan creating configurations that could be defined as hybrid (Canclini, 2003).

The idea of hybrid cultures proposed by Canclini, in the beginning of the 90´s, was to think of the Latin American modernity, characterized by the miscegenation of cultures, by the proliferation of strategies and by the pluralization of temporalities. According to the author, the Latin American countries are a result of the sedimentation, juxtaposition, and mutual crossing of local indigenous traditions, of the colonial Catholic Hispanicism and the modern communicative political educational actions (Canclini, 2003, p.73-74). In America, there is the predominance of a "cultural heterogeneity" (*ibid*, 2000, p.212, *apud* Gabrielli, 2013, p.85). There is not a concern about substituting the traditional and the old but rather to transform it into part of the same cultural mixture throughout the miscegenation.

Bastide, the sociologist (1959, p.65) who studies Brazilian culture, refers that all notions that he learned in European and American countries are not valid here. "The old is blended with the new. The historic periods are fused in one another […]". According to Campos, "in Brazil; the primitive cultures are mixed in the everyday life or are a recollection still alive of a very recent past". (Campos, 1979, p.193, *apud,* Pinheiro, 2004).

One of the most important elements in the cultural interbreeding process is the one related to the emerging of new ideas or cultural spaces resulting by the introduction, in certain cultures, of elements foreign to it. It provokes the dialog in searching for the construction of new cultural formats, and consequently the outbreak of a "new cultural order", term used by Peter Burke (2003, p.17). This process occurs, according to the author (*ibid*, p.47), not by substitution, but by addition. Burke explains that this phenomenon takes place via "appropriation" because it chooses some items to appropriate while rejects others. He agrees with the idea that cultural translation is a mechanism of cultural encounters that generates new hybrids forms.

From this perspective, our objective has been to study the Japanese *pop* culture and its impact on the media, specially the *manga* and the *anime*, for we can observe that the *otaku* culture in Brazil presents a different interpretation from what means being an *otaku* in Japan. Koichi Mori, teacher and anthropologist, has made the following comment in a magazine, on the celebration of the one hundredth anniversary of the Japanese immigration to Brazil: "The Japanese culture relocated does not configure 'Japanese culture'. This happens because the *nikkei*[1] have created an ethinic culture with Japanese and Brazilian references" (*apud* Manfrinatto, 2008, p.7).

---

[1] It is a denomination, in the Japanese language for the Japanese descendants born outside of Japan or for Japanese who live regularly abroad.

The Brazilian version of the *otaku* culture has appropriated and inverted its own Japanese logic of appropriation of western cultures. The Japanese culture is extremely syncretic, which has made possible that all elements considered interesting for the country to absorb, combined with characteristics from the Japanese culture and subsequently transformed in Japan´s own characteristics, using the motto of the Meiji Restauration[2]: *Wakon yosai* – eastern spirit, western learning (Greiner, 2008, p. 2).

Just like in the past, Japan has sent delegations to China to learn about its culture, in the Meiji Era delegations were sent to European countries and to the United States to learn their techniques. Such delegations, after spending some time in those countries, returned to Japan (sometimes bringing western specialists along with them) and there they applied the knowledge they had once learned.

This can be observed even up to the present days, with the Japanese electronic products, their comic books, animations, and much of their culture being brought to the west as products exclusively "made in Japan" (Schuler, 2010).

The *pop*, according to Greiner (2003, p. 2), "is, by its own nature an example of miscegenation in all its products, ideas and phenomena of the media. But his formulations took place in the course of time of many decades, even when it comes to the more specific examples of *manga*". The Japanese have known the *manga* since the XII century, but its success only happened when such cultural manifestation was contaminated by drawings, caricatures, newspapers strips, and western comic books (Gravett, 2006). On the other hand, Patricia Borges (2009), in her book: *Traços ideogramáticos na linguagem dos animês* (Traces of ideograms in the language of anime), show how the language of the *anime* and *manga* is full of ideas of Sergei Eisenstein, one of the most important Russian cinematographer, who used fragmented images in cinema to compose a single moment in action.

It is believed that in Brazil the *otaku* culture used the Japanese techniques but kept the Brazilian 'mestizo' spirit. This can be verified in the study performed by Soares (2013), about the *Cosplay* practice in Brazil. He observed in the *cosplayers* a feeling of belonging as they dress up with the costumes of their favorite *anime* or *manga* character and at the same time of acceptance, admiration as they are being photographed by the people who like the same characters as they do. According to the author, during the presentations,

the *cosplayer* in the costume ceases to be just a random person in the mist millions of people and he/ she is actually seen by others. Not only seen: he/ she gets the attention of all those people who may not know who and how he/she is, but they probably know the characteristics of that character and they will come close (Soares, 2013, p. 2).

The Brazilian *otaku* like to participate in the meetings of Japanese *pop* culture – the *anime* meetings - where it is normal to note the presence of *cosplayers*. The visual ranges from *anime*, *manga* and *tokusatsu* characters up to heroes from electronic games.

---

[2] The Meiji Era (1868 – 1912) – Period in which there was the opening of the Japanese ports for the Western world.

In many of these events of the Japanese culture, dancing has been growing to be very popular among the young *otaku*. The *Matsuri* dance is diffusing itself more and more among the young Brazilian *otaku* who dance to the sound of Japanese slow or rhythmic music, using mostly the movement of their arms, as argues Nagado.

The Brazilian public are composed by many young people and couples (boyfriend and girlfriend), what would be a contradiction to what happens in Japan. Much more enthusiastic, loose and noisier than their Asian counterparts, the Brazilian fans jostle for an autograph of their favorite interpreters. They jump around listening to anime songs as if they were in a rock concert and promote a party in a particularly Brazilian style, which is certainly very distant from the lonely and isolated fanaticism present in many of the Japanese *otaku*. (Nagado, 2005: 56).

That way, it is believed that this new culture, formed by the encounter between the Brazilian culture and elements of the Japanese culture, may allow the emerging of new values and attitudes, which are singular in Brazil, unique from the miscegenation of cultures.

The Brazilian *manga*

Manga is a Japanese word that is used to represent comic book story in general. It is formed by two ideograms: *man* (漫) – which means 'humor or something that is not serious', and *ga* (画) – which means 'image or drawing'. Together they mean "irresponsible drawings". Although they are a cultural manifestation that has been contaminated, the *manga* is a comic story used by the Japanese in their language, as a fruit of their culture. Brazil already makes its own *manga*, however, how can it be considered Brazilian *manga*, once the very own word does not even come from our own language?

The manga reading arrived in Brazil with the eastern immigrants and their descendants since 1908. Back then the magazines were imported and distributed by specialized distributers located in Liberdade in São Paulo, which then sent them to the country side of the state and to Paraná where the Japanese colonies were located.

Only in 1964, begins the works of the artist Minami Keizi. He was the first artist to produce comic books stories and to outstand keeping the Japanese cultural style in his productions. Japanese descendant born in Brazil, he develops works for the *Pan Juvenil* publishing house and for the newspaper *Diario Popular*, where he creates the character *Tupãzinho*, *o Guri Atomico* (Tupãzinho, the Atomic Kid), inspired in a character the *Astro Boy* by Osamu Tezuka (Nagado *et al.*, 2011 p.20). *Tupãzinho*, a Brazilian indigene, drawn in the *manga* style accompanied by narratives from the orient influencing the national piece of work, is the first character in the Brazilian *manga*.

The greatest publication by Minami Keizi was the *Álbum Encantado* (Enchanted Album (1966) which presented illustrated tales in the *manga* style (Nagado *et al.*, 2011 p. 20-21). From then on many other artists started to develop their work in *manga* style and one of them was Claudio Seto, who became famous, being considered the greatest producer of Brazilian *manga* during almost two decades, with his stories *O Samurai* (The Samurai). Other titles by Seto and published by the *Edrel* publishing house during this period are: *Ninja*, o *Samurai Mágico* (Ninja: the Wizard Samurai), and *O ídolo juvenil* (The Juvenile Idol). Seto is considered, along with

Minami Keizi, the precursor of the *manga* in Brazil, being an inspiration for national authors.

However, with the end of the activities of the *Edrel* publishing house in the 70´s, the *manga* has practically disappeared from the newsstands in Brazil. Nevertheless, in the end of the 1980´s and beginning of the 1990´s, there was a new interest for Brazilian manga with the publication of the first *manga* edited in Brazil, the *Lobo Solitário - Lone Wolf* – (Kozure Okami), by the *Cedibra* publishing house, in 1988. Following it came *Akira*, which also became *anime*, directed by Ketsushiro Otomo and published by *Globo* publishing house.

From 1990 on, with the end of the monopoly of the *Abril* publishing house as a distributor of comic books sold in the country and with the growing acceptance of the Japanese cultural products, the quality of the stories in *manga* style produced once as experimentation generated the first pieces of work to be commercialized. In addition, with them, a new way of producing national art, a fact that increased in a progressive way the miscegenation contained in the Brazilian production of comic books. These changes caused impact in not only the format itself, but also consumerism and commerce of the content published in Brazil and the insured the presence of *manga* in all newsstands and bookstores in the country from then on.

In 2001, the *Conrad* publishing house published the series *Dragon Ball* and *Cavaleiros do Zodíaco* (*Seinto Seiya*), which had already been a success on the Brazilian television. After that, the *JBC* press published the following *manga*: *Samurai X*, *Sakura Card Captors,* Guerreiras mágicas de *Rayearth* (*Rayearth*) and *Video Girl Ai*. Still outstand: *One Piece, Vagabound, Inuyasha, Love Hina, Dark Angel* and many others. They have followed the Brazilian editorial patterns for comic books in smaller sizes, like digest size, possibly to diminish the cost of the national *manga*. They have in the most 100 pages, but many of them follow the original format which requires the reading to be done from right to left, as well as the leaf through also to be done in the same manner, as done by the Japanese.

According to Borges[3], "from the comic book series influenced by the *manga* tracing in Brazil, we have the extreme popularity of the *Holy Avenger*, created in 1998 as an RPG adventure". Right after that it gave origin to a comic book in *manga* style very known due to the success that it has achieved, managing to being published for the longest period of time in the country. Created by Marcelo Cassaro and illustrated by Erica Awano, *Holy Avenger* has reached 42 editions published monthly along the period of a little more than three years; he has also created several special editions related to its universe. Although it is completely in *manga* style, *Holy Avenger* brings a juvenile thematic focused on the reality of the Brazilian youth. It makes direct references to teens most common questions, their behavior and way of talking, places created to symbolize elements that are common to living in Brazil and ever more elements to bring a uniformity to the language, predominating the Brazilian sound even in the onomatopoeias (Figure 1A and B). Another series of great popularity was

---

[3] The influence of *manga* in comic publications in Brazil. (2014). Patricia Maria Borges: PhD in Communication and Semiotics from the Catholic University of Sao Paulo.

the *Combo Rangers*, created by Fabio Yabu, in the late 1990´s and published by the *JBC* and *Panini* publishing houses. In this series, a group of heroes armed with love and courage fight for a better world (Figure 1C).

Figure 1- Brazilian *manga Holy Avenger* (A); example of onomatopoeias in *Holy Avenger* (B) *Combo Rangers* (C).

The adaptation of the *manga* style in the publishing of comic books in Brazil, as far as it can be demonstrated, has pushed the editorial market forward in the country and it has contributed to the growth of the sales and the strengthening of independent productions. Brazil has created its own digest size of *manga*, which has endured for several years (Noro, 2015).

These new ideas in the national *manga* provided Mauricio de Sousa studios with a partnership with the *Panini* publishing house the perfect scenario for the series *Turma da Mônica Jovem* (Monica´s Gang Teen) released in 2008 (Figure 2).

Turma da Mônica Jovem presents some changes in relation to Japan´s *manga*. The first is that they are of styles referents to the oriental *manga*, with a great presence of the *J-pop* culture, however, its reading is done like in western books and magazines, from left to the right.

Another distinguishing feature in the change made by Mauricio de Souza in the transition from the comic to *manga* is the physical difference of the characters. The gang, which before was represented by boys and girls of seven years old turns now becomes teenager and with new look. This new version brings the characters as teens, with changes not only in the physical aspect by also traditional characteristics of the characters. Different from the traditional version of the characters, which still continues to be produced and commercialized normally, in the new series in *manga* style one can perceive changes in the style and narrative in order to reach a more mature audience. The greater novelty is the thematic, that has been adopted, with reference to social matters, family issues, contemporaneous, pertinent to reality, showing the strength of the youngsters and some influence they may have on their parents. It also brings up romantic topics, arguments, jealousy and current news. Topics before banalized are now discussed in a subtle and irreverent manner.

Figure 2 – *Turma da Mônica Jovem 00 - Monica Gang´s Teen* 00 edition (A); Example of the passing of time (B) and of the presence of the onomatopoeia and of the big eyes (C).

In 2012, Mauricio published the *Tesouro Verde* (Green Treasure) (Figure 3), with the participation of distinguished characters from the famous *mangaka* Osamu Tezuka, such *Astro Boy, Safiri and Kimba* united with Mônica and her friends in an adventure in the Amazon forest against an organization of Amazon deforestation wood smugglers.

Figure 3- *Turma da Mônica Jovem* 43- *Tesouro Verde* (Monica Gang´s Teen 43- Green Treasure).

In relation to the language, there are differences between the Brazilian *manga* and the Japanese *manga*. The languages in the Japanese *manga* involve a combination of techniques which use the approximation between how the words are written and the illustration, the presence scenario and elements of interaction, exaggerated feelings reactions, demonstrated through the characters´ faces and by using graphic onomatopoeia. The Brazilian *manga* is more focused on the sequencing of the narrative rather than on the feelings transmitted. What gives the comic book its signature is the balloon, but what completes its expression and gives the real impact and great aesthetic in terms of sonority is the onomatopoeia. In the Brazilian *manga*, the onomatopoeia is less common. In the typesetting one can observe a large quantity of tables in most pages and an exaggeration of texts present in the lines of the characters. However, the two kinds of *manga* are very alike, because the characters have big eyes, long hair, elongated body and other modern techniques used in *manga*.

Final Considerations

Although *manga* is a cultural product of extreme Japanese symbology, the insertion of Japanese colonies in the country has given to their descendants a very different vision, which incorporates not only questions originated from Japan but also from our Brazil.

In the spreading and insertion of the *manga* as a market product in Brazil, artists as Minami Keizi, Claudio Seto and Julio Shimamoto have opened a new product in different artistic style, which initial content was intended to the Japanese immigrants, but then, with the changes that happened during the Japanese commercial opening in the 80´s and the invasion of the importation of the *anime*, *manga* and other products of the Japanese *pop* culture, they integrated themselves more and more to the Brazilian reality and allowed little by little that pieces of work and adaptations could evolve into comic books completely done nationally, whose topics converse with the teenage public of our country. Soon they started to use the Brazilian cultural traces in their pages, in their dialogs, in their allusions to reality known to the Brazilian, creating in fact, national comic books using the *manga* narrative techniques.

It all seems that art in comics books using *manga* style have come to stay, with a progressive increase of published material in the last twenty years. That can be accounted for not only for the work translated by imported pieces but as well as of national pieces, which little by little have been characterized with thematic of our own culture and subtle mixture of techniques already been used with propriety modifying the very own culture of comic books in Brazil, particular of the cultural miscegenation.

References

Azuma, H. (2001). *Otaku* Japan' s Database Animals. Translated by Jonathan E. Abel and Shion Kono, 2009. University of Minnesota Press, London.

Barral, E. (2000). Otaku: Os filhos do virtual. Senac, São Paulo.

Bastide, R. (1959). Brasil, terra de contrastes. Difel, São Paulo.

Borges, P.M. (2014). A influência dos mangás nas publicações de quadrinhos no Brasil. Doutora em Comunicação e Semiótica pela Pontifícia Universidade Católica de São Paulo. Available from: http://www.vinetas-sueltas.com.ar/congreso/pdf/Historieta,MangayAnimacion/borges.pdf.

Brinton, M.C. (2011). Lost in transition. Youth, work and instability in post industrial Japan. Cambridge University Press.
Burke, P. (2003). Uma história social do conhecimento: de Gutemberg a Diderot. Rio de Janeiro: Jorge Zahar, 241 p.

Campos, H. (1979). Ruptura dos gêneros na literature latino-americana. Em: América Latina em sua literatura (org. César Fernández Moreno). São Paulo: Perspectiva.

Canclini, N.G. (2003). Culturas Híbridas: Estratégias para entrar e sair da modernidade. 4a Ed. São Paulo: Editora da Universidade de São Paulo.

Gabrielli, L.M. (2013). Comunicação e publicidade: Mestiçagem e nova oralidade na publicidade en la lengua portuguesa. Revista Lucièrnaga. Facultad de Comunicación Audiovisual. Politécnico Colombiano Jaime Isaza Cadavid. Año 5, Edición 9. Medellín, Colombia.

Gravett, P. (2006). Mangá – Como o Japão Reinventou os Quadrinhos. São Paulo: Conrad.
Greiner, C., & Fernandes, R.M. (2008). Os corpos j-pop. Em.Tokyogaqui - Um Japao Imaginado. Ed. SESC. São Paulo.
Hayakawa, S. (2009). Contexto do Mangá e do Animê no Brasil. Japanese Embassy in Brazil [April 9]. Available from:: < http://www.br.emb-japan.go.jp/cultura/manga_anime.htm>. Accessed on May 2, 2009.
Manfrinatto, A. (2008). Sorry, "Liberdade". In: Especial 100 anos da imigração japonesa – As surpreendentes histórias do povo que ajudou a mudar o Brasil. São Paulo: Editora Abril.

Nagado, A., Matsuda, M., Goes, R. (2011). Cultura Pop Japonesa – História e curiosidades. (org) março, 2011 JBC, São Paulo.

Noro, A. (2015). O *mangá* brasileiro: impacto nas mídias e os processos de mestiçagem cultural. Intercom – Sociedade Brasileira de Estudos Interdisciplinares da Comunicação XXXVIII Congresso Brasileiro de Ciências da Comunicação – Rio de Janeiro, RJ. Brazil.
Pinheiro, A. **(**2004**)**. Por entre Mídias e Artes, a Cultura**.** Rev. GHREBH- número 6.

Saito, C.N.I. (2006). A cultura pop japonesa e as novas referencias midiáticas: o fenomeno otaku e hikikomori. REU, Sorocaba, SP, v. 38, n. 2, p. 249-260.

Schüler, V. (2010). America no Modanisumu: Influencia Ocidental no Japão (1853-1937). Site: Academia.edu. Available from:: http://www.academia.edu/3530685/Amerika_no_Modanisumu_Influencia_Ocidental_no_Japao_1853-1937. Accessed on August 28, 2013.

Soares, Gabriel Theodoro. 2013. Cosplay: quando a realidade virou fantasia e a fantasia virou realidade. In: Imagens do Japão 2: Experiências e invenções. Org. Greiner & Souza. Annablume ed. São Paulo.

Souza, M. (2008). Turma da Mônica Jovem 00: Edição especial –Em estilo *manga*. São Paulo. Mauricio de Souza Produções.

Souza, M. (2012). Turma da Mônica Jovem Jovem 43: Tesouro Verde. São Paulo. Mauricio de Souza Produções.

Zuin, L. (2009). Wired Protocol 7. Um estudo sobre Serial Experiments Lain e a alucinação consensual do ciberespaço. Faculdade Casper Líbero.

Contact email: andrenorosantos57@gmail.com

Digital Writing in the Workplace: The Present and the Future

Marie-Josée Goulet, Université du Québec en Outaouais, Canada

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

Writing is an omnipresent activity, both in our personal and professional lives. In professional settings in particular, writing receives growing attention from scholars because of its key role in the knowledge economy. Indeed, it is by writing that we transform knowledge into consumer products (the texts). As in most other fields of the humanities, writing has been greatly transformed by digital technologies, and this transformation is still undergoing. Many empirical studies have contributed to the understanding of computer-aided writing. However, scholarship lacks recent empirical knowledge on computer tools used by workplace writers.

In order to gather data on computer tools' usage and appreciation, I conducted a pan-Canadian survey with 414 professional writers. Unexpectedly, the quantitative analysis unveiled two paradoxical situations. First, professional writers would like to use more computer tools, but feel that they are already using too many of them. Second, the professional writers' appreciation of some computer tools is possibly inconsistent. This paper also reports on a qualitative analysis of 325 comments provided by the professional writers. This section of the survey revealed five predominant concerns about the future: voice recognition, collaboration, integration, user-friendliness, and training.

Keywords: digital writing, workplace writing, professional writing, writing with computers, survey research, empirical study

iafor

The International Academic Forum
www.iafor.org

Introduction

Writing is an omnipresent activity, both in our personal and professional lives. In professional settings in particular, writing receives growing attention from scholars because of its key role in the knowledge economy. Indeed, it is by writing that we transform knowledge into consumer products, that is, the texts (Brandt, 2005). As in most other fields of the humanities, writing has been greatly transformed by digital technologies (Bowie & McGovern, 2013; Cellier, Terrier, & Alamargot, 2007; Crozat *et al.*, 2011; Goulet, 2012; Herrington & Moran, 2009; McKee & DeVoss, 2007; Porter, 2007; Takayoshi & Huot, 2003; Takayoshi & Sullivan, 2007; Tardy & Jeanneret, 2007), and this transformation is still undergoing. Many empirical studies have contributed to the understanding of computer-aided writing (Leijten *et al.*, 2014; Newbold & Gillam, 2010; Puerta Melguizo *et al.*, 2008; Spartz & Weber, 2015). However, scholarship lacks recent empirical knowledge on computer tools used by workplace writers.

This article is a gesture to fill that gap, as it presents results from a pan-Canadian survey with 414 professional writers[1]. Using descriptive statistical methods, I will discuss the computer tools' usage and appreciation by professional writers. More specifically, I will put to light two paradoxical situations: 1) the fact that professional writers would like to use more computer tools, but feel that they are already using too many of them; 2) the possible inconsistency of the professional writers' appreciation of some computer tools. The paper also reports on a qualitative analysis of 325 comments provided by the professional writers. This analysis reveals five predominant concerns: voice recognition, collaboration, integration, user-friendliness, and training.

The next part of the paper is devoted to the background of the research, where I will summarize some relevant studies related to digital writing in the workplace. Then, I will describe the methodology employed to conduct the survey. The results and a discussion will follow. In the last part of the paper, I analyze comments provided by the respondents concerning the future of writing tools. As I will demonstrate, this qualitative analysis provides solutions that could solve the contradictions identified in the quantitative analysis.

Background

Scholars use different terms to refer to the concept of "digital writing". To name just a few examples: *computers and writing* (Bowie & McGovern, 2013)*, electronic writing* (Ferris, 2002), *web writing* (Santos & Leahy, 2014), and, of course, *digital writing* (DeVoss *et al.*, 2010; McKee & Porter, 2008). DeVoss *et al.* (2010) define digital writing as "compositions created with, and oftentimes for reading or viewing on, a computer or other device that is connected to the Internet" (p. 7). This quote suggests that today most writing is done for reading on a screen. The "digitalization" that we are witnessing has not only affected writing, but also distribution, and publication (Porter, 2007). Second, DeVoss *et al.* (2010)'s definition indicates that digital writing involves the use of a computer or another device, for example peripheral devices,

software, and surrogates, such as tablets or phones, and that this device is connected to the Internet. Digital writing refers to various forms of writing, such as e-mails, web sites, and social networks (Bowie & McGovern, 2013). Digital writing is also associated with the concept of *hypertext* (Beaufort, 2008; Schriver, 2012; Wysocki, 2008), and the web, from which was created the expression *web writing*. In brief, digital writing encompasses a large range of interests.

Digital writing receives growing attention from scholars. Leijten *et al.* (2014) carried out a case study with one professional writer, during the construction of one writing project. Drawing on keystroke and interview data, the authors illustrate how the professional writer searches extensively through multiple sources for content and ideas, and how he modifies and reuses others' content. Also worth mentioning are the studies on the use of specific computer tools for writing. For example, Puerta Melguizo *et al.* (2008) evaluated a system that automatically searches, retrieves, and recommends information relevant to the text currently being written. The results show that when the system offers relevant information, the time to complete the task is shorter, and the quality of the text increases compared with the control situations in which writers have to look actively for information. For their part, Ferro & Zachry (2014) conducted a survey on the use of publicly available online services (PAOSs) by knowledge workers in the United States. Their results indicate that many knowledge workers use PAOSs (for ex. Twitter, Goggle Docs) not only for personal purposes but also to complete work tasks.

In Canada, Lesage *et al.* (1993) conducted a survey on computer tools used by professional writers. This group of researchers interviewed 225 Canadians in 72 public and private organizations, in order to gather data on computers' characteristics, on software, on reasons for rejecting software or for consulting printed resources, and on appreciation of computer tools. Three types of computer tools were included in the questionnaire: the electronic dictionary, the dictionary of synonyms, and the grammar correction software. The results show that, at the time of the survey, 76% of the respondents were using the electronic dictionary integrated in the word processor (that was a condition to participate in the study), 50% of the respondents were using a grammar correction software, and 18% were using an electronic dictionary of synonyms. Many reasons for not using the writing tools were identified by Lesage *et al.* (1993), for example the feeling that the tools are not needed, the lack of training that would facilitate the effective use of the tools, and the perception that the tools are not efficient. As for the appreciation of computer tools, results from their study show that it is in general positive, even though the respondents made a few demands. To give just an example, the professional writers denounced the absence of specialized vocabulary in electronic dictionaries. While Lesage *et al.*'s research was comprehensive in 1993, we have to admit that workplace writing has changed a lot over the last 25 years: many writing tools have been created (Max, 2012) and the internet has been democratized. The research presented in this paper aimed exactly at gathering recent data on digital writing in the workplace. In the next section, I will describe the methodology employed to create the Canadian survey.

Survey methodology

To be eligible, participants had to meet the following criterion: either write texts on a daily basis as part of their job, or spend at least half of their work time writing. The recruitment consisted principally of sending out invitations by email. Email addresses were found directly on employers' websites. To a lesser extent, websites for language professionals such as writers.ca provided email addresses for self-employed writers. In total, 3,585 emails were sent and 414 full surveys were received, rendering a satisfactory response rate of 11.6%.

The survey was created with LimeSurvey (limesurvey.org), in both French and English, Canada's official languages. It comprises 97 questions. The survey was divided in three sections. The first section aimed to describe the professional writers' profiles and the genres of texts they write, the second addressed the frequency of use and appreciation of specific computer tools, and the third examined their opinion on advantages and disadvantages of using those tools for writing at work. Data collection took place in 2013, from May to October. All responses were saved in LimeSurvey and then imported into Excel. Descriptive statistics were automatically computed by LimeSurvey.

Results and discussion

This section provides some information about the participants' profiles. As shown in table 1, 27.9% of the participants work in public services, 20.7% work in universities, 11.1% work in the media, and 7.9% work in non-profit organizations. Also, a considerable proportion of participants (23.3%) are self-employed.

Table 1. Survey results for the question concerning the type of organization where professional writers work.

Type of organization	n (of 484)	Percentage
Public services	135	27.9
Self-employed	113	23.3
University	100	20.7
Media	54	11.1
Non-profit organizations	38	7.9
Private sector	20	4.1
Research centers	10	2.1
Professional associations	9	1.9
Political parties	5	1.0

Note. Respondents could choose more than one answer.

Participants have between 1 and 55 years of experience in professional writing. One half of them write texts in English, and the other half in French. Table 2 shows the range of documents produced by Canadian professional writers. Note that the respondents could choose more than one response.

Table 2. Survey results for the question concerning the genres written by professional writers.

Genres	*n* (of 414)	Percentage
Letters and memos	217	52.4
Newspaper or magazine articles	172	41.5
Web pages	168	40.6
Press releases	135	32.6
Instructions	126	30.4
Minutes from meeting	116	28.0
Ads or promotional material	116	28.0
Briefing notes	112	27.1
Information in social media	111	26.8
PowerPoint presentations	108	26.1
Pedagogical material	97	23.4
Research reports	92	22.2
Blogs	90	21.7
Annual reports	89	21.5
Policies	55	13.3
Grant applications	55	13.3
Popular scientific work	54	13.0
Technical documents	52	12.6
Scientific documents	46	11.1

Note. Respondents could choose more than one answer.

As we can see in table 2, letters and memos are the most common documents written by the participants, while scientific documents are the least common ones. It should be reminded that 11.1% of the survey participants work in media, which could explain the relatively high proportion (41.5%) that reported writing newspaper or magazine articles. Also worth mentioning: 40.6% of professional writers produce web pages and 26.8% publish information in social media, and 21.7% in blogs more specifically.

The survey first aimed to measure computer tools' frequency of use. The 15 tools listed in the survey were selected after a focus group study with 8 participants (Goulet, 2012). For each tool, respondents were asked "How often do you use this tool?" This question was accompanied by 4 exclusive options: "always", "often", "occasionally, and "never".

The results are presented in table 3. Professional writers who always use a tool were merged with those who often use it.

Table 3. Survey results on computer tools' frequency of use, ranked by number of responses for "always" + "often" (n= 414).

Computer tools	Frequency of use (always + often) %
Web search engines	98.3
Word processors	96.6
MS® Word's review functions	65.5
MS® Word's spelling and grammar checker	57.0
Online reference materials	50.3
Electronic encyclopedia	50.2
Text correction software (WhiteSmoke® or Antidote®)	34.8
Terminological databases	28.7
File hosting services	26.6
Blogs	17.8
Collaborative work platforms	15.5
Discussion groups	7.9
Concordancers	7.2
Authoring memory systems	5.1
Mind mapping tools	1.4

Table 3 shows that, among the 15 computer tools listed in the survey, Web search engines and word processors are the two most frequently used computer tools, with respectively 98.3% and 96.6% of professional writers who use them "always" or "often". Four computer tools are frequently used by 50% or more: MS® Word's review functions, MS® Word's spelling and grammar checker, online reference materials (for ex. grammar books), and electronic encyclopedia (for ex. Wikipedia). Let me briefly comment on results for MS® Word package. The survey indicates that MS® Word's spelling and grammar checker is more frequently used (57.0%) than WhiteSmoke® or Antidote® (34.8%). However, these statistics have to be interpreted in light of the fact that MS® Word package is omnipresent in Canadian workplaces. In other words, this preference could be contextual.

Table 3 also reports that 50% of the respondents frequently use online reference materials and electronic encyclopedia, which confirms that professional writers use electronic resources to look for linguistic information and to find information relevant to a project. If we add the fact that 17.8% of the professional writers frequently use blogs, and that 7.9% frequently use discussion groups, we can conclude that the Web is becoming (or has already become) a predominant source of information for professional writers. This conclusion is in accordance with Ferro & Zachry (2014), who reported that many knowledge workers use publicly available services such as blogs and forums to complete work tasks.

Nine computer tools received scores below 50%. More precisely, 15-35% of professional writers frequently use text correction software (WhiteSmoke® or

Antidote®), terminological databases, file-hosting services, blogs, and collaborative work platforms. According to these results, two hypotheses can be drawn: either these tools are in the "process of spreading" or writers do not find them useful for professional purposes. As we will see later, the survey provides information about the reasons why some computer tools are not used by professional writers.

Finally, my research also shows that some tools are practically never used: 1-8% of professional writers frequently use authoring memory systems, concordancers, discussion groups, and mind mapping tools. These tools were added after the focus group study, because they were mentioned by some participants. However, results from the quantitative study clearly indicate that these three tools are not widespread in Canadian workplaces.

Secondly, the survey gathered data in order to determine why some computer tools are not used by Canadian professional writers. When respondents ticked the "never" option, a block of possible reasons appeared, and they had to decide which one(s) related to them. Reasons included in the survey were inspired by the focus group study (Goulet, 2012). Respondents were allowed to check more than one reason. For example, someone may have ticked "I do not need this tool" along with "This tool is not effective". Table 4 presents the proportion that each reason represents, all tools considered.

Table 4. Survey results on the reasons for not using computer tools, all tools considered, ranked by number of responses.

Reasons	*n* (of 2534)	Percentage
I did not know this tool existed.	1082	42.7
I do not need this tool.	847	33.4
I don't know how to use this tool.	241	9.5
This tool is not efficient.	89	3.5
I do not want to modify my work habits.	63	2.5
I prefer to use printed resources.	52	2.1
My work environment is resistant to this type of tool.	46	1.8
My employer does not want to buy this tool.	44	1.7
I fear that this tool would slow me down.	42	1.7
I cannot afford to buy this tool.	28	1.1
		100

Note. Respondents could choose more than one answer.

Table 4 shows that from a purely quantitative point of view, the most important reason for not using a computer tool is not knowing about its existence, which represents 42.7% of all cases. In second place, the belief that the tool is not needed represents 33.4%. Together, these two reasons account for 76.1% of all cases for not using a tool. In third place, but less prevalent, the lack of knowledge on how to use a computer tool represents 9.5% of all reasons for not using a tool. All tools considered, the seven other reasons listed in the survey were not very popular. For example, "I cannot afford to buy this tool" represents 1.1% of all cases.

For the rest of this section, I will concentrate on the three main motives chosen by Canadian professional writers to justify why they do not use some tools. Table 5

reports on the three main reasons chosen by professional writers, for each tool listed in the survey.

Table 5. Survey results on the reasons for not using specific computer tools, ranked by number of responses.

Computer tools	Main reasons for not using %			N
	Did not know it existed	Do not need it	Do not know how to use it	
Authoring memory systems	64.2	11.4	11.4	405
Concordancers	64.4	20.1	10.3	379
Mind mapping tools	38.2	39.3	11.6	361
Text correction software (WhiteSmoke® or Antidote®)	63.5	11.1	4.8	271
Collaborative work platforms	23.5	48.6	12.5	255
File hosting services	19.7	47.6	7.5	147
Discussion groups	2.6	67.1	5.1	234
Blogs	0.5	74.2	6.7	209
Terminological databases	47.9	30.2	10.4	192
MS® Word's checker	2.3	23.0	1.1	87
MS® Word's review functions	5.4	32.4	13.5	37
Online reference materials	25.0	39.3	14.3	28
Electronic encyclopedia	19.2	26.9	3.8	26
Word processors	0	60.0	20.0	5
Web search engines	0	0	0	1
				2637

We first notice, in table 5, that the most frequent reason for not using a tool, "I did not know that tool existed", is the most important one for four tools: the authoring memory systems, the concordancers, the text correction software (either WhiteSmoke® or Antidote®), and the terminological databases[2]. Certainly, these results suggest that many Canadian professional writers are not aware of all the possibilities that the industry has to offer. If we also consider that there exists much more computer tools than the 15 listed in the survey, the gap between the professional writers and the software industry could be in reality much more important.

We also notice that the second most frequent reason for not using a tool, "I do not need that tool", is the most important one for nine tools: mind mapping tools (although almost equal to the first reason), collaborative work platforms, file hosting services, discussion groups, blogs, MS® Word's review functions, online reference materials, electronic encyclopedia, and word processors (only one case). We can assume that the professional writers who chose this reason are aware of the existence of the computer tool in question, but believe that they do not need it. This assumption could suggest that professional writers have different needs.

---

[2] It is interesting to note that in Lesage *et al.* (1993)' study, the professional writers had denounced the absence of specialized vocabulary in electronic dictionaries.

The third reason included in table 5, "I do not know how to use this tool," is not the most important reason, for any of the tools listed in the survey. However, this reason is slightly over-represented for authoring memory systems (11.4%), concordancers (10.3%), mind mapping tools (11.6%), collaborative work platforms (12.5%), terminological databases (10%), MS® Word's review functions (13.5%), online reference materials (14.3%), and word processors (20.0%)[3]. However, if we agree that the professional writers who admitted not knowing about a tool in particular – which represents 43% of all cases – do not know how to use this tool, and that some professional writers who chose this reason would like to use new computer tools, then training could be viewed as an important issue.

This leaves us with the MS® Word's checker and the web search engines. As we can deduct from table 5, the most important reason for not using the MS® Word's checker is not one of the three most prevailing ones. In fact, the most important reason for not using the MS® Word's checker is the belief that it is not efficient with 43%. Considering that this reason represents only 3.5% of all cases in the survey (see table 4), it is clearly over-represented for this tool. Finally, the reason for not using web search engines (only one case) is the preference for printed resources.

The third section of the survey was designed to quantify the professional writers' opinions regarding the advantages and disadvantages of using computer tools. The first strategy used to measure the professional writers' appreciation was to present them with nine statements about computer tools. The statements were divided into two separate blocks, a block of positive statements and a block of negative statements.

Fig. 1 summarizes the general statistics for this section of the survey.
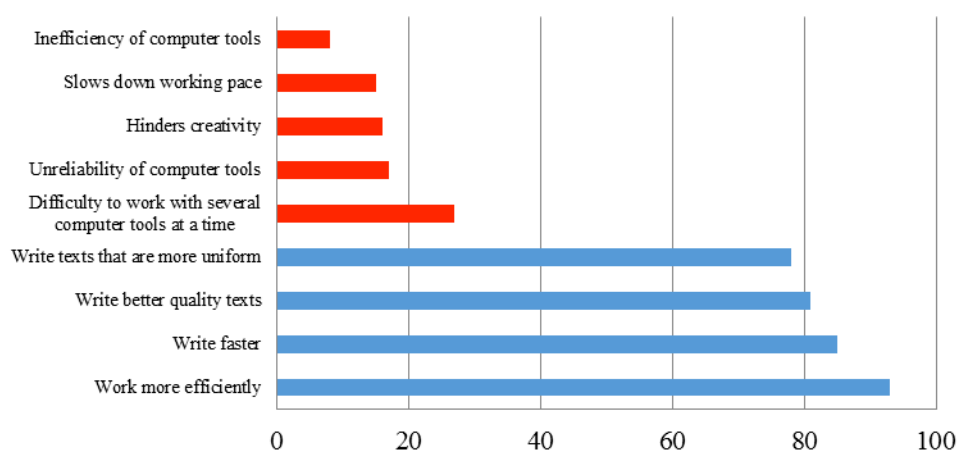
Fig. 1. A chart of the proportions of professional writers who agree or strongly agree with statements describing advantages (blue) and drawbacks (red) of using computer tools.

---

[3] The reader should note that there are only 5 cases all in all for the word processors.

As we can see in fig. 1, 78-92% of the professional writers "agree or strongly agree" that computer tools allow them to work more efficiently, write faster, write better quality texts, and write texts that are more uniform. On the other hand, 8-27% of professional writers "agree or strongly agree" that computer tools are inefficient, slow down their working pace, hinder creativity, are unreliable, or that it is difficult to work with several computer tools at the same time. Concerning the latter, in 1993 Lesage *et al.* advised the language industry to integrate writing technologies in a generic tool. While some steps have been made towards that goal, for example in MS$^®$ Word, it seems that improvement is desirable. But generally, it can be concluded that positive evaluations are more important than negative ones.

The second strategy used to gather information on computer tools' appreciation by professional writers was to present them with statements each time they confirmed using a tool. The respondents could select one or more statements among the following: "I like using it", "I could not work without it", "I like using it, but can work without it", "I would like to know how to use it better", "It is difficult to work with it", and "I do not like using it". Results from this part of the survey are presented in   table   6.
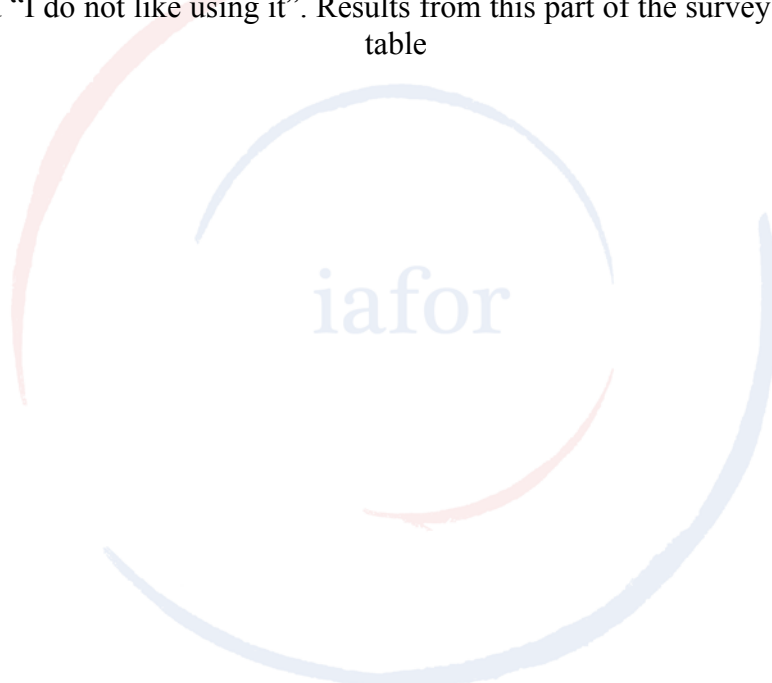
Table 6. Survey results for computer tools' appreciation, ranked by total number of responses.

	% Like using it.	Could not work without it.	Like using it, but can work without it.	Would like to know how to use it better.	Difficult to work with it.	Do not like to use it.	**N**
Word processors	28.7	43.7	11.0	14.3	1.0	1.4	575
Web search engines	28.9	58.0	4.5	8.5	0	0	553
MS$^®$ review functions	29.0	18.1	27.0	15.5	4.4	6.2	504
Electronic encyclopedia	40.3	14.9	36.3	5.9	0.2	2.4	424
Online reference materials	36.1	11.5	36.3	12.2	1.7	2.2	410
MS$^®$ spelling and grammar checker	30.7	13.9	34.8	9.1	1.5	10.0	378
File hosting services	32.2	16.6	26.3	15.9	4.7	4.4	320
Terminological databases	33.0	23.4	22.7	15.6	5.0	0	282
Correction software (WhiteSmoke$^®$ or Antidote$^®$)	29.9	40.3	14.5	11.3	2.3	1.8	221
Blogs	37.3	12.3	34.3	9.3	2.9	3.9	204
Collaborative work platforms	26.0	8.3	26.5	20.4	13.3	5.5	181
Discussion groups	38.4	6.7	34.1	10.4	6.7	3.7	164
Mind mapping tools	23.0	4.9	34.4	31.1	6.6	0	61
Concordancers	40.0	34.5	16.4	9.1	0	0	55
Authoring memory systems	45.5	36.4	21.2	24.2	6.1	3.0	33
Total	32.1	25.7	23.9	12.4	2.8	3.1	
N	1393	1113	1036	538	122	136	4326

As we can see in the last row of this table, the most predominant assertion, all tools considered, is "I like using it" (32.1%). In second and third places, we have respectively "I could not work without it" (25.7%) and "I like using it, but can work without it" (23.9%). "I would like to know how to use it better" comes in fourth place with 12.4%. Finally, the two negative statements "It is difficult to work with it" and "I do not like using it" respectively represents 2.8% and 3.1% of all cases. If we compare this general distribution with individual results, we detect that for some tools, the negative opinions seem over-represented. First, while the assertion "It is difficult to work with it" accounts for only 2.8% of all cases (sixth column), it represents 13.3% for collaborative work platforms, 6.7% for discussion groups, 6.6% for mind mapping tools, and 6.1% for authoring memory systems. Second, while the assertion "I do not like using it" accounts for only 3.1% of all cases (seventh column), it represents 10.0% for the MS® Word's spelling and grammar checker, 6.2% for the MS® Word's review functions, and 5.5% for the collaborative work platforms. However, we have to take into consideration that, for these same tools, the positive assertions are in important number. For the authoring memory systems for example, "I like using it" represents 45.5% and "I could not work without it" represents 36.4%, two proportions higher than the general result (see last row). In light of this analysis, I am drawn to conclude that, overall, positive opinions about computer tools are more important than negative ones.

Last, but not least, the assertion "I would like to know how to use it better" (fifth column) represents 12.4% of all cases. Once again, these results suggest that a considerable number of professional writers would like to gain more confidence in using some computer tools. It is also worth noting that for at least five computer tools, this desire seems over-represented: 31.1% for mind mapping tools, 24.2% for authoring memory systems, 20.4% for collaborative work platforms, 15.66% for terminological databases, and 15.9% for file hosting services. In the case of the mind mapping tools, the authoring memory systems, the collaborative work platforms, and the terminological databases, this perceived need for training is corroborated by the fact that the reason "I do not know how to use this tool" was slightly over-represented, as we saw previously. To sum up, professional writers have different needs and different opinions about computer tools.

From a general perspective, the survey results put to light two contradictions. First, there seems to be a contradiction in the number of tools available, the desire (at least for some professional writers) to use more tools, and the feeling that they are already using too many of them. A second inconsistency is observed in the professional writers' perceptions with respect to the quality of computer tools. As we have seen, more professional writers have positive opinions about computer tools than negative ones, and this conclusion applies to all tools listed in the survey. This doesn't mean, however, that professional writers do not want their tools to be more effective. How could the professional writers' experience with computer tools be improved?

Part of the response can be found in what the participants had to say in the last question of the survey: How do you envision the future of writing tools? 325 participants (out of 414) provided a comment for this non-mandatory question, which rendered a 15,000-word text. I have conducted a coarse-grained qualitative analysis of this data, which allowed me to identify five recurrent subjects: voice recognition, collaboration, integration of tools, user-friendliness, and training. Let me first present

some quotes for each subject and then I will discuss the implications of these "predictions".

Voice recognition:

"I have great hopes for voice recognition software becoming more accurate and more efficient."

"Voice recognition software (when perfected) will replace typing. This will speed up the process."

"50-100 years from now technology will be implanted and activated by speech and thought".

Collaboration:

"I see everything as being more collaborative and cloud-based."

"[…] I also see the possibility of working simultaneously with collaborators as a plus."

Integration:

"I work in a Microsoft environment. A tool that works better at integrating the various products would be useful."

"I see further integration… I see mainstream platforms like Word acquiring and offering more software tools on their platforms, increasing their use but also hurting the innovative that created them in the first place."

"I imagine compatibility of use between several tools will become more necessary but also more difficult to manage because it's difficult for hardware, software/applications and browsers to keep up with each other."

"I think the most important thing is integration of tools. People try too hard to make the perfect writing tool but it's inevitable that some tools will be better at doing certain things than others. So there's a lot that needs to be done to improve how tools interact with each other."

"A better interconnectivity of the tools, like Antidote into Word. Other tools should follow this example, to avoid using numerous tools." (translated from French)

"I suspect that the integration of further functionality (e.g., reference information, expanded dictionaries, thesaurus, etc. as mentioned in this survey) is imminent, although not necessary to the completion of most writing."

User-friendliness:

> "In a way, software evolution should become increasingly more user-friendly and not be tied to updates for the sake of updating so that companies can sell new versions of the same system […]"

> "Yes it is important for different programs and file formats to work together. Features like track changes are brutal when you have to convert files or else prepare them for typesetting or publishing (electronically or in print). "Keeping it simple" is still the best policy. Thanks."

Training:

> "I think they will continue to get better and more interactive. The key is for employers to upgrade the systems running the software so the employee gets the most out of the system. Also important is keeping employees properly trained, so they can utilize all the functions available to them."

> "Like it always has been. Changes will be made, some of which I will like/find useful and some I won't. Either way, these change/evolution will require a learning curve / training which will take up my time but which is necessary in order to use the tools properly."

The qualitative analysis of the 325 comments suggests that professional writers will use more voice recognition software and collaborative writing tools. According to one participant, voice recognition software could even replace keyboards in the near future. However, in order for voice recognition to be successfully integrated into the writing process, some working environments will have to be adapted. For example, how could one possibly use voice recognition in a shared office?

The qualitative analysis also suggests that it has become crucial to reflect on the possibility to (better) integrate writing tools into one system. This suggestion is the more important that new writing tools are expected to be developed (Max, 2012). The integration of tools into a coherent system could reduce the tension between the desire to use more tools and the feeling that too many tools are already used. This evolution towards a unified writing system will not be without challenges. For example, research will have to address many questions such as: How do professional writers customize their writing environment? What are the most popular combinations? What individual factors should be taken into consideration?

Moreover, user-friendliness of the tools seems like an important issue, according to the professional writers. To quote one participant, the software industry should "keep it simple". In computer-related disciplines, researchers have been evaluating software and other tools for a long time. However, it seems that writing studies are being slow to reflect on the technological aspects of digital writing. Many research questions come to mind: What are the concrete affordances of existing as well as emerging computer tools? Do professional writers make unusual use of some tools? How could computer tools be more user-friendly?

Last, but not least, the qualitative analysis confirms that training should be considered as a predominant factor, not only to use new tools, but also to use more efficiently existing tools. In Canada, and possibly in other countries, pressure is put on universities to take responsibility for practical training. Whether we agree or not with this transformation of the university, we, as teachers, ought to give our students the necessary practical and critical skills in order for them to become effective and intelligent users of writing tools. Hopefully, the empirical data gathered in this paper can contribute, even modestly, to guide instructors and administrators in the implementation and use of technologies in writing classes (Kastman Breuch, 2002).

Conclusion

In this paper, I presented results from a survey conducted with 414 professional writers. Originally, the survey aimed to quantify usage, reasons for not using some tools, and appreciation of computer tools. Unexpectedly, the analysis revealed two paradoxical situations. First, there seems to be a contradiction related to the number of tools available, the desire (at least for some professional writers) to use more tools, and the feeling that they are already using too many of them. A second inconsistency was observed in the professional writers' perceptions with respect to the quality of computer tools. As we have seen, more professional writers have positive opinions than negative ones about computer tools, and this conclusion applies to all tools listed in the survey. This doesn't mean, however, that professional writers do not want their tools to be more effective. For example, as we have seen with the qualitative analysis of the 325 comments, professional writers are concerned with user-friendliness.

In conclusion, the results presented in this paper certainly have implications for research. Considering that the industry will continue to offer new computer tools (Max, 2012) and that one of the professional writers' predominant concern is the integration of computer tools, it is my opinion that we need to think differently about the way we write with computers in the workplace. Instead of augmenting individual tools and forcing users to alternate between them when writing documents, couldn't we develop an innovative comprehensive writing system?

References

Beaufort, A. (2008). Writing in the professions. In C. A. Bazerman (Ed.), *Handbook of research on writing* (pp. 221-35). New York: Lawrence Erlbaum Associates.

Bowie, J. L., & McGovern, H. A. (2013). De-coding our scholarship: The state of research in computers and writing from 2003-2008. *Computers and* Composition, *30(3)*, 242-62.

Brandt, D. (2005). Writing for a living: Literacy and the knowledge economy. *Written* Communication, *22(2)*, 166-97.

Cellier, J.-M., Terrier, P., & Alamargot, D. (Eds). (2007). *Written documents in the workplace*. Amsterdam: Elsevier.

Crozat, S., Bachimont, B., Cailleau, I., Bouchardon, S., & Gaillard, L. (2011). Éléments pour une théorie opérationnelle de l'écriture numérique [Elements for an operational theory of digital writing]. *Supports et pratiques d'écriture en* réseau, *14(3)*, 9-33.

DeVoss, D. N., Eidman-Aadahl, E., & Hicks, T. (2010). *Because digital writing matters: Improving student writing in online and multimedia environments*. San Francisco: Jossey-Bass.

Ferris, S. P. (2002). Writing electronically: The effects of computers on traditional writing. *Journal of Electronic Publishing, 8(1)*. Retrieved from http://quod.lib.umich.edu/j/jep/3336451.0008.104?view=text;rgn=main

Ferro, T., & Zachry, M. (2014). Technical communication unbound: Knowledge work, social media, and emergent communicative practices. *Technical Communication Quarterly*, *23(1)*, 6-21.

Goulet, M.-J. (2012). Étude exploratoire des usages d'outils informatiques d'aide à la rédaction dans la production d'écrits professionnels [Exploratory study of computer tools for professional writing]. *Scripta*, *16(30)*, 217-31.

Herrington, A., & Moran, C. (2009). Challenges for writing teachers: Evolving technologies and standardized assessment. In A. Herrington, K. Hodgson & C. Moran (Eds.), *Teaching the new writing: Technology, change, and assessment in the 21st-century classroom* (pp. 3-17). New York: Teachers College Press.

Kastman Breuch, L.-A. (2002). Thinking critically about technological literacy: Developing a framework to guide computer pedagogy in technical communication. *Technical Communication Quarterly, 11(3)*, 267-88.

Leijten, M., Van Waes, L., Schriver, K., & Hayes, J. R. (2014). Writing in the workplace: Constructing documents using multiple digital sources. *Journal of Writing Research*, *5(3)*, 285-337.

Lesage, R., Price, W., Bissonnette, C., & Drouin, P. (1993). Enquête sur l'état d'utilisation des outils automatisés d'aide à la rédaction dans les organisations [Survey of computer-aided writing in organizations]. *Meta*, *38(2)*, 367-389.

Max, A. (2012). Document authoring: From word processing to text generation. In A. Mehler & L. Romary (Eds.), *Handbook of technical communication* (pp. 29-52). Berlin: De Gruyter Mouton.

McKee, H. A., & DeVoss, D. N. (Eds.) (2007). *Digital writing research: Technologies, methodologies, and ethical issues*. New York: Hampton Press.

McKee, H. A., & Porter, J. E. (2008). The ethics of digital writing research: A rhetorical approach. *College Composition and Communication, 59(4)*, 711-749.

Newbold, N., & Gillam, L. (2010). The linguistics of readability: The next step for word processing. Proceedings of the NAACL HLT 2010 Workshop on Computational Linguistics and Writing (p. 65-72). Los Angeles, California.

Porter, J. E. (2007). Foreword. In H. A. McKee & D.N. DeVoss (Eds.), *Digital writing research: Technologies, methodologies, and ethical issues* (pp. ix-xix). Cresskill: Hampton Press.

Puerta Melguizo, M. C., Bajo, T., Castillo, G., Munoz, O., & Boves, L. (2008). A proactive recommendation system for writing in the Internet age. *Journal of Writing Research*, *2(1)*, 65-81.

Santos, Marc C., & Leahy, Mark H. (2014). Postpedagogy and web writing. *Computers and Composition, 32(0)*, 84-95.

Schriver, K. (2012). What we know about expertise in professional communication. In V. W. Berninger (Ed.), *Past, present, and future contributions of cognitive writing research to cognitive psychology* (pp. 275-312). New York: Psychology Press.

Spartz, J. M., & Weber, R. P. (2015). Writing entrepreneurs: A survey of attitudes, habits, skills, and genres. *Journal of Business and Technical Communication*, *29(4)*, 428-455.

Statistics Canada. (2006). *National Occupational Classification 2006*. Retrieved from http://www.statcan.gc.ca/subjects-sujets/standard-norme/concordances/noc2006-cnp2006-fra.htm.

Takayoshi, P., & Huot, B. (Eds.). (2003). *Teaching writing with computers: An introduction*. Boston: Cengage Learning.

Takayoshi, P., & Sullivan, P. (Eds.). (2007). *Labor, writing technologies, and the shaping of composition in the academy*. Cresskill: Hampton Press.

Tardy, C., & Jeanneret, Y. (Eds.). (2007). *L'écriture des médias informatisés: espaces de pratiques [Writing digital media]*. Paris: Lavoisier.

Wysocki, A. F. (2008). Seeing the screen: Research into visual and digital writing practices. In C. A. Bazerman (Ed.), *Handbook of research on writing* (pp. 599-611). New York: Lawrence Erlbaum Associates.

Contact email: marie-josee.goulet@uqo.ca

Applying A Project Management Strategy To Rule of Law Programs: Recommendations For Myanmar Based On Lessons Learned From Afghanistan

Jason Briggs, Webster University, USA
Moin Khan, PAE, USA

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
Since 2003, the United States government and international partners have worked to develop the rule of law (RoL) in Afghanistan. This effort has focused on areas such as the judicial system, corrections system, informal justice system, legislative reform, legal education and anticorruption efforts. In a report issued by the Special Inspector General for Afghanistan Reconstruction, RoL programs funded by the United States have been impaired by four significant factors: a lack a comprehensive RoL strategy; an inability to account for the total amount of funds spent to support RoL development; problems measuring the performance of RoL programs; and significant challenges due to pervasive corruption (SIGAR, 2015). Since 2011, with its rapid democratic transition and removal of international sanctions, Myanmar has experienced a significant increase in multi-year RoL projects funded by international donors, such as the United States government, United Nations and European Union. However, many of the objectives of these programs, such as improved access to justice, protection of human rights, justice sector reform, empowering civil society to participate in the formal justice system and combating corruption, face challenges. In a previous conference paper, the authors discussed ways to encourage the RoL profession to implement a project management model to more effectively implement future projects. The paper proposed the creation of an inter-agency Project Management Office tasked with providing proper training, management assistance, templates and monitoring and evaluation for international RoL projects. The purpose of this paper is to apply this framework, along with lessons learned from Afghanistan, to propose recommendations to achieve RoL program outcomes in Myanmar.

Keywords: rule of law, project management

I. Introduction

According to a World Justice Project survey on rule of law (RoL) around the world, Afghanistan is the second worst country, bested only by Venezuela. Placing slightly higher on the list, but remaining in the bottom tier, is Myanmar, ranked at 92. A total of 102 countries were evaluated for this report (WJP, 2015). The survey established eight primary categories to create the rankings, along with 44 indicators, focusing on key RoL issues such as corruption, fundamental rights, regulatory enforcement and civil, criminal and informal justice.

Establishing RoL is an essential building block for any country, but this foundation is critically important in fragile states and those countries moving through governmental and societal transformations. Without proper governance and justice, emanating from the central authority and evenly implemented and enforced from the capital to the local level, States remain internally weak, unstable and lack the ability to instill confidence in their citizenry regarding positive change moving forward. When citizens experience and benefit from effective law enforcement and justice sector responses, a fair and transparent judicial system and a government demonstrating progress in reducing the problem of corruption, grassroots support increases and a stable and peaceful nation becomes a potential achievable outcome. This is especially important in nations with continuing internal conflict, such as insurgent opposition to the central government or ethnic divisions, which has existed in Afghanistan and Myanmar for decades.

International donors, including the United States, United Nations and European Union, have poured a significant amount of funding and assigned thousands of personnel dedicated to RoL programs into Afghanistan over the past 15 years. When comparing the numbers against the results, these efforts have resulted in limited to no change in key RoL areas. Based on the co-authors experience working on a RoL program in Afghanistan, access to justice remains an allusive idea to many Afghans, gender empowerment has fallen on deaf ears, the judicial system is dysfunctional and corruption at all levels of government continues to place a significant roadblock in the way of enforcing and applying the law to all citizens regardless of social, economic or political power.

With the recent peaceful transfer of power from the ruling military regime in Myanmar to the National League for Democracy (NLD), led by Aung San Suu Kyi and President Htin Kyaw, and the preceding years of warming relations with the West, RoL is a key programmatic focus of the international donor community. Thus, the question presented for the purpose of this paper is the following: what lessons learned from the RoL experience in Afghanistan, both from the international and host country perspectives, will help avoid repeating the same mistakes in Myanmar?

II. Lessons Learned in Afghanistan…Looking Forward with Myanmar

A. Developing a RoL Strategy

As stated by the Special Inspector General for Afghanistan Reconstruction (SIGAR), when reviewing the RoL strategy in Afghanistan, a fundamental flaw in the planning was identified:

> *U.S. agencies…lack a current, comprehensive interagency rule of law strategy to help plan and guide U.S. rule of law development efforts in Afghanistan…The lack of a rule of law strategy during the majority of U.S. involvement in Afghanistan may be a significant reason why DOD, DOJ, State, and USAID do not clearly and consistently define the range of activities that constitute their rule of law development efforts* (SIGAR, pg. 4).

As the SIGAR report demonstrates, the failure to coordinate interagency RoL programs and define their purpose was absent in the overall US RoL strategy, which significantly impeded the overall objectives of RoL development efforts in Afghanistan. Common RoL objectives include holding governing powers accountable, establishing clear and stable rules and protecting fundamental rights (Wang, 2014). Achieving these goals without a RoL strategy is even more challenging in Afghanistan given its historical legal environment, which has three competing sources of law: 1) local customary practice, which employs common cultural and ethical standards in dispute resolution; 2) sharia law, divinely inspired and universal; and 3) the formal state legal code (Wang, 2014). In addition, considering the urgent need to draft and enact new laws and regulations in the post-Taliban era, along with an unstable security environment, the need for a comprehensive RoL strategy in the beginning was a critical requirement. Lastly, projecting the RoL from the central authority in Kabul through the formal state system to the grassroots level in the provinces clearly shows signs of limited progress. Therefore, the competition between the formal and informal legal systems remains a major impediment to improving RoL standards throughout the country.

While Myanmar does not have a significant conflict between informal and formal justice systems, achieving those common RoL objectives mentioned above in Myanmar will require addressing several challenges. Similar to Afghanistan, law reform is driven by a top-down approach from the executive branch of government. Therefore, government bureaucracies must play a larger role in pushing reform and education at the grassroots level (New Perimeter, 2013). Moreover, in protecting fundamental human rights, while Myanmar ratified the Convention on the Rights of the Child and recently signed its Optional Protocol on children in armed conflict, the country has not joined the vast majority of nations by ratifying several key human rights instruments (OHCHR, 2016). Safeguarding fundamental rights will establish good international practices and ratifying the core human rights treaties is an essential step which should be promoted in any RoL strategy (IBA, 2012). While the Taliban, ISIS and other insurgent groups in Afghanistan present a serious threat to internal stability in Afghanistan, Myanmar faces its own less serious, but constant problem, with armed rebel movements. Establishing a strong RoL standard will be more difficult in the northern states and should be a key component addressed in any

national RoL strategy. In addition, while many of these issues are holdovers from the days of the military regime, the military still retains a strong footing within the government structure, and the new NLD government, working with international RoL donors, will need to consider this dynamic when developing a comprehensive RoL strategy for the country.

B. Monitoring RoL Funding and Evaluation Program Effectiveness

The SIGAR report next focused on issues surrounding the funding and tracking of RoL projects in Afghanistan:

> *For the purposes of this report, we analyzed the information DOD, DOJ, State, and USAID provided to identify the total number of known U.S. government rule of law programs conducted and assistance provided since 2003...the U.S. government does not have a clear, comprehensive record of its rule of law activities...* (SIGAR, pg. 7).

Monitoring and evaluating RoL programs on a rolling basis throughout the project management cycle is critically important. Even a project framework established through consultation and analysis, meetings with government counterparts and civil society and based on a well-thought out plan, will still encounter problems on the ground during implementation. In addition to ensuring a RoL program is on target towards meeting its targeted outcomes, a proper monitoring and evaluation mechanism provides an ability to respond and adapt to unforeseen circumstances which could create obstacles to project success. Specifically, evaluating RoL programs and determining their effectiveness in addressing RoL needs in Afghanistan was further noted by SIGAR:

> *Because these agencies did not systematically measure and report on their programs' achievements—or how those programs fulfilled the broader 2009 strategy—they cannot fully determine the extent to which these $1 billion in programs have made progress in achieving objectives for developing the rule of law in Afghanistan* (SIGAR, pg. 10).

Myanmar, especially with the recent change of government, will continue to see international donor attention focused on RoL, governance and human rights issues. Many of these same donors were, and continue to be, present in Afghanistan. As funding levels increase, monitoring and evaluating these programs is essential. Moreover, coordinating this mechanism across ministries, donors and implementers, will help improve communication, coordination and the sharing of best practices, which will increase the likelihood of project success.

C. Corruption

Corruption has a devastating impact on the effectiveness of government and erases the hopes of citizens for seeking change in their communities. SIGAR made particular note of this issue, stating the following:

> *Two major challenges continue to undermine U.S. efforts to develop the rule of law in Afghanistan: (1) the pervasive corruption in Afghanistan's justice sector, and (2) the uncertainty regarding whether the Afghan government can or will sustain U.S. program activities and reforms* (SIGAR, pg. 19).

Last year, Transparency International (TI) released its annual Corruption Perceptions Index. Out of 168 countries and territories, and similar to the WJP RoL rankings, Afghanistan and Myanmar resided near the bottom. TI ranked Afghanistan at 166, Myanmar at 147 (Transparency, 2015). Corruption in Afghanistan and Myanmar is systemic, cultural and enabled by the residing power structure. The ability to address corruption is hindered by the existence of weak or non-existing RoL components. For example, in Myanmar, the judicial system requires a major overhaul, Parliament requires continued support in drafting and implementing meaningful legislation and the country lacks a strong criminal defense and legal aid and education system (IBA, 2012; New Perimeter, 2013). A similar situation was faced, and continues to persist, in Afghanistan. Thus, creating new laws, improving the capacity of justice sector through trainings and building the next generation of lawyers, is critical to establishing a strong RoL standard, creating a sustainable legal environment and reducing the problem of corruption (IBA, 2012). Going hand in hand with these initiatives is educating the public about their rights, ways to access the justice system and changing perceptions of the citizenry about their government and its law enforcement establishment (New Perimeter, 2013).

III. Host-Country Project Management Office Strategy

While the RoL community assesses the successes and failures of programmatic work in Afghanistan and Iraq, one idea which provides a potential path forward is the creation of a Host-Country Project Management Office (HCPMO). As illustrated in the figure below, which was previously introduced by the co-authors in a paper earlier this year, the HCPMO provides international donors, relevant host country ministries and program implementers with a centralized coordinating body for RoL projects (Briggs, Khan, 2016). When moving through the project management cycle-initiation, planning, execution, monitoring and evaluation and closing-the HCPMO facilitates the process for the relevant stakeholders by helping control and manage individual RoL projects from beginning to end.

While international donors and government ministries will be required to sacrifice a certain amount of power and authority, the ultimate benefit is the potential reduction of waste, fraud and abuse and the creation of a sustainable HCPMO which houses a significant level of institutional knowledge related to past, present and future programs. With this knowledge, repeating mistakes from past projects is reduced, regardless of the international donor, project area or personnel. For example, the HCPMO could establish a standardized project management process, including

common terminology and forms, which all international donors, ministries and implementers would use in their programmatic work. This data would be reported and stored at the HCPMO as public record, which would provide greater transparency and aid donors and ministries working on similar RoL issues to communicate and coordinate on achieving their project outcomes. Moreover, when a RoL project closes due to any issue, such as loss of funding, a new donor would be able to review prior work completed while determining whether, and how, to move forward with their own related project.

Figure: The Host Country Project Management Office
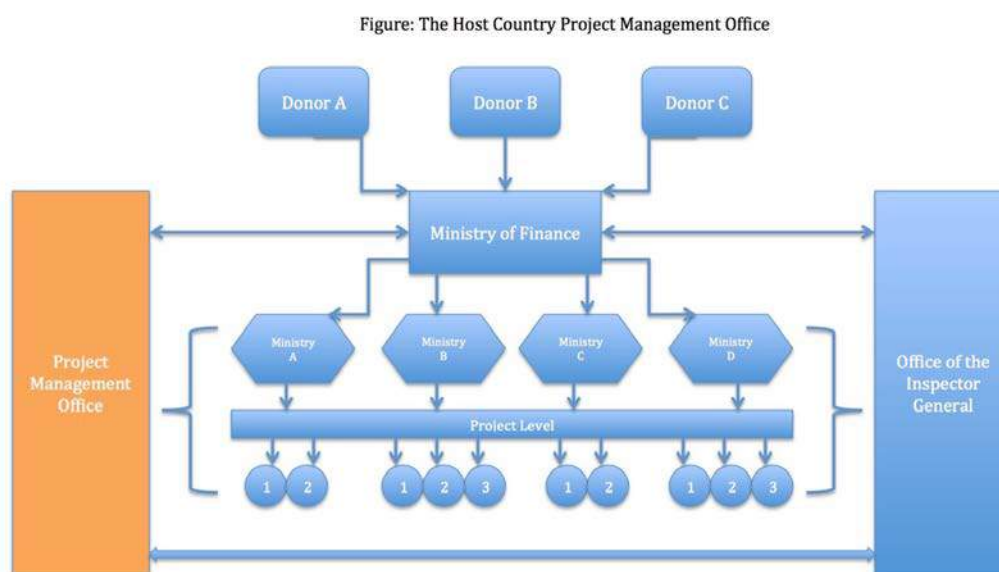
Lastly, a critical component in the success of the HCPMO, along with holding donors and ministries more accountable with a greater level of transparency, is the role of an inspector general to lead the monitoring and evaluation of all RoL programs, including an annual audit of the HCPMO. With independent oversight, the inspector general would provide an additional check on the work of the HCPMO, stakeholders and play a role in reducing the problem of corruption encountered throughout the project management cycle.

IV. Conclusion

In the coming months and years, as international donors and civil society work with governmental actors to design and implement RoL programs in Myanmar, avoiding the pitfalls experienced in other countries such as Afghanistan, should be a key focus at the initiation and planning stages of any project. This is especially critical given current global economic conditions. In short, with governments struggling with budget deficits, spending choices require greater justification, especially in the area of foreign aid. Governments and international organizations must ensure money spent is returned with substantive achievements.

Establishing an HCPMO provides international donors and host country governments with a structure which builds institutional capacity, develops professional skill-sets required to manage and monitor programs, improves communication and coordination between multiple RoL projects and provides a foundation for implementing sustainable programs across the thematic range of RoL issues. Furthermore, if corruption is reduced and local buy-in from the host government and its citizens is increased, these two additional components will help create an environment for greater success over the long term for improving the RoL in Myanmar.

V. References

Briggs, Jason; Khan, Moin. (2016). Evaluating Rule of Law Initiatives From A Project Management Perspective, *ICLPT Conference-Bangkok 2016* (ISSN 2313-7851).

International Bar Association. (2012). *The Rule of Law in Myanmar: Challenges and Prospects*. IBA.

New Perimeter; Perseus Strategies; Jacob Blaustein Institute for the Advancement of Human Rights. (2013). *Myanmar Rule of Law Assessment*. Retrieved from: http://www.burmalibrary.org/docs15/Myanmar-Rule-of-Law-Assessment-3-5-13.pdf

Special Inspector General for Afghanistan Reconstruction. (2015). Rule of Law in Afghanistan: U.S. Agencies Lack a Strategy and Cannot Fully Determine the Effectiveness of Programs Costing More Than $1 Billion. *SIGAR 15-68 Audit Report*.

Transparency International. (2015). *Corruption Perceptions Index*. Retrieved at: http://www.transparency.org/cpi2015?gclid=CMynrbP4zswCFRahaAod_OQNfQ

United Nations Office of the High Commissioner for Human Rights. (2016). *Ratification Status: Myanmar*. Retrieved from: http://tbinternet.ohchr.org/_layouts/TreatyBodyExternal/Treaty.aspx?CountryID=119&Lang=EN

Wang, Carol. (2014). Rule of Law in Afghanistan: Enabling a Constitutional Framework for Local Accountability. Retrieved from: http://www.harvardilj.org/wp-content/uploads/2014/03/HILJ_55-1_Wang.pdf

World Justice Project. (2015). *Rule of Law Index*. Retrieved from: http://worldjusticeproject.org/sites/default/files/roli_2015_0.pdf

Contact Email: briggsjt@webster.ac.th

Future Development in Community Murals and Future Investment in Teaching Artists

Kong Ho, University of Brunei Darussalam, Brunei Darussalam

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

Prof. Kong Ho, a teaching artist for more than 25 years and a muralist for 18 years of them, considers himself to be a good source of "archived" experiences that he can share with others who might find them beneficial. This paper explores his inclusive and expansive study into community murals and the role of teaching artists. This paper is divided into two parts. In the first part, Ho presents the pros and cons of traditional painted murals and potential formats for the future community or public murals. The second half of this paper discusses the significance of investing in teaching artists, who are the key factor in our creative and cultural industries. Ho's insights into the role of teaching artists and community murals are unique because he presents them as academic artistic research. The aim of this artistic research is meant to highlight the value and impact of mural art in our society and education system. The budget cuts for the art programs from K-12 to higher education in the United States, especially during the economic downturns of the early 2000s, contradicts the rise of creative or cultural industries serving as a crucial economic phenomenon in our current society. This paper will also examine how investment in community murals and teaching artists can celebrate the culture and creative identity of a nation or society.

Keywords: Mural art, community murals, teaching artists, and art education

iafor

The International Academic Forum
www.iafor.org

The Future of Community Murals

Mural spectators always ask muralists or mural participants one question – Why paint murals? It seems that there are so many outdoor or indoor art activities, but why do we spend so many effort-filled hours transforming plain walls into works of art? It may be true that in the technologically advanced 21st century, there are so many other options for producing large-scale murals, such as digitally printed wall murals and light-emitting diode (LED) screen digital murals, that hand-painted murals might seem to be an obsolete choice. From economic point of view, the cost of a painted mural is always higher than a digitally printed mural because it includes the costs of acrylic paints, gel medium, varnish, painting tools, muralist's honorariums, mural design fee, insurance for participants, and sometimes a rental fee for scaffolding. Also, painted murals, shown in Image 1, always take longer to produce, especially if they are outdoor murals because the amount of production days depends on weather conditions. Moreover, every painted outdoor mural regardless if it is coated with ultraviolet resistant vanish or not, requires restorative preservation or conservation after a certain number of years because of the limited durability of acrylic paints and other factors, such as moisture, ultraviolet (UV) exposure leading to color fading and vandalism. Actually, acrylic paints, the fast-drying paints consist of pigments suspended in acrylic polymer emulsion, have been around for only five decades since they were made commercially available as artists' grade paints in the 1960s. Different brands of professional grade or high quality acrylic paints may have different durability ranges, which may be guaranteed for 15 to 20 years based on their quality and percentage of acrylic resins. Since the short history of acrylic paints is about 50 years, it is hard to know whether they can last for a few hundred years or pass the test of time.

Image 1: Kong Ho and 238 participants. *Transcending Culture and Space Community Mural.* 2013. Acrylic on canvas, 6'H x 30'W.

Image 2: Digital mural design of *Transcending Culture and Space Community Mural*, designed by Kong Ho, in 2012.

If we can digitally design, shown in Image 2, and print large-scale murals, then it would stand to reason that hand-painted murals will die out because of advancement in technology and cheaper in material cost. Similarly, film photography was predicted to be lost because of the popularity of digital photography in the 1990s. However,

some photographers refused to abandon film photography. According to Stephen Dowling's article, "The photographers who refuse to abandon traditional film cameras," of BBC News Magazine, shown in Image 3, some photographers may find film cameras more quaint and work for them better that megapixels digital cameras. When high-end digital single-lens reflex (DSLR) cameras were affordable enough in early 2000s and the smartphone cameras were small enough to fit in a pocket, most of professional photographers were convinced to make the switch from film to digital cameras. However, some photographers may prefer to work with imperfect film's grain, or less perfect color saturation and definition images. Dowling said, "Some want to be in control of the entire process, from the taking the pictures to developing their photos in a darkroom and slowly seeing prints emerge under the red light – an alchemical process that still, somehow, seems like magic" (para. 7). Perhaps, digital photography didn't make film photography obsolete but instead became a new art material or tool for an artist to explore. In Jill Markwood's (2010) article, "Photography's Influence on Painting," in Agora, an online publication of Lynchburg College, she said, "All artwork shows influence from the society in which the artists live, the materials available to them, as well as the technology of their eras" (para. 1) Perhaps digital photography gives artists the freedom to experiment with their creative vision while exploring the new media of their times.

Image 3: Dowling, S. (2015, April 18). The photographers who refuse to abandon traditional film cameras. Retrieved from *BBC News Magazine* website: http://www.bbc.com/news/magazine-32337778

Factors Affecting Durability of Mural

However, sometimes the problem of a mural's durability is based on factors other than that of the medium used. The mural's wall structure and the wall preparation to include sealing it, and its buildings structure are of major importance. If there is no special cleaning treatment of the wall's surface before the mural is painted, then it is easy for the acrylic paint to peel off because any dusty or oily substance will cause the water-based acrylic paints to detach from the surface of the wall. Furthermore, without any varnishing with acrylic gel medium after the mural is complete, the acrylic paints will easily fade away or be damaged because of the deterioration caused

by weathering or human vandalism. In addition, if the building structure is not durable because of the building materials used for that particular building, then the whole mural will be destroyed once the building collapses or is demolished based on unsafe conditions.

Sometimes, the most difficult aspect for protecting painted murals is not the most obvious one of building permanence or painting materials. This threat lies within the domain of legal ownership of the building. If private property owners or real-estate developers thought that they could never sell their properties or cover up their walls, they might not ever offer their blank walls for community murals. The highly visible walls in most cities have high advertising value. Jane Golden (2015) of the Mural Arts Program of Philadelphia, explains to Paige Pfleger, intern of National Public Radio (NPR) Digital News, in her article, "What Right Do Muralists Have To The Buildings They Paint On?", shown in Image 4, that: "losing murals comes with the territory of creating art in a city that is rapidly growing" (para. 30). She also says "Every time we lose something, we try to create lemonade out of the lemons. The memory of it should be so profound that it continually reminds us that art is important in our lives" (para. 31).
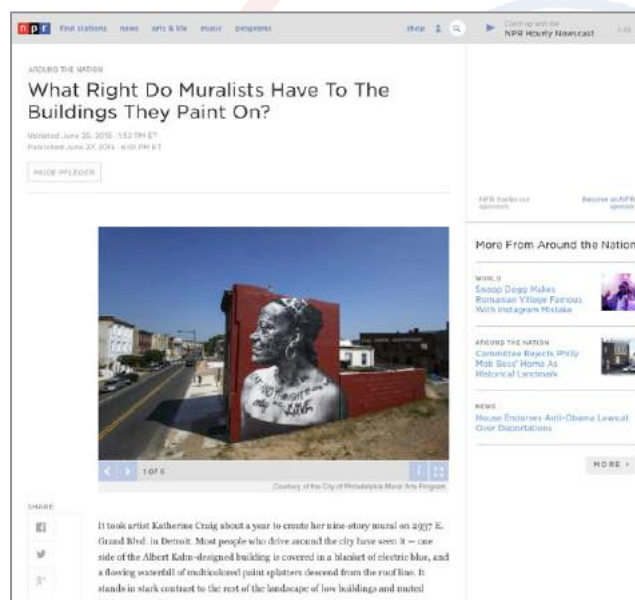
Image 4: Pfleger, P. (2015, June 27). What right do muralists have to the buildings they paint on? Retrieved from *NPR Digital News* website: http:www.npr.org/2015/06/27/417204222/what-right-do-muralist-have-to-the-buildings-they-paint-on

I do share the feeling of losing artistic community murals with Golden. It is hard to describe the dark feeling that I had when I heard the bad news from Sherri Geary, director of economic development of McKean County, in December 8, 2014 that the property, which the *Mt. Jewett Historical Mural* was painted on, encountered a partial collapse of its front façade on Sunday night, December 7, 2014. The demolition of the entire Odd Fellows Building started on the following Monday, shown in Image 5, because it was unsafe. I felt like I was being kicked in the stomach. I and other artists, Pitt-Bradford students and community members had worked on the mural over six months. The mural, along with the ageing building had gone through years of windy, rain, sunny and snow seasons and yet it was demolished in one day. If one of your

artworks is destroyed, it is like part of yourself being destroyed. It is true that time may ease the pain of loss. However, after almost a year, I still have no intention to update my website to announce the loss of this community mural. I believe that the true loss remains no matter how long the time has passed.
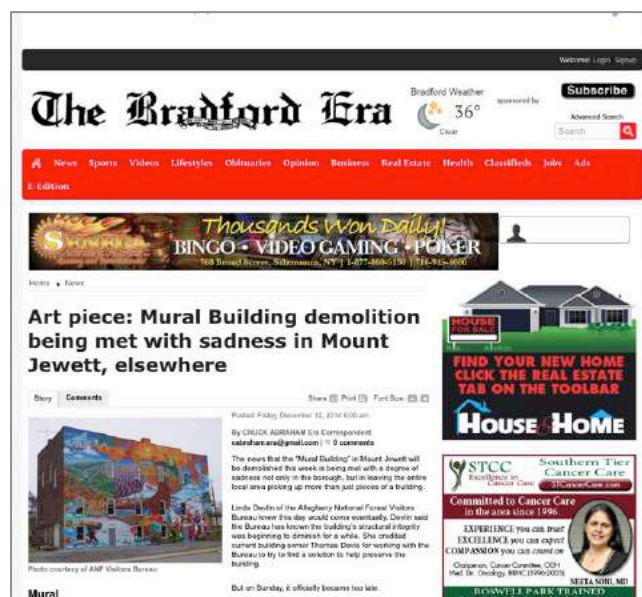
Image 5: Abraham, C. (2014, December 12). Art piece: Mural building demolition being met with sadness in Mount Jewett, elsewhere. Retrieved from *The Bradford Era* website: http://www.bradfordera.com/news/art-piece-mural-building-demolition-being-met-with-sadness-in/article_3cf47e2a-81af-11e4-8a8b-c3246fda135d.html

Background of Mt. Jewett Heritage Mural

Preserving public art is important in our society, but the historical record, or documentation of the work must be preserved because it chronicles the devotion and intentions of the artists and others who made that art. My reminiscence of the *Mt. Jewett Historical Mural,* shown in Image 6, painting process and interaction with participants does make me smile sometimes. Mt. Jewett is a small town with population of approximate one thousand in 2003 and with significant Swedish heritage. Each year there is a Mt. Jewett Swedish Festival parade in August. People line up on both sides of the Main Street to celebrate their Swedish heritage during the Festival. The nearby tourist attractions include Kinzua Bridge State Park and Allegheny National Forest. According to Wikipedia (2015) description, the Kinzua Viaduct was built in 1882, the highest railroad bridge in the world, and was also known as the "Eighth Wonder of the World". Unfortunately, the Kinzua Bridge was destroyed after a level 3 tornado struck in July 21, 2003. Economic downturn and diminished population in early 2000s caused several large local factories closed down and mass layoff. Empty storefronts, burned out buildings and an abandoned guesthouse lined along the Main Street of Mt. Jewett. A typical depression scene found in most small rural towns in Pennsylvania during 2000s. That was the reason for community mural advocator, Bruce Burdick, to have me to lead a community mural project to revitalize Mt. Jewett.

The community members anticipated that the complete mural would not only be the cultural history of the region for visitors but also be an educational tool to their young generation to know about their heritage. I felt the commitment to integrate as much dreams of the community members in this heritage mural. Finally, I decided to depict a large-scale full sail Viking ship with a traditional navy checker sail pattern as a center of focus of the composition. The entire mural production started from June to November 2004. The whole production included setting up the scaffold, cleaning wall surface, mixing paints, priming wall, plotting grid, enlarging mural layout, conducting underpainting, adding colors, refining details, varnishing mural, taking down the scaffold, and final mural documentation.

Image 6: Mt. Jewett Heritage Mural in Mt. Jewett, Pennsylvania, produced by 4 assistant artists, 16 community members including UBD students, and leading muralist, Kong Ho, during the summer of 2004.

I still remember painting the mural with my participant-friends on the mural scaffolding during the annual Mt. Jewett Swedish Festival parade on that special afternoon of August 14, 2004, shown in Image 7. The slogan printed on the hanging yellow festival banner across the lanes of route 6, "One spirit, one community, one hundred elated hearts," still carries me back in time. An email sent by Elisha Brown, one of participating Pitt-Bradford students and community members after the demolition of the Odd Fellows Building, described the significance of that community mural toward Mt. Jewett community, "That mural brought so much color, life and pride to our town. The months it took planning and constructing it will remain etched in our memories forever." I returned to Mt. Jewett in June 2014, ten years after, and took the picture of this mural, shown in Image 8. This visit was the last time for me to admire this community mural before it was demolished in December 8, 2014.

Image 7: Mt. Jewett Swedish Festival parade in August 14, 2004.

Image 8: *Mt. Jewett Heritage Mural* taken in June 16, 2014.

Perhaps what a muralist can do after the loss of a mural is to keep making other murals or even find an opportunity to repaint the original mural at another site. Perhaps the collective memory of that particular mural's production means more the actual mural itself, like the loss of our loved ones, who continue to exist in our memories. Actually, with the help of digital technology, most artworks can be digitally archived. Losing an actual piece of public art doesn't mean we really lose everything. We can have a high-resolution digital record of it if we document that public art professionally and accurately after completion. Thankfully, I did document the *Mt. Jewett Heritage Mural*, so did the Google Map. People still can see the mural, shown in Image 9, when they check the Google Map of 10 East Main Street of Mt. Jewett, Pennsylvania.
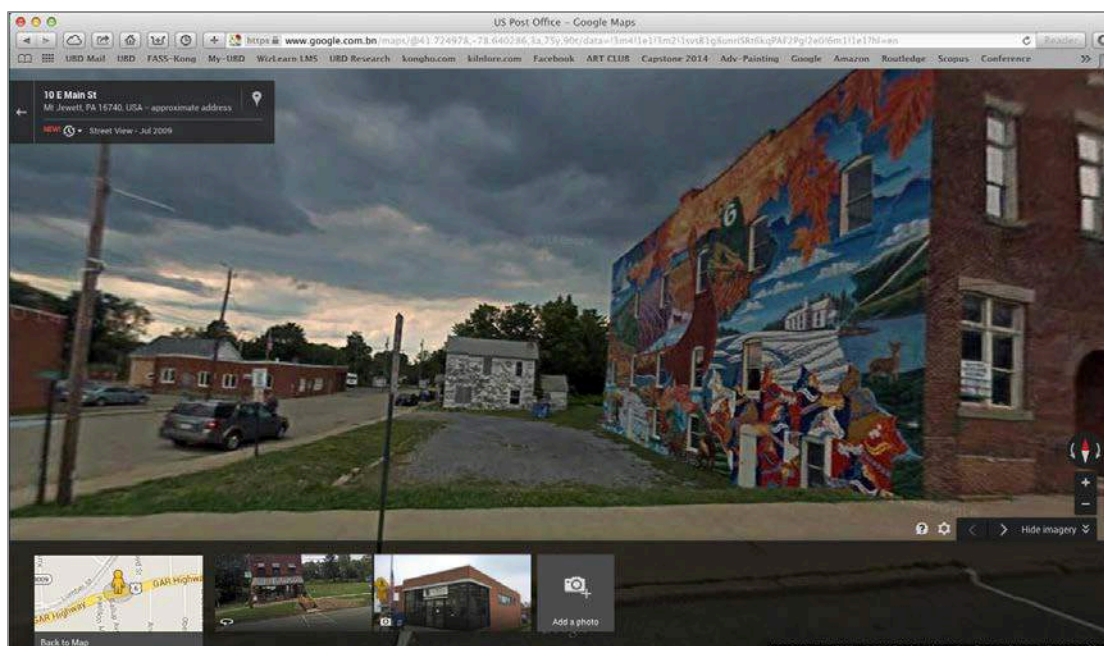
Image 9: *Mt. Jewett Heritage Mural* continues to appear in Google Map search under 10 East Main Street, Mt. Jewett, Pennsylvania

The Rise of Painting

According to Marvin Heiferman's (2010) blog post under Smithsonian Institution Archives, French painter, Paul Delaroche (1797-1859), declared: "From today – Painting is dead!" (para. 1) when the first photographic process, daguerreotype, was introduced by Louis Daguerre, French physicist, in 1839. Of course, painting didn't die, and conventional representational paintings didn't disappear either. Heiferman described, "In France, for example, as photographic images spread over the years, so did Impressionism, Post-Impressionism, Cubism, and Surrealism. Photography, one might argue, didn't murder painting; it shook things up by creating new options and opportunities" (para. 2). Perhaps, Digital technology and commercial digitally printed billboards haven't eliminated or destroyed conventional painted murals, but offer another option or opportunity for contemporary muralists to explore. It may be a good idea to use digital technology to archive the life of a conventional painted mural thus preserving it in a different format. As we all know, everything has its own limit, incluging our planet – earth may only exist for one hundred quintillion years, according to David McCandless's (2015) book, *Knowledge is Beautiful*, reviewed by Paul Kerley under his article, "Beautiful knowledge: Complicated numbers made simple," of *BBC News Magazine*, shown in Image 10. In his "Timeline of the Far Future," a collection of infographics with data from NASA, the Potsdam Institute and the Geological Society, he illustrates that most buildings, bridges and dams around today will have decayed in 1,000 years, just like most words will be extinct because of the rapid evolution of languages.
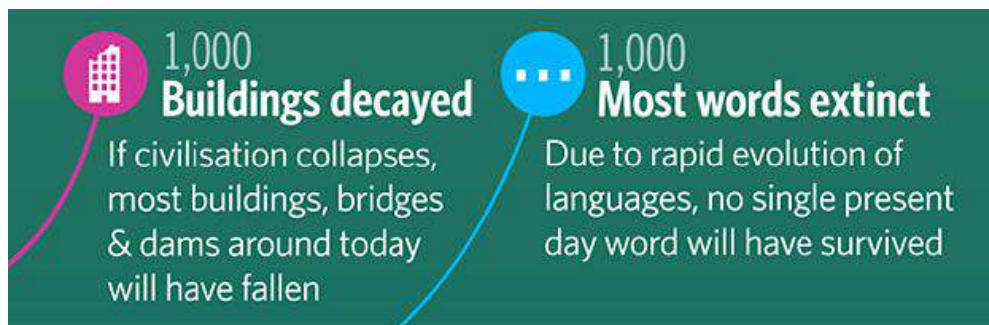
Image 10: *Kerley, P. (2015, April 21). Beautiful knowledge: Complicated numbers made simple. Retrieved from BBC News Magazine website: http://www.bbc.com/news/magazine-32299402*

Preserving Painted Murals in Digital Form

The duration of conventional outdoor acrylic murals with UV resistant protection may hold up for 15 to 20 years and 50 years or longer if it is situated indoors. Digital archived mural images in optical disc media, such as recorded CDs, DVDs or Blu-Ray optical disks, may only be retrievable for 2 to 5 years according to the US National Archives. Digital preservation requires active management of regular migration of content from older storage devices to newer devices. Digital murals may continue to exist in other future cyber created spaces. Similarly, virtual murals that exist only on the Internet, may also offer another option to preserve or extend the life of conventional painted murals by making them viable in a new way. According to Emily Badger's (2012) article, "Virtual Murals for Real-Life Buildings," Public Ad Campaign, partnered with the Los Angeles-based group, The Heavy Projects, used smart phone applications to project virtual art onto real-life ads, creating an "augmented reality," shown in Image 11, that merges traditional physical images with digital information. BC Biermann, founder of The Heavy Projects, said: "Augmented reality allows us to cross private-property boundaries with street art" (para. 5). Perhaps, digital technology really gives a second life to conventional painted murals. Like photography may have helped painting from painted canvas to digitally manipulated designs printed on a variety of materials.

Image 11: Still image retrieved from The Heavy Projects' Public Ad Campaign – Re+public + Momo NYC + LA, based on Badger, E. (2012, May 15). Virtual murals for real-life building. Retrieved from *CityLab* website: http://www.citylab.com/tech/2012/05/virtual-murals-real-life-buildings/2001/

The True Value of Mural: Mural Process or Mural Itself

Just as the meaning of life does not depend on years spent, but timeless moments, a great mural or artwork is not valued by the length of its existence but rather its influence on communities instead. I appreciate the mural process as much as mural itself. This belief has driven me to direct some temporary community murals, such as sidewalk chalk drawing, at Pitt-Bradford. In the summer of 2007, I co-taught a week-long high school enrichment summer academy for a group of 15 gifted high school students from Cameron, Elk, McKean and Potter counties in Pennsylvania. I set up an intensive one-week studio art program for this group of young teenagers to explore. A commonality of art interest among this group of students ensured collaboration in the last day's activity – sidewalk chalk drawing. Using Vincent van Gogh's famous paintings, *Fishing Boats on the Beach at Saintes-Maries,* as our chalk drawing reference image, we spent three hours one morning to recreate this painting on the cement entrance of cafeteria, shown in Image 49. All of them were engaging for the first time in a collaborative outdoor art activity. They learnt how to use the chalk set to create grid lines on the floor and to enlarge the painting based on them. The most important aspect they had learned in the chalk drawing session was not the drawing techniques but collaborative spirit and group interdependence. I was amazed to see that students directed themselves in dividing up the drawing into different parts without any instruction. They didn't mind getting dirty with color chalk on their jeans and T-shirts. What they really cared was the drawing process which they took part in. They understood that they couldn't take the chalk drawing with them but they only needed some digital photos to share with their family and friends about their street art experience. They also realized that the chalk drawing eventually would be erased from the campus because of the rain and normal cleaning. However, they did enjoy the drawing process, which was mingled with chatting, laughter and joking. It was not easy for everyone to draw for three hours, but the sweat and joy generated during the art making process created the ultimate accolade for the community art project. Their collective memories of drawing process remains in their lives.

Image 12: A group photo of summer academy high school students with teaching artists, Kong Ho and Martie Geiger-Ho, drawing sidewalk chalk drawing at Pitt-Bradford campus in July 20, 2007.

We don't know what popular format community or public murals will take in the future. However, all the possibilities, such as digital murals, 3D murals, animated murals, projection murals, virtual murals, and street art chalk drawings, may exist or co-exist in our future multicultural and technologically advanced society. The most important consideration of all when choosing any format for a public mural is the value of community mural process, which includes unlocking individual artistic talents during the mural making process; and connecting individuals to strengthen art, culture and the quality of life in our society. Last but not least, community murals are more than billboard advertisements because they are site-specific community art projects related to the collective culture and social history of those communities. Losing a community mural is not only a great loss to many people participating in the mural production process and those who are living with that particular mural, but also to our society and cultural development.

Future Investment in Teaching Artists

In the prologue of my recent book publication, shown in Figure 13, I wrote that the most significant reason for writing a book about teaching art with focus on community murals, is to include my experience in mural art teaching and practice as another means or resource for others to explore. As a muralist for 18 years, I understand that it is not easy to paint a community mural in cities that are full of commercial advertisements. I am totally aware of my duties as a community mural advocator and teaching artist to connect people or organizations or governmental departments, who provide funds, manpower, time, talent, walls or permission to use someone else's property before any public or community mural project can start. Usually, the negotiations between mural sponsors, government officials, private property owners or real estate agents, are protracted; they may take 6 months to 1 year before any agreement can be reached. Also, some sponsors, government officials or property owners prefer to review the community mural designs prior to any

agreements. It is understandable that each stakeholder would rather have more control or influence on the public art or community art project, which they invest in. It is true that community murals are a lot harder to arrange in most cities because advertising is an important part of commerce in our society.
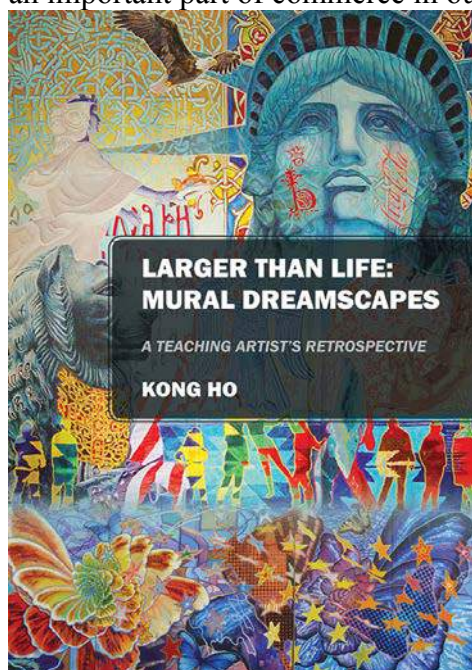
Figure 13: Book cover design. Ho, K. (2016). *Larger than life: Mural dreamscapes.* Parker, CO: Outskirts Press.

Sustainable Art and Cultural Development

According to BBC's Get Creative campaign (2015), shown in Image 13, a year-long celebration of British arts, culture and creativity, launched on 19 February 2015, there is a need to study the kind of "[future] investment needed to ensure all forms of culture and art are inclusive and accessible for all." This statement is based on the report of the Warwick Commission's a year-long study into the future of cultural value (What Next, para 6). The 2015 Report by the Warwick Commission on the Future of Cultural Value mentioned that: "In November 2013, the University of Warwick launched a one-year Commission, chaired by Vikki Heywood CBE, to undertake a comprehensive and holistic investigation into the future of cultural value" (para. 4). The report also said that:

> Commissioners have worked with departments across the university to engage with new research an evidence with the aim of developing new policy thinking and practical recommendations that will enable the flourishing and long-term sustainability of culture and creativity in Britain in a competitive and challenging global landscape. (para. 4)

Image 14: BBC Get Creative website. Retrieved from http://www.bbc.co.uk/arts/sections/get-creative

Together with "What Next?" a movement bringing together arts and cultural organizations from across the UK, Get Creative aims at articulating and strengthening the role of culture and arts in our society. The objectives of Get Creative and What Next? are "to engage the public in new and different conversations about how and why the arts are important, and become a catalyst for fresh creative thinking and new policy ideas" (What Next?, para. 1). Perhaps, as BBC Director General Tony Hall said: "What I hope we can offer the campaign – and it's something only the BBC can offer – is the ability to reach people everywhere. To inspire everyone to make art or do something creative" (Arts Professional, 2015, para. 1).

Changing the Perception of Art in Society

The past 25 years of working as a teaching artist has taught me that regular art education teaching from K-12 may make a difference in some learners' mind about arts, culture and the quality of life. However, in a bigger picture of public art education, I think it isn't sufficient to depend only on education sectors or visits to conventional museums to turn young learners onto the value and important of art. There must be collaborations between other cultural entities, the creative industries, government organizations, private sectors, artists and community volunteers, in order to change the mindset of many people in our society who do not think that art is important. Nowadays, there are still a lot of people who ask "Do we need the arts?" "What is art?", "Why should we invest our tax money on the arts?", "Why does creativity matter to us?", "Where does creativity sit in education?", "How does the arts benefit our community?", and "What commitment should the government be making to arts, culture and education?".

It is good to see an influential corporation, like the BBC, initiating this national campaign on arts and culture. I believe each nation, each government, each art or cultural organization, and each individual citizen has the right to discuss issues in arts, culture and education in-depth, and to show individual support to arts, culture and education. Together various groups can share the common belief that arts and culture are valuable to our societies. It may be true that art won't save the world. However, if we understand that the meaning of life is not based on an individual's measurable fortune, but the quality of individual life, which is hard to measure, then we may agree that the value of arts and culture is far more than we think. According to the

article, "Budget Cuts to Art Programs in Schools," shown in Image 14, by Linda Emma, writer of Seattle Post-Intelligencer:

> According to a 2012 longitudinal study funded by the National Endowment for the Arts, students with exposure to arts programs do better academically and socially. Overall, involved kids stay out of trouble, have higher self-esteem and feel more connected to their community. (para. 2)

Deflated Value of Art and Culture in Society

Despite a growing amount of evidence to support the arts and culture in our society and education system, federal, state and local governments still cut art programs from K-12 to higher education around our nation during a recessionary economy or economic crisis. According to the Think Progress online article, "Public schools slash arts education and turn to private funding," by Marina Fang (2013), "As schools across the country have faced budget shortfalls in recent years, a common cost-cutting measure is to slash funding for arts education, prioritizing what are deemed more essential subjects such as math, reading, and science" (Think Progress, para. 4). It is common practice for budget makers in the US school systems to cut arts programs in favor of other areas of the curriculum, such as reading, writing and mathematics, which are under the standardized test as advocated by the No Child Left Behind (NCLB) Act of 2002. The NCLB guidelines for mathematics and literacy education in school systems not only have caused some schools to cut or eliminate subjects, such as arts, music, history, but also limit students' experience, curiosity and interest in learning science because it consumes too much time. Perhaps, our current education system may be anchored to an unbalanced basis. Arts and science educations are not opposed to each other but overlap and share commonalities. It may be creativity that unlocks the solution to our social and global challenges and helps to imagine a future that prepares ourselves for uncertainties. It was creativity that discovered the polio vaccine that saves millions lives. Creativity invented the world-wide-web to connect individuals, and created influential works of art to inspire artistic souls.

As stated in the NEA article, "Surprising findings in three new NEA reports on the arts", NEA (2012) Report 3, shown in Image 14, The Arts and Cultural Production Satellite Account (ACPSA), states that: "In 2012, arts and cultural production contributed more than $698 billion to the U.S. economy, or 4.32 percent to the U.S. Gross Domestic Product (GDP)" (NEA News, para. 11). This finding reveals that the arts are one of the driving forces of the GDP and jobs. According to the report, there were 4.7 million artists and cultural workers employed in the creative and cultural industries in the U.S. in 2012. The value and impact of the arts in our society and individuals is obviously higher than the estimation of our educational budget makers or cultural policy makers.

Image 15: National Endowment for the Arts. (2015). *Surprising findings in three new NEA reports on the arts.* Retrieved from National Endowment for the Arts website: http://arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts

Public Murals as Part of Creative or Cultural Industries

According to Richard Florida (2002), a new group of professionals called the "Creative Class" is swelling to such levels that they are shaping the values and structure of today's shifting American socioeconomic geography (p. xiii). In his book *The Rise of the Creative Class,* Florida explains that a force greater than the one that transformed society when it shifted from an agricultural society to an industrial one is already here in the form of the creative industries, which he explains are built fundamentally on human intelligence, knowledge and creativity. As a creative individual, I just hope that budget cuts made for arts education and programs during the past economic and political turmoil should not become a typical solution for the federal, state and local governments in both the U.S. and abroad.

My recent travel to Penang, Malaysia in 2015 opened my eyes about how art can revitalize a city and make it fun for tourists to explore. The community murals and city commissioned works of street art have made an impact on the local economy and community in George Town, the capital of Penang, a recorded The United Nations Educational, Scientific and Cultural Organization (UNESCO) World Cultural Heritage site. Penang is a historic colonial city that blends East and West. Ernest Zacharevic (2012), a young Lithuanian artist, has earned his reputation as a respected street artist through his realistic painted figures combined with real 3D objects included with his murals in George Town. The image of his "Kids on a Bicycle", shown in Image 15, is a well-known mural in Armenian Street, painted during the George Town Festival 2012. It has become the icon of George Town's street art and the most marketable souvenir item at the Penang Global Tourist Information Center. According to Kiri Spirou's (2015) article, "Fascinating Street Art by Ernest Zacharevic", he portrayed a playful bicycle-riding scene between a girl and a boy adjacent to an actual old bicycle in the site. His 2D and 3D hybrid street art recreates the image of nostalgic childhood life in George Town. The street art in George Town has definitely revitalized old colonial town with clever art that tourists find endearing.

Image 16: Zacharevic, E. *Kids on a Bicycle.* 2012. Acrylic on wall. George Town, Penang, Malaysia.

Conclusion: The Autonomy of Mural Painting

After more than two decades of investing my time and energy into teaching art and painting community murals, I must ask myself, who has inspired me to keep going? I believe that each one of us has his or her own creative mentor. Living with my disability since I was one year old has not prevented me from studying or making art. My disability has actually strengthened my resolve by making me more persevering, creative and independent. Really, these are good traits for studying and making art. There are a lot of people, things and places that have inspired me to explore art and my teaching. For example, my early art influence might come from watching the fascinating tailoring tools and fabrics, which my self-taught father, Ho Keung, used for making bespoke clothes for his customers. His curved wooden rulers and colorful triangle shaped tailor chalks were my favorite childhood tools. My father didn't really teach me how to sew or cut fabrics but watching him making one-of-a-kind clothing influenced me deeply towards appreciating craftsmanship and creativity.

I followed my heart in choosing fine arts as my major in my undergraduate study in Hong Kong instead of science or other subjects popular at that time. The more time I spent on my art studies, the more I became engaged in them. I soon realized that being an artist would become my dream profession. After I graduated two years, I started teaching art and design at the college. At that time, I realized that the joy of making art and the fulfillment of teaching it broadened my outlook on life.

My teaching experiences transformed my art and vice versa. My personal paintings gradually transformed from serene images of ambivalent spaces to complex enveloping spaces. The mood of my art shifted from tranquil to energetic. I completed my transitional painting for the "Spiral Series", entitled *Beauty of Complexity*, shown in Image 16, in 2002. Sumptuously painted in a technique consisting of painterly drips and splatters held in check by subtly controlled washes of glaze and exacting trompe l'oeil objects, my personal artworks exemplify the bicultural theme and semi-abstract style indicative of my "Spiral Series" of works. Just as with everything else in life, my

art fields change from studio painting to community mural, like *Bulgarian-American Cultural Mural,* shown in Image 17, and then to photography and digital art. Despite these changes, the content of my art still expresses the complexity of cultural orientation within the contemporary global community.

Teaching artists are more than art educators who know how to teach but also are practicing artists who know how to influence others through their work. I believe that my art making and teaching set me on a journey that has allowed me to discover where I came from, to accept who I am, and to transcend what I hope to be. Community murals led by teaching artists not only transform the physical space of the communities but also connect individuals living and working in those communities and create meaning and collective memories in individual lives. Those collective memories shape our cultural heritage and define the value of art in our society. The autonomy of mural painting will not falter in the digital age if we value the importance of art, educational and cultural development in our society.
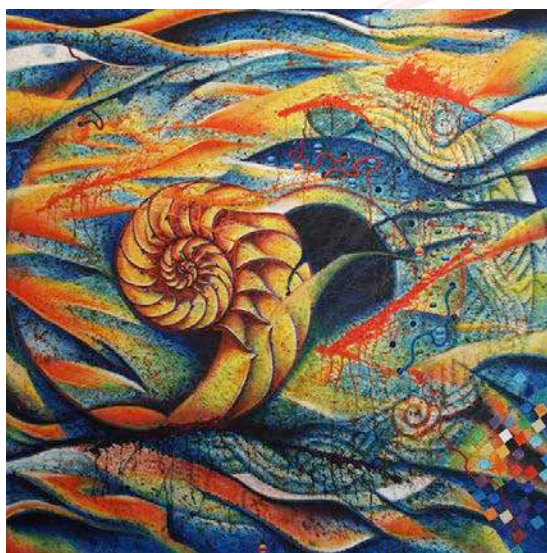
Image 16: Kong Ho. *Beauty of Complexity.* 2002. Acrylic on canvas. 50"H x 50"W.

Image 17: Kong Ho & 10 Bulgarian NAA students. *Bulgarian-American Cultural Mural,* 2010. Acrylic on polytab non-woven media. 13.6'H x 13.6'W.

References

BBC Get Creative. (2015). *About Get Creative*. Retrieved from BBC Arts website: http://www.bbc.co.uk/programmes/articles/3P7n390cZc3VBpn7cPn0F5T/about-get-creative

Badger, E. (2012, May 15). Virtual murals for real-life buildings. Retrieved from CityLab website: http://www.citylab.com/tech/2012/05/virtual-murals-real-life-buildings/2001/

Dowling, S. (2015, April 18). The photographers who refuse to abandon traditional film cameras. Retrieved from BBC News Magazine website: http://www.bbc.com/news/magazine-32337778

Emma, L. (2012). *Budget cuts to art programs in schools*. Retrieved from Seattle Post-Intelligencer, Demand Media website: http://education.seattlepi.com/budget-cuts-art-programs-schools-1558.html

Fang, M. (2013, August 5). *Public schools slash arts education and turn to private funding*. Retrieved from Think Progress website: http://thinkprogress.org/education/2013/08/05/2412381/public-schools-slash-arts-education-relying-more-on-private-arts-funding/

Florida, R. (2002). *The rise of the creative class*. New York, NY: Basic Books. Heiferman, M. (2010, February 2). Photography murdered painting, right? [Web log post]. Retrieved from Smithsonian Institution Archives website: http://siarchives.si.edu/blog/photography-murdered-painting-right

Ho, K. (2016). *Larger than life: Mural dreamscapes*. Parker, CO: Outskirts Press. Kerley, P. (2015, April 21). Beautiful knowledge: Complicated numbers made simple. Retrieved from BBC News Magazine website: http://www.bbc.com/news/magazine-32299402

Markwood, J. (2010). Photography's influence on painting. Retrieved from Agora, Lynchburg College website: http://www.agorajournal.org/2010/Markwood.pdf

McCandless, D. (2014). *Knowledge is beautiful*. Glasgow: William Collins.

National Endowment for the Arts. (2013). *How a nation engages with art – Highlights from the 2012 survey of public participation in the arts*. Washington, DC: Auther.

National Endowment for the Arts. (2015). *Surprising findings in three new NEA reports on the arts*. Retrieved from National Endowment for the Arts website: http://arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts

Pfleger, P. (2015, June 27). What right do muralists have to the buildings they paint on? Retrieved from *NPR Digital News* website: http://www.npr.org/2015/06/27/417204222/what-right-do-muralists-have-to-the-buildings-they-paint-on

Spirou, K. (2015, February 21). *Fascinating street art by Ernest Zacharevic.* Retrieved from Yatzer, Graphics, Art website: http://www.yatzer.com/ernest-zacharevic

Warwick Commission. (2015). *Enrich Britain: Culture, creativity and growth.* Retrieved from The University of Warwick, The Future of Cultural Value website: http://www2.warwick.ac.uk/research/warwickcommission/futureculture/

What Next. (2015). *What Next?* Retrieved from What Next? Website: http://www.whatnextculture.co.uk

Wikipedia. (2015). *Kinzua Bridge.* Retrieved from Wikipedia website: https://en.wikipedia.org/wiki/Kinzua_Bridge

Wikipedia. (2015). *No child left behind act.* Retrieved from Wikipedia website: https://en.wikipedia.org/wiki/No_Child_Left_Behind_Act

Zacharevic, E. (2012). *Street art George Town*. Penang: Clarity Publishing.

Contact email: kongho99@gmail.com

The Reflection of Justice in Performing Arts;
A Case Study of Contemporary Performing Arts "Mae-Dok-Bhu-Son"

Mutjarin Ittiphong, Silpakorn University, Thailand

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
The Lady of the Camellias (La Dame aux camélias) by Alexandre Dumas, Fils, is the most famous French novel, firstly published in 1848. It was translated and published in Thai language, titled as "Mae-Dok-Bhu-Son by Sangworn Krileak (first publication in 1981).
The literature illustrated the social problems related with French morality during the middle of 1800s. It presents sentimentality and emotion through magnificent literature.
The researcher has adapted and presented such translated literature through the vision and forms of contemporary performing arts creature, in Thai society context. The theme of the performance is still emphasizes on the social problems related with morality, which are the global general problem.
This creative research is the literature development to a contemporary playwright, which retains the value to the original literature, leads to the justice reflection that presents through the performing arts.

Keywords: Performing Arts, Contemporary Performance, Playwright

iafor

The International Academic Forum
www.iafor.org

Introduction

The Lady of the Camellias (La Dame aux camélias) by Alexandre Dumas, Fils, is a tragic love story between Marguerite Gautier, the most beautiful, brazen, and expensive Parisian courtesan whom suffering from tuberculosis, and a young provincial bourgeois, Armand Duval. The narration of the love story is told by Duval himself as a (unnamed) narrator of the book. Marguerite is named as the Lady of the Camellias because she is never seen without her favorite flowers she wears a white camellia when she is available to her lovers and a red one when her delicate condition precludes making love.

Armand Duval falls in love with Marguerite and ultimately becomes her lover, convincing her to turn her back on her life as a courtesan and live with him in the countryside. This idyllic existence is broken by the father of Armand, who, concerned by the scandal created by the illicit relationship and fearful that it will destroy a chance of Armand's sister for marriage. He convinces Marguerite to leave Armand.

Until the death of Marguerite, which is described as an unending agony, she has been abandoned by everyone and passes away with sympathetic.

The main plot of the story is that their love can really never be allowed because of society's strict standards.

The Lady of the Camellias was translated and published in Thai language, titled as "Mae-Dok-Bhu-Son by Sangworn Krileak (first publication in 1981).

Since 1981, "Mae-Dok-Bhu-Son" by Sangworn Krileak has become a famous translated novel. Even more, it also had inspiration for other novels, television plays, films and stage performances in Thailand.

In 2014, as a researcher, I have a question about the reflection of the justice behind the story of Mae-Dok-Bhu-Son, then, I has adapted and presented such translated literature through the vision and forms of contemporary performing arts creature, in Thai society context. The theme of the performance is still emphasizes on the social problems related with morality, which are the global general problem.

The contemporary performance staged on 25-27 August, 2014 at Songpon Theatre (DD Auditorium), Faculty of Arts, Silpakorn University, Sanamchandara Palace Campus, Nakornpathom, Thailand.

Figure 1. Poster of the contemporary performing arts, "Mae-Dok-Bhu-Son" (from Gan Phittayakornsilp, 2014.)

Background of Social construction in Thailand
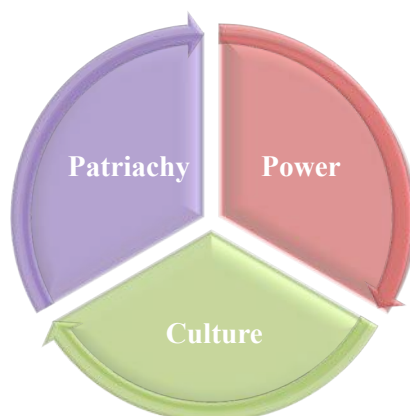
Figure 2. The chart of the background of social construction in Thailand. (from Mutjarin Ittiphong, 2016).

From the chart (Figure 2) above, patriarchy is a social system in which males hold primary power, predominate in roles of political leadership, moral authority, social privilege and control of property. In the domain of the family, fathers or father - figures hold authority over women and children.

Patriarchy is about the social relations of power between men and women, women and women, and men and men. It is a system for maintaining class, gender, racial, and heterosexual privilege and the status quo of power - relying both on crude forms of oppression, like violence; and subtle ones, like laws; to perpetuate inequality. Patriarchal beliefs of male, heterosexual dominance lie at the root of gender - based violence. Patriarchy is a structural force that influences power relations, whether they are abusive or not.

Power sets the agenda for patriarchy. But, conflating it with abuse or masculinity is problematic and we need a more complex analysis of the typical power and control explanations.

Feminism, which is about women claiming their rights to self - determination and equality, confronts gender conformity and aims to replace relationships of power with relationships of meaning.

Culture is used to justify gender inequality and violence by evoking traditional cultural beliefs about how women should be treated. The defense of the culture of a place, country, religion, etc., is in fact a defense of the culture of patriarchy in that country, religion, identity; and the culture of violence everywhere. The culture of patriarchy is not static. Its manifestation on an army base differs from that in a rural town; just as the culture of patriarchy in Chicago differs from that of Bangkok, or other zone in Thailand.

The Gender-Disaggregated Database

(Gender issues, policy-making and programme targeting towards gender equality.)

1. Women and Poverty
- Poverty incidence was slightly lower among women, compared with men. But in the South, it was on the rise among women and poverty incidence was higher among women than men.
- Female-headed households scored better than male-headed households. But the male-headed households fared better in Bangkok and the North.
- But average income of female-headed households was lower than that of male-headed households in every region, with the largest gap in the South. An encouraging sign is that the gap became smaller.

2. Education and Training of Women
- Men's mean year of schooling was more than women. But the largest gap was between the urban and rural areas. Bangkok had the most years of schooling, and women had more years in school than men. The Northeast lagged behind other regions
- The enrolment rates for both sexes at the primary and lower secondary levels were very high. The rates dropped off at the upper secondary and tertiary levels, where women scored higher enrolment rates.
- Among the youth, women posed higher computer and internet literacy rate than men throughout the country. In the South, more women than men used computer.
- In so far as literacy is concerned, men fared better than women in all regions. The largest gender gap was observed in the North.

- 　　　In the 6-29 age group, woman has ability to read more or as much as men. But after the age of 30, men surpassed women in both urban and rural areas.

3. Women and Health
- 　　　The South had the lowest coverage of standard pregnancy check-ups and birth attended by health personnel, and the highest maternal mortality rate.
- 　　　Most women practiced birth control. Most popular contraceptive methods were oral pills, female sterilization, and injection. Male sterilization accounted for only 1.1%.
- 　　　In the past ten years, smoking among population dropped, but women's smoking rate increased. It is also women's alcohol drinking rate increased.
- 　　　Women's illness rate was higher than men, but women had longer life expectancy at birth. The Northerners, men and women, had the highest illness rate and the shortest life span.
- 　　　Elderly women outnumbered men in all areas and regions, and a large number lived alone.

4. Violence against Women
- 　　　Twenty One Stop Crisis Centers – OSCCs were established in 2002. The number increased to 171 in 2006. Various types of shelter under the MSDHS expanded from 35 to 66.
- 　　　Number of women and children seeking assistance at the Ministry of Social Development and Human Security's shelters and assistance centers more than double in the last three years, largely due to sexual violence.
- 　　　Closed court cases related to rape and other sexual violence against women rose steadily from 4,896 to 9,653 during 2002-2006.

5. Women and Armed Conflicts
- 　　　Women made up only 16.7% of the National Reconciliation Committee, appointed by the Cabinet to provide advice on peaceful solution to the violence in the Southernmost provinces

6. Women and the Economy
- 　　　Women's labour participation rate was lower than men, but unemployment rate was lower among women, especially urban women.
- 　　　Women were outnumbered by men in non-agricultural employment and women's income was 94% of men's.
- 　　　On average, women spent 2.7 hours per day on unpaid household maintenance and 3.3 hours per day on unpaid care for own household members, compared with 1.5 hours, and 2 hours, respectively by men. The largest gender gap was in the rural North.

7. Women in Power and Decision making
- 　　　In the 2005 general election, women made up 11.4% of the House of Representatives. The representation was lowest in the South and the Northeast. The highest representation 21.6% was in Bangkok.
- 　　　During 2001-2006, Thailand had 3 Cabinets, with a very low but rising women representation; it was 8.6% in 2006.
- 　　　In 2007, women accounted for 11.3% of the executives of major political parties, an increase from 8.4% in 2005

\-   During 2002-2005, the proportion of female executives in the civil service increased to 23.1%. The increase took place at all levels, except at the highest level - C 11.

\-   In 2006, women outnumbered men as eligible voters. Women's and men's vote turnout rates were very close, at 65.9% and 65% respectively.

8.   Institutional Mechanism for the Advancement of Women

\-   In 2006, there were 129 Gender Focal Points, and the ratio of Gender Focal Points to government agencies at department-level and higher was 0.84.

9.   Human Rights of Women

\-   The first National Human Rights Commission of Thailand consisted of 11 commissioners, 5 men and 6 women.

10. Women and the Media

\-   The proportion of women in the media reached 38.4% in 2006. In general, women were slightly more active in the broadcast media than the print media.

11. Women and the Environment

\-   The proportion of women attending the natural resources and environmental training organized by the Environment Research and Training Center, Ministry of Natural Resources and the Environment dropped from 58.6% in 2002 to 45.7% in 2006.

12. the Girl-Child.

\-   Males outnumbered females at birth. Sex ratio at birth was approximately 0.94 in every part of the country.

\-   While low birth weight was higher among female newborns, especially in the North, infant mortality rate and under 5 mortality rate were higher among males, especially in the South. Among children 5 years and under, the underweight rate was higher among boys, especially in the Northeast and the South.

(the Bureau of Gender Equality Promotion, Office of Women and Family Development, Ministry of Social Development and Human Security (BGEP/OWAFD/MSDHS) and the United Nations Development Programme (UNDP) (2006) : 5 - 9)

From the data above, since 2006, it can assume that there are still have gender gaps in Thai society. The gender gap also infer to the equality which is reflect to the Justice in Thailand.

From Translated Literature to a Contemporary Performing Arts

The Similitude of Plot to Romantic Tragedy

Refer to Plot and Romantic Tragedy,

The Lady of the Camellias (La Dame aux camélias) by Alexandre Dumas, Fils, the plot is about a story about the sometimes tragic and scandalous and sometimes joyous life and fortunes of Marguerite Gautier, the most beautiful, brazen, and expensive Parisian courtesan, and her tragic love.

Known to all as "the Lady of the Camellias" because she is never seen without her favorite flowers, she leads a glittering life of endless parties and aristocratic balls, with the richest men in France flocking to her boudoir to lay their fortunes at her feet. But despite having many lovers, she has never really loved, until she meets Armand Duval, young, handsome, and recklessly headstrong from a lower social class, and hopelessly in love with Marguerite, but not nearly rich enough.

Armand is Marguerite's first true love, and against her better judgment, she throws away her upper-class lifestyle for him. But as intense as their love for each other is, it challenges a reality that cannot be denied.

In the translated novel, Mae-Dok-Bhu-Son by Sangworn Krileak (first publication in 1981), because it is the translated version, the translator still keep the same structure and the same plot of the novel.

The only one thing which is different from the original version, Sangworn Krileak uses flower named Bhu-Son (Gardenia Jasminoides J.Ellis) instead of Camellia, to communicate to the reader because camellia cannot grow up in tropical zone or in Thailand.

For adaptation to a playwright and the contemporary performing arts, as a researcher, on the analysis, the play relates to love and loving relationship, exciting, mysterious and having a strong effect on emotions. Moreover in the form of tragedy which is definition/meaning by Aristotle (384–322 BC.) as, "Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; with incidents arousing pity and fear, wherewith to accomplish its katharsis of such emotions. . . . Every Tragedy, therefore, must have six parts, which parts determine its quality— namely, Plot, Characters, Diction, Thought, Spectacle, Melody." (translation by S. H. Butche)

The contemporary performing arts "Mae-Dok-Bhu-Son", its theme due to an excess of love or passion, then, the performance perform in romantic tragedy style.

However, the adaptation from the translated literature to the contemporary performing arts remain the question in the creative research as how the justice reflect through the performing arts and how the audience, specially the youth generation, perceive it.

Figure 3. Marguerite Gautier and Armand Duval fall in love with each other. (from Gan Phittayakornsilp, 2014)

Conclusion

The contemporary performing arts "Mae-Dok-Bhu-Son" staged on 25-27 August, 2014 in Songpon Arts Center Project, at Songpon Theatre (DD Auditorium), Faculty of Arts, Silpakorn University, Sanamchandara Palace Campus, Nakornpathom, Thailand.

The audience data collection by questionnaire as following;

Table 1. The audience data

D/M/Y	Audience									
	Amount	Gender		Age				Occupation		
		F	M	18-22	23-30	30-40	40(above)	Student	Teacher	-
25th August,2014.	324	302	22	312	1	6	5	315	7	2
26th August,2014.	211	198	13	196	4	2	9	199	11	1
27th August,2014.	189	166	23	178	1	3	7	180	5	4
Total	724	666	58	686	6	11	21	694	23	7

From the above table (table 1), the total of the audiences is 724; 666 females and 58 males. There are 4 groups of age and 3 groups of occupation. The majority of age is 18-22 and most of occupation is student. Hence, the result and discussion indicate to the ideal of youth generation in Thailand.

The result evaluated by questionnaire, observation and discussion as following:

1. By questionnaire.

Table 2. The evaluation from questionnaire

Indication	Unit of Measure	Target	Result
Outcome			
Quantity Indication - Utilization	Percent	75	96.02
Quality Indication - Expectation	Average	3.5	4.1
Output			
Quantity Indication - Audience Amount	People	500	724
Quality Indication - Utilization	Average	3.5	4.56
- Knowledge Improvement	Percent	75	82
Timeliness Indication - Time Management	Yes/No	Yes	Yes
Cost Effectiveness - Budget	Thai Baht	50,000	50,000
The Evaluation of the Integration (if any)			
The Success of Integration - The suitable of the result to applied with research.(if integrated with research)	Average	3.5	4.4
- The result cans analysis and use for academy research. (if integrated with research.)	Average	3.5	4.6
- The result can use for develop capability learning management. (if integrated with learning management.)	Average	3.5	4.2

2. By observation.

The audience felt sentimental and pity for Marguerite Gautier and Armand Duval destiny.

3. From discussion

Mostly of the audience believe all situations in Mae-Dok-Bhu-Son happened by their fates/the Karma. Even they felt sorry with the characters but they strongly believe that is a reasonable acceptation. Whatever happens to the characters, Marguerite Gautier and Armand Duval, it has its own reason. Marguerite Gautier is not a good character because she is difference from ideal girl/women/lady in Thai society, so she deserved to be abandoned by everyone even she has true love with Armand Duval.

Unfortunately, a few of the audience can receive the massage of unrequited love which is happened by inequality and gap in social.

From all of data analysis, this creative research, finally, found that because of the consistently acceptation of social construction in Thailand which is included patriarchy, power and culture. This construction has strongly effect to gender gap, which is indicated to inequality and reflect to justice in social.

To create a contemporary performing arts "Mae-Dok-Bhu-Son", as a tool to evaluated and indicated the ideal of justice in new generation, youth/ students in university. The awareness of justice, which is related equality and humanities still rarely in Thailand.

References

Adireksombat, K., Zheng, F., and Sakellariou, C. (2010). *The Evolution of Gender Wage Differentials and Discriminations in Thailand: 1991-2007*. In Economic Growth Centre Working Paper Series, number 2010/05. Economic Growth Centre.

Eagleton,Terry. (2002) *Sweet Violence: The Idea of theTragic*. Oxford:Wiley-Blackwell.

Gender Analysis. http://www.adb.org/sites/default/files/linked-documents/cps-tha-2013-2016-ga.pdf. (Online; Accessed 22-November- 2015).

Gender Inequality in Thailand.
https://en.wikipedia.org/wiki/Gender_inequality_in_Thailand. (Online; Accessed 5-December- 2015).

Hartmann, H. (1976). *Capitalism, Patriarchy, and Job Segregation by Sex.*. Signs, 1(3):137–169.

International Labour Organization. *Thailand 2012.*
http://www.ilo.org/asia/countries/thailand/lang--en/index.htm. (Online; accessed 30-November-2015)

National Statistical Office. *Gender Equality and Women Empowerment 1990 - 2008*. 2011. http://social.nesdb.go.th/SocialStat/StatReport_Final.aspx?reportid=295&template=2R1C&yeartype=M&subcatid=49. (Online; accessed 22-November-2015).

Office of Women's Affairs and Family Development, Ministry of Social Development and Human Security in collaboration with United Nations Development Programme. *Report on Thailand Gender- Disaggregated Statistics*. (2008) http://.undp.org/content/dam/thailand/docs/A%20Gender%20report%20English.pdf. (Online; Accessed 1-December- 2015).

R. Scodel. (2010). *An Introduction to Greek Tragedy*. Cambridge: Cambridge Uniersity Press.

Social Statitsics Division, National Statistical Office**.** *Gender Statistic.*
http://web.nso.go.th/eng/en/stat/gender/gender00.htm. (Online; Accessed 16-November- 2015).

Tonguthai, P. (1995). *Toward the Third Decade of Women Development in Thailand: Progress, Problems and Prospects*. In Proc. Conference on Strategies for Women's Development and the Status of Women in Thailand, Thailand.

Tonguthai, P., Thomson, S., Bhongsug, M., Schoeffel, P., and Kirk, K. (1998). *Women in Thailand: Country Briefing Paper*. Asian Development Bank.

Disneyization of Davao City's Public Spaces:
The Myth and Amusement in Kublai Millan's Not-So-Indigenous Sculptures

Jp E. Fortinez,
Philippine Women's University & University of Southern Mindanao, The Philippines

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
This paper explores the relationship between the role of Davao-based artist Kublai Millan's gigantic art sculptures and the Disneyization of the public spaces in Davao City. This paper further argues how the sculptures were considered as authentic representations of indigenous peoples and cultures in the city, as well as depictions of nationalism, indigeneity and visual ethnography. Ten public spaces around Davao City which are limited to parks, monuments and resorts that integrate the sculptures of Davao-based artist Kublai Millan serve as case studies. Ocular survey and on-site interviews are conducted to help in the assessment of these public spaces and the sculptures. Analytical interpretations of two theoretical frameworks by social researcher Alan Bryman's *Disneyization of Society* which offers insights into what park visitors to public spaces are experiencing, and political scientist Benedict Anderson's "nation" as an "imagined" community are utilized to evaluate Kublai Millan's sculptures in relation to the elements that comprise Disneyization, symbols of Philippine nationalism, and indigeneity in Mindanao.
The findings of this paper indicate that Disneyization has not completely infiltrated Davao City's public spaces based on the principles and stipulations theorized by Bryman and to the degree that the Disney brand has become synonymous with American consumerism. The findings also suggest that since Davao City commissioned these sculptures, Kublai Millan as a brand himself, symbolizes the city. More research about preservation of authenticity and prevention against commodification of Davao City's indigenous peoples and cultures are needed to educate the people about their significance in society.

Keywords: Disneyization, Indigeneity, National identity, Public spaces, Davao art

iafor

The International Academic Forum
www.iafor.org

Introduction

Through the years, the word Disney became synonymous not exclusively to Disneyland but to theme parks in general, as well as animation in films and television, musicals and movie soundtracks, and specialty merchandising among others which evidently made Disney the "dominant player among the entertainment giants" (Hannigan, 1998, p.104). It became the template for the development and popularity of manufactured and themed environments in the United States and other parts of the world such as *Disneyland*, *Legoland* and *Universal Studios Theme Parks and Resort*. So, what is Disneyization?

Alan Bryman (2004), a professor of Organizational and Social Research at the University of Leicester, England defines this format as "the process by which the principles of the Disney theme parks are coming to dominate more and more sectors of American society as well as the rest of the world" (p.5). The idea of Disneyization is meant to draw attention to the spread of "principles" demonstrated by the Disney theme park, a public space that aims to discard harsh realities and is packaged into a clean, family-oriented form of entertainment (p.4).

Stating that Disneyization is noticeable in the public spaces of Davao City, a metropolis in the south of the Philippines with a total land area of 2,243.61 sq.km., is an exaggeration because these public spaces are not categorized as amusement park with mechanical rides and performative entertainment played daily, and with food kiosks and merchandise stores on every corner. But then again there are touches of the Disney theme parks in Davao's public spaces, particularly with the sculptures of Davao-based artist Kublai Millan that lead one to think of happiness and entertainment, and draw the park goers to further experience them. However, Disneyization is not merely turning a public space into an environment that overflows with happiness and escapism; it is a social and critical analyses of the Disney brand and its association to consumption of goods and services. Bryman (2004) claims that Disneyization is about consumption and the enticement to consume more than the basic needs necessary for physical well-being (p.4).

Kublai Millan's sculptures, when viewed individually, seek to provide a specific knowledge of either cultural and historical significance or supernatural fantasies. But when placed in a manufactured environment, such as public parks and resorts which cater to relaxation and escapism from troubles and problems, they present a different experience. Thus, by installing Kublai Millan's sculptures in a manufactured and themed public environment, the actuality of being indigenous becomes commodified and commercialized, furthering the development and global identification of Davao City as a tourist destination.

The overall objective of this paper is to understand the degree to which Kublai Millan's sculptures installed in Davao City's public spaces parallel the Disney theme park experience, and the influences and symbolism of nationalism and indigeneity in these sculptures. The paper further analyzes how these sculptures were considered as authentic representations of Davao's history and diverse peoples, as well as depictions of nationalism and indigeneity.

Two theoretical frameworks are used to critique Kublai Millan's sculptures. First, Alan Bryman's theoretical framework about "Disneyization" discussed in his work *Disneyization of Society* is used to evaluate the extent to which the public spaces in Davao City have been standardized using the format and principles that are distinctly based on the Disney theme parks. Second, the theoretical framework by Benedict Anderson about the "nation" as an "imagined" community as discussed in his work *Imagined Communities: Reflections on the Origin and Spread of Nationalism*[1] is used to evaluate Philippine nationalism and indigeneity into Kublai Millan's sculptures.

Qualitative research approach through critical and analytical syntheses and evaluation of the sculptures' meaning and symbolism was used. Ocular survey and on-site interviews are also conducted to help in the assessment and evaluation. The sculptures of Kublai Millan are extensive and are located in various cities and municipalities in Mindanao, the second largest island of the Philippines. However, this paper is limited to using ten public spaces in Davao City which integrate the sculptures of Kublai Millan as case studies. These ten public spaces (see Figure 1) are: 1) the Commemorative Monument of Peace and Unity in front of Davao City Hall; 2) the Durian Monument in the Francisco Bangoy International Airport; 3) Davao's People's Park; 4) Ponce Suites and Townhouses; 5) the Monument located along the highway in Marilog District; 6) a privately-owned resort known as the Gumamela Caverock Farm Resort; 7) the Philippine-Japan Friendship Monument; and, the three Welcome Landmarks located in the three entry points to Davao City, namely: 8) the "*Durian and Kalabaw*" in Toril District; 9) the "*King of Philippine Skies*" in Marilog District; and, 10) the "*Waling-waling*" orchid in Lasang District.
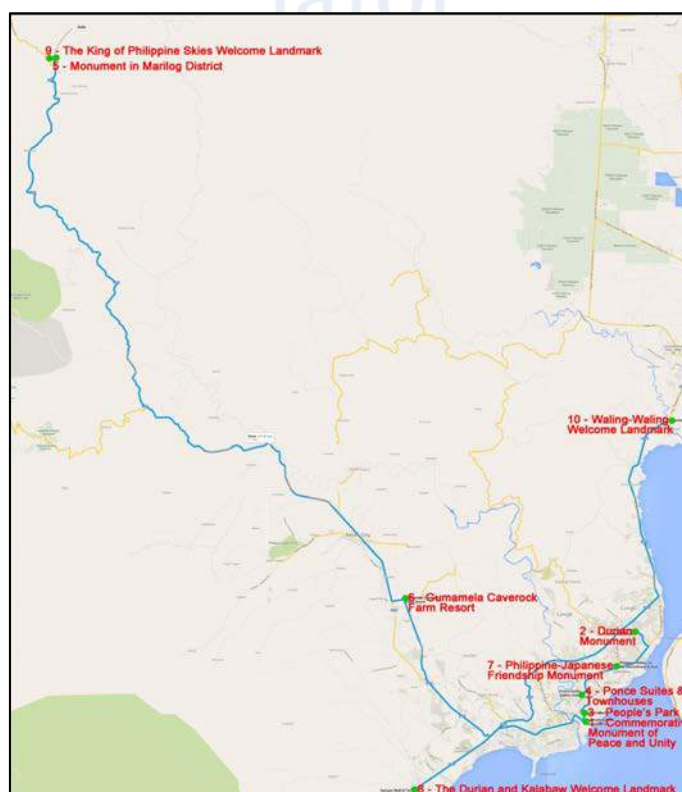
Figure 1: Google Maps. (2014). *Davao City map* [Edited digital image].[2]

---

[1] The term "imagined" is used throughout the paper as a statement reflecting Anderson's (1991) theory (p.6).

[2] The map was edited to indicate the ten public spaces in Davao City used as case studies in this paper.

Disneyization Vis-à-vis Kublai Millan's Sculptures

Disneyization comprises four central elements – theming, hybrid consumption, merchandising, and performative labor.

Theming. The first central element, theming, is the consistency of meaning and symbolism given to a location or environment by the application of a central narrative or a focal story (Bryman, p.15) such as the use of folk art and indigenous ornamentation in modern design. Scott A. Lukas, a cultural anthropologist and tenured professor from Lake Tahoe Community College, in his article "From Themed Space to Lifespace" pointed out that Disney's true focus of theming is not historical and cultural accuracy in their products, but it is "heightened reality" focused on the people's emotional attachments towards people, place and culture (The Disney Imagineers (2005) as cited in Lukas, 2010, p.137).

In the case of Kublai Millan, he used narratives of historical and cultural experiences specific to Davao City and its diverse peoples and cultures to convey knowledge and entertainment. The sculptures around Davao City are easily identifiable as Kublai Millan's via the consistent usage of massive scale, his sense of sculptural aesthetics, in some cases exhibiting unusual proportions through large heads with small cherub-like bodies, and are painted colorfully. Most of the sculptures exhibit huge grins with exaggerated and animated features; wear tribal and traditional costumes; and show everyday activities like farming, gathering food, playing musical instruments, dancing, amongst others (see Figure 2). These depictions are stripped of the human frailty and harsh realities of everyday living, of hardships and squalid existence, resembling a sanitized and almost perfect depiction of life, hence, *Disneyized*[3] and not ultimately a good form for factual knowledge.

Figure 2: Fortinez, J.E. (2013). *Indigenous people sculptures*, Davao City [photograph].

In reality, the indigenous peoples wear their tribal costumes only during rituals and festivals, and in some cases, in the presence of foreigners (see Figure 3). Kublai Millan's sculptures received much attention due to their resemblance to cartoon characters, recognition of the tribal costumes, and their easy access through public spaces. Landscape architect and Professor Helen Armstrong (2001) in a journal article about spectacle and tourism and its significance to cultural landscapes pointed out that

---

[3] Bryman (2004) first mentioned the term "Disneyized" in page vii. However, Bryman did not define the term. But based on its usage, "Disneyized," a verb form of Disneyization, is the spread of principles demonstrated by the Disney theme parks, and the incorporation of consumption.

"the town becomes the destination and its local heritage, the resource" (p.14). This becomes the case for Davao City's manufactured and themed environment. The public spaces become the destination and Kublai Millan's gigantic sculptures which are embedded in the landscape become the resource.

Figure 3: Fortinez, J.E. (2014). *Remembering*, Cotabato [photograph].

Out of the ten public spaces where Kublai Millan's sculptures are showcased, People's Park seems to symbolize or perpetuate Bryman's concept of Disneyization as a public space in Davao City. Theming is the most obvious Disneyization element with its use of a distinct look and art style that distinguishes it as a Kublai Millan work. Theming is also shown in indigeneity as the subject. It can be argued, though, that Kublai Millan's depictions of indigeneity and history are well intentioned yet show a mere superficial acknowledgement and sanitized versions of the people and their cultures. Cases in point are the Commemorative Monument of Peace and Unity and the Philippine-Japan Friendship Monument wherein historical theming is involved through the authentic yet sanitized history eliminating the harshness of colonization and terrors of the war.

The theming of indigeneity also showcases the good elements of the tribal life minus the dissatisfaction and marginalization they have been encountering since they have been dispossessed of their ancestral lands, in the same manner that Disney has taken the frightening elements out of the fairy tales. Case in point is the 1995 Disney movie *Pocahontas* which ended with the Native Americans and the colonists peacefully existing, whereas the reality is harsher and gloomier.

In addition, Bryman (2004) points out that theming occurs when a place is themed in terms of its "association with well-known or striking products or events" (p.44). The city government specifically employed thematic symbols to represent Davao, such as the durian, the *waling*-*waling* orchid, and the Philippine eagle in the welcome landmarks strategically placed at various entrance routes to the city (See Figure 4). Davao City Investment and Promotion Center Chief Jason Magnaye stated that the welcome landmarks have become a destination and give people the idea that they are in Davao City. He further said that "it's a branding thing for Davao City" (Casas, 2014).

Figure 4: Fortinez, J.E. (2014). *The welcome landmarks*, Davao City [photograph].

Hybrid consumption. The second central element, hybrid consumption, is a type of consumption that cannot be categorized in a traditional marketing setting which involves a consumer who buys both "cheap generics and low-end brands" and "premium, high-end brands" in diverse occasions (Leppänen & Grönroos, 2009, p.1). The goal of hybrid consumption is to get the people to stay longer in the manufactured environment to maximize opportunities through spending and shopping (Bryman, p.58). There are no commercial establishments and food, novelty items or souvenir vendors inside the People's Park, one of the case studies, which means hybrid consumption is not totally present. Furthermore, vendors are located outside the gates and independent from the park management, and instead the park goers bring their own food. However, if one limits hybrid consumption to its premise of prolonging the enjoyment of the park, then hybrid consumption is in effect because Davao's public spaces, specifically People's Park is a haven at the heart of the city where one can relax.

The local government gains no direct monetary profit from what they commissioned Kublai Millan to create. However, the city government gains income elsewhere through business and services tourists provide to hotels, restaurants, shopping malls, *pasalubong* or souvenir centers and other business establishments in the city, which in itself is very Disneyland. Hence, it conveys Disneyization. In addition, visitors' satisfaction, appreciation, and free advertisements through local media networks and social media platforms contribute to how the city profits. Conversely, souvenir shop owners and tribal community near the landmarks are encouraged by the city government to increase tourism development and local income by selling their own products such as handmade jewelry to local tourists who take photographs of the landmarks and the landscape (Casas, 2014).

Merchandising. The third central element merchandising is "the promotion of goods in the form of or bearing copyright images and logos, including such products made under license" (Bryman, p.79). Bryman further states that it is "a form of franchising, in the sense that it is a mechanism for leveraging additional uses and value out of existing well-known images." The look and style of Kublai Millan's large-scaled sculptures are distinct and one can easily distinguish a Kublai Millan from a non-Kublai Millan. However, the use of the indigenous people as models in sculptures displayed in parks and resorts show a merchandising scheme that caters to stereotyping and racial distinction for someone else's profit or to the benefit of the government and tourism industry, as well as a branding for Kublai Millan.

Kublai Millan has been spreading his brand name and trademark by venturing outside of Davao City and creating sculptures in a number of neighboring provinces such as Bukidnon, South Cotabato, Davao Oriental and Davao del Sur. His creations in these different locations vary in the kind of indigenous people used or the cultural ornamentations and symbolisms used, but his brand and trademark of massive-scaled sculptures with enormous heads disproportionate to small bodies, and exaggerated and animated expressions are prevalent and distinct.

Performative labor. The fourth and last central element, performative labor, refers to the type of emotional management and theatrical performances required of employees, particularly of those in the service industry (Bryman, p.103). Bryman believes that the reason that emotional labor is a big part in the Disney service work is that the "style and quality of the delivery of a service are crucial to how it is perceived"[4] (p.105). Thus, the Disney experience becomes the merchandise with the ultimate goal of customer satisfaction to gain repeat business.

In most of the public spaces where Kublai Millan's works are installed, performance, in terms of an employee's emotional engagement with the viewer or park goer is not a part of the attraction. There are no versions of Disney Main Street parades nor park employees as costume players. However, performative labor can also be applied to tour guides, through walking tours, who use animated communication skills with interactive and factual information about the park, the sculptures, the artist, the cultures and the people that these sculpture represent. Unfortunately, this type of performative labor is absent in any of the ten public spaces. Its presence could have provided a better and real understanding of the cultures of Davao City through the sculptures, as well as give job opportunities for the locals with communications and tourism educational backgrounds.

The sculptures themselves could be considered as a form of performative labor in terms of how the sculptures influence performative behavior, if not performative labor. The author observed that park visitors when being photographed imitate the movements and facial expressions of the statues. This imitation of the movements and facial expressions is enjoyable if done with innocent fun, but it might be perceived as mocking and disrespectful especially if done consciously and derogatively.

---

[4] Bryman pointed out that "performative labor" has a slightly broader meaning compared to "emotional labor" which he initially used in early publication of his book (p.13).

Nationalism and Indigeneity Vis-à-vis Themed and "Imagined" Davao City

Kublai Millan's sculptures seen in the public spaces in Davao City and the surrounding provinces depict the various cultures of Mindanao, as well as its history and lifestyle. The sculptures also showcased national symbols of the Philippines such as the Philippine eagle and *waling-waling* orchid – symbols that represent Philippine traditions and ideals and convey the principles of sovereignty and national solidarity (RA 8491 Sec.2). The presence of such national symbols in the sculptures is a definite indication of the existence of nationalistic ideas and inclination to unite a culturally diversified city and the Mindanao island, at large. However, the country has a number of national symbols, both official and unofficial, with origins not so endemic to the country. Most of the declarations of these national symbols were made during the American occupation and were institutionalized by the American colonists who wanted a Philippine nation that resembles their own country. This implies that some of the national symbols known to Filipinos are not unique to the country, but have a widespread popularity in other parts of the world. How does an object become a symbolism of nationalism, when that object is not exclusive to that country but in fact originates from and is abundant in other places?

Take the Philippine eagle (*Pithecophaga jefferyi*), for instance. The Philippine eagle became an official national symbol upon the declaration of Pres. Fidel V. Ramos through Proclamation No. 615 s.1995. Previously called the monkey-eating eagle due to its diet consisting of monkeys, the Philippine eagle is an endangered species unique to the Philippines and is considered as a "national treasure" and a "source of national pride" (Proclamation No.615). However, this is a national symbol that is not exclusive to the country. The Philippine eagle, the species, might be unique to the country, but the imagery or representation of the eagle is not. In fact, the bald eagle of the United States is part of the coat of arms of the Philippines as symbols of American colonialism. Together with the United States of America, a number of countries such as Mexico and Austria, have also used the eagle in their coat of arms in varying styles of representations and meaning. The eagle also has a historical background such as Napoleon I's Roman Golden Eagle as the symbol of his new French empire, and the ancient Roman's use of the eagle imagery as a prominent symbol especially as a standard of a Roman legion.

What makes the viewers recognize Kublai Millan's huge representations of an eagle (see Figure 5) as the Philippine eagle and not the American eagle? Kublai Millan's usage of the imagery of the Philippine eagle is a manifestation of the iconographic relevance the Philippine eagle has to Davao City where it is not only endemic but it is also where artificial breeding is conducted at the Philippine Eagle Center. To an untrained eye, all imagery and representations of an eagle is one and the same.

Figure 5: Fortinez, J.E. (2014). *Philippine Eagles*, Davao City [photograph].
Eagle sculpture at People's Park (upper left), eagle sculpture at Ponce Suites (lower left), and the King of the Philippine Skies welcome landmark (right).

The concepts of nationalism and national identity are constructed by post-colonial politics to create an "imagined" environment that fulfills in unifying an otherwise diverse people who has collectively experienced colonialism. The concepts of nationalism and national identity are also complex because it is impossible for the entire Filipino population to know each other. Although the concept of a nation is vague and theoretical, its existence is something that the Filipino people take for granted because it refers to a particular type of memory that is inculcated upon us at an early age. The people are obligated to have this sense of nationalism because the people are all a part of the state (David, 2002, p.3). Filipino professor of Sociology, Randolph S. David (2002) states that "history is seen as a tool with which to write and rewrite a memory for a people who are constantly reflecting on the ways to achieve nationhood" (p.5). With symbolic forms of nationalism, which in retrospection will deduce as not uniquely exclusive to a specific place, it is no wonder that some historians and theorists view the Filipino nation as an "imagined" community.

The presence of such symbolisms bear out the contention that the nation is a community that is socially constructed or "imagined," a theory by Benedict Anderson (1991), a political scientist and Professor Emeritus of International Studies at Cornell University. He stated:

> "I propose the following definition of the nation: it is an imagined community – and imagined as both inherently limited and sovereign. It is imagined because the members of even the smallest nation will never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (p.6).

In a city with a population of 2.26 million as of the 2010 census, it is indeed farfetched for every Davaoeño (residents of Davao) to know each of their fellow Davaoeños, or meet each one or a portion of them, or even hear of them unless one is a local celebrity. Yet in the Davaoeños' minds are the notion that there is one pulse that beats in each one of them and every Davaoeño's heart, regardless of whether he or she is of indigenous origins, the Islamic faith, descendants of migrant settlers, or an expatriate who calls the city their "home."

Based on this theory, it can be concluded that Kublai Millan's sculptures cater to the standard symbolisms depicting national identity and indigeneity, but remains an "imagined" community because what is perceived and used as national identity could simply be identified as regional identity, and what is recognized as indigeneity could lead to commodification, stereotypes and marginalization.

Themed and "Imagined" Davao City Vis-à-vis Natural Indigenous Communities

People take pictures with and of Kublai Millan's artworks as their way of showing their art appreciation for the gigantic sculptures as well as the diverse cultures of Davao City. The experience and the pictures taken are shared with friends through word-of-mouth, photographic reproductions or social media. Mass communication serves as the disseminator of these Kublai Millan's images and park experience that "ultimately become the community's collective memory" (David, 2002, p.7). This statement by David is a reflection of a statement by M. P. Maruya, a technical assistant of the City Tourism Operations Office, who stated that Kublai Millan's sculptures do not need promotion by the tourism office because the narratives in the sculptures already convey what Davao is, and the art style alone already expresses that it is a Kublai Millan (personal communication, May 19, 2014). Thus, through memory and recognition of the art style, promotion is done by the people and not by those who commissioned the sculptures. Relph pointed out that the values people attribute to places and objects are "related to their level of empathy with such places" and objects (as cited in Armstrong, 2001, p.16).

What Kublai Millan did is bring the various cultures in the city in a manufactured and themed space, and can be experienced at any convenient time with no outward expenditure except one's time and money for fare or fuel. His sculptures made a product out of indigeneity which the people accept because it conveys what Davao is or at least an "imagined" Davao and its people. They think that they are getting this opportunity to experience Davao's varied cultures in their natural environment but they are actually experiencing them in a manufactured space, a *Disneyized* public space. It is Disneyization because what is seen in the manufactured space is merely a representation of the authentic community, a trivialized version displaying Davao's indigenous people and their culture. Whereas, the authentic community is somewhere in the high grounds of Mount Apo or the surrounding mountains, inaccessible in an instant, and might employ the harsh realities of real living.

The park becomes the destination and its local heritage, via the sculptures relatively entrenched in the park, are the resource. This point is a reiteration of Armstrong's point that "the town becomes the destination and its local heritage, the resource." So, does the park affect authenticity? It could be a no, because it is in a manufactured environment, a themed public space that the park visitors hopefully perceive as not

the natural landscape from which these indigenous symbolisms originate from. It could also be a yes, because it sets the park visitors' mindset. It draws a story of what is an indigenous people. The manufactured environment becomes a safer environment to enjoy national symbolism and a false sense of indigeneity. This manufactured environment which Hannigan (1998) termed as "quasi-streets" might be inauthentic, but he also pointed out that they "provide comfortable and convenient 'sites of social centrality where people can interact lightly in crowds without too much hinging on the outcome'" (p.70). Thus, if one wants authenticity then one should experience and explore the culture in its natural environment through community immersion and observation (See Figure 6).

Figure 6: Fortinez, J.E. (2013-2014). *The Manobos of North Cotabato* [photograph].

Conclusion

Kublai Millan's representations of Davao's indigenous peoples and their cultures are exaggerated in the most of his sculptures with an intension to get noticed and make an impression. While it is true that his sculptures represent indigenous cultural identity, acknowledging the indigenous peoples' existence and how they contribute to society and history, they can also be seen as stereotypes. Such stereotypes are either seen negatively wherein one can see and imagine a unified look for an otherwise diversified culture, thus, eliminating individuality and uniqueness, or it can be seen positively wherein one can see and imagine a united front. Such sculptures can also concretize that the images they portray are how the indigenous peoples look and act at all times. In addition, Kublai Millan is a brand that is identifiable almost in the same context as the Davao icons – the durian, Philippine eagle, and *waling-waling*. His brand becomes a symbolism of local and cultural identity in the same manner as the Philippine map. The map-as-logo, as stated by Anderson (1991), was instantly recognizable and visibly identifiable everywhere, thus, it "penetrated deep into the popular imagination, forming a powerful emblem" (p.175).

A significant factor about the presence of Kublai Millan's sculptures is not just art appreciation or if their symbolisms are authentic and true, but that the sculptures have opened the eyes of the public to the local culture and art scene which conveys that art is not just for museums but is meant to be experienced by all types of people. As Davao-based artist and college art instructor Rogelito D. Cayas, Jr. (n.d.) divulges in a Sun Star newspaper article: "We need local spaces for art visibility for in visibility everything follows, while the challenge is to sustain visibility in various efforts."

Art visibility is not limited to spaces, though. It also means that other artists should also flourish in the community. Kublai Millan's "tested and proven" image does not mean monopoly, and should not be the determining factor and limitation in commissioning artworks by other local artists. The city government should create opportunities for potential artists to also shine and be recognized, thus projects should not be tunneled to a "lone artist" but should be open for possibilities outside what is "tested and proven" (Maruya, 2014). By creating opportunities, an escape from a Disneyized Davao City can be achieved. But is a Disneyized Davao City really bad? Yes, if it means strapping a diversified community into a sanitized mold that limits the development of cultural identity and impedes the cultural awareness of the people. No, if it means portrayals of positivity through peaceful existence and unified front, however idealistic and imagined such notion might look.

However, it is safe to note that Disneyization has not completely infiltrated the public spaces of Davao City and the diverse cultures the city nurtures to the degree that the Disney brand has become synonymous to American consumerism. It is a possibility that Disneyization is not so much an issue of Disney influencing Davao City but of the people of Davao City consuming the creations produced by the artist or funded by any commissioning body through frequent visits to the parks, photo opportunities of and with the sculptures, and being non-responsive to the commodification this misrepresentation reflects on the different tribes' culture and identity. What one can glean in these various extrapolations is the suggestion that the public spaces in Davao City have become *Disneyized*, and the icons employed together with Kublai Millan himself have become a brand and are identifiable as Davao's symbolisms.

Attribution

This Paper is part of the author's master degree thesis of the same title.

References

Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised ed. London: Verso.

Armstrong, H. (2001). Spectacle and Tourism as the Faustian Bargain: Sustaining the Myths of Landscape. *Spectator*, Vol. 21 No. 1.

Bryman, A. (2004). The Disneyization of Society. London: SAGE Publication Ltd.

Casas, A. C. N. (2013, April 18). 3 City Landmark Attract Tourists. *Sun Star Davao*. Retrieved on February 10, 2014 from http://www.sunstar.com.ph/davao/local-news/2013/04/18/3-city-landmarks-attract-tourists-278258

Cayas, J. (n.d.). Convergence for Artistic Visibility. *Sun Star Davao*. Retrieved on March 29, 2014 from http://www.sunstar.com.ph/weekend-davao/convergence-artistic-visibility

David, R. S. (2002). *Nation, Self and Citizenship.* Mandaluyong City, Philippines: Anvil Publishing, Inc.

Disneyland Original Prospectus (1953). CA, USA: Disneyland Inc.

Hannigan, J. (1998). *Fantasy City: Pleasure and Profit in a Postmodern Metropolis*. London: Routledge.

Leppänen, H. & Grönroos, C. (2009). *The Hybrid Consumer: Exploring the Drivers of a New Consumer Behaviour Type*. Helsinki: Hanken School of Economics.

Lukas, S. A. (2007). *The Themed Space: Locating Culture, Nation, and Self*. UK: Rowman & Littlefield.

Office of the President of the Philippines. *Proclamation No. 615 Declaring the Philippine Eagle as the National Bird of the Philippines*. Manila, Philippines, July 4, 1995.

Pentecost, J. (Producer), Gabriel. M. & Goldberg, E. (Directors). (1995). Pocahontas [Motion picture]. USA: Walt Disney Pictures.

Relph, E. In H. Armstrong. (2001). "Spectacle and Tourism as the Faustian Bargain: Sustaining the Myths of Landscape." *Spectator* Vol. 21 No. 1.

Republic Act No. 8491 Section 2. Official Gazette. Retrieved on December 18, 2013 from http://www.gov.ph/1998/02/12/republic-act-no-8491/

The Disney Imagineers. (2005). The Imagineering Field Guide to Magic Kingdom at Walt Disney World. In S. A. Lukas. (2010). "From Themed Space of Lifespace," *Staging the Past: Themed Environments in Transcultural Perspectives*. Germany: transcript Verlag.

Tiongson, N. G. (1992). "Ethnicity and National Culture." *Forum-Workshop on Cultural Research in Mindanao*. Cagayan de Oro City.

Wood, K. (Ed.) (2008). *The Virginia Indian Heritage Trail*, 2nd ed. USA: Virginia Foundation for Humanities.

Contact email: zen4.jp@gmail.com

Justice as Mercy and Revenge: Antigone, Medea, Montecristo, Yong Pal

Roberto Bertoni, Trinity College Dublin, Italy

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

iafor

The International Academic Forum
www.iafor.org

1. Introduction

This paper explores personal justice in two of its opposing manifestations, mercy and revenge. In both manifestations, systems of official, public law are viewed as untrustworthy. It is also about globalized archetypes and intercultural communication. The archetype chosen for mercy is Sophocles' play *Antigone*, and the archetype for revenge is Euripides' *Medea*. Some attention will be given to the evolution of these archetypes in both western and easter n culture. The paper will end by examining a western prototype of modern vendetta, Dumas's *The Count of Montecristo*, and an eastern mass-produced contemporary text, South Korean soap opera *Yong Pal*.

2. Antigone and Medea in antiquity

Let us start with classical *Antigone* and *Medea* by briefly recalling the plots of these plays.
The plot of *Antigone* concerns Creon, king of Thebes, and Antigone, one of the daughters of Oedipus. Following the decision of Creon to bury Eteocles, brother of Antigone and saviour of the city, but to leave unburied Antigones' second brother Polyneices, because he betrayed Thebes, Antigone takes action. She goes to bury Polyneices in the name of the unwritten law of kinship. Imprisoned by Creon in a cave because she broke the state law, Antigone commits suicide. Ismene, Antigone's sister, is spared by Creon. When Creon's son, Haemon, engaged to Antigone, finally persuades his father to free her, it is too late. She is already dead, so Haemon also kills himself, as does Creon's wife Eurydice. Creon is left to his moral dilemmas - he protected the law of the state but challenged the gods and lost his family.

Medea, through her powers as a sorceress from Colchis, helps the Greek Jason to win the Golden Fleece and recapture his kingdom. She follows him to Greece as his wife. After years of marriage, Jason decides to marry Glauce, the young daughter of Creon, king of Corinth. Out of revenge against Jason, but pretending to be resigned to her husband's decisions, she presents Glauce with a dress, apparently as a gesture of appeasement. The dress, though, is poisoned and kills the young woman. Creon also dies by touching the dress while trying to save his daughter. Medea then takes the lives of her two children. She flees to Athens with their corpses on the chariot of the Sun. The Athenians give her sanctuaryr.
With regard to the question of justice, the characters of Antigone and Medea are clearly antithetical.

In Hegel's interpretation of *Antigone*, justice is understood as the official law of the state as opposed to natural family bonds.[1] In her nature as woman and sister, according to Hegel, Antigone preserves the divine law but opposes the state law.[2] According to Lesky,[3] too, Antigone protects first and foremost the law of the gods. We see Sophocles opposing the values of family against the values of the state. But we also see him restoring a higher level of ancient law, i.e. divine justice. The gods punish Creon because he followed the dictates of earthly laws (*nómoi*) but ignores the dictates of moral conscience. He ultimately pays the price of losing his family. He must repent, or, as the chorus says in the last lines of the play: "no wisdom but in submission to the gods".[4]

In the case of Medea, on the other hand, piety seems absent. She violently takes revenge against the injustice Jason committed against her by his decision to divorce and marry a younger woman. Medea kills her children out of revenge, breaking the natural law of the bonds of blood that Antigone upholds. Even though Medea is worthy of piety because she is "an exile, / humiliated",[5] the chorus warns her that "what's right is wrong, / corrupt counsel prevails",[6] and "I'm on your side. / You know that. But there are laws. We're human. / Medea you can't do this".[7]
Yet, Medea receives protection by being carried to Athens on the Sun chariot and she is hosted and stays unpunished there - a situation that is rather puzzling for the modern reader. Notwithstanding her horrendous act, the Athenians defend her because they are committed to safeguarding the rule of law, under which those who seek shelter among them are protected; this despite any crime they may have committed elsewhere.

In brief Athens represents a particular notion of civilization that abides by the law of the state as Creon also does. The Athenians grant the right to asylum to foreigners who negotiated it legally (Medea did this before carrying out the various killings). However, by contrast to *Antigone*, where Creon does not initially pay attention to Teiresias's warning that the king is bringing calamity on Thebes by not burying Pelyneice's corpse, thus alienating the gods,[8] in *Medea* Athenian protection is granted with the support of Apollo. This concept of civilization (similar to the modern refusal of some countries to extradite people considered as criminals by other countries),[9] whether or not it is perceived as right by a contemporary audience, is opposed to the classical Greek concept of barbarism clearly impersonated by foreign Medea, who is labelled by Jason in Euripides' play as "a savage, some prehistoric monster",[10] who comes from a "primitive country",[11] and committed an "uncivilized act" that "no Greek woman would have done".[12]

These attributes of Medea are so strikingly opposed to Antigone's. The latter, in a memorable line, states that she exists not to hate but to love.[13]

Remaining with the Mediterranean classical world, and turning to Latin texts, one should add the concept of clemency. Seneca connects such a concept to the idea of revenge when he writes that clemency is "the mind's moderation when it has the power to take revenge".[14] In the context of the two Greek plays mentioned above, clemency is an aspect of justice that encourages piety and compassion and discourages revenge. Creon is incapable of adopting it due to his fear of flexibility in applying the law.

3. Antigone and Medea in modernity, East and West

The many reinterpretations, re-enactments and remakes of the two Greek tragedies we have been discussing, forms a long chain of intertextuality. Time and the limited scope of this paper prevent from elaborating too much in this direction. What will be briefly touched upon now is just some modern re-elaborations.
With reference to *Medea*, most modern readings and rewritings are negative towards the Colchidian sorceress. There are, however, some exceptions. Even though the killing of the children is universally condemned, Medea is rescued partly because she was very deeply wronged. Her desire for revenge is therefore understandable even though her eventual act is not the correct way to restore

honour and respect. This would seem the view taken by Pasolini in his film *Medea*.[15]

With reference to *Antigone*, modern western interpretations would seem to focus on Creon more than Oedipus' daughter. The king of Thebes, who in the original Greek text "keeps the laws" in order to oppose "anarchy",[16] has become the allegory of authoritarian power. For example, in Brecht's version, based on Hölderlin's translation from Sophocles but set in 1945 Berlin, Creon is an allegory of Hitler.[17] In this case the character of Antigone has the main function of defying state power. Seamus Heaney's version is also rather intense if we consider it against the background of the Northern Irish conflict between divided communities.[18]

It is interesting to notice how these universal archetypes of diverging approaches to justice have travelled geographically beyond the West.[19] Iris Hsin-chun Tuan mentions several directors and theorists, including Barba, Brecht and Grotowski among others, whose "contesting theories of the universal versus the specific can help us understand the ritual ceremonies in all cultures and the universal commonalities, and explore a specific culture […] and its particular meanings".[20] She also warns, however, against the still existing "perspective of critics who use western hegemony to interpret the Other".[21] And finally she maintains that "the ideal of inter-culturalism, which treats different cultures equally" can be practiced only in some countries, for instance it "cannot really be fulfilled in Taiwan yet".[22]

An intercultural 21st-century Japanese version of *Medea*, directed by Satoshi Miyagi, is set in 19th-century Japan and adopts the classical device of the Greek chorus, Japanese traditional theatrical costumes, songs and movements, and also incorporates experimental modernized techniques.[23]

In China, *Antigone* has been performed, once again this century, directed by Li Liuyi, and it has been presented as "an ancient classic of Greek literature that resounds with audiences today".[24] Another Chinese version was adapted as Bangzi opera since, as director Luo Jin Lin says himself, "among three hundred and seventy or more kinds of traditional opera in China, the singing style of Bangzi is very loud and powerful. It provides tailor-made music for Greek tragedy". The artistic result is an original type of hybridization: "Greeks could find western elements there, while Chinese people will take it as Chinese opera. All in all, my play is something completely new".[25]

In Taiwan, experimental theatre has re-used *Antigone* as an allegory expressing both nationalist and gender-related issues. As Iris Hsin-chun Tuan, once again, notices in relation to Wu Xin Chu's *Slut Antigone*: "the re-theatricalization of *Antigone* implies a post-colonial and feminist critique".[26] In another Taiwanese version, by Wang Mo Lin, "the courageous heroine who defied the ruler of Thebes transforms into an East-Asian rebel", re-enacted by Korean actress Hong Seung Hy. This particular play "guides local audiences through a series of historical events including the 228 Incident and White Terror era in Taiwan and China's Tiananmen Square protests" as well as the Gwanjiu uprising and massacre in South Korea.[27]

This aspect of the problem of justice justice, viewed in modernity through the prism of *Antigone*, leans in the direction of social justice, whereas in relation to *Medea*, the idea remains in modernity of a civilized respect for human rights despite ethical condemnation of abominable private actions.

However, a further aspect must be considered, that is the private sphere as opposed to the public domain. Both Antigone and Medea advocate their unwritten rights to act according to private and personal drives, and it is because of this that they ignore the public official law.

4. Montecristo and Yong Pal

In the sphere of private behaviour, modern European literary texts from the 19th century onwards display an emphasis on personal revenge and lack of clemency which is often due to mistrust of institutions. A paradoxical individual ethics pushes to punish the unjust not only justly through the legal system but also questionably through illegal means even though these might be used to the end of re-establishing justice. The modern western archetype of this variety of vendetta is of course Dumas' *The Count of Montecristo*.[28] The archetype of Edmond Dantès, unjustly imprisoned due to having been wronged both privately by friends and even by his betrothed, and politically by ambitious and corrupt officials, escapes from prison, comes into a fortune, returns home incognito as the Count of Montecristo and takes revenge on his enemies. This story is useful for two reasons in our context - it portrays personal revenge justified by suffering, and accompanied by distrust for the legal system, in an extreme guise, and it is a popular novel suitable for a mass audience while remaining a classic of 19th-century fiction.

Remaining on this level of personal behaviour and the mistrust of institutions, but travelling both in time and space to the East, we can now turn to the portrayal of revenge, partly deprived of irony, but partly also accompanied by self-ironic undertones, in Korean soap operas in which it constitutes one of the main narrative motifs and functions. In addition to Korean views on revenge, intercultural reference is made specifically to Dumas, for example, in a TV drama called *Cheondamdong Alice* when a character justifies his wish for revenge by saying: "here comes Montecristo".[29]

Let us take an even more recent example, *Yong Pal*, a 2015 Korean TV drama,[30] in which we find a character named Han Yeo Jin, the heiress of imaginary powerful Hanshin Corporate Group, whose boy-friend was killed by her rival half-brother in a car accident. Yeo Jin was injured in the same accident, but she was kept in a vegetative state in a hospital bed by her enemies even though she had recovered well before the three years of her hospitalization. When her father dies she becomes too dangerous to be left alive, even in an induced coma in the hospital, so the half-brother attempts to have her murdered in order to succeed unhampered as the new Head of the Hanshin Group. Due to a number of complex circumstances Yeo Jin does not die. She is rescued by Kim Tae Hyun, a doctor who works in the same ward where she is hospitalized. She marries him in a marriage of convenience to have a reliable guardian in place of her half-brother - the latter had been responsible for her during her hospitalization. When the half-brother is thus prevented from acting on Yeo Jin's behalf, she becomes the Head of the Hanshin Corporation, and

starts her revenge which will eventually lead to the death of the half-brother and the neutralization of all her enemies.

Tae Hyun tries to persuade her to forgive. In the following dialogue, some typically Antigonean dilemmas are revived, and in particular we witness distrust for the legal system and use of a personalized variety of justice. In addition, and in contrast to *Antigone,* Yeo Jin is motivated by commercial calculations as well as by a hatred which leads her into taking a private revenge which appears to be similar in its intensity to that of Medea. In contrast, Tae Hyun believes not only in clemency, but in mercy, forgiveness and the humanizing function of official, public law. He suggests that Yeo Jin's predicament should be resolved in court. Here is what they say to each other in a crucial scene:

> "TAE HYUN - Stop your revenge. […] I know you are planning to kill Chief Lee.
> YEO JIN - It's for us.
> TAE HYUN - It's not. Don't do it.
> YEO JIN - I don't know about anyone else but Chief Lee deserves to die. A so-called doctor who locked up someone perfectly sane in darkness for three years. And at the end he cut the carotid artery of a woman who couldn't fight back. And I should forgive him?
> TAE HYUN - I know. I understand how you feel. Still this is not right. What you are trying to do is not justice, it is murder.
> YEO JIN - Then is it justice when Chief Lee does not get punished?
> TAE HYUN - You know I don't mean it that way. Why? Why would you punish him?
> YEO JIN - Leave it to the legal system? […] It happened in secret with no security cameras. Am I supposed to argue in court whether or not I committed suicide? Thus exposing the ugly truth about the Hanshin Group? If there is no revenge, there is no justice either".[31]

In *Yong Pal*, in addition to the debate on clemency as opposed to the cruelty of revenge, we have an inversion of Antigone's attitude. In Medea-like mode, Yeo Jin lets a commercial enemy kill her brother rather than saving him. She thus carries out her vendetta even against a family member - a denial of compassion which reflects the cynicism of the late modern period. However, for those who love happy endings, it must be added that, after all of this has happened, Yeo Jin decides to give up evil behaviour and have a happy and simpler life with her by now beloved husband.

5. Individual and social psychology

The problem posed by Antigone and Medea, and their successors on the intertextual chain, is not only the contrast between family and state, and the private and the public. It is a humanitarian question involving both individual and social responsibility. As Govier puts it, it is the question of "revenge and forgiveness" as attitudes both found in responses to wrongdoing.[32]

According to Govier, forgiveness is "a process of overcoming attitudes of resentment and anger that may persist when one has been injured by wrongdoing. Forgiving should be distinguished from condoning, excusing, and forgetting", and a

distinction should be made between "bilateral, unilateral, and mutual forgiveness".[33] In divided communities, development of reconciliation implies the repentance of the offender and the exercise of compassion by the offended.

These dynamics are important in political processes as well as in private relationships. If "feelings of vindictiveness and vengeance" can be seen as "basic to our sense of justice", and revenge can be understood as "retributive justice",[34] it is only when such negative feelings are overcome that a continuation of personal and social relations can take place.

This is indeed a difficult task, yet how could situations such as inter-ethnic conflict, inter-state wars, and person to person litigation be solved if not through an overcoming of the feeling of revenge and an adoption of strategies of detachment, even though perhaps, in the view of the present writer, forgiveness is not possible in all cases. How can crimes such as holocausts and war massacres, and other crimes against humanity, be forgiven while preserving a basic sense of justice? Tragic events such as these may be overcome through duly and legally inflicted punishment on perpetrators, but without employing barbarism (in the classical Greek sense of the term) to oppose barbarous wrongdoing. In addition, justice can be perpetuated through regular commemoration and constant remembrance.
In brief, one could perhaps argue that idealistic ethics might actually be the basis for satisfactory solutions to collective and personal pain, thus encouraging progress towards a more advanced practice of justice.

6. Conclusion

A number of ideas have been followed in this paper, and in particular the universality of archetypes applied to local realities, the problem of family bonds as diverging from state duties, the individual acting according to personal consciousness and using unduly means to obtain just aims. Additionally, the paper was concerned with the fact that literary representation highlights ethical problems and invites readers and audiences to think about what is just and unjust, thus resulting not only in cathartic liberation from pain but in committed awareness.
The crucial point, and view of the present writer, is that mercy should be preferable to revenge in the same way as non-violence should prevail over violence. Gandhi showed how non-violence can be not only righteous but politically winning. One might add that, unless ideals are relaunched into the late modern world, Machiavellian behaviour will prevail and it will further dehumanize social behaviour. Compassion might be more suitable for the individual than for the state, at least if one thinks realistically, but a reform of individual consciousness, as we find in Buddhist teachings, is a powerful force to change the whole of society and oppose injustice.

NOTES

[1] Georg W.F. Hegel, *Antigone*, ed. Elisa Virgili, Milan, Albo Versorio, 2013, p. 14. In the Italian translation of relevant passages from Hegel's works, "una naturale comunità etica - è la famiglia".

[2] Georg W.F. Hegel, *Antigone*, cit., p. 22: "la sorella diviene, e la moglie rimane, la direttrice della casa e la conservatrice della legge divina".

[3] Albin Lesky, *Storia della letteratura greca* (1957-1958), vol. 3, Milan, Il Saggiatore, 1969, pp. 365-69.

[4] L. 1040 of Sophocles, *Antigone*, transl. Dudley Fitts and Robert Fitzgerald. PDF Version, available from: https://mthoyibi.files.wordpress.com/2011/05/antigone_2.pdf [Accessed 22-10-2015].

[5] Ll. 436-37, p. 17 of Euripides, *Medea, The Phoenician Women, Bacchae*, London, Methuen, 2000, trad. J. Michael Walton, pp. 1-43.

[6] Ll. 411-12, p. 16 of Euripides, *Medea [...]*, cit.

[7] Ll. 811-13, p. 27 of Euripides, *Medea [...]*, cit.

[8] Ll. 796-808 of Sophocles, *Antigone*, cit.

[9] See, for example, the case of Cesare Battisti, an Italian terrorist who lived as a refugee in France from 1990 to 2004, protected by the Mitterand doctrine (or the rejection of extradition requests to countries considered not corresponding to French law), and later also not extradited to Italy by Brasil authorities. A summary of this story is John Rosenthal, "Cesare Battisti: A Terrorist's Path to Freedom", *The Weekly Standard*, 17-6-2011. Available from: http://www.weeklystandard.com/blogs/cesare-battisti-terrorist-s-path-freedom_574809.html [Accessed 22-10-2015].

[10] L. 1343, p. 41 of Euripides, *Medea [...]*, cit.

[11] L. 1331, p. 40 of Euripides, *Medea [...]*, cit.

[12] L. 1339, p. 41 of Euripides, *Medea [...]*, cit.

[13] "It is my nature to join in love, not hate", l. 418 of Sophocles, *Antigone*, cit.

[14] Lucius Annaeus Seneca*, On Clemency*, Book 2.3, in Lucius Annaeus Seneca, *Anger, Mercy, Revenge*, transl. Robert A. Kaster and Martha C. Nussbaum, University of Chicago Press, 2010, p. 171.

[15] Pier Paolo Pasolini, *Medea*. Film: 1969. Published script: Milan, Garzanti, 1970.

[16] "Anarchy, anarchy! Show me a greater evil! / This is how cities tumble and the great houses run down, / This is what scatters armies. / No, no: good lives are made so by discipline. / We keep the laws, then [...]", ll. 534-38 of Sophocles, *Antigone*, cit.

[17] *Sophocles' Antigone Adapted by Bertold Brecht. Based on the German Translation by Friederich Hölderlin and Translated into English by Judith Malina*, New York, Applause, 1990.

[18] *The Burial at Thebes. Sophocles' Antigones Translated by Seamus Heaney*, London, Faber and Faber, 2004. As Neil Corcoran observes in a review of Heaney's version (*The Guardian*, 1-5-2004), Antigone was not new to the Irish modern tradition. In particular, "Yeats also ended his sequence 'A Woman Young and Old' with a version of one of the choral odes from *Antigone*; and that sequence itself concludes his magisterial volume, *The Winding Stair and Other Poems*

(1933). Yeats's Antigone is implicitly a figure for the depredations of civil war". Available from:
http://www.theguardian.com/books/2004/may/01/poetry.seamusheaney [Accessed 22-10-2015].

[19] On the internationalization of *Antigone*, see *Antigone on the Contemporary World Stage*, ed. Erin B. Mee and Helene P. Foley, Oxford University Press, 2011.

[20] Iris Hsin-chun Tuan, *Alternative Theatre in Taiwan: Feminist and Intercultural Approaches*, Younggstown, New York, Cambria Press, 2007, p. 137.

[21] Iris Hsin-chun Tuan, *Alternative Theatre in Taiwan […]*, cit., p. 145.

[22] Iris Hsin-chun Tuan, *Alternative Theatre in Taiwan […]*, cit., p. 147.

[23] A short clip, with English subtitles, produced by New York City Japan Society, is available from: https://www.youtube.com/watch?v=lgIm0EMdHeo [Accessed 20-10-2015].

[24] This production was presented at Huayi - Chinese Festival of the Arts, 15-24 February 2013. Available from: http://www.huayifestival.com.sg/2013/antigone.html#.ViYEuGtQC6B [Accessed 20-10-2015].

[25] Li Nin Jing, "When Ancient Greek Drama Meets Greek Opera", *News Plus*, 12-9-2014. Available from: http://english.cri.cn/7146/2014/12/09/3601s855785.htm [Accessed 20-10-2015].

[26] Iris Hsin-chun Tuan, *Alternative Theatre in Taiwan […]*, cit., p. 104.

[27] Ho Yi, "*Antigone* Goes Asian", *Taipei Times*, 20-9-2013. Available from: http://www.taipeitimes.com/News/feat/archives/2013/09/20/2003572557 [Accessed 20-10-2015].

[28] Alexandre Dumas, *The Count of Montecristo* (1844), transl. Robin Buss, London, Penguin, 2012.

[29] Title in Korean: 청담동 앨리스; SBS, 16 episodes, 2012. Original idea by Kim Young Hyun e Park Sang Yeon. Script by Kim Ji Woon e Kim Jin Hee. Directors: Jo Soo Won e Shin Seung Woo. Starring Kim Ji Seok, Moon Geun Young, Park Si Hoo, So Yi Hyun. See also p. 377 of Roberto Bertoni, "Su alcune serie televisive coreane: Universali del sentimento e *topoi* letterari", in Roberto Bertoni, ed., *Scorci di Corea / Glimpses of Korea*, Trinity College Dublin and Trauben (Turin), 2013, pp. 373-84.

[30] Title in Korean: 용팔이. SBS, 18 episodes, 2015. Script by Jang Hyeok Rin. Director: Oh Jin Seok. Starring Chae Jun Han, Jo Hyun Jae, Joo Won, Jung Woong In, Kim Tae Hee. The subtitles are quoted here from the drama version available from Internet site *Dramaload*. Available from: http://www.dramaload.ch/ [Accessed 20-10-2015].

[31] Episode 14, minutes 39.45 to 42.13.

[32] Trudy Govier, *Forgiveness and Revenge*, London and New York, Routledge, 2002, p. vii.

[33] Trudy Govier, *Forgiveness and Revenge*, cit., p. viii.

[34] Trudy Govier, *Forgiveness and Revenge*, cit., p. 15.

References

BERTONI, Roberto, "Su alcune serie televisive coreane: Universali del sentimento e *topoi* letterari", in Roberto Bertoni, ed., *Scorci di Corea / Glimpses of Korea*, Trinity College Dublin and Trauben (Turin), 2013, pp. 373-84.

BRECHT, Bertold, *Sophocles' Antigone Adapted by Bertold Brecht. Based on the German Translation by Friederich Hölderlin and Translated into English by Judith Malina*, New York, Applause, 1990.

CORCORAN, Neil, "*The Burial at Thebes*", *The Guardian*, 1-5-2004. Available from:
http://www.theguardian.com/books/2004/may/01/poetry.seamusheaney [Accessed 22-10-2015].

DUMAS, Alexandre, *The Count of Montecristo* (1844), transl. Robin Buss, London, Penguin, 2012.

EURIPIDES, *Medea, The Phoenician Women, Bacchae*, London, Methuen, 2000, transl. J. Michael Walton.

GOVIER, Trudy, *Forgiveness and Revenge*, London and New York, Routledge, 2002.

HEGEL, Georg W.F., *Antigone*, ed. Elisa Virgili, Milan, Albo Versorio, 2013, p. 14.

JING, Li Nin, "When Ancient Greek Drama Meets Greek Opera", *News Plus*, 12-9-2014. Available from: http://english.cri.cn/7146/2014/12/09/3601s855785.htm [Accessed 20-10-2015].

LESKY, Albin, *Storia della letteratura greca* (1957-1958), vol. 3, Milan, Il Saggiatore, 1969

MEE, Erin B. and FOLEY, Helene P., ed., *Antigone on the Contemporary World Stage*, Oxford University Press, 2011.

PASOLINI, Pier Paolo, *Medea*. Film: 1969. Published script: Milan, Garzanti, 1970.

ROSENTHAL, John, "Cesare Battisti: A Terrorist's Path to Freedom", *The Weekly Standard*, 17-6-2011. Available from:
http://www.weeklystandard.com/blogs/cesare-battisti-terrorist-s-path-freedom_574809.html [Accessed 22-10-2015].

SENECA, Lucius Annaeus, *Anger, Mercy, Revenge*, transl. Robert A. Kaster and Martha C. Nussbaum, University of Chicago Press, 2010.

SEOK, Oh Jin, 용팔이 (Yong Pal). SBS, 18 episodes, 2015. Script by Jang Hyeok Rin. Starring Chae Jun Han, Jo Hyun Jae, Joo Won, Jung Woong In, Kim Tae Hee. Available from: http://www.dramaload.ch/ [Accessed 20-10-2015].

SOPHOCLES, *Antigone*, transl. Dudley Fitts and Robert Fitzgerald. PDF Version, available from:
https://mthoyibi.files.wordpress.com/2011/05/antigone_2.pdf [Accessed 22-10-2015]. *The Burial at Thebes. Sophocles' Antigones Translated by Seamus Heaney*, London, Faber and Faber, 2004.

TUAN, Iris Hsin-chun, *Alternative Theatre in Taiwan: Feminist and Intercultural Approaches*, Younggstown, New York, Cambria Press, 2007.

WON, Jo Soo and WOO, Shin Seung, 청담동 앨리스 (*Cheongdamdong Alice*), SBS, 16 episodes, 2012. Original idea by Kim Young Hyun e Park Sang Yeon. Script by Kim Ji Woon e Kim Jin Hee.

YI, Ho, "*Antigone* Girioes Asian", *Taipei Times*, 20-9-2013. Available from: http://www.taipeitimes.com/News/feat/archives/2013/09/20/2003572557 [Accessed 20-10-2015].

Role of Televisual Literacy in Second Language Teaching

Reena Mittal, DAK Degree College, India

Abstract

In non-native English speaking countries like Asian countries, where English is learnt as second language, teachers explore innovative practices for SLT. Televisual aids are really helpful as teaching tool. The present paper is writer's endeavour to know how and why they work. Television, in present days, is used in social system by 95%. Although in Asian countries, we still don't have smart classes to show Audio-video aids to students. But Television is available in nearly every home. Families devote quality time in watching programmes. In that way, it can work as a mode of practice and learning. Second language does not mean only to learn language but we must prepare students to read, write, and speak target language. For all this, it is mandatory to show them visual aids, so they can see culture and traditions too to make their understanding clear. The present paper is focussed on the use of television in SLT as it is easily available and accessible. The purpose of the paper is to suggest innovative ways to make SLL interesting for non- native speakers and learners. Also suggestions were made keeping in mind socio and economic conditions of developing countries.
Keywords: Multimedia, Television, Vocabulary, Devices, Audio-Visual aids.

iafor

The International Academic Forum
www.iafor.org

Introduction

Invent of technology has changed the life and way of teaching of language teacher. English language teacher is always on toes to introduce new technological advancement in their teaching sessions. These days every academic discussion, seminar or workshop start and ends with introducing new technological advancement. We have many new range of technological resources which can be used and display of them sometimes ease out the task of language teachers. Two technological advancement plays a vital role in language teaching and put a drastic change; first; Tape Recorder and Television and secondly; Computer and Mobiles. Advent of Tape Recorder and Television bring Audio-visual aids into existence which bring not only liveliness in teaching but bring innumerable options for learning and practising. Television, a technology which has combined audio and visual world, brings richness in language and cultural learning. The present paper is my endeavour to use Television in language teaching. I teach under graduate students, who are well aware of technology but many of them are coming from semi-urban background with middle or lower income strata. We cannot impose them to use modern gizmos as IPad and Mobiles with all present operating system. They cannot afford it. In that case, Television, which is nearly available in every home of India, put a good effect on teaching. The aim of this article is to explore the potential of teaching through television and set out some framework for using televisual devices in second language teaching.

Sources

The focus of the paper is to use television and its contents for language teaching. We will focus on using useful programmes and clips from television. For language teaching, we will use Advertisements (for English), news for speaking, Reality TV shows for pronunciation and again speaking, Movies and Drama for expressions and accent of speaking, Game shows for vocabulary. Teachers can use clips for putting a weight on what they are explaining. The role of popular culture can be well seen in fashion world, so, it can always be helpful in language teaching. Movies and entertainment world always give us relevant matter to adapt. So, it can be a useful instrument for language teaching tasks. The main features, we can focus with the help of television:-

- Visual and audio aid
- Contemporary cultural, traditional and social life
- Second language learning can be compare with Native language as we have programmes in many languages.
- Pronunciation, speaking and facial expressions while second language usage (as they are different from native language).

Television and Its social usage

In the present times, television is the greatest mass medium of entertainment and daily information. It is nearly present in everybody's home and people use it frequently and regularly. It is, I think, central figure of every family. In this way we can use it in our teaching too. For my students, whose families are not even economically strong, television is the source of entertainment. They can talk a lot over it. They are well aware with its channels, programmes and can talk endlessly over issues discussed in them. Programmes such as Kaun Banega Crorepati, broadcast in India in Hindi, similar programme is in Britain by name of Who Want to be Millionaire? So, all this give a feeling of Globalisation. What we can do is to promote them to see these programmes in their target language. There are many other programmes, reality shows which teach second language without much effort.

Objective and Methodology

The main objective of the study is to examine the use of audio-visual aids in teaching second language i.e. English to non-native English speakers. In Asia, the use of English is so prominent that it has become lingua franca. But some or other researches are still needed to make it more effective and affluent. The present paper is focussed on the use of Televisiual aids and main focus is on:-

- How can these be used?
- Main sources of these aids,
- Students attitude and opinion towards them,
- Teacher's attitude and opinion.

The points and methodology discussed here is based on the students who are between 18 to 20 years of age and focussing on ESL. Their opinions were taken randomly. Some fellow colleagues were also interviewed about this topic. They gave information about their own usage of Audio-visual aids in class room.

Television and English Teaching

Television has always extended the force and influence of the English language. Television brings motivation, confidence and fluency in English teaching and learning. Motivation is the most important feature in second language learning. TV shows are an integral part of students' life. We have observed students talking to each other as free time about Television artist, their shows and roles, their fashion, the way they act and speak. So, in this way, we come to know that in their subconscious mind, Students ape and imitate these programmes as their role model. The 'visuality' of these programmes can be as invaluable teaching tool. It enable learner to understand more because they are not only listening but seeing too. And mind it, visual clues support verbal message more and provide a focus and attention. Visual aids provide variety of themes over a single subject and 'variety add spice to life'. Teachers can put their opinion more strongly with the help of visual clips with less toil and that will put more effect. I still remember my BA III class, who were unable to follow real expression of poem, "The Night of the scorpion", but when I show them a clipping on YouTube, the class ends with emotional note for the poem and understanding the real love of a mother for her children. What we teachers can do is, to use these in our daily teachings. Although second language is not that way easy that can be learned, with television only but it's really wonderful to expose oneself to target language with the

help of television. We can learn grammatical structures, vocabulary, speaking practices that too easily and enjoying Audio-visual aids.

Television and Language Skills

Language skill and speaking practice is a broad area when we talk about second language learning and teaching. A lot of researches are being made time to time when we talk about role of television in learning language skills. We, as teachers, encounter these researches in our daily life too. In Asia, many of us learn and speak English as second language. I remember my early days as school-student, when we have no such technically equipped classrooms, we learn a lot of speaking skills listening BBC news only. Watching any Television programme involves receptive ability as viewer see and hears both, and as a result respond more acqueralety and aptly. But there is a group of researchers who debate that television or visual clips can shape initial understanding and speaking skills only. According to Bygate (1991:3), there is a set of requirements when we learn second language that too non-native speakers. We need to learn vocabulary, Grammar and other aspects of that target language. A skill does not mean only imitation and practising but it means knowledge of language with all its intricacies. In this respect we have two skills; Interaction skill which means communication, taking your own decision (means a learner should know which words to speak and how to speak). Audio-Lingual skill, which means to perceive, recall and articulate. So, to learn first part, tele visual aids give a lot to teacher and language learner. When we talk or explore beneficiaries of spoken part, role of television and visual aids can't be ignored. Not only this, the expression and emotion we have to put in speaking that can also be learned through these visual aids. In second language learning, normally learner lacks in showing facial expressions or the inner feel of the speaking. That can be learned by visual aids. Every language has different expression or facial movements. To know flawless language means to know with all these.

Televisual aids and vocabulary of SL

Teaching vocabulary of the second language is the most difficult and researched part of ESL. Vocabulary is second most important part of language as it provides beauty to language. We can learn grammatical structure and pronunciation too, but how can we express ourselves when we don't have words to express. These Televisual aids help a lot in learning vocabulary. Actually television works as real motivator for speaking and learning. We see and realise the importance of our target language. For this, we made a comparison among students of BA I class. They are 75 in number having no or little background of speaking English. They all are Hindi speaking, learning English at undergraduate level. Only they have knowledge of basic Grammar rules and can construct simple sentences. They were given vocabulary with the help of text book and asked to learn and reproduce. But they are full of errors. But when same class is given task after showing them clipping of vocabulary, they not only learn to speak and spellings too, but reproduce them as it is. It motivate not only learners but to me too. Televisiual aids also give more expressions to the voice of teachers. Visual materials bring the teaching to mind in the future and enhance the students' credibility. They make teaching and learning clear and increase more interest in teaching more effectively. They make teacher and student closer as both enjoy visual aids simultaneously and discuss them freely. It even makes the bonding of teachers and student stronger which is the base of teaching learning relationship.

Debate for the use of Televisiual aids

The most significant development in today world is towards emphasizing the question on how we can use and improve the use of television. In recent years, many researches are made about the use of television in curriculum learning and language teaching programmes. Second language teachers are always in forefront to discuss the use of audio-visual aids and techniques, for better understanding and presentation. Even USA, which is one of the most developed country, emphasize in using televisual aids for second language learning. It even sometimes fulfils the shortage of teachers as we can engage students in some video seeing and to do activities. To understand this we made a practice in our BA II year class. United States Information Agency had created a series of film namely "Let's learn English", has 132 films each of 15 minutes. It tells about beginners English. We showed this film every day in class of 65 students and other 60 students were taught through traditional lectures and eye to eye contact method. This series has audio-lingual approach of teaching and it was prepared after a careful research. It gives great and useful lessons on Grammar, vocabulary and learners wait daily for a new round of film. The film is made of simple and understandable English. After one month, when we have been finished with 25 episodes, we find really astonishing results. The group of students who learn through Audio-visual aid excels in their area. Students, whom teachers were giving personal attention, feel hesitant in expressing their real problematic areas.

We can appreciate the fact that videos or visual based learning always give a good response when we talk about second language learning. With the rapid development of science, technology and electronic devices, multimedia has taken a large place in teaching and language classrooms too. We can use audio, video, animation films and change the atmosphere of the class. Activities related to electronic technological advancements plays a positive role. Their growth has changed the concept of teaching. Their use is applicable and useable in various language teaching situations. We can understand the necessity of tale visual aids in English language teaching in various ways such as:

- **To Enhance students interest in CRT**
  The stereo typed teaching of language makes it dull, boring and unproductive. But these audio-visuals not only make atmosphere lively but increase the power of understanding. Even dull and inactive students indulge themselves in related activities.

- **To promote Communication**
  It is observed that in SLL, some students hesitate to communicate as they lack fluency and accuracy. They sometimes know answers but could not give as they lack self-confidence. But with these videos and visual they become closer and frank. Traditional teaching hampers them and their capacity whereas televisual aids provide greater incentives.

- **To provide knowledge of different cultures**
  With technological usage, we can show students even culture of the place and country we are talking about as in India, if I teach them about winter and snow, they won't be able to understand but after visual show, the understanding will increase. Same in the case with traditional festivals dresses etc.

- **To make teaching expressive and effective**
  Visual aids make teacher's note effectively and clearly in the mind of learners. They show all things clearly beyond the limit of time, place and action as sitting at one place we can show across the globe.

- **To enhance Teacher and learner contact**
  When everybody is busy in visual aids, learner becomes closer to Teacher, and their interaction become frequent and active.

- **To provide better language Teaching Atmosphere**
  We cannot bind language teaching in the boundaries of any curriculum. And this technological advancement gives a great space and exposers for understanding language.

Problematic Areas in the use of Televisiual Aids

In spite of so many good effects, we have some problems to those teachers and learners have to encounter with such as;

- **Large classrooms cannot use it**
  A big populated country like India, where normally classroom size is larger, we cannot rely on them showing usual aids successfully.

- **Dependence of Devices**
  It is observed that teachers become so many dependants on the use of these aids, that they feel incomplete without its use. Sometimes they even lack notion of innovative and creative ideas.

- **Loss of one to one communication**
  Introduction of Televisiual devices have lost teacher and learner communication personally. They remain so much engrossed in their viewing and enjoying and hardly talk to each other. As a result, student teacher relationship sometimes lacks.

- **Lack of Innovative, creative and Imaginative thinking**
  The worst use of Televisiual aid is that, it makes mind little unimaginative. Learner and teacher create, see, enjoy and use their televisual clippings but they lack imaginative faculty of mind. These televisual aids sometimes become imitation and demonstration only not innovative ideas.

Some suggestions and practices to use

When we are living in technologically advanced arena, we must use it, to make teaching interesting, productive and informative. But use of televisual aid also needs a careful use with some suggestions and precautions, such as:

- **Blackboard Teaching and televisual Aids**
  Blackboard Teaching and televisual Aids are complementary to each other, we must understand it, that tele visual aids have to be used as complementary and support to black board teaching.

- **Traditional teaching is Must**
  Teacher should always come in class regularly prepared with his lectures and use all these aids as helping tools.

- **Excess is always bad**
  Use of Television is good when teacher want to show something to support his statement or version. But a good teacher should use Television to support his material. They can give feeling, expression and practice to your version, but not your own version to student.

The Use of televisual aids in ELT

Many modern language teachers have come to accept televisual aids as a viable means of teaching second language. Those who use multimedia as a teaching tool find that it adds more interest to the class, and because students become interested in televisual aids, they learn more language skills. The integration of multimedia is more effective than using the teacher centre model solely. Television effectiveness lies in the ability to expose students to real situations, language use and pronunciation through video, sound, graphics and electronic interaction. Television geared toward language learning combines English sounds, usage, video, pictures, animation and interactive games that help students practice certain grammar structures, concepts and ideas. Many language programs come on CDs or DVDs, which can also be shown.

Conclusion

The main purpose of using multimedia technology in language teaching is to promote students' motivation and learning interest in the English language. In the non-native English speaking context, this can be a practical way to get them involved in the language learning. To achieve this goal, the language teachers should create a favourable environment for English language teaching, which should be based on the availability of information and teaching materials. While using technology in teaching if students are not too dependent on their mother tongue, they should be motivated to communicate with each other in English. The process of English learning should be more student-cantered and less time-consuming. The language teachers should maintain the students' communicative competence through televisual technology. In conclusion, I believe that this process can fully improve students' ideation and practical language skills, which is helpful and useful to ensure and fulfil an effective result of teaching and learning. Barring a few problem areas, televisual aids can be used effectively in classrooms of ELT with proper knowledge on the part of teachers,

overcoming the finance problems in setting up the infrastructure and not allowing the teachers to become technophobes. At present some schools and colleges may not have facility of these televisual aids. Concerning the development of technology, I believe that in future, with the use of multimedia, English teaching will be further developed. The process of English learning will be more student-cantered but less time-consuming. Therefore, it promises that the teaching quality will be improved and students' applied English skills can be effectively cultivated, meaning that students' communicative competence will be further developed. As teachers, we have a responsibility to utilize every means in order to obtain maximum results. If educational television will enable us to teach more effectively -- let us use it.

Reference

1. Brown, H.D. (2001). Teaching by principles: An interactive approach to language pedagogy. Beijing: Foreign Language Teaching and Research Press.
2. Holec, H.(1981). Autonomy and Foreign language learning. Oxford: Pergamon.
3. Zhang, F. (2006). Using Multimedia and Network Technology to Reform CET in the Teaching of New Horizon College English. Teaching English in China, 29 (3), pp. 111-114.
4. Little, D. (2005). The Common European Framework and the European Language Portfolio: Involving Learners and Their Judgements in the Assessment Process. Language Testing, 22 (2), pp.321-336, http://Itj.sagepub.com
5. Vosicki, B.F. (2003). European Language Portfolio for Higher Education, http://web.fuberlin.de/elc/portfolio/en.html
6. The Use of Multimedia in ELT | ehow.com http://www.ehow.com/about_6460715_use-multimedia-etc.html #ixzz20i5gzo69
7. www.ccsenet.org/elt English Language Teaching Vol. 3, No. 3; September 2010 68 ISSN 1916-4742 E-ISSN 1916-4750.
8. www.ccsenet.org/journal.html, vol. 1, No.4, November 2008.
9. England, Liz. "Technology Applications in English Language Teaching in Egyptian Universities: A Developing Relationship." CALICO Journal 24.2 (2007): 381-406. Print.
10. Graddol, David. e Future of English: A Guide to Forecasting the Popularity of the English Language in the 21st Century. London: e British Council, 1997. Print.
11. Healey, Deborah ET. Al. TESOL Technology Standards Framework. Virginia: Teachers of English to Speakers of Other Language, Inc., 2008. Print.
12. Kennedy, Sean and Don Soifer. Technology-Driven Innovations for Teaching English Learners. VA: Lexington Institute, 2013. Print.
13. Koksal, Dincay. "To Kill the Blackboard? Technology in Language Teaching and Learning". ! e Turkish Online Journal of Educational Technology – TOJET 3.3 (July 2004): 62-72. Print.
14. Motteram, Gary. "Introduction". Innovations in Learning Technologies for English Language Teaching. Ed. Gary Motteram. London: e British Council, 2013. 5-13. Print.
15. Young, Carl A. and Jonathan Bush. "Teaching the English Language Arts with Technology: A Critical Approach and Pedagogical Framework." Contemporary Issues in Technology and Teacher Education 4.1 (2004): 1-22. Print.

Contact Email: mittal.reena23@gmail.com

September 11, 2001: U.S. Ruling Class's Agenda for Hegemony

Engy Moussa, Qatar University, Qatar

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

The attacks of September 11, 2001 represented a turning point in modern history. The United States' territories were attacked for the second time ever; victims belonged to diverse nationalities, ethnicities and religions; and the attacks received intensive, long-lasting, coverage by media agencies across the globe. Additionally, the attacks were followed by a U.S.-led global war on terror, while the international community growingly adopted tighter security measures. Nonetheless, terrorist attacks have recurrently persisted, which led scholars to question the ruling classes' insistence, in the U.S. and other countries, on amplifying security measures and perpetuating security discourses, while undermining all other alternatives. Hence, this study examines the historical context and underlying factors, which shaped the ruling class's reaction, under George W. Bush's leadership, to the 9/11 attacks. The paper argues that the U.S. ruling class has used 9/11 and the following massive anti-terrorism campaign to achieve two major hegemonic projects: reinforcing the American army's activities domestically and globally, as well as limiting individual liberties and reducing domestic opposition to the elite's ideology and strategies. Namely, 9/11 represented 'a pretext of convenience' that served to revive the U.S. ruling class's hegemony by consolidating its power, domestically and internationally, and meeting some of its political, cultural and economic interests.

Keywords: September 11, the war on terror, ruling class, hegemony

iafor

The International Academic Forum
www.iafor.org

Introduction

The attacks of September 11, 2001 represented a turning point in the history of the phenomenon of 'terrorism'. It was the second time ever for the world's biggest superpower—the United States of America—to witness a direct attack on its territories, after the attacks on Pearl Harbor in 1941. The 9/11 attacks involved people of diverse nationalities, ethnicities and religious affiliations, and was intensively covered by the media. Moreover, most countries reacted to the attacks by severely intensifying their security systems—intensive airport checks, difficulties in obtaining tourism or immigration visas, and frequent discrimination against Arabs and Muslims traveling or residing in North America and Western Europe. Nevertheless, despite the tight security measures and the war on terror led by the U.S., terrorist attacks have been on the rise, as terrorists increasingly used more innovative means to infiltrate the security barriers and get their social or political messages across. These recurring attacks, thus, raised doubts about the effectiveness of the war on terror and the full dependence on force to eliminate terrorism. Indeed, from late 2001 onward, many studies were dedicated to investigate the motivates behind states and ruling classes' persistence on favoring hard power over other alternatives in response to terrorist attacks. Similarly, this paper aims to investigate the case of the 9/11 attacks by addressing the following questions: why has the U.S. ruling class, been determined to focus and invest in amplifying security measures and in perpetuating a security discourse that opt to curb individual liberties, while undermining negotiations, diplomacy and investigations into the demands and motives of the attackers? Is it a question of effectiveness and inevitability as often portrayed by the ruling class, or do these policies actually serve deeper state policies related to state and ruling class hegemony?

In order to explore these questions, the study conducts a thorough analysis of the political roots and context, which shaped the security discourse perpetuated, and policies carried out, by the U.S. ruling class, under the leadership of Former President George W. Bush. This paper argues that the 9/11 attacks constituted 'a pretext of convenience' for the U.S. ruling class to activate a preset agenda that aimed to revive the domestic and international hegemony, which the U.S. enjoyed from World War Two (WWII) until the end of the Cold War. In that regard, the global fight against terrorism represented a cover-up for deeper political strategies deployed by the U.S. ruling class to consolidate its power and meet some of its political, cultural and economic interests. This study looks particularly at two of the U.S. ruling class's objectives, which 9/11 facilitated achieving. The first goal concerned the military sector and related to the reinforcement of the U.S. military might and the increase of the army's activities domestically and globally. Secondly, the U.S. ruling elite aimed to increase domestic control and nurture an 'organized consent' for its ideology and policies. The paper frequently resort to primary sources, including Bush's speeches and other official documents, to highlight the security discourse perpetuated post 9/11. As to theoretically, the paper analyzes the actions of the U.S. ruling class and its various projects using a Gramscian framework—Gramsci and his theory on cultural hegemony, which underlines the notion of hegemony in the understanding of state behavior. On that note, the paper begins by briefly defining three key terms—terrorism, hegemony and pretext of convenience—before proceeding to examine the two projects that served the hegemonic agenda embraced by the Bush administration in the aftermath of the attacks.

Definitions and Theoretical Framework

Starting with the notion of 'Terrorism', which still lacks a universally accepted definition, this study adopts Walter Enders and Todd Sandler's definition outlined in their book *The Political Economy of Terrorism* (2006, p.3). The authors described terrorism as "the premeditated use or threat to use violence by individuals or subnational groups in order to obtain a political or social objective through the intimidation of a large audience beyond that of the immediate victims. Two essential ingredients characterize any modern definition of terrorism: the presence or threat of violence and a political/social motive." This definition is particularly powerful as it captures the visible aspect of the phenomenon of terrorism—the use or threat of the use of force—as well as the more subtle and often silenced aspect, which corresponds to the constant presence of a political or social motive behind terrorism. Indeed, realizing the constant presence of a political or social motive behind terrorist attacks represents a determining factor in analyzing and comprehending state response to terrorism.

Moving to the definition of 'Hegemony', this paper's analysis of the U.S. ruling class's response to 9/11 is guided by Antonio Gramsci's theory on cultural hegemony. In *Selections from the Prison Notebooks* (1991), Gramsci described 'hegemony' as the success of the ruling or dominant classes in a society to impose their own understanding and view of reality on the rest of the population so it may be widely perceived as 'common sense'. He argued (p.193) that "the supremacy of a social group manifests itself in two ways, as 'domination' and as 'intellectual and moral leadership.' The 'normal' exercise of hegemony on the now classical terrain of the parliamentary regime is characterized by the combination of force and consent, which balance each other reciprocally, without force predominating excessively over consent." In other words, hegemony is established following a general 'consensus' to the dominant class's ideology as the "only sensible way of seeing the world; while any group who present an alternative view are therefore marginalized" (Goldberg). Similarly, this paper suggests that following 9/11/2001, the U.S. ruling class attempted to implement its preset hegemonic agenda using a balance of consent, especially at home, and force, usually aboard.

Lastly, the concept of 'pretext' refers to the occurrence of "a dramatic event that will be contrived to give the (mistaken) impression that a foreign power has threatened vital national interests" (Gibbs, 2004, p.315). Ruling classes usually resort to one of two types of pretexts to gain consent for their agendas. On the one hand, there is what David Gibbs (p.295) termed an 'orchestrated pretext', which "involves the deliberate manufacture of key events to be used as pretexts." On the other hand, ruling classes would take advantage of any dramatic event that occurs to argue for strategies and policy decisions that once lacked public consent (Ibid, p.294). Gibbs called this second type of pretext, which is relevant to this paper, a 'pretext of convenience'. Accordingly, this study argues that, although 9/11 was a shock to the Bush administration, it was immediately conceived as the pretext, which the U.S. ruling class needed to launch its preset agenda for hegemony with little, if any, opposition from the public.

Militarizing Terrorism and The 'War on Terror'

The end of the cold war constituted a major victory for the U.S. and its allies over the wave of communism. However, this victory brought to a halt the rationale advanced by the U.S. ruling class since WWII as to the constant need to increase U.S. military expenditures (Ibid, p.315). By February 1992, the U.S. congress issued a primary report that discussed decreasing U.S. defense budget. The report stated that "while future U.S. defense needs are still unclear, they will surely require less money and fewer people, as well as shifting in kind. It is now safe to contemplate very substantial reductions in defense spending—perhaps to the lowest level in 40 years" (U.S. Congress, 1992, iii). However, the cuts in U.S. Defense budget created deep tensions in the political and economic arenas. On the one hand, the cuts led to serious changes in the structure and capacity of the U.S. military services, which the army perceived as a source of humiliation. On the other hand, many of the "interest groups associated with the military-industrial complex" during consecutive decades of a U.S. economy of war were having extreme difficulties copping with the new situation (Gibbs, p.317). Nevertheless, any lobbying or public campaigns in favor for rearmament, during the first half of the 1990s, were perceived as unfounded and lacking credibility due to the absence of powerful enemies at the level of the former Soviet Union (Ibid, p.318).

The situation slowly changed in the late 1990s as the sparkle of the victory started to decline, and renewed efforts emerged to promote reinforcement of the army and augmented budgetary allocations. Claiming that the U.S. was subject to new threats and enemies, these campaigns insisted that the U.S. must be always fully prepared for any emergency. The most prominent campaign aimed at fortifying the U.S. army was led by the Project for the New American Century (PNAC), created by a group of neoconservatives in 1997. In its Statement of Principles (1997), the PNAC justified its call for increasing U.S. defense spending by stating that "the history of the 20th century should have taught us that it is important to shape circumstances before crises emerge, and to meet threats before they become dire." On September 2000, two months before Bush's win of the U.S. presidency, PNAC issued an 81-page-report entitled "Rebuilding America's Defenses: Strategy, Forces and Resources For a New Century." The report detailed some 'core missions' that the U.S. army needed to carry out, including "maintaining nuclear superiority, expanding the armed forces by 200,000 active-duty personnel, and "repositioning" those forces "to respond to 21st century strategic realities" (Schanberg and Miraldi, p.214). Once in office, Bush explicitly embraced the PNAC's vision and objectives, and started pushing for a proactive foreign policy based on military primacy. He recurrently argued that the U.S. was endangered by "all the unconventional and invisible threats of new technologies and old hatreds" (Bacevich, 2001, p.74). On February 2001, while introducing the budget, Bush "called for an increase of $14.2 billion, or 4.8 percent, in defense spending" (Higgs, 2001). Nonetheless, with no apparent threat on the U.S. lands, proposals for military strengthening and action, advanced by Bush and PNAC, remained subject to "uniformed skepticism and informed hostility" (Gibbs, p.294). Therefore, a 'pretext' was needed to overcome the dominant public opposition and proceed with the U.S. ruling class hegemonic plans.

The few hours that followed the 9/11 attacks on the twin towers and other key locations in the U.S. generated an atmosphere of fear and shock, while raising serious

doubts about the U.S. ability to response to these attacks. At such critical moments, U.S. presidents have always played a key role "in determining the impact of terrorism on (the U.S.). Through their actions and statements, presidents can either help fuel a crisis atmosphere over terrorism or they can help defuse it" (Simon, 2001, p.xviii). Hence, Bush's speech on the night of the attacks represented the first opportunity to restore the ruling class's credibility and power, while simultaneously laying the foundation to build public consent for the ruling class's preset plans. As noted by Gramsci (p.315), a group achieves hegemony by implementing the 'dual perspective'; namely, by combining in a dialectical unity the two levels "of force and of consent, authority and hegemony, violence and civilization, of agitation and of propaganda, of tactics and of strategy." Indeed, Bush's speech on 9/11 was characterized by a powerful rhetoric that infused a discourse of securitization and militarization, which would shape the U.S. public mentality during the following years. The notion of threat and the 'evil' nature of the attacks dominated the speech through the use of words and phrases such as 'attack(s),' 'evil,' 'acts of terror,' 'frighten,' 'mass murder,' 'terrorists,' 'war,' 'death' and 'blood' (Finkelman and Lesh, 2008, p.2069). Moreover, at several instances during the speech, Bush referred to the U.S. army, by highlighting its urgent role in the coming period, especially in 'the war against terrorism' (Ibid). However, the confidence, which Bush displayed in reference to the U.S. army—"our military is powerful, and it's prepared"—wasn't an accurate reflection of the then status of the U.S. army. Actually, while expressing condolence and assurance to the grieving U.S. citizens, Bush was sharing the ruling class's intention to carry out a revival and reinforcement of the U.S. defense force (Ibid). Namely, the speech embodied the first expression of 'The Bush Doctrine,' which "stated that the United States was justified in taking military action against any nation that supported or harbored terrorist organizations" (Ibid, p.2066). From that moment onward, the 9/11 attacks became a decisive factor in the new proactive foreign policy carried out by the U.S. ruling class. Particularly, the attacks became the core stone, on which a multiplicity of strategies related to a major round of rearmament was founded (Gibbs, p.315).

On the same evening of the attacks, Bush started planning for war as he chaired two meetings—a large meeting that included the president's domestic department, and a smaller, more secretive, meeting with his top advisers—later known as the president's 'war council'. While reviewing the meeting's proceedings found in *The 9/11 Commission Report*, it seems evident that the 9/11 attacks formed the basis of a large military campaign and a hegemonic project, starting at home and extending abroad. First, the president announced, "it was time for self-defense," as the U.S. would be equally punishing the attackers and those who supported them. Second, according to the report, "the president noted that the attacks provided a great opportunity to engage Russia and China" (Wartime, 2004, p.330). In other words, the attacks served as a tool to influence other big powers to advance U.S. interests and strategies. Moreover, the supremacy of the U.S. military in the Middle East was at the core of the war council's considerations. For instance, while planning for war, the 'war council' considered a paper that went beyond hunting down al Qaeda to propose the "elimination of terrorism as a threat to the American way of life," which later translated into the U.S. army "pursuing other international terrorist organizations in the Middle East" (Ibid). Similarly, long-term plans, on the role of the U.S. army in the Middle East and the Iraq war, were already being discussed less than two months after

the attacks. Commenting on the post-9/11 Bush serial-war planning, Wars Wesley Clark (2003, p.130) wrote:

> "As I went back through the Pentagon in November 2001, one of the senior military staff officers had time for a chat. Yes, we were still on track for going against Iraq, he said. But there was more. This was being discussed as part of a five-year campaign plan, he said, and there were a total of seven countries, beginning with Iraq, then Syria, Lebanon, Libya, Iran, Somalia and Sudan."

Even before invading Iraq in 2003, the U.S. military was already mobilized in the US-led invasion of Afghanistan on 7 October 2001, less than one month after the attacks.

The impact of the continuous stress on the military and security apparatus's role in reestablishing U.S. hegemony and gaining public trust was apparent in the reports and acts newly issued and ratified by the U.S. ruling class. For example, on 26 October 2001, Bush signed *Uniting And Strengthening America By Providing Appropriate Tools Required To Intercept And Obstruct Terrorism Act* (USA PATRIOT Act), which "traded off personal freedoms for collective security" (Enders and Sandler, p.225). Furthermore, on September 2002, The White House issued *The National Security Strategy of the United States of America*, which codified the new doctrine and laid down a detailed strategy of U.S. military supremacy as the only approach to fight terrorism. The White House's strategy equally highlighted the uncertain duration of this war against terrorism—a factor that was skillfully used by the U.S. ruling class to secure a free pass to generate an economy of war for as long as it claimed necessary. This growing war economy, then, served to foster domestic state power and facilitate the implementation of "agendas long shared equally by Republicans and Democrats" concerning military supremacy and U.S. expansion abroad (Boggs, 2002, p.251). In terms of resources, the revival and growth of this war economy translated into massive increase in military expenditure under the pretext of making the U.S. better equipped in its war against terrorism. In 2002, less than a year since the new round of U.S. rearmament started, the U.S. saw a 10% real terms increase in military expenditure, accounting for almost three-quarters of the global increase in response to 9/11 (Sköns et al., 2003). Moreover, on a national level, "federal spending for homeland security was $21 billion" in the 2002 fiscal year, which then grew to $55 billion in 2006, marking a 161% increase to the defense budget in just four years (Webel and Arnaldi, 2011, p.121). While largely perceived as disproportionate to the real security needs of the U.S. (Gibbs, p. 320), this significant allocation of resources, justified by 9/11, was highly favorable for the military services and the military-industrial complex. Through this round of rearmament, the U.S. Defense Forces reestablished itself as key player in American politics, after being slightly marginalized since the end of the Cold War. As for the military-industrial complex, the large-scale revival in arms' production and innovations, as well as the profit made by the defense companies following 9/11 was alarming. By 2002, "the growth in tasks, equipment, and personal for security companies of military and police duties," led this military-industrial complex to capture a major sector of the U.S. economy (Webel and Arnaldi, p.121). As The Economist subtly noted, "for the world's stock-markets, September 11th was a 'buy' signal. Stocks for defense companies soared after more than a decade in the doldrums caused by the fall of the Berlin Wall" (Transformed?, 2002).

The Creation of 'Organized Consent'

To become hegemonic in a 'democratic' society, the ruling class must obtain the 'consent' of the public, or rather the absence of any opposition, in order to legitimize and efficiently proceed with its agendas. Namely, a hegemonic ideology, Gramsci argued, must touch the everyday concerns of the people, and connect with their believes and their perception of morality (Fanis, 2004, p.5). In the case of 9/11, the attacks created a widespread state of shock and fear that dominated the public sphere and mentality, and created a public need for reassurance and security. For the ruling class, this public state of fear represented the receptive environment, which the ruling class longed for in order to successfully sell and legitimize its agenda for domestic and international hegemony. Thus, the U.S. ruling class immediately adopted a discourse of securitization and militarization, where its hegemonic agenda was framed as the immediate and only solution for the crisis, as well as the guarantor for public safety. Moreover, the war on terror—declared by Bush on the evening of the attacks—was soon used as a pretext to legitimize intensive governmental control and surveillance, which further nurtured the atmosphere of paranoia, fear and insecurity already spread among the American people (Boggs, p.252). However, the hegemonic projects of the U.S. ruling class—concerning military supremacy, domestic control and global hegemony—weren't to be achieved over night. These long-term projects required an organized consent, which the ruling class must "educate" by creating a political and social sphere that enforce the ruling class's ideology and continuously regenerate public consent. Following 9/11, the U.S. ruling class pursued three simultaneous strategies to create this organized consent. First, it worked on redefining the American identity; second, it portrayed the state, with an emphasis on its defense and intelligence institutions, as the only source of protection for the people from the threat of terrorism; and third, it recurrently neutralized any source of domestic opposition.

National identity, as defined by Maria Fanis (p.4), corresponds to "the culmination of deliberate and conscious attempts by interested and conscious elites to promote specific ideas and beliefs regarding the social organization of society." The image of the U.S. as the defender of freedom, liberty and democracy was a defining feature in the new identity, which the U.S. ruling class projected on the American people in the aftermath of 9/11. However, this new identity—centered on the American people being 'one nation,' a defender of freedom and an enemy of 'evil'—was highly problematic. Firstly, the idea of the U.S. as one nation was an oversimplified and deceptive image of the multinational, multicultural nature of the American society. Yet, the majority of the American people rapidly accepted this image of 'one nation,' because it evoked "a sense of national unity reminiscent of World War II and the Great depression," which the people perceived as a source of strength to overcome this new crisis (Agathangelou and Ling, 2004, p.524). Moreover, this image was highly favorable for the ruling class, whose members constituted the representatives of this nation and the definer of its values. Furthermore, by consolidating this identity on the national level, starting with Bush's speech on the attacks' evening, the ruling class managed to make of this identity the defining element of the country's security environment, which ultimately dictated the national interest of the country" (Fanis, p.3). Secondly, depicting the 9/11 attacks as pure 'evil', mad and irrational deeds of radical Arab Muslims, generated two outcomes that deeply affected the dynamics shaping the American society. On the one hand, there was no room or effort to seek

rational explanations for the terrorist attacks that would lead to discussions concerning motives and intentionality behind the attacks. The U.S. public—including politicians, ordinary citizens and the majority of intellectuals and academics—became largely consumed with moral outrage, which helped the ruling class to create social conformism and neutralize the opposition (Ibid, p.4). The second impact of Bush's depiction of the attacks as acts of 'evil' and religious radicalism concerned the Arab and Muslim population in the U.S., and in the larger Western World. Almost all Arab and Muslim Americans were perceived as linked to this image of 'evil', and thus, they became subject to intolerance and discrimination after the attacks. Many Muslims, Arabs and even Asians—either American citizens or living in the U.S.—reported to be victims of harassment and hate crimes. This behavior fueled by hatred and outrage was mostly based on stereotypes associated to Muslims and became occasionally fatal (Wood).

Beside instituting the New American Identity, another major accomplishment for the ruling class's post 9/11 domestic agenda for hegemony was the ability to make a free society like the American people willingly accept state surveillance over their daily life. The state of chaos, fear and insecurity created by the 9/11 attacks was nurtured by the ruling class to reach what Carl Schmitt called 'the total state.' A 'total state' is a state where the identity of state and society are perceived as one; and where social matters and affairs of state are no longer separate (Schmitt, 1996, p.22). When Bush and the ruling class framed the terrorist attacks on 9/11 as an attack on freedom and on the American way of life, they implicitly led all American citizens to perceive themselves as immediate target of terrorism. Thus, when the ruling class portrayed the state as the defender and protector of freedom, the state by default became the only hope for the U.S. people to regain security. However, what the ruling class described as 'defending freedom' was translated into the state controlling and tightening liberties and freedom of U.S. citizens, under the pretext of being the only way to secure these values from the threat of terrorism. Some of the elements of the securitization discourse, which perpetuated this state of insecurity and imminent threat among the American people, included the launch of the "If You See Something Say Something" campaign, which the ruling class presented as a necessary procedure to "raise public awareness of indicators of terrorism and crime, and encourage citizens to report suspicious activity to law enforcement authorities" (Rowen). Moreover, the Nationwide Suspicious Activity Reporting Initiative was created to train "state and local law enforcement officials to recognize behaviors and indicators related to terrorism, crime, and other threats and standardize how the observations should be managed" (Ibid). Such initiatives equally cultivated the public fear of being constantly threatened by terrorists, and, thus, in need of state intervention to protect the U.S. citizens and diminish terrorists. Furthermore, the effect of the securitization discourse and the politicization of public freedom was very deep that the people became generally willing to accept extreme measures, such as those included in the USA PATRIOT Act. Some of these measures, which would have been otherwise totally rejected by the population, included curtailing many civil liberties, restrictions on habeas corpus, reduction of immigration rights and a wide electronic surveillance in the name of security against terrorism (Enders and Sandler, p.35).

Nevertheless, despite such restrictions, the domestic approval of President Bush, immediately after 9/11, reached 90 percent, the highest ever recorded by the Gallup Organization (Finkelman and Lesh, p.2063). This exceptionally "high rate of approval

in the days and weeks following the attacks suggests that the impact of his words and actions was regarded as favorable" and matching what the public wanted to hear (Ibid, p.2065). In reference to similar situations, Gramsci noted that "when a given ideology enjoys wide spread "popular consent" and does not rely on overt forms of persuasion, indoctrination, or enforcement, then this ideology is infused with real political legitimacy and can prevail over others" (Fanis, p**.**5). Thus, the hegemonic ideology of the U.S. ruling class after 9/11 was widely adopted by the population that the policies it proposed easily gained legitimacy and public trust. On surface, the ruling class was offering what the public wanted at this stage, namely, security, and that was the main reason behind the public consent to the ruling class' ideology and policies. The new identity of the U.S. people was defined as a people threatened by terrorism, and in constant need for state intervention to guarantee its security and protect its freedom. Hence, through policies such as the USA PATRIOT Act, the 9/11 attacks were fully utilized by the U.S. ruling class to undermine individual freedom and to tighten its grip domestically, which directly facilitated the fulfillment of its hegemonic agenda.

Alongside the state of fear and insecurity, the 9/11 attacks equally generated a wave of frenetic patriotism and social conformism, which the ruling class carefully fostered among the American society under the umbrella of the new American identity. Any voices that questioned or opposed the securitization discourse and the new phenomenon of total state, were deterred by the 'tyranny of majority opinion,' which became the core stone of the transformed political, social and cultural arenas after 9/11. In the political arena, opposition to the mainstream support for the ruling class's programs of hegemony was rare and severely attacked. Moreover, the democratic nature of American policy making was deeply undermined and compromised by the interests of the ruling class. Taking the USA PATRIOT Act as an example, the U.S. Congress passed the bill in October 2001 "without public input or congressional deliberation" (Boggs, p.252). Commenting on this bill, Representative Barney Frank said that it involved "the least democratic process for debating questions fundamental to democracy that I have ever seen" (Anderson, 2001). The legislation passed by a vote of 96-1 in the Senate, giving Bush and the ruling class, a carte blanche to carry out the new round of rearmament and military supremacy (Boggs, p.252). Representative Barbara Lee was the lone dissenting vote in the Senate; she called for an open debate on what she described as a life-and-death issue. However, as Lee challenged the political conformism and asked for open debate, she was accused of treason, being a communist and a "terrorist sympathizer by outraged citizens around the country, some even issuing death threats" (Ibid). Aside politics, other aspects of the U.S. society were equally characterized by closure, one-dimensionality and unquestionable support to the anti-terrorism proposals. In universities, the hegemonic projects of the ruling elite were largely accepted and defended under the pretext of fighting terrorism. The slightest criticism of U.S. domestic and foreign policies by faculty or students faced " fierce hostility and a quick willingness to denounce ideas that might deviate from established definitions of the national interest" (Ibid, p.255). Even the mass media and popular culture became part of the hegemonic scheme of the ruling class, as they worked extensively and continuously to "distort and mystify what takes place on the world stage." The mainstream news agencies and the entertainment industry strongly helped perpetuating an overwhelmingly positive image of the global and domestic impact of the U.S. policies (Ibid, p.245). Accordingly, the ruling class has successfully used 9/11 to construct organized consent to its hegemonic agenda— any political dissent voices in the aftermath of 9/11 was severely suppressed, while

public opinion was, both directly and indirectly, guided and manipulated to conform with the ruling class's ideology.

Conclusion

With the end of the Cold War, the U.S. lost its biggest enemy—the Soviet Union—which the U.S. ruling class constantly used as a pretext to maintain domestic and global hegemony in the name of protecting the Western capitalist world from the threat of communism. Hence, between 1991 and 2001, the U.S. ruling class became largely unable to secure consent for many of the measures, which it used to easily take during the decades of the Cold War, including war economy and heavy military expenditure. Therefore, the U.S. ruling class needed 'a pretext of convenience'—the occurrence of a major event that could serve as a pretext—to regain domestic and global consent for its hegemonic position and projects. Hence, when the U.S. was attacked on 9/11/2001, the tragic events, while shocking to the U.S. ruling class and its public alike, were immediately perceived as the pretext of convenience needed to legitimize the ruling class's hegemonic interests. The hegemonic agenda of the U.S. ruling class, which was laid down pre-9/11, encompassed two major objectives. On the one hand, the U.S. ruling class aimed to reestablish the U.S. military supremacy and readopt an economy of war by promoting a new round of rearmament and a heavy increase in defense and security budget. On the other hand, the ruling elite looked to secure lasting organized consent for its hegemonic agenda, by effectively perpetuating a discourse of fear, based on the concept of the imminent threat of terrorism and the politicization and securitization of people's everyday lives. This discourse persuaded the public in giving its consent to state control over its rights and liberties; thus, increasing "state authority over the polity, all in the name of security (Fowler and Sen, 2010, p.24).

Nevertheless, although the hegemonic agenda of the U.S. ruling class was largely implemented in the aftermath of the 9/11 attacks, the following years uncovered major flaws and conflicting outcomes. In particular, the full dependence on military supremacy and coercive measures to suppress terrorism proved neither effective nor sustainable. Additionally, the American people have grown increasingly skeptical about the role and effectiveness of the U.S. forces spread around the globe. Solid criticism and opposition to the U.S. hegemony have been on the rise; particularly, as the discourse of fear gradually lost its momentum and the people grew more aware of the state infiltrating their lives and limiting their liberties. Thus, while initially acting as an effective pretext of convenience to revive the ruling class's hegemonic agenda; on the long run, the 9/11 attacks couldn't protect the ruling class from facing domestic and international opposition.

References

"About The Counter-Terrorism Committee." *Security Council Counter-Terrorism Committee*. UN. <http://www.un.org/en/sc/ctc/aboutus.html>.

"About U.S. Central Command (CENTCOM)." *U.S. Central Command*. <http://www.centcom.mil/about-u-s-central-command-centcom>.

Agathangelou, Anna M., and L . H . M. Ling. (2004). Power, Borders, Security, Wealth: Lessons of   Violence and Desire from September 11. *International Studies Quarterly, 48,* no.3: 517-538.

Anderson, Nick. (2001). "Anti-Terror Bill Easily Passes House." *Los Angeles Times*. <http://articles.latimes.com/2001/oct/13/news/mn-56832>.

Bacevich, Andrew J. (2001). Different Drummers, Same Drum. *National Interest,* no.64: 67-77.

Boggs, Carl. (2002). Militarism and Terrorism: The Deadly Cycle. *Democracy & Nature: The International Journal Of Inclusive Democracy 8*, no. 2: 241-259.

Bush, George W. (2002). Graduation Speech At West Point. *Voice of Democracy*. < http://voicesofdemocracy.umd.edu/bush-graduation-speech-speech-text/>

Clark, Wesley K. (2003). *Winning Modern Wars: Iraq, Terrorism, and the American Empire*. New York: Public Affairs.

Cox, Robert W. (1987). *Production, Power, and World Order: Social Forces in the Making of History*. New York: Columbia UP.

Enders, Walter, and Todd Sandler. (2006). *The Political Economy of Terrorism*. England: Cambridge   UP.

Fanis, Maria. (2004). The Creation of a New American Hegemony at Home in the post-Cold War Era. Conference Papers—International Studies Association: 1-30.

Feste, Karen A. (2011). *America Responds to Terrorism: Conflict Resolution Strategies of Clinton, Bush, and Obama*. New York: Palgrave Macmillan.

Finkelman, Paul, and Bruce A. Lesh. (2008). George W. Bush's Address To The Nation On September 11, 2001. *Milestone Documents in American History: Exploring the Primary Sources That Shaped America*. Vol. 4. Dallas, TX: Schlager Group.

Fowler, Alan, and Kasturi Sen. (2010). Embedding the War on Terror: State and Civil Society Relations. *Development & Change 41*, no. 1: 1-27.

Gibbs, David. (2004). Pretexts and US foreign policy: the war on terrorism in historical perspective. *New Political Science 26*, no. 3: 293-321.

Bush, George W. (2002). Address Before a Joint Session of the Congress on the State of the Union. *The American Presidency Project.*
<http://www.presidency.ucsb.edu/ws/index.php?pid=29644>.

Goldberg, Michael Lewis. Hegemony. *University of Washington.*
<http://faculty.washington.edu/mlg/courses/definitions/hegemony.html>.

Gramsci, Antonio. (1999). *Selections from the Prison Notebooks of Antonio Gramsci.* Translated by Quentin Hoare and Geoffrey Nowell Smith. London, UK: ElecBook, the Electric Book.

Higgs, Robert. (2001). The Cold War Is Over, but U.S. Preparation for It Continues. *The Independent Institute*. Fall.
<http://www.independent.org/publications/tir/article.asp?a=164>.

Hippel, Karin. (2005). *Europe confronts terrorism*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.

Holt, Victoria K., and Michael G. MacKinnon. (2004). American Hegemony and Peacekeeping: Sources and Consequences of US Diplomacy at the UN Security Council. *Conference Papers—International Studies Association*: 1-43.

Iseri, Emre. (2007). Neo-Gramscian Analysis of US Hegemony Today. *Academia.edu*, 1-14.

Kaplan, Fred. (1991). Powell: The U.S. Is `Running Out Of Demons'. *The Seattle Times*. <http://community.seattletimes.nwsource.com/archive/?date=19910409>.

Levs, Josh, and Monte Plott. (2013). Boy, 8, One of 3 Killed in Bombings at Boston Marathon; Scores Wounded. *CNN*. <http://edition.cnn.com/2013/04/15/us/boston-marathon-explosions>.

Lewis, Neil A. (2001). Ashcroft Defends Antiterror Plan and Says Criticism May Aid Foes. *The New York Times.*
<http://www.nytimes.com/2001/12/07/politics/07CIVI.html>.

Rowen, Beth. Post-9/11 Changes By the U.S. Government. *Infoplease*
<http://www.infoplease.com/us/history/911-anniversary-government-
          changes.html>.
Schanberg, Sydney H., and Robert Miraldi. (2010). The Bush Doctrine in Iraq. *Beyond the Killing Fields: War Writings*. Washington, D.C.: Potomac.

Schmitt, Carl. (1996). *The Concept Of The Political*. Trans. George Schwab. Chicago: University of Chicago.

Simon, Jeffrey D. (2001). Introduction to the Second Edition. *The Terrorist Trap: America's Experience with Terrorism*. Bloomington: Indiana UP.

"Sköns, Elisabeth, Wuyi Omitoogun, Sam Perlo-Freeman, and Petter Stålenheim. (2003). Military   Expenditure. *Stockholm International Peace Research Institute*. < http://www.sipri.org/yearbook/2003/files/SIPRIYB0310.pdf>.

Statement of Principles. (1997). *Project for the New American Century*. June 3, 1997. <http://www.newamericancentury.org/statementofprinciples.htm>>.

"Text of George Bush's Speech." (2001). *theguardian*. <http://www.guardian.co.uk/world/2001/sep/21/september11.usa13>.

The White House. (2002). The National Security Strategy of The United States of America. *Rep. National Security Strategy Archive*. <http://nssarchive.us/?page_id=29>.

"Transformed?" (2002). *Economist*. < http://www.economist.com/node/1223483>

U.S. Congress, Office of Technology Assessment. (1992). *After the Cold War: Living With Lower   Defense Spending, OTA-ITE-524*. Washington, DC: U.S. Government Printing Office.

United States Congress. (2001). HR 3162, USA Patriot Act. *Congressional Record* 146.   S10969. <http://epic.org/privacy/terrorism/hr3162.html>>.

"Wartime." (2004). *The 9/11 Commission Report: Final Report of the National Commission on Terrorist Attacks upon the United States*. New York: Norton.

Webel, Charles, and John A. Arnaldi. (2011). *The Ethics and Efficacy of the Global War on   Terrorism: Fighting Terror with Terror*. New York: Palgrave Macmillan.

Williams, Gwyn A. (1960). The Concept of 'Egemonia' in the Thought of Antonio Gramsci: Some Notes on Interpretation. *Journal of the History of Ideas 21*, no. 4: 586-599.

Wood, Jennie. How We've Changed Since 9/11. *TeacherVision*. <http://www.teachervision.fen.com/us-history/current-events/71110.html>.

Contact email: engymoussa@aucegypt.edu

The Co-Created Performing Artistic Space: The Urban Office Garden

Chollada Thongtawee, Silpakorn University, Thailand

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

iafor

The International Academic Forum
www.iafor.org

Introduction

The areas surrounding residential space could have influences over human livelihood as much as the residential space itself. However, they are often neglected when designing living space. Garden, one of the most significant spaces surrounding residential area, is the outdoor space which could easily and greatly integrate natural energy into human daily life. This could thus enhance human holistic health: physical, mental, social, and spiritual health. Garden could re-balance life force to those living next to it.

In several cultures, gardens provide spiritual meaning rather than being only the entertaining or recreation space: Japanese Zen gardens. This study aims to explore the application of performing artistic techniques into garden design, with consideration of garden space as performing artistic settings, a ritualistic platform for human interaction to fulfill its deeper meaning which could enhance human holistic health.

Scope and Conceptual Basis

This study is the qualitative research on a creative art project aiming to explore space design applying performing artistic techniques to enhance holistic health of the residents of urban offices. The 2 case studies of educational organizations working on human development in the urban area of Thailand were selected: the balcony space of an educational office of the Faculty of Arts, Silpakorn University, in Nakorn Pathom province and the garden space of a home office of a spiritual/educational organization, Jivitasikkha Network, in Bangkok. The study was done with co-creative design methods between the researcher and the residents of the 2 case studies. The finished creative works, the gardens, were presented to public. The qualitative research method was used in data collecting and analysis: in-depth interviews, participatory observation, and data analytic induction.

Conceptual Basis
Human beings, as part of Nature, consist of the 5 elements of Earth, Water, Wind, Fire, and Air/Empty space, always dynamically interacting with Nature. Garden is the space closest to human residence which contains the energy of the 5 natural elements of earth, water, wind, fire, and air/empty space, thus could increase creative energy to human beings through mutual interaction.

In human holistic health development, especially in the dimension of mental, social, and spiritual, the 6th element, that is, human inner wisdom, plays the important role (Vasant Lad, 1985: 15-23). The garden design with performing artistic techniques would take the integration of the 6th element and the interaction among all elements into consideration. The garden space would be considered as the performance setting, with the 6 elements as key actors of the performance.

The capitalistic/materialistic social context is taken into consideration into the study as the challenge to the garden space, the natural space within technological society under capitalism, aiming to enhance human holistic health. The two urban office gardens were thus selected as case studies.

The conceptual basis is shown in the following diagram:
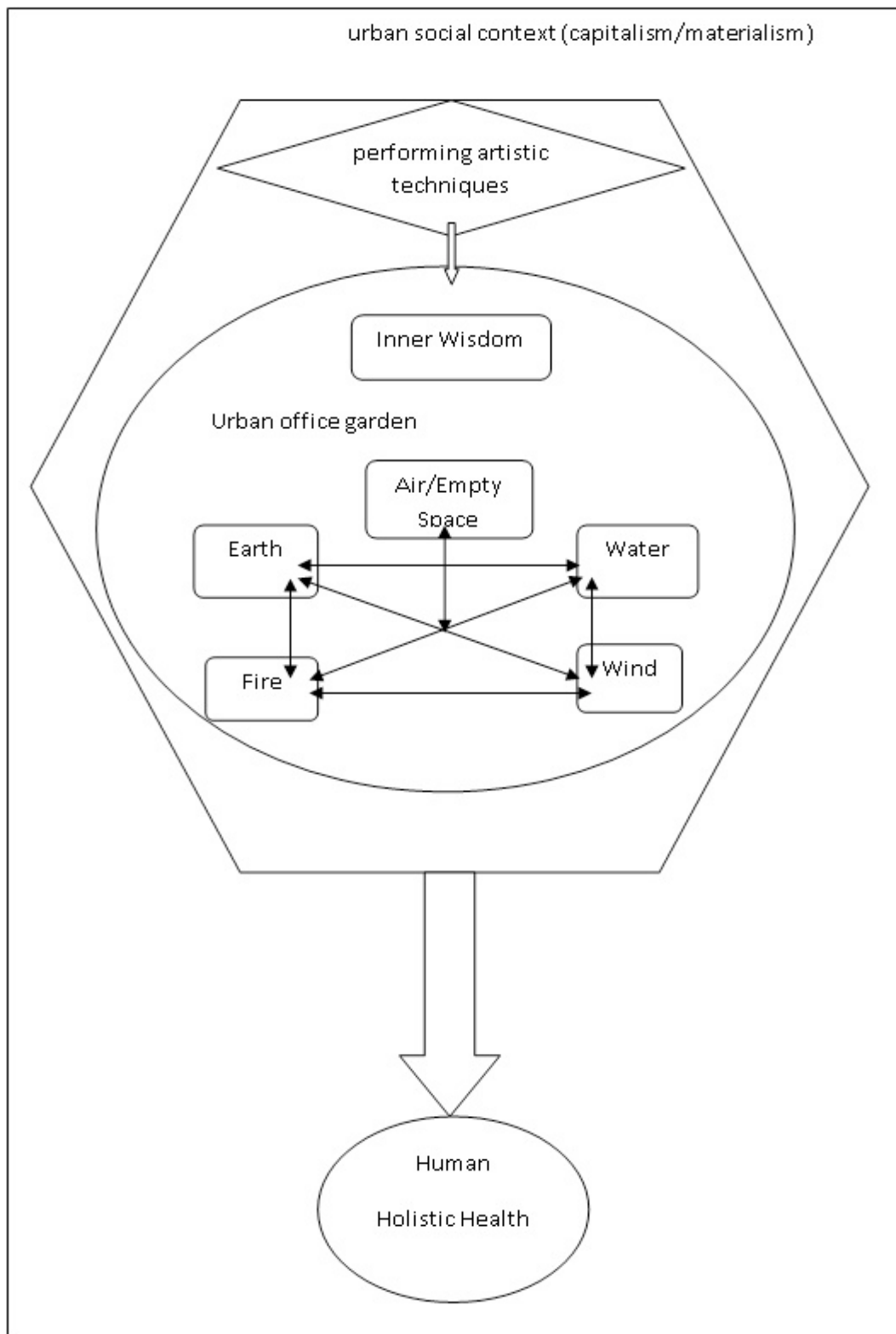
Study Results

From this study, in the application of performing artistic techniques into the urban office garden design for human holistic health development, it was found that these concepts need to especially be taken into consideration:

1.   Deep Listening: the interactive dance among the 6 elements: earth, water, wind, fire, air/empty space, inner wisdom.

a.   The case of Jivitasikkha Network home office
This home office had a small empty space which could serve as a garden in front of the office. The co-created design between the residents and the researcher was done with consideration of all 6 elements interacting in the harmonious dance.

  i.   Earth element. Trees and woods were the earth element in this garden. They brought in natural energy amid the concrete urban environment. However, with the limitation of time of speedy urban life, the residents could not take care of watering the plants. The automatic watering machine was brought in to keep the garden green.

  ii.   Water element. As this office garden is in the capital city of Thailand, which is a tropical country, the weather is usually very hot. Water element is indispensable. Small waterfall was created to cool the atmosphere down.

iii.   Wind element. The wind element was used to create relaxing sound in the garden through metal bells and wind chimes. This could help reduce the stress from urban soundscape: airplanes and cars passing by.

iv.   Fire element. The fire element was extreme in the tropical city through sunlight. This needed to be taken into serious consideration. Hanging plants were used to screen out sunlight. These hanging plants also helped creating the atmosphere of tropical forest in the city, providing green shade above garden area.

v.   Air/empty space element. This home office garden was quite small (4 meters in width x 6 meters in length). Detailed decoration was needed to increase more attractive focal points and corners. Terrariums were also brought in to create several small gardens within the bigger garden.

vi.   Inner wisdom element. Words of wise men were used to decorate garden wall in order to lead visitors to contemplation. Buddha images were also used as part of Nature in the garden, creating natural sacred and peaceful altar space for viewers.

b.   The case of Faculty of Arts, Silpakorn University office balcony

This university office balcony was on the 6th floor of the building. It was without water access. The co-created design between the residents and the researcher were done with consideration of all 6 elements interacting in the harmonious dance.

i.   Earth element. Plants and wood, which were of earth element, were needed in this balcony garden as the space was directly exposed to sunlight. Rocks were also used to create patterns on balcony floor as a resident feels connected to Japanese Zen rock gardens. Plants used in this garden were drought-tolerant.

ii.   Water element. The pattern of the rock gardens suggested water flowing. The only consistent water resource was droplets of water from air-conditioner compressor. This limiting water resource was used to water a creeping plant to bring in more green color.

iii.   Wind element. The balcony was exposed to wind element. Wind element was brought in to create pleasant sound through metal bells and wind chimes. Wind element freely flowing through also helped reducing heat within the garden space.

iv.   Fire element. The fire element was strong through sunlight shining upon the 6th floor balcony garden. A swing with foldable roof was used to create some shade

for visitors who wanted to sit and relax. The foldable roof was necessary to give the roof flexibility to adjust to wind direction in this windy space.

v.   Air/empty element. The design of this garden took full advantage of the vast empty space of the sky. When seating on the swing, the visitors would see nothing outside the garden except the white wall of the balcony and the blue sky above. This brought in the feeling of restfulness, a temporary, vacation-like break for residents working in the office next to the garden.

vi.   Inner Wisdom element. At the horizon view from the balcony, one of the most significant Buddhist stupa in Thailand could be obviously seen. This could bring in the light of philosophical mindfulness, reminding the viewer of Buddhist sacred energy. A sculpture usually used to decorate Buddhist temple roof called 'chor fa' was used to decorate the garden to draw in the remote view of the Buddhist stupa into the garden through this religious symbolic decoration.

2.   The use of signs/symbols in designing.

a.   Visual symbols

In both case studies, Buddhist symbols like Buddha images, Buddhist stupa and Buddhist temple decoration were used to directly bring in the spiritual energy of Buddhist preaching. The patterns of the rock/brick garden in both case studies were created in the form of spirals which could be interpreted as the enfoldment or growth of the inner wisdom.

b.   Sound symbols

The wind chimes and metal bells could remind the visitors of the bells of temples. It could bring in the meditative atmosphere.

Discussion and Conclusion

From this study, it is found that certain key factors/points should be taken into consideration when applying performing artistic techniques into garden space design as following.

1.   The harmonious balance of the dance among the 6 elements: earth, water, wind, fire, air/empty space, and inner wisdom. The designers should design the garden space with humble attitude and respect towards the Nature by deep listening to the balanced interaction among natural elements within and outside, for we are part of Nature and not vice versa.

2.   The use of signs/symbols with consideration of the garden space as performing artistic settings. In performing arts, signs and symbols are used to convey deep meaning at mental and spiritual level. This could be adopted in garden designing.

3.   Human visitors as actors, coming in to interact with the natural actors of the 5 elements in the garden. With consideration of the garden space as the dance setting, the inner wisdom resides within human mind could be evoked to become more mindful and awakened, as well as at peace in this garden space, the natural space closest to human residential area.

Bibliography

Bohm, D. (1980). <u>Wholeness and the Implicate Order</u>. London: Routledge & Kegan Paul.

Capra, F. (1986). The Concept of Paradigm and Paradigm Shift. <u>Re-Vision, Vol.9 Number 1</u>, 3.

Goffman, E. (1959). <u>The Presentation of Self in Everyday Life</u>. New York: Doubleday Anchor   books.

Goswami, A. (1993). <u>The Self-Aware Universe : How Consciousness Creates the Material World</u>. New York: G.P. Putnam's Sons.

Kuhn, T.S. (1970). <u>The Structure of Scientific Revolutions</u>. (2nd ed.). Chicago: The University of Chicago Press.

Lad, V. (1985). <u>Ayurveda: The Science of Self-Healing</u>. (2nd ed.). Twin Lakes: Lotus Press.

Nonaka, I. & Takeuchi,H. (1995). <u>The Knowledge Creating Company</u>**.** Oxford: Oxford University Press.

Polanyi, M. (1969a). <u>Knowing and Being</u>. Chicago: University of Chicago Press.
_____. (1958b). <u>Personal Knowledge – Towards A Post-Critical Philosophy</u>. Chicago: The University of Chicago Press.

_____. (1967c). <u>The Tacit Dimension</u>. New York: Anchor Books.

The Effect of Explicit Grammar Instruction on Language Learning

Pahala Baruwattegedara Sampath Lakshala Pushpa Kumara,
University of Sri Jayewardenepura, Sri Lanka

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

Explicit grammar instruction in the second language (L2) classroom is an increasingly important area that requires more research. Second language acquisition (SLA) researchers investigate the role of explicit grammar instruction and its impact on achievement. However, the findings are inconclusive. The present study, therefore, sets out to investigate the impact of teaching the target language grammar explicitly on the development of the target language competency in the hope of identifying the relevance of such explicit instruction.

The study employs positivist research paradigm. After conducting a pre-test, sixty learners learning English as a second language are selected and randomly assigned into two groups namely experimental and control groups. A grammar course is administered for four months to each group alike except that the experimental group learners are given basic instructions on form and function of grammatical item using their L1. The control group learners are taught the same grammatical items explicitly without using their L1. At the end of the course, a post-test is held to determine the improvements. Statistical analysis of improvement marks suggests that those experimental group learners who received instructions using their first language significantly improve and demonstrate the ability to use grammar in isolation, yet such instruction has not helped either group to improve their ability to use grammar in contextually appropriate ways. This does not necessarily mean that explicit grammar instruction is of no use, but this finding encourages us to more carefully plan the explicit grammar instruction lessons.

Keywords*: explicit instruction, adult learners and beginner level learners*

iafor

The International Academic Forum
www.iafor.org

Introduction

Second language (L2) learners generally acquire the target language in formal classroom contexts where explicit grammar instruction is often given. However, explicit grammar instruction in the second language classroom is an increasingly important area that requires more research. Some studies investigate the role of explicit grammar instruction and its impact on the achievement. However, the findings are inconclusive. Some researchers use the term *form focused* instruction whereas others use the term *isolated instruction* to refer to the same concept of explicit grammar instruction. This study uses the term *explicit grammar instruction* to refer to the teaching of grammatical rules in isolation as discrete grammar points and empirically examines the impact of using explicit grammar instruction on the development of the target language competency. The study was a part of a larger study that was conducted to investigate the impact of first language use on the development of the target language competency. However, it was surprising to find out that the use of explicit form-focused instruction given either in the target language itself or using a limited amount of the learners' mother tongue does not help the second language learner to develop the ability to use the target language in contextually appropriate ways. Hence, it appears that a discussion on the relevance of explicit grammar instruction in the beginner level adult classroom is timely and appropriate.

Background literature

According to some researchers, there are more advantages in the conditions associated with formal instruction. Learners, in particular, in the early stages of language learning tend to "fossilize" some grammatical inaccuracies (Canale and Swain,1980) and such errors appear to persist over time in spite of further language training. This seems to occur in contexts where grammatical accuracy is not adequately emphasized at the beginning. Those who support formal instruction further claim that adult learners can consciously learn about language rules and apply them when they use the language (Ellis,1985, 1997 and 2008, Lightbown,1985, Rutherford,1987, Spolsky,1989, Thornbury,1997, Parrott,2000 and Spada and Lightbown,2008). Ellis (1997) further points out that formal grammar instruction helps L2 learners to perform grammatical features that are already part of their implicit knowledge with increased accuracy and it also enables them to progress through developmental sequences more rapidly. Spada, Lightbown and White (1999) too argue that it is necessary to provide instruction that is explicit with regard to the L2. According to them, this conscious knowledge accelerates the acquisition of new language. Further, Spada and Lightbown (2008) claim that explicit instruction, in particular, helps learners who share the same first language to overcome problems related to L1 influence. According to Seliger (1979), grammar rules act as 'acquisition facilitators.' Larsen-Freeman (1985) is of the view that formal instruction does not significantly alter the acquisition sequences, but instruction may simplify learning tasks, speed up the rate of acquisition and improve the quality and level of ultimate L2 attainment. It can also be argued that learning may lead to acquisition provided that those learned rules are constantly practiced and used in different contexts. Kasper and Rose (2002) point out that explicit instruction along with ample practice opportunities results in the greatest gains. Dodson (1967) too claims that conscious knowledge of the patterns to be learned helps the student, in particular adult learner, because an adult who possesses a

greater logical thinking ability can make use of it to consciously learn and spontaneously use structures. Hawkins (1984) too suggests that raising awareness of language through explicit grammar instruction helps second language learners. Wilkins (1972) agrees with the fact that explicit explanation of language structures with older learners works. According to Cook (1991), even if the students and teachers have the goal of business communication in the second language or some other goal, they cannot escape from the fact that grammar is at the core of what they are doing and learning. Cowan (2008) too identifies that non-native teachers of English realize the benefits of knowing English grammar well. Similarly, Lyster (2004) claims that immersion students develop their strategic communication ability through negotiation of meaning, yet they demonstrate some weaknesses in terms of accuracy. The reason given by Lyster (2004) is the lack of form focused instruction. There is evidence from Sri Lankan context too in support of explicit form-focused instruction. For instance, Suraweera (2014) highlights the importance of incorporating planned form focused instruction in the language classroom. She further claims that form focused feedback helps the students to monitor their output, reflect on their mistakes and produce accurate structures in the future. Thus, research evidence supports the view that conscious acquisition of rules helps learners to use them spontaneously and more accurately at a later stage. Ellis (1997) calls it "Delayed Effect Hypothesis".

In spite of the empirical support in the ELT literature, some researchers argue that explicit grammar instruction is of no use. For instance, Nunan (1991) and McLaughlin (1987), among others quote morpheme studies and claim that a universal order of acquisition exists. They, therefore, argue that the nature of the target language drives the acquisition process and instruction cannot change that natural order of acquisition. Similarly, Krashen (1985) argues that instructed teaching results in knowing about the language and as such consciously learned rules do not change into normal speech processes in the same way as rules acquired unconsciously. Most of these arguments seem to be based on the first language acquisition studies. However, it is important to remember that the second language learners are different from the first language learners. For instance, Flynn (1996), Doughty (2003,) Pennycook (1994), White (1996), Macaro (2000) and Cook (2011), among others, argue that the second language learners are already literate in a first language and therefore they are linguistically and cognitively capable of very different operations. Therefore, developing L2 theories on the basis of the L1 principles is questionable. More importantly, a very few empirical studies have been conducted, in particular, in the Sri Lankan context to explore the use of explicit grammar instruction and the impact of such use on the development of the target language competency. Also, the research findings on the impact of explicit grammar instruction are inconclusive. These reasons have led to the call for more empirical studies to examine the effects of explicit instruction on the target language achievement. The present study, therefore, sets out to examine the impact of using explicit grammar instruction in the second language classroom in the hope of prompting further discussion on the much debated issue of explicit grammar instruction and identifying implications for practice and policy with regard to explicit grammar instruction in the second language classroom. To test and validate the impact of the use of explicit grammar instruction in the adult L2 classroom at beginner's level, the following research questions and research hypothesis were formulated.

Research hypothesis

The question that motivated the present study was:
"What is the impact of using explicit grammar instruction in the second language classroom to teach the target language to the beginner level adult learners?"

On the basis of this question, the following research hypothesis was tested:

H1:   A beginner level adult L2 learner learning a target language using explicit grammar instruction given in the learners' first language (L1) is able to develop the target language more effectively.

The following null hypothesis was also tested:

H0:   A beginner level adult L2 learner learning a target language using explicit grammar instruction given without using the learners' first language (L1) is able to develop the target language more effectively.

These hypotheses were tested using quantitative techniques as explained below.

Methodology

To investigate the impact of using explicit grammar instruction in adult second language classroom at beginner's level, this study used positivist research paradigm that involved quantitative techniques. An experiment that involved the manipulation of a treatment variable followed by observing the effects of this manipulation on the dependent variable was conducted to collect data. After obtaining the informed consent of the participants, a pre-test was given to hundred and sixty three learners studying humanities and social sciences related subjects in the University of Sri Jayewardenepura, Sri Lanka. Of the 163, sixty participants were selected and randomly assigned into two groups namely experimental and control groups. This kind of random sampling enables the researcher to achieve necessary control of variables and ensure internal validity of the study (Mackey and Gass,2005, Dörnyei,2007, Ary, Jacobs and Sorensen,2010, and Lodico, Spaulding and Voegtle,2006). A test paper based on the language elements such as imperative forms, have/has to denote possession, modal auxiliaries, basic active voice and passive voice constructions was given and the students who obtained less than 40% for the said paper were considered beginners of English language learning. The grades these learners had obtained for English at two national exams namely G.C.E.(Ordinary Level) or G.C.E.(Advanced Level) also proved that those who were selected for the study were beginners of English language learning.

Participants of the study were homogenous in that variables such as their age, exposure to the target language, target language competency, native language competency and cognitive development were very much alike, because comparing the experimental group with the control group after treatment only makes sense if the groups are roughly equivalent at the start of the experiment (Mitchell and Jolley,1988 and Mackey and Gass,2005).

A special grammar course for 32 hours was designed and administered to each group alike except that the experimental group was given basic instructions on the form and function of selected grammatical items using a limited amount of learners' first language. Further, a few examples from each grammatical item along with their Sinhala translations were given to the experimental group learners. Same course was administered to the other 30 students in the control group. Here, explanations and examples were given in English only. At the end of the course, a post-test was held to assess the target language competency of each learner of the two groups. It should be noted here that the last test item of both pre- and post-tests was designed to test the learners' ability to use the selected grammatical items in contextually appropriate ways. Improvement of each learner was measured. Statistical Package for Social Sciences (SPSS) was used to analyze the data and draw conclusions. Thus, a quantitative study utilizing experimental design was held to determine the impact of using explicit grammar instruction on the development of the target language competency.

Results and discussion

The statistical analysis of improvement marks using the Mann Whitney U test shows that there was a significant correlation between the type of instruction and achievement. The improvement shown by the experimental group learners who learned the target language grammatical items using their L1 in a limited manner is significantly better than the improvement shown by the control group learners who did not receive explanations in their first language. Raw data shown in the following table (Table 1) too confirms this finding.

Table 1

Subject	Experimental Group Instruction is given using a limited amount of learners' first language			Control Group Instruction is given without using the learners' first language		
	Pre-test	Post-test	Improvement	Pre-test	Post-test	Improvement
1	40	51	11	31	68	37
2	23	53	30	20	44	24
3	32	61	29	22	49	27
4	32	65	33	36	50	14
5	24	49	25	27	51	24
6	16	69	53	40	76	36
7	27	39	12	39	73	34
8	32	91	59	40	66	26
9	25	64	39	29	49	20
10	32	67	35	38	50	12
11	39	64	25	32	76	44
12	40	66	26	40	50	10
13	28	69	41	39	52	13
14	38	62	24	40	54	14
15	37	66	29	40	59	19
16	40	70	30	34	51	17
17	25	45	20	35	48	13
18	29	72	43	35	53	18
19	33	68	35	37	56	19
20	27	62	35	39	52	13
21	14	71	57	39	58	19
22	35	80	45	39	69	30
23	40	79	39	31	58	27
24	40	73	33	35	47	12
25	36	68	32	25	44	19
26	8	46	38	31	61	30
27	38	63	25	38	64	26
28	31	59	28	37	54	17
29	38	71	33	40	69	29
30	28	60	32	30	54	24
Total of improvement marks			996			667
Median of improvement marks			32.5			19.5
Interquartile range of improvement marks			13			14

As shown in table one, the improvement marks of the control group is not normally distributed. Also, the data contains outliers or extreme values that are inconsistent with the rest of the dataset. They can have an undue impact on the outcome of the statistical data analysis. When the data are not normally distributed and contain outliers as found in this study, the median is a more robust measure of the centre of distribution, in that it is not as heavily influenced by outliers and skewed data. Therefore, this study compares the medians of improvement marks of the two groups using Mann Whitney U test , and not the T Test that is commonly used in the second language acquisition research, in order to find out if the difference of improvement marks of the two groups is statistically significant or not. Statistical analysis of data shows that a beginner level adult L2 learner learning a target language using explicit grammar instruction given in the learners' first language in a limited manner is able to develop the target language grammatical structures significantly better than the control group learners who learned the same set of grammatical items without using their first language. This finding supports the hypothesis of this study. The learners of the control group too, who learned the same grammatical items without using their first language appear to show 'some' gains (Table 1). These observed gains could be attributed to explicit instruction that they too received. Although Long (1988)

identifies the type of explicit explanation of grammar used in the study as "neanderthal teaching practices," adult second language learners are cognitively and linguistically mature and form-focused explicit instruction helps them acquire the target language structures as Ellis (1985, 1997, 2008), Thornbury (1997), Parrott (2000) and Spada and Lightbown (2008), among others, suggest. However, there was a significant correlation between the type of instruction and achievement. Hence, the learners of the experimental group who learned the target language using explicit grammar instruction given in the learners' first language is able to develop the target language grammatical structures significantly better than the control group learners who learned the same set grammatical items without using their first language.

There appear to be several explanations for the significant improvement of the experimental group learners. Comprehensibility of instructions (Cook, 2010, Piasecka 1988, Cinamon, 1994 and Dodson, 1967), 'noticing' or conscious attention to rules of the target language (Schmidt, 1990 and 1993) and conducive learning environment created due to the use of learners' first language (Auerbach, 1993, Pan and Pan, 2010 and El-dali, 2011) could be the reasons for the significant improvement of the experimental group learners who learned the target language using explicit grammar instruction given using the learners' first language in a limited manner.

However, the learner performance of all test items is not equal. As discussed before, the learners of the experimental group who learned the target language grammar using their L1 in a limited manner have improved their ability to use grammar in isolation significantly better than the control group learners who learned the target language grammar without using their L1. Also, the learners of the control group have been able to develop their ability to use grammar in isolation to a certain extent. Yet, the research findings suggest that the use of explicit instruction to teach grammar in isolation has not helped beginner level adult L2 learners of either group to improve their ability to use grammar in contextually appropriate ways. This is clear when the improvement marks obtained by the learners of both groups for the grammar in context test item are concerned. As explained before, the last test item of both pre- and post-tests was designed to test the learners' ability to use the selected grammatical items in contextually appropriate ways. Following xgraphs show that the average improvement mark obtained by most of the learners is less than 3 (out of 10) for the grammar in context test item. Further, despite four months instruction on grammar in isolation, 30% of learners in the experimental group and 17% of learners in the control group have not been able to improve their ability at all to use grammar in contextually appropriate ways. As a result, their improvement mark is zero. Furthermore, a few learners who appear to have obtained some marks by chance for this test item at the pre-test have failed to obtain even that mark at the post-test and as such their improvement is minus.

Experimental group

Control Group
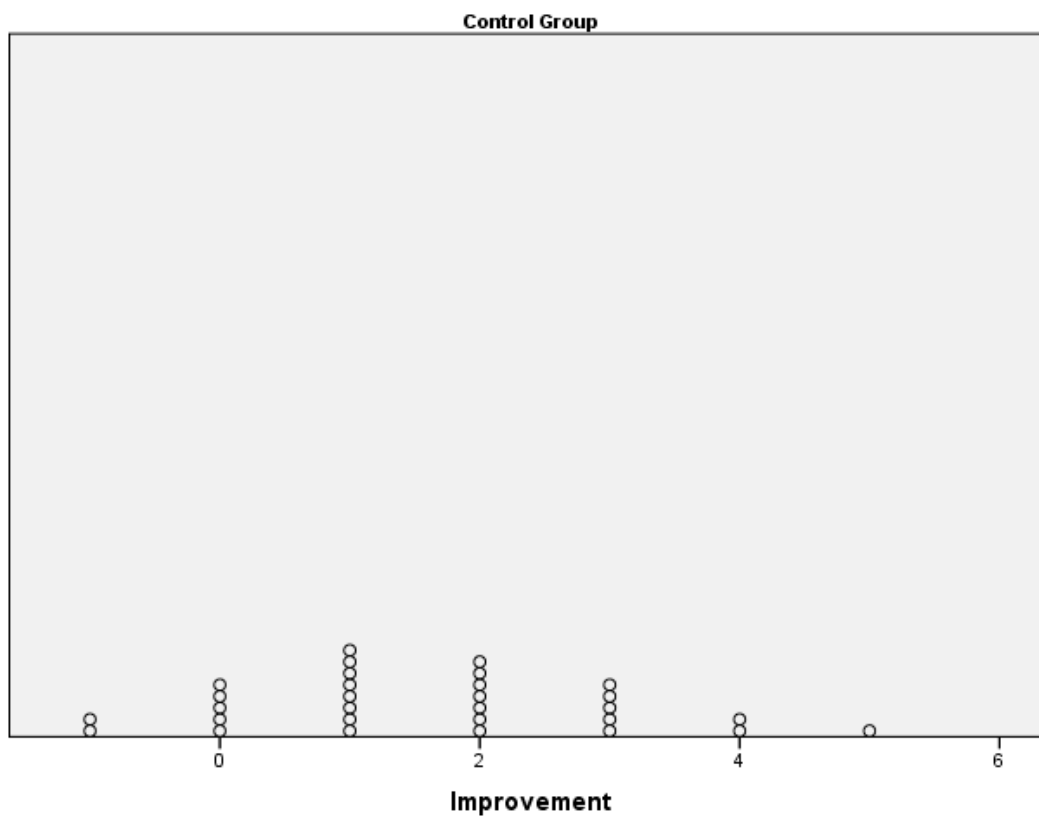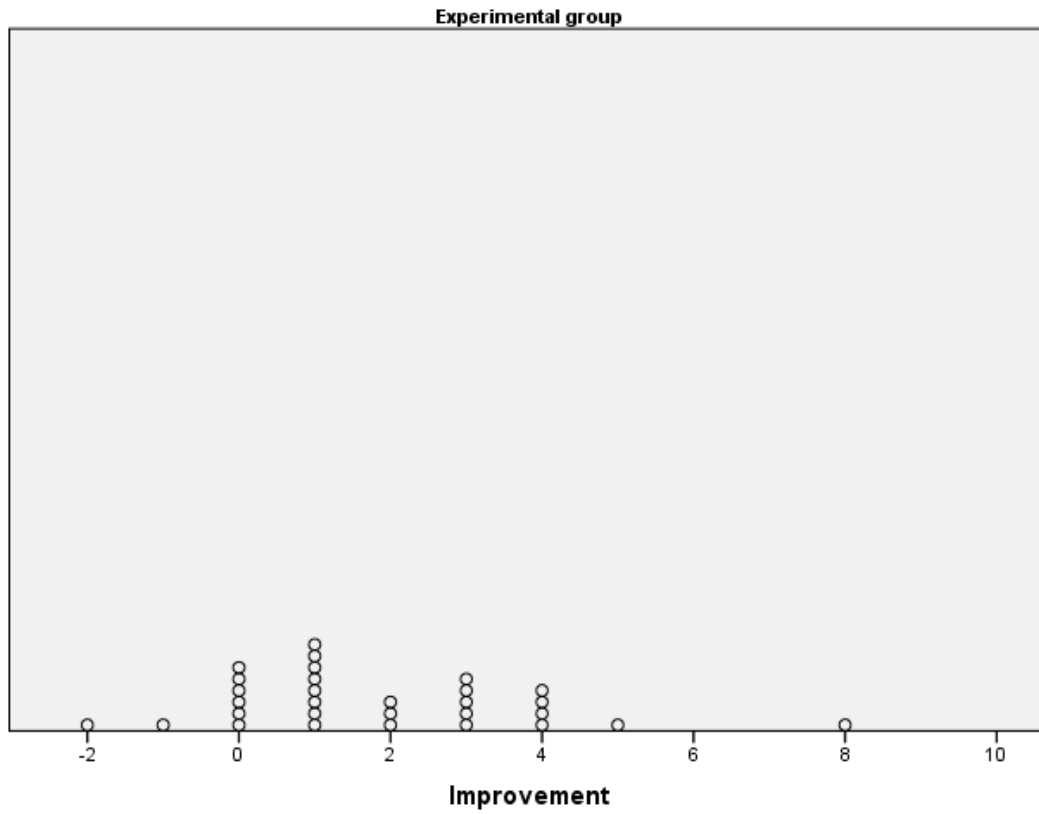
This finding that the use of explicit instruction to teach grammar in isolation does not help beginner level adult L2 learners to improve their ability to use grammar in contextually appropriate ways can be attributed to the teaching method followed in the study. In other words, the method of presentation of grammatical items seems to have a direct impact on the target language achievement. As explained before, the present study introduced each grammatical item one after the other assuming that one at a time principle may ensure better learning. Also, each grammatical item was explained and taught in isolation and not in context. The form and examples were given in the printed form. Next, the students were encouraged to construct different sentences following the same structure. Although the sentences uttered by learners in this way were unrelated to each other in meaning, this kind of sentence construction was assumed to help language learners to master different structures in a relatively short period of time. This may help the beginner level adults to gradually catch up the target language. Further, when more and more new structures are introduced, the learner may add them to his/her language repertoire and use them to exchange ideas. Further, the acquisition of selected grammatical items allows the second language learners to express a large number of semantic and pragmatic functions. Although the findings of this study do not support these assumptions, the delayed effect of such explicit grammar instruction cannot be completely ignored. Ellis (1997) argues that conscious acquisition of rules helps learners to use them spontaneously and more accurately at a later stage. Accordingly, it is possible that learners who receive explicit grammar instruction in isolation may absorb such grammatical items gradually and use them later. However, this study has not examined the delayed effect of explicit grammar in isolation instruction on the learners' target language achievement.

Language is a complex phenomenon and its association with culture, society, psychology etc. makes language more complex. Formal grammar instruction on form and function does not seem to help one to learn the complex intricacies of a human language. Learner needs as many contacts as possible with the target language to acquire the skills that are necessary to use that language in contextually appropriate ways. Therefore, as explained before, the reason for the poor improvement in the grammar in context test item may be that the learners of both groups have learned the target language grammar in isolation and as such they fail to use the consciously acquired grammatical rules in contextually appropriate ways. The failure to report a significant improvement in this test item, therefore, does not seem to be a consequence of the medium of instruction. This is largely due to the form-focused out-of-context grammar instruction approach that was followed in this study i.e. teaching grammar in isolation. When grammar is presented out of context and learners are denied the opportunity of seeing the systematic relationships that exist between form, meaning and use, they appear to fail to use the language for communication. This finding is in accordance with the views of Krashen (1982) who claims that grammatical explanation helps learners to become fluent in the structures they learn, but learners may not be able to use such consciously learned structures appropriately in spontaneous genuine communication outside the classroom. As learners of either group of this study were not given opportunities to explore grammar in context, they have failed to acquire the skills necessary to use language in contextually appropriate ways. This finding also supports the views of Wilkins (1972) who claims that linguistically and situationally isolated words do not help learners to acquire sociolinguistic functions of those words. However, the finding that formal

explanation on form and function does not enable learners to use the grammar in contextually appropriate ways does not necessarily mean that conscious grammar learning is of no use, yet this finding encourages us to more carefully plan the explicit grammar instruction lessons and provide with more opportunities for the second language learners to engage in communicative activities that allow learners to see the complex intricacies of the human language and its association with culture, society, psychology etc. This conclusion is in accordance with the findings of Kasper and Rose (2002) who point out that explicit instruction along with ample practice opportunities results in the greatest gains.

The study is not without limitations. Hence, the findings of the study need to be interpreted with caution. Small sample size, short duration of the treatment and rigorous control of extraneous variables are some of the limitations of the study. Future studies need to select a bigger sample and increase the treatment period. Also, in addition to the more rigorous experimental component where data are quantitatively analyzed, the use of qualitative techniques to collect data may enable us to gain a more accurate picture of the impact of using explicit grammar instruction on the development of the target language competency. Further, the delayed effects of explicit grammar instruction on the target language competency needs to be investigated. In spite of some limitations, the findings of this study have important implications for language pedagogy and policy.

Conclusion

The findings of the study suggest that the presentation of grammar in isolation does not help the second language learners to improve their ability to use grammar in contextually appropriate ways. However, this does not necessarily mean that explicit grammar instruction has no role in the second language classroom. For instance, explicit grammar instruction could be a starting point, particularly, to the beginner level adult learners who know another language by the time they learn a second language. Further, the teacher can note the grammatical errors learners make during interaction activities and discuss and explain them explicitly. Perhaps, learners may not incorporate such taught structures immediately into their language use, yet this does not mean that such explicit instruction does not have a delayed effect. Therefore, explicit grammar instruction lessons still play an important role in the second language classroom. However, we need to more carefully plan such grammar lessons and use explicit grammar instruction as a springboard in adult beginner level classroom to initiate the process of second language learning. More importantly, opportunities should be created for the second language learners to engage in communicative activities where learners are allowed to see the complex intricacies of the human language and its association with culture, society, psychology etc., because it is such communicative activities that help the learners to see the systematic relationships that exist between form and meaning and use the target language structures they learn in isolation in contextually appropriate ways.

References

Ary, D., Jacobs, L.C. and Sorensen, C.K., (2010). *Introduction to Research in Education*. U.S.A: Wadsworth, Cengage Learning.

Auerbach, E.R. (1993). Reexamining English Only in the ESL Classroom. *TESOL Quarterly, 27*(1), 9 – 32.

Canale, M. and Swain, M. (1980). Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing. *Applied Linguistics, 1*(1), 1 – 47.

Cinamon, D. (1994). Bilingualism and Oracy. In: Brindley, S., (ed.) 1994. *Teaching English*. (Ch.8). London: Routledge.

Cook, G. (2010). *Translation in Language Teaching*. Oxford: Oxford University Press.

Cook,V. (1991). *Second Language Learning and Language Teaching*. Britain: Edward Arnold.

Cook,V. (2011). *Second Language Learning and Language Teaching*. Chennai: Chennai Micro Print (pvt)Ltd.

Cowan, R.. (2008). *The Teacher's Grammar of English*. New Delhi: Cambridge University Press.

Dodson, C.J.,(1967). *Language Teaching and the Bilingual Method*. London: Sir Isaac Pitman and Sons Ltd.

Dörnyei, Z. (2007). *Research Methods in Applied Linguistics*. Oxford: Oxford University Press.

Doughty, C.J. (2003). Instructed SLA: Constraints, Compensation, and Enhancement. In C.J.

Doughty and M.H. Long(eds.), *The Handbook of second Language Acquisition* (pp.256 – 310). Oxford: Blackwell Publishing.

El-dali, H. M. (2011). Re-examining the Influence of Native Language and Culture on L2 Learning: A Multidisciplinary Perspective. *Humanicus, 6* (1), 1 – 34.

Ellis, R. (1985). *Understanding Second Language Acquisition.*Oxford: Oxford University Press.

Ellis, R. (1997). *SLA Research and Language Teaching*. Oxford: Oxford University Press.

Ellis, R. (2008). *The Study of Second Language Acquisition*. Oxford: Oxford University Press.

Flynn, S. (1996). A Parameter-setting Approach to Second Language Acquisition. In W.C. Ritchie and T.K. Bhatia(Eds.), *Handbook of Second Language Acquisition.* (pp.121 - 158). San Diego: Academic Press.

Hawkins, E. (1984). *Awareness of Language: An Introduction.* Cambridge: Cambridge University Press.

Kasper, G. and Rose, K.R. (2002). *Language Learning.* U.S.A: Blackwell Publishing.

Krashen, S. (1982). *Principles and Practice in Second Language Acquisition.* Oxford: Pergamon Press.

Krashen, S.D. (1985). *The Input Hypothesis: Issues and Implications.* New York: Longman.

Larsen-Freeman, D. (1985). *Techniques and Principles in Language Teaching.* New York: Oxford University Press.

Lightbown, P.M. (1985). Can Language Acquisition be Altered by Instruction? In Hyltenstam, K. and Pienemann, M. (Eds.). *Modelling and Assessing Second Language Acquisition* (pp. 101 – 112). England: Multilingual Matters Ltd.

Lodico, M.G., Spaulding, D.T. and Voegtle, K.H. (2006). *Methods in Educational Research.* San Francisco: John Wiley and Sons, Inc.

Long, M.H. (1988).Instructed Interlanguage Development. In L.M. Beebe (ed.), *Issues in Second Language Acquisition* (115 – 141). New York: Newbury House Publishers.

Lyster, R. (2004). Research on form-focused instruction in immersion classrooms: Implications for theory and practice. *Journal of French Language Studies, 14(3),* 321 – 341.

Macaro, E. (2000). Issues in target language teaching. In K. Field(Ed.), *Issues in Modern Foreign Languages Teaching,* (pp.163 – 180). London: Routledge.

Mackey, A. and Gass, S.M. (2005).*Second Language Research: Methodology and Design.* New Jersey: Lawrence Erlbaum Associates, Inc.

McLaughlin, B. (1987). *Theories of Second Language Learning.* London: Edward Arnold.

Mitchell, M. and Jolley, J. (1988). *Research Design Explained.* Orlando: Harcourt College Publishers.

Nunan, D. (1991). *Language Teaching Methodology: A text book for teachers.* Herrfordshire: Prentice Hall International.

Pan, Y.C. and Pan, Y.C. (2010). The Use of L1 in the Foreign Language Classroom. *Colombian Applied Linguistics Journal, 12*(2), 87 – 96.

Parrott, M. (2000).*Grammar for English Language Teachers*. Cambridge: Cambridge University Press.

Pennycook, A. (1994). *The Cultural Politics of English as an International Language.* London: Longman.

Piasecka, K. (1988). The Bilingual Teacher in the ESL Classroom. In S. Nicholls and E.H. Maidment(Eds.). *Current Issues in Teaching English as a Second Language to Adults.* (pp.97 - 107). U.K: Thomas Nelson and Sons Ltd.
Rutherford, W. (1987). *Second Language Grammar: Learning and Teaching.* London: Longman.

Schmidt, R.W. (1990). The Role of Consciousness in Second Language Learning. *Applied Linguistics, 11*(2), 129 – 158.

Schmidt, R.W. (1993). Awareness and Second Language Acquisition. *Annual Review of Applied Linguistics, 13*(1), 206 – 226.

Seliger, H.W. (1979). On the Nature and Function of Language Rules in Language Teaching. *TESOL Quarterly, 13*(3), 359 – 369.

Spada, N., Lightbown, P.M., and White,J.L. (2005). The Importance of Form/Meaning Mapping in Explicit Form Focused Instruction. In A. Housen and M. Pierrard (Eds). *Studies on Language Acquisition : Investigations in Instructed Second Language Acquisition* (pp.199-235). Berlin: Walter de Gruyter.

Spada, N. and Lightbown, P.M. (2008). Form-Focused Instruction: Isolated or Integrated. *TESOL Quarterly, 42*(2), 181-207.

Spolsky, B. (1989). *Conditions for Second Language Learning*. Oxford: Oxford University Press.

Suraweera, D. (2014). Employing 'Focus on Form' in the Intermediate EAP Classroom at the University of Colombo, Sri Lanka.

Thornbury, S. (1997). *About Language: Tasks for Teachers of English*. Cambridge: Cambridge University Press.

White, L. (1996). Universal Grammar and Second Language Acquisition: Current Trends and New Directions. In W.C. Ritchie and T.K. Bhatia(Eds.), *Handbook of Second Language Acquisition.* (pp.85 - 120). San Diego: Academic Press.

Wilkins, D.A. (1972). *Linguistics in Language Teaching*. London: Edward Arnold.

Contact email: sampath@sjp.ac.lk

Peaking Emotions Positively: Discovering Viewers' Justice in Reality TV and all Its Glory!

Nurul Nisa Omar, KDU University College, Malaysia
Wong Lee Sa, KDU University College, Malaysia
Stephanie Ong Chye Lyng, KDU University College, Malaysia

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

In the current glory of reality TV, the ideology of viewers' justification revolves highly around their acceptance and recognition of the TV series. In truth, reality TV possess high capability in influencing viewers' feelings and emotions despite of viewers' inability to notice their affection towards the content of the show. This was stated as the "mcdonalisation" of viewers' feelings. This article aids to reveal viewers' true feelings concerning their positive sentiments gauged from popular reality TV series. Never to deny the authenticity, many of the reality TV production did manage to present a positive front; hence it is important to discover how this production turns into a powerful tool in persuading viewers to generate positive reactions. Therefore, the purpose of this paper is to evaluate the correlation between reality TV content and viewers' responses. With reference to the nature of the research, the suitable method will be based on qualitative approach, which includes focus group discussion with 30 reality TV admirers and content analysis on a specific selection of reality TV program.

Keywords: reality tv scenes, viewers' feelings, positive emotions

Introduction

In recent years, many young adults enjoy a new trend of reality TV shows. Reality TV today no longer confines to documentaries, news and current affairs programs. The real concept of reality TV is an "unscripted" program; such as documenting actual event, featuring ordinary people, focusing on personal experience and emotions; which more than often touches viewers' feelings (Wahab, 2014).

Aslama and Pantti (2006) states that the monologue in reality TV tends to evoke more emotions from audiences as its monologues allow emotions to "run free". There are also many close-up scenes in reality TV that focuses on the character's facial expressions that will trigger viewers' emotions. These emotional provoking scenes that are intentionally scripted have been seen as the "Mcdonalisation of emotions" (Aslama & Pantti, 2006).

TV programs, in general, are meant to be entertaining; to provoke, engage and amuse audiences. These are categorised as comedy, drama and some films that engages viewers to "feel good"; as described by Moss (2009) as "light entertainment". He stated that light entertainment is a kind of entertainment that doesn't require heavy involvement or much attention. Thus, TV programs always provoke positive emotions via audio and visual stimulation.

However, some reality TV programs do provoke negative emotions like anger, sadness and fear, but these shows usually have scenes to allow viewers to replace these negative emotions with positive gestures at the end. This proves how reality TV viewers are easily engaged with different kinds of emotions intended by the program. As what Moss (2009) stated in his book "The Entertainment Industry: an introduction", the quality of an entertainment, in this case will be the reality TV program, is judged by the degree that it provokes viewers' emotions.

The discussions of this paper will look into the gap of the literature to address how viewers are loyal admirers of reality TV programs without understanding the reason to their emotions. In parallel, Coyne (2013) stated that viewers have a high capability to be affected emotionally while watching reality TV programs but without the ability to realise their affected emotions. However, the fact is that it is challenging to assess the effectiveness of reality TV and emotions (Ellis, 2009). Therefore, this paper will discusses the degree of how reality TV viewers' positive emotions are being provoked.

The research objectives for this study will be:

1. To evaluate scenes in reality TV programs that are likely to portray positive emotions.
2. To recognize positive emotions that are likely to be received by viewers.

Background

Reality TV has become a trend in media industry and it possess high capability to influence viewers' feelings and emotions despite of viewers' inability to notice their affection towards the content (Coyne, 2013). However, Ellis (2009) state that the effectiveness of reality TV is not simple to assess as it involves the sincerity and authenticity of the performance.

Previous literature argue that in spite of evidence towards the negative notion, reality TV program are just as capable in bringing forward positive effects for the viewers. Vettehen et al. (2005) categorises 6 different kinds of contents that could provoke emotions, whether positive or negative - sex, violence, destruction, humour, celebrities, and other emotional content that shows close up scenes of people expressing their emotions.

In significant to this, Coyne (2013) stated that reality programs are most likely to be imitated and with many TV series presenting positive front, it became a powerful tool in influencing viewers' positive feelings. The idea has been acknowledge through previous findings that categorizes reality TV into three concepts; therapy machine, confrontation platform and video diary (Aslama & Pantti, 2006).

Reality TV as Therapy Machine

In reference to the empirical data by Aslama and Pantti (2006), reality TV is used as a therapeutic culture where the casts would disclose intimate feelings as an effort to begin their 'healing' process. In similarity, reality TV also act as therapy machine for viewers to anticipate benefits (Vogel, Gentile & Kaplan, 2008) and to be used as mass-consumed therapy (Shattuc, 2004). Good example would be the set-up of TV talk-shows where it is presented in a therapeutic environment and very well known in assisting viewers to heal with popular social issues such as self-esteem.

Vogel et. al. (2008) also discusses on viewers' aspect in seeking therapy from reality TV; which was mediated by their attitudes and stigma. In the current environment, viewers are also an active participant in sharing social issues online (Omar, 2014). Having to face social issues might exposed viewers to past humiliation and to have TV shows as a platform to share their experience with others, it correlates with their anticipation in gaining benefits to assist them in solving those issues.

Reality TV as Confrontation Platform

The development of confrontational dialogue in reality TV progresses from a verbal confrontation into emotional confrontation (Higgins, Montgomery, Smith and Tolson, 2011). In similarity, Aslama and Pantti (2006) conduct a content analysis which presents results where the confrontation aspect in reality TV allow the display of anger, rage and accusation; however this then evolve into a positive display of actions by showing the casts' ability to rationalize the situation (Nabi, Finnerty, Domschke & Hull, 2006) by expressing their confidence and trust (Ellis, 2009).

The common confrontation is conversational and in often occasion, the casts of reality TV will have issues such as clashing ideas or taste (McMurria, 2008) and with the usage of voice overs, the confrontation will be emphasized (Higgins et. al., 2011). The purpose of it all is just to portray the naturalistic elements of human characteristics by capturing emotional content from the show (Devillers, Cowie, Martin, Cowie, Abrilian & McRorie, 2006).

Reality TV as Video Diary

Video diary format in reality TV is significant in emphasizing the 'truthfulness' of the content in correlation to how a normal diary would be (Deller, 2014). Allen and Mendick (2013) conduct qualitative interview analysis and discover that video diary approach assist the viewers in believing that the content is authentic. In addition, the process of having casts confess into the camera will reinforce the 'authenticity' of the story.

Holliday (2004) state that video diary also assist in capturing performers' identity; where identity reading is a powerful mechanism in affecting viewers' positive emotions. Based on empirical data collected by Aslama and Pantti (2006), reality TV is always based on a narrative and it turns into a diary-like story; which is one of the reason why video diary are always confessionals (Deller, 2014). Hence, the video diary approach in reality TV correlate well with it being a therapy machine and used as a confrontation platform.

Theoretical Framework

This study uses Principles of Causality as a guidance in discussing the research findings. According to Aristotle, Principles of Causality "is the relation between an event (the cause) and a second event (the effect), where the event is understood as a consequences of the first" (White, 1990). This theory has been used as early as Aristotle's era by philosophers and scientists for experiments and researches. Zhang (2013) suggests three things related to this theory:

1.   Everything contains a cause and an effect;
2.   Everything can be a cause and/or effect in some context;
3.   One cause may be the effect of another thing, and one effect may be a cause of another.

Causality guards the relationship between events - the cause and effect. Spirkin (2013) believes that this principle is used universally with one phenomenon causing the other to happen but with intermediate interval that links in between. Reality TV viewers watched a show for 2 hours (cause), but the emotions (effect) will only happen at the end of the show.

The intervals mentioned by Spirkin (2013) can happen between a span of 2 to 3 days. The cause and effects may, in certain circumstances, coexist before coming into a full blown effect. Reality TV viewers watching the program will laugh when there is a comedic scene or feels empathy when a character tells a heartwarming story. In this case, viewers emotions (effect) develops as the scenes of the TV program develops. The full blown effect will happen when the program comes to an end with a climax or

with discussions between viewers about the story. This is described by Sprkin (2013) as "feedback" - when the effect is spread back to the cause of the phenomena. One can easily described and discuss this Principle of Causality as a basic linear process but it can also be multi-dimensional. The one effect may happen due to the different causes that a variable has gone through at different time or space. The result depends on the interacting bodies (variable). Different TV viewers will experience different kinds of emotions despite watching the same comedic scene due to their different ethnic background or life experiences.

Methodology

This study takes a qualitative perspective as it is designed to assess the portrayal of positive content in reality TV and the projection of viewers' positive feelings and emotions. The method used for this study is qualitative content analysis and focus group discussion.

Sample

The selected reality TV to be assessed for content analysis method is 5 episodes of reality competition "So You Think You Can Dance", season 10. The purpose of this particular selection is due to the positive value that has been reported in the show description; therefore it will be beneficial to identify whether or not such value is gauged by viewers. As this show caters for viewers' age ranges from 18-25, the selected respondents for focus group discussions consists of young adults who meets the following criteria:
- Audience of "So You Think You Can Dance" season 10
- Admirers of reality TV

Procedures

The findings from the literature analysis presents three concepts of reality TV; as a therapy machine, a confrontation platform and a video diary (Aslama & Pantti, 2006). Thus, the qualitative approach of content analysis is to analyse the selected 5 episodes of "So You Think You Can Dance" based on the three mentioned concepts. The procedures include observing each episode, listing down relevant criteria and categorizing each criteria with the right concept. The purpose of this is to evaluate the type of scenes in the show that are likely to portray positive emotions.

The procedure of focus group discussion begins with the preparation of group interview questions. The prepared questions are semi-structured as moderator may add some impromptu questions during the discussion. There are 3 sessions of discussion with 10 participants in each session. The process begins by asking for permission, booking venue, sending out invites, selecting moderator and assistant moderator, conduct discussion, handle recording, tabulating data, analyzing and synthesizing data. The purpose of this is to assess different types of positive emotions that are likely to be received by viewers from watching the show.

Results and Discussion

This section is intended to discuss the outcome of content analysis and focus group discussion. The presentation of results is separated into two areas; evaluation of scenes from reality TV and evaluation of viewers' positive emotions.

Evaluation on Reality TV Scenes

The selected 5 episodes of "So You Think You Can Dance" is from season 10 episode 14 – 18. The analysis of each scene from these 5 episodes are listed and grouped by using the categorization method. Table 1 presents the findings from episode 14 on how the scenes related to three concepts; therapy machine, confrontation platform and video diary.

Table 1. Categorization of scenes for episode 14

Episode	Concept	Description of scenes
14	Therapy Machine	A compelling story about love and how it can overcome all odds A story on how to handle a person going through a break-up
	Confrontation Platform	Speech from choreographer advising contestant to be brave in dancing out of his comfort zone Advice from a friend to be open towards the acceptability of second chances Judges making remarks on contestant who are known as 'the one to beat'
	Video Diary	Showcase of contestants' first participation until the final announcement of the first tap dancer contestant to make it in the top 20 Evolvement story on how a contestant finally manage to have a breakthrough performance Portrayal of a dancer's first recognition when the judges give the first ever standing ovation

Analysis from episode 14 presents results that show how choreographer could inspire dancers to be more open with their feelings. The portrayal of feelings revolves mostly around past stories that teaches them how to deal with future problems such as accepting second chances and forgiveness (therapy machine). This will encourage viewers to anticipate benefits as mentioned by Vogel et al., (2008).

From the inspiration, it is connected to contestants' progress (video diary) and evaluation as a performer while being assessed by experienced judges (confrontation platform). Table 1 summarizes how different scenes; with similar connections of stories, are categorized in different concepts.

Table 2. Categorization of scenes for episode 15

Episode	Concept	Description of scenes
15	Therapy Machine	Story on how to deal with the death of a good friend Story of father-son struggle in facing the world Inspiration story about diseased cousins, strong mother and family
	Confrontation Platform	Acknowledgement by judges by calling out one dancer as the crown favourite and other dancers need to step up their game A friend tells the truth to the other friend; requesting him not to use rough journey as an excuse
	Video Diary	Documented the first lesson on provoking a dance routine about societal judgement Portrayal on how one contestant can be consistent throughout dance practices

Analysis from episode 15 in Table 2 presents results that show how the contestants will support each other by sharing inspiration in what makes them a better dancer (therapy machine). The show proceeds by having one of the contestant reaching out to another about the unconstructiveness in relying on excuses about life failure; stated that failing is part of life (confrontation platform). In parallel to what was reported by Higgins et al., (2011), this is an example of confrontational dialogue in reality TV that can turn into an emotional confrontation. The episode also documented how a routine process can provoke current issues and the documentation proceeds by showing contestant's hard-work in order to be consistent on stage (video diary).

Table 3. Categorization of scenes for episode 16

Episode	Concept	Description of scenes
16	Therapy Machine	Story about earth's disaster and how to save mother nature
	Confrontation Platform	Contestant with negative daughter-parent relationship just receive a heart-warming message from her mother Contestant show frustration in handling a difficult routine
	Video Diary	Portrayal on how one of the contestant has the ability to work well with many new different dance partners

Analysis from episode 16 in Table 3 presents results that shows a story on how humans are responsible for the damage on earth and changes need to happen in order to save the world (therapy machine). In similarity, the following content relates to frustration where one contestant are not able to gauge with difficult choreography and hit breaking point (confrontation platform). Similar to what was reported by Ellis (2009), reality TV presents a positive front by expressing content about confidence and trust. To proceed with that, the positive vibe comes from a heartfelt message from the contestant's mother (therapy machine) and how the contestant could portray strong ability to switch dance partners (video diary).

Table 4. Categorization of scenes for episode 17

Episode	Concept	Description of scenes
17	Therapy Machine	Story a couple that is drifting apart and could not fix their relationship Story on how good it feels to have a dream and experience it in reality
	Confrontation Platform	Judges claim that one of the contestant has the ability to give everyone 'chills' Choreographer stresses how the female contestant have to be strong and show women empowerment
	Video Diary	Portrayal of contestants' journey from the beginning until the announcement of the finalist

Analysis from episode 17 in Table 4 presents results that shows a story on how not all couples end up together; some struggles and unfixable (therapy machine). The shows proceed with the story on a contestant's journey from the beginning of the competition and how the final announcement finally takes place (video diary). Another heart-felt portrayal shown in the episode is where choreographers demand all female dancers be stronger and show women power (confrontation platform).

Table 5. Categorization of scenes for episode 18

Episode	Concept	Description of scenes
18	Therapy Machine	Story on how dancing can bring people together and it can bring a smile on someone's face Inspiration story on young dancers age 5-10 years old dreaming of dancing professionally
	Confrontation Platform	Choreographer stresses in practice to contestant to remind them that dancing should be focus only on techniques but also on the character
	Video Diary	Nostalgic video montage of the winner's journey and progression in the competition

Analysis from episode 18 in Table 5 presents results that show a story on how dancing can bring people together and that children from a young age of 5 have a beautiful ambition to work as a professional dancer in the future (therapy machine). As it proceeds, the choreographer keeps on reminding the contestant to forget about technique and think about the character of the dance by focusing the feeling towards the music (confrontation platform). As the show ended, it portrays the emotions and meaningful journey of season 10 winner by showcasing a video montage on how her dance progresses throughout the show (video diary). In parallel to this, Holliday (2004) states that reality TV can assist in capturing performers' identity; which is powerful in affecting viewers' positive emotions.

Evaluation on Viewers' Emotions

Focus group discussion was conducted with a total of 30 young adults who are audience of "So You Think You Can Dance" season 10 and admirers of reality TV. The focus group respondents' responses were categorized into: inspiration, impact, action and self-realisation. As a sample of respondents' quote for each category, Table 6 presents some of the important points in shorter version, followed by a longer discussion below.

Table 6. Categorization of focus group discussion

Category	Respondent	Short Description
Inspiration	#2	Inspired seeing the contestants face challenges
	#1	As a motivation to become a better dancer/person
	#15	Ability to motivate younger generation as well
Impact	#11	Impact us by making us grow stronger together
	#7	Huge impact towards having a no-quitting-attitude
	#10	Impact in a wonderful journey with a friend
Action	#4	Sign up for dance lesson for the first time
	#21	Adapting positive value; such as responsibility
Self-realisation	#3	Realization in making dancing a full time career
	#17	Realization in having strong passion about life
	#12	Realize that nothing in life comes easy

Inspiration

All respondents stated that they were inspired and motivated by contestants of the "So You Think You Can Dance" season 10, as each episode features some trainings and challenges that contestants had to go through. Respondent 2 explained that, "I feel inspired seeing how the contestants fight out to make sure they put up a good show despite the challenges they faced". Respondent 4 agreed and continued explaining, "… this not only made us feel like we are growing with the contestants. It feels like we are going through these challenges with them". Respondents 1 and Respondent 9 also stated that seeing how the choreographer in the reality TV show motivated the contestants when they are down inspired them to be a better dance coach themselves. Respondent 1 explained further:

> … it's like you feel you're not doing enough for your dance students in class. The dance coaches and judges actually gave them substantial comments just to motivate the contestants to do better. Seeing what they did to these contestants made me feel that I should motivate my students more, to be able to see them do better in their dance routines. I realize my coaching method wasn't enough to motivate my students. I am inspired to coach better.

Respondent 3, said that:

> … some of their dance routines showed flaws and it made him learn from their mistakes to do better in his own dance. It also inspired him to take up some of the dance steps to put into his dance routine.

When asked if all episodes of the show are inspirational, all contestants agreed unanimously that it is an inspirational show and Respondent 7 commented, "every single detail is a motivation that he was inspired to take up different dance genre". Respondent 11 commented, "… basically all of us were inspired and want to learn more, so that's why we watch the show". Respondent 15 agrees and added "The show is very good. Because for viewers, we can understand the competition stage; and it seems like the dancers can also inspire younger generation".

Impact

A significant portion of the focus group focused on discussing the impact of the show on the respondents. The reality show not only inspired the respondents but also left an impact on them. Respondent 2 and Respondent 7 both agreed that each episode has a significant increase in difficulty. Seeing how the contestants worked hard for each dance routine and the many hours they have invested on their perfecting their dance routine at their practice sessions have impacted them to "never give up dancing".

Respondent 2 also stated that:

> … there was once I was facing some difficulty impressing my dance coach and I decided to watch an episode of the show just to get inspiration. I felt that I wasn't just inspired, but it also left a huge impact to not stop dancing. Nobody is as good, so we should all work hard to make it better.

In parallel to that, respondent 11 commented:

> … they have shown how arguments break out, and how they overcame them. So we learn from the show. How we overcome our problems, and from there we grow stronger together; just like the dancers in the show. This is the biggest impact the show ever bring towards me and how I live with this wonderful people around me.

Respondent 10 related a true story:

> … I shared this with one of my crew member who was injured. One of the contestants have also experience an injury. Despite the mishap, he did not only push himself harder to mater that particular routine, but also made him a better dancer. We also won the competition in the end and he was so thankful I shared the show with him.

Respondent 28 discusses on how the show make an impact for him to see the world in a different perspective. He commented:

> … the dancers will never give up, and they put on a very good show at the end of their practices. Imagine all the hard work – this really bring a huge impact towards my thinking. Everything is tough in this world. But as long as you put effort, you can do it.

Action

The "So You Think You Can Dance" season 10 also made a few respondents take up a dance routine or dance as a hobby. Respondent 4 mentioned that the he started watching the show from its second episode and it is as if he found his "calling":

> … I remembered vividly that the contestants were dancing to the Bleeding Love song when I turned on the TV that night and I was immediately attracted to it. I didn't even get to sit down on the sofa. I stood there watching for the next few minutes. I've never took up dance lessons in my life and that

particular episode not only made me took up contemporary dance, but also made dance my hobby.

Respondent 7 also stated "a few contestants like tWitch, Pacman, Emilion, D-Trix, they are such good dancers that it made me take up other genre in dance like hip-hop and contemporary jazz." Respondent 21 discusses how her action after watching the show, relates to positive values that the show presented. He commented "… from the show, dance taught us a lot of values like responsibility, bravery, confidence, discipline; and all this can be turn into action".

Self-realisation

Lastly, the discussion in the focus group ended with respondents revealing how the show has left a huge impact in them that they would not stop dancing. A few respondents also commented that it has definitely affected their life's decision. Some were small, while others took a huge turning point in their lives. Respondent 3 commented, "… I will not stop dancing. Seeing the contestants grow and improve each week just made me want to take dancing into a full-time career".

Respondent 1 further explained that the reality show made her wanting "to not only become a better coach but also dance is everything that I can do to make me happy. I'm always in an upbeat mood when I see the dance routines!"

Respondent 6 revealed that: "… the show wasn't only my favourite, but it made me go back and take dance lessons after she had stopped dancing a few years back due to personal reasons." In parallel, respondent 17 mentioned "I realise that I have passion. Maybe for someone who would like to be a dancer; they can look for ways to pursue that. Almost like discover a path, or discover your own journey".

Respondent 7 also commented that:

> … the show created a dancer out of me as I have never taken any formal training for dance before. After watching the series, I started picking up steps and later on signed up for a dance class. And because of that, I've now found that contemporary jazz is my thing.

Respondent 2 later agreed that the show made her realize that "nothing comes easy; be it dance or life in general. I learned that we have to persevere in order to achieve our dreams and this can be applied in all aspects of life".

All of these findings shows evidence in which it manage to reveal viewers' true feelings concerning their positive sentiments gauged from popular reality TV series.

Conclusion and summary

This study is guided by the following research objectives:

1.   To evaluate scenes in reality TV programs that are likely to portray positive emotions.

2.   To recognize positive emotions that are likely to be received by viewers.

For the first research objective, the findings from content analysis shows how the scenes in reality TV manage to evoke viewers' emotions by evaluating three components of the scenes: as a therapy machine, confrontational platform and in a form of a video diary; as suggested by Aslama and Pantti (2006). As for the second research objective, focus group findings discover four different positive values gauged by viewers from watching the reality TV show. These values includes; inspiration, impact, action and self-realisation. This support the statement by Moss (2009), where reality TV as a light entertainment are able to make viewers to feel good. The result of both content analysis of the TV show and focus group supports the statement where viewers develop positive emotions after watching the show. The Principles of Causality further help proven that these positive emotions (effect) must have a cause (in this case, reality TV shows). As stated by Zhang (2013), the cause and effect may sometimes coexist to achieve a full blown effect. Thus, this theory relates to how each episode of reality TV show must have an issue or focused topic to keep viewers coming back for more interesting stories.

Recommendation

For future discussion related to viewers emotions and reality TV shows, there should be a focus on negative emotions. The research may focus on the reason behind producers of reality TV shows allowing negative emotions to develop among viewers. Besides that, researchers should also analyse how producers script reality TV shows to evoke both positive and negative emotions to attract viewers. Finally, researchers may also look into the connection between TV ratings and reality TV script.

References

Allen, K., & Mendick, H. (2012). Keeping it Real? Social Class, Young People and "Authenticity" in Reality TV. *Sociology*. doi:10.1177/0038038512448563

Aslama, M. & Pantti, M. (2006). Talking alone: reality tv, emotions and authenticity. European *Journal of Cultural Studies. 9(2),* 167-184. Retrieved from http://www.ssoar.info/ssoar/bitstream/handle/document/22680/ssoar-eurjcultstud-2006-2-aslama_et_al-talking_alone.pdf?sequence=1

Coyne, S. (2010). Meaner than fiction: reality tv high on aggression, study shows. Retrieved from http://news.byu.edu/archive10-may-realitytv.aspx

Deller, R. A. (2015). Religion as makeover: Reality, lifestyle and spiritual transformation. *International Journal of Cultural Studies*, *18*(3), 291–303. doi:10.1177/1367877913513687

Devillers, L., Cowie, R., Martin, J., Abrilian, S., & Mcrorie, M. (2006). Real life emotions in French and English TV video clips: an integrated annotation protocol combining continuous and discrete approaches. *5th International Conference on Language Resources and Evaluation (LREC)*, 1105–1110.
Ellis, J. (2009). *The performance on television of sincerely felt emotion.* London 1. B. Tauris. DOI: 10.1177/0002716209339267

Higgins, M., Montgomery, M., Smith, a., & Tolson, a. (2011). Belligerent broadcasting and makeover television: Professional incivility in Ramsay's Kitchen Nightmares. *International Journal of Cultural Studies*, *15*(5), 501–518. doi:10.1177/1367877911422864

Holliday, R. (2004). *American Behavioral Scientist.* August 2004 vol. 47 no. 12 1597-1616. doi: 10.1177/0002764204266239

Moss, S. (2008). *The entertainment industry: An introduction.* Retrieved from https://books.google.com.hk/books?id=n3Vi0RyXc5wC&pg=PR6&dq=stuart+moss+entertainment+industry&hl=en&sa=X&redir_esc=y#v=onepage&q=stuart%20moss%20entertainment%20industry&f=false

Omar, N. N. (2014). *Modern communication: judgement of the past.* The European conference on media and communication 2014. ISSN: 2188-9643

Shattuc, J. M. (1997). The Talking Cure: TV Talk Shows and Women.

Spirkin, A. (n.d.). The principle of causality. Retrieved from: https://www.marxists.org/reference/archive/spirkin/works/dialectical-materialism/ch02-s06.html

Vettehen, P. H., & Nuijten, K. (2006). In Need of an Audience : Sensationalism in Dutch Public Service News and Current Affairs Programs in the 1990s. *3th Bi-Annual RIPE Conference*, 1–12.

Vogel, D. L., Gentile, D. A., & Kaplan, S. A. (2008). The influence of television on willingness to seek therapy. *Journal of Clinical Psychology*. doi:10.1002/jclp.20446

Wahab. J. A. (n.d.). Malaysia reality TV: between myth and reality. *Malaysia Journal of Communication, 26(2),* 17-32.

White, P. A. (1990). Ideas about causation in philosophy and psychology. *Psychological bulletin,* 108. Retrieved from http://www.unt.edu/rss/class/mike/5060/white1990causation.pdf

Zhang, J. (2013). *Causility is the theory of everything.* Ted Conference. Retrieved from http://www.ted.com/conversations/12798/causality_is_the_theory_of_eve.html

Contact email: nurulnisa.o@kdu.edu.my; lswong@kdu.edu.my

The Ghostly Double: The Crisis of (Gendered) Subjectivity and the Self in Asato Mari's Bairokêshon

Shana Sanusi, Taylor's University, Malaysia

Abstract

From Alfred Hitchcock's *Vertigo* to Darren Aronofsky's *Black Swan*, the double or doppelgänger motif remains prevalent in psychological horror films. The idea of a divided/ duplicated self involves the disassociation of one's identity that often results in the creation of an uncontrollable evil 'other'. Moreover, the double is deeply connected to the Freudian concept of 'the return of the repressed' in which a (deadly) manifestation of suppressed desires arises to disrupt both symbolic and imaginary orders. The premise of Asato Mari's *Bairokêshon* (2013) revolves around a female artist who is threatened by her dead ringer— an entity that is referred to in the narrative as a 'bilocation'. Deliberately portrayed as a newly married woman, the protagonist negotiates her gendered role as a self-sacrificing wife while attempting to remain committed to her art. Such negotiation articulates a struggle for gender equality that persists among the female characters as the constraints of marriage and/or motherhood further propel the monstrosity of their bilocations. This paper focuses on the study of the protagonist's double as an embodiment of a profound cultural anxiety that is related to the socio-political crisis in contemporary Japan due to the changing roles and status of women. The film situates the double as a form of dread as it becomes symptomatic of the female desire for autonomy in a society confined by patriarchal order. This calls for a discussion on the issue of feminine subjectivity that renders itself as problematic in the narrative.

Keywords: Japanese cinema, horror, doppelgänger, double, gender identity, uncanny.

Introduction

Near the end of Asato Mari's *Bairokêshon* (2013), the protagonist Shinobu Kirimura (Azami Mizukawa) finally confronts her double for the first time. She learns that the double— a woman named Shinobu Takamura— has won top prize at the art competition in which they both entered. In an effort to reconcile their split subjectivities, the double presents Shinobu a wedding ring and urges her to 'claim' her identity as an artist and most importantly, a wife. Repulsed, Shinobu refuses the ring and claims that the only life she knew has only been art. Undeterred, the double begs her to consider a life with a husband and hands the ring once again to Shinobu. After a brief silence, Shinobu takes the ring and leaves her double alone in the room.

The scene is a classic representation of how the double or the doppelgänger motif functions in a fictional narrative. In early Romantic and Gothic literature, the doppelgänger is largely portrayed as a supernatural manifestation that signals a foreboding event such as a disaster or the death of the protagonist (Gamache, 2013). Newer approaches to the doppelgänger, however, often reposition the concept as representative of the internal conflict within the protagonist's psyche, thus causing the central self to split and the double to materialize. Classic Gothic works such as *Frankenstein* (1818) and *Dr. Jekyll and Mr. Hyde* (1886) articulate this crisis of self-division that frequently occurs whenever the central self has alienated himself from moral conscience (Fonseca, 2007). In turn, contemporary Hollywood psychological narratives like *Fight Club* and *Shutter Island* have also incorporated the concept to highlight the notion of fragmented identities by subjecting the protagonists to come face-to-face with their mirror image.

Discussions of the double in film and literary narratives so far have primarily identified the doppelgänger as a projection of internal conflict that results from a discontentment with one's identity (Gamache, 2013). Sigmund Freud's (2003) notion of the double, for example, describes the doppelgänger as an uncanny manifestation of one's own repressed psyche and also possesses the ability to "co-own" the central self's "knowledge, feeling and experience" (p. 141-142). The uncanniness of the doppelgänger lies in the fact that in seeing one's self in the image of the double yields an unsettling feeling of familiarity yet foreign. Based on the Freudian view, the horror of the double derives from the central self's inability to identify with and/or control his or her duplicated persona. The central self must then acknowledge what the double represents, and at the same time struggle against it.

The premise of *Bairokêshon* is based on the idea of those who undergo the psychological split and are then haunted by images of their own. These doubles, also known as 'bilocations' in the film, are able to retain the memories of their central selves while making new ones. Freud (2003) views the double as the "uncanny harbinger of death" whereby the central self is diminished while the alter ego becomes indispensable (p. 142). Similarly, Shinobu's central self does not share her double's experience and thus becomes unaware of how her life is being poached and subsequently altered. From a Jungian perspective, the double is referred to as the shadow— an entity that is once part of unconscious made conscious. For a central self to be able to see his or her own shadow marks his or her vulnerability and inadequacy. In Jungian terms, one must confront the shadow, make an attempt to identify with it and reintegrate it as part of a unified psyche. Carl Jung views the double as a

manifestation of a forbidden desire that results from a certain "lack, absence or loss" due to "cultural constraints" (as cited in Zivkovic, 2000, p. 126). In *Bairokêshon*, the double's desire for matrimony is diametrically opposed to the independence that the central self stands for. Despite their differences, Shinobu's double may externalize the complexity of her dilemma— one that coerces her to acknowledge the more traditional and feminine aspects of her personality.

Instead of a narrative that focuses on the doppelgänger aiming to annihilate the original identity, *Bairokêshon* is presented based on the perspective of the double. The film, which is set in the outskirts of Tokyo, follows Shinobu (the double) who has recently married her neighbor— a visually impaired man named Masaru Takamura (Asari Yôsuke). While transitioning into married life, she finds herself being pursued by a dead ringer made up of who appears and vanishes within close proximity. Unknown to her, the dead ringer (whom she ironically believes to be her evil bilocation) is her central self whom she has split from in a moment of emotional turmoil. Shinobu is convinced that her bilocation is threatening to harm her husband. Only later in the film does she realize that she is, in fact, the doppelgänger version of herself.

The splitting that creates the film's bilocations resembles the disintegration of sanity, and partly becomes a source of gender and cultural anxiety. By incorporating the notion of the double, *Bairokêshon* exemplifies the fragility of (modern) female subjectivity and identity within contemporary Japan where patriarchal social norms still reign. The narrative interweaves between the unmarried Shinobu Kirimura and her espoused alter ego; both characters' identities as a single female and a wife are destablized as they navigate their lives in an urban setting. This paper will argue how the film articulates, to a degree, a struggle among the female characters in their negotiation of gender roles within Japanese cultural paradigm that still privileges tradition over modern female autonomy. In this respect, this paper focuses on the study of the protagonist's double as an embodiment of a profound cultural anxiety that is related to the socio-political crisis in contemporary Japan due to the changing roles and status of women.

Doppelgänger, Gender and Japanese Identity

While the motif of the double has long prevailed as a common trope in contemporary Western horror, the idea however remains relatively scarce in the context of Japanese horror cinema. The movement itself accounts for successful films such as Hideo Nakata's box office hits *Ringu* (1998) and *Honogurai mizu no soko kara* ('Dark Water,' 2001) as well as Takeshi Shimizu's *Ju-on* installment in which the narratives are often centered on avenging spirits such as the female *yurei*. The concept of doppelgänger is considerably a foreign import in Japanese popular culture. In fact, the word doppelgänger is of European-Germanic origin and first appears as a literary concept in Jean Paul Richter's novel *Siebenkäs* (1796). While the term literally means 'double-goer' or 'double-walker' in German, Richter (1796) instead specifically describes the word in a one-sentence footnote as "people who see themselves" (as cited in Zivkovic, 2000, p. 122). This Gothic term is later transliterated as *dopperugengâ* in Japanese which highlights its adapted foreignness even more (Posadas, 2010).

The Gothic tradition, however, does exist in older Japanese literature and can be traced back to *Genji Monogatari* ('The Tale of Genji,' 1008) and the collection of *Japanese Gothic Tales* by Iizumi Kyoka published during the pre-war period (Ng, 2007). Similar to the Western construction of the Gothic, these works of supernatural literature deal prominently with the concepts of loss and the (uncanny) return of the repressed while inflecting the Confucian principle of "self-emptying" or nothingness (Ng, 2007, p. 69). The late 1980s also sees internationally known authors like Yoshimoto Banana and Murakami Haruki positioning the doppelgänger motif or "second selves" as a means to thematize personality and identity disorders that have become more common in the midst of modernization and especially during the economic crisis of the Lost Decade (Treat, 1993, p.90).

Baryon Posadas (2010, p. 129) likens the doppelgänger concept in Japanese literature as an embodiment of "return of the repressed" in the sense that Japan has always remained ambivalent in its negotiation between modernity and tradition. The double connotes a modern neurosis that plagues contemporary Japanese society as the logic of being current and civilized yet traditional and primitive bestrides into a sense of displacement (Posadas, 2010, p. 74). Until today, Japan is seen straddling between maintaining isolationist pre-modern values and adopting individualistic values from the West. This feature is clearly captured in Karl Lowith's (1943) description of the Japanese people, who are:

> governed by the traditions of Oriental antiquity and by Occidental modernity…. They wish to retain what is best of the Japanese culture and add the achievements of the Western civilization to it, taking home what is good and expedient and leaving behind what is detrimental and bad in order to surpass us in such a manner (as quoted in Takada, 2010, p. 285).

This observation, according to Takada (2010), remains valid in present-day Japan and highlights the "cultural identity crisis" the Japanese experienced due to the country's "hasty" course of adapting to Westernization (p. 285). In *Discourses of the Vanishing*, Marilyn Ivy (1995) explains how the Japanese persistence in preserving their tradition is borne of an anxiety over losing their cultural roots due to the process of Westernization. Yet, at the same time, Japan continues to sustain its "non-modern" patterns of socio-cultural organization, which are often at odds with its pursuit of the hyper-modern (Ivy, 1995, p. 2). As such, contemporary Japan reflects a country that is culturally exclusive and contrastive to other highly developed countries: while it has succeeded in retaining the homogeneity of its cultural heritage and traditions, it has also succeeded in achieving economic and technological supremacy equal to that of the West.

Susan Napier (1996) suggests that the bipolarities of "tradition versus modernity", or more specifically the "West versus Japan," have become convoluted in the postwar period as the dilemma extends to gender politics (p. 55). While traditional culture is still able to co-exist in modern Japan, it is more likely identified with the masculine in its patriarchal parameters (Napier, 1996). Since the 1980s, modern Japan has seen drastic changes in women's roles alongside the shift in Japanese economy. Setsu Shigematsu (2005) points out that there is an increasing number of women enter the

workforce, which results in a growing number of them delaying or avoiding marriage and hence, a significant decrease in birth rates (as cited in Wee, 2010, p. 155).

Despite Japan's heavily patriarchal culture, this situation invariably yields an emergence of a new generation of women who reject the idealized role of the submissive female (Wee, 2010, p. 155). The dynamic between the sexes are rendered as problematic in a society that emphasizes on "technological advancement and material wealth" due to "increased expectations and disappointments" (Napier, 1996, p. 55). The complexity of such changes in gender roles has relegated the modern female as the demonic other in Japanese cinema (Napier, 1996). This can indeed be seen in the common portrayal of the evil *yurei*, such as *Ringu*'s Sadako and Kayako in the *Ju-on* series, in recent horror films. Regardless of such demonic presence, the (victimized) monstrous female exists as an important cinematic representation in Japanese.

Traditionally, doppelgänger fiction is dominated by male protagonists, hence making the double "invariably masculine" and gender representation becomes considerably asymmetrical (Sencindiver, 2011, p. 33). According to Sencindiver (2011), the lack or absence of females in the doppelgänger universe is possibly because:

> …the doppelgänger puts subjectivity at stake, this subjectivity is also mandatory in order to figure as a host for a doppelgänger. If only man has been privileged with the status of self, and woman has been designated as man's other, her subjectivity is not at risk; hence, she cannot logically figure as a female hostess to a doppelgänger (p. 32).

According to Posadas (2010, p. 65), feminine subjectivity is denied in the doppelgänger narrative because the female is deemed as "the primitive, the savage" and also marked as the "Other" compared to the "modern, masculine and civilized self." Modern doppelgänger narratives, however, may focus on the subjectivity of female but her identity is often problematized as the double becomes an embodiment of "hyper femininity" in relations to the ideal ego (Ruddell, 2013, p. 79). The dichotomy between good and evil can be seen through negotiation of (gender) identity that the double makes.

Bairokêshon thus constructs the female identity and subjectivity as imbalanced in this discourse and the appearance of the double only further reinforces the notion. Both Shinobu and, to a degree, her double appear to be independent women. Yet the fundamental split of Shinobu's psyche suggests her desire to conform to the patriarchal basis of Japanese society. The double, on the other hand, struggles to negotiate her identities as both a wife and a woman of her own. Both, in fact, harbor repressive resentment at their own ever-shifting state of identity that causes the duality to occur in the first place. The pattern of repression here concerns the expression of legitimate female desires, in favor of an idealized yet superficial view of "what a woman should be" according to the standards of Japanese social order (Iles, 2008, p. 77).

The (Isolated) Single Woman and Patriarchy's Ideal Female

Former Japanese Prime Minister Mori Yoshirō once addressed the issue of declining birthrate by stating that women without children are undeserving of any welfare benefits because they live their "lives selfishly and singing praises of freedom" (Hemmann, 2013, p. 27). The single lifestyle among female in Japan, although common, has long been considered as self-interested and discouraging as the phenomenon contributes to the falling rates in both marriage and childbirth. The unpleasant stereotype surrounding unmarried female still remains prevalent even in contemporary Japanese settings (Hemmann, 2013).

Shinobu's central self fits the profile of the self-centered single woman and thus, symbolizes the modern Japanese female populace who no longer accept the traditional role and images of the mother and wife. Her unmarried status and autonomy clearly defies and challenges the Japanese norm; Shinobu chooses to live alone and self-sufficiently relies on the savings she has acquired from her previous administrative job to sustain herself as she works on her painting for the prestigious art competition. While struggling to finish her painting, she accedes to a reclusive lifestyle that limits her from any form of social interactions. In maintaining such a modern, independent lifestyle, the film even suggests that such choice has cost her a lack of familial and platonic connection. These qualities alone align her character with the "new generation" of Japanese women who reject patriarchal ideals as a means of "provoking contemporary Japanese masculine anxieties" (Wee, 2010, p. 157).

Figure 1. Shinobu Kirimura in her apartment.

It might even be tempting to view Shinobu and her ensuing death (by suicide) as a sign of the film's attempt to redeem the modern Japanese female by denying any form of regression toward patriarchal tradition. However, on closer scrutiny, the character seems to display certain uneasiness with her current existence. Shinobu's studio-cum-apartment, which is a focal spot of *Bairokêshon*, is mostly shrouded in dimness and cluttered with art supplies and cigarette stubs. The entire mise-en-scene of her living/ workspace accentuates the feelings of claustrophobia and her position (mostly shot with her back to the camera) denies emotional contact with the audience, which also suggests acute social alienation. Her art that she cherishes is symbolic of her disconnection from the world. The painting is of the sliding door of her apartment— a palpable reference to the doubling or bilocation phenomenon— is daubed in dark

charcoal that directly mirrors her internal dissonance. The image of the door does not connect her to the possible outside world; it shuts her in instead.

The film, hereby, points to a deep psychological war that Shinobu undergoes with her identity and subjectivity. In the beginning of the film, she is shown contemplating her choice of resorting to art as her career. Her struggle stems from the fact that she has to manage her breakthrough in the professional art world by producing the best work of art or risks going back to her previous office job. Both circumstances, by and large, will eventually lead her to solitariness. Shinobu is, in fact, unsure of the modern identity that she has adopted thus far. Modernity has afforded her to make decisions of her own yet affected the 'self' to disintegrate in extreme loneliness and emptiness. She drops to the floor and says, "I can't do this anymore"— an indication that she is exhausted from the increased alienation and the societal pressures of conforming have brought upon her. In the face of finishing her painting, she undergoes a nervous breakdown. The scene is darkly ironic as the breakdown happens the moment Masaru is trying to greet her by ringing the doorbell, the only possible connection that may break the cycle of loneliness that she is facing. The split occurs at this moment where the double materializes in cloud of black smoke and consequently greets Masaru at the door.

The double, in this context, is the embodiment of her impalpable (albeit covert) resentment of her own loneliness and inherent need to end the feelings of isolation. Napier (1996) comments on how Japanese women in cinema are now "aligned with the dark side of modernity" and these changes are correspond to the "alienation that modernity has brought and the multiplicity of identities now offered" to the female community (p. 244). The haunting of Shinobu's double is literal of her attempt to escape from the modern expectation of being a woman in control of her own autonomy within a patriarchal society. The disassociation of her central self and the double may also be her manner of searching for an identity that is "felt to be lacking" instead (Gamache, 2013, p. 6). This doubling is whereby the split character is divided by the gender role binary— single/ married— where each character leads a slightly different path yet they are intrinsically linked with the uncertainty of their gender role and identity.

On the surface, the double of Shinobu is an embodiment of what the central self could secretly desire for— a return to traditions, to her patriarchal roots and to what modernity has generally repressed— as opposed to her acquired autonomy. The film clearly defines her as someone who essentially conforms to the ideal notion of the submissive female by embracing her wifely duties through caring for her nearly blind husband and obliging to the patriarchal system. As noted earlier, Shinobu's double marries Masaru a couple of months after their first meeting and moves in to his apartment exactly one floor beneath her old residence. The family name on Masaru's unit clearly states 'Takamura', a new identity of which she assumes and adopts.

To some degree, and especially in the first few scenes concerning Shinobu's double, the film demonstrates a rather conservative perspective on gender roles. The double is seen attending to her wifely commitments while Masaru remains the breadwinner despite his worsening eyesight. Dominique Buisson (2003) notes that in Japanese society, a respectable woman's life is governed by "three submissions" – to her father, to her husband and to her eldest son (as cited in Balmain, 2008, p. 73). Her

appearances onscreen reflect a traditional Japanese woman, thus aligning herself with the discourse of filial duty as a *ryōsaikenbo* ('good wife, wise mother') that has been around since "pre-feudal times" onwards (Balmain, 2008, p. 73). The system, however, was predicated on the repression and oppression of women, for whom the rules of appropriate behavior were dictated by her obedience to her parents, husband and children (Balmain, 2008).

Figure 2. The winning piece entitled "Window" by Shinobu Takamura.

A character who helps both the 'originals' and 'bilocations' named Kagami (Takada Sho) later informs Shinobu's central self that having a husband has changed the double's overall perspective on life and her art. The double later leaves the competition triumphantly with her winning piece, which is a similar painting of the door that the central self has been working on. Her painting, however, yet exudes optimism and life with yellowish bright colors instead of the charcoal motif that the central self has utilized in hers. The painting, aptly titled 'Window', mimics the bright, tidy and pastel-colored apartment of her marital home while the central self's darker motif is equivalent to her cluttered and cramped dwelling upstairs.

Figure 3. Masaru and Shinobu in their marital home.

Regardless of her devotion to Masaru, the double seems uncertain of her new role/ identity and her own internal dissonance becomes evident in the scene where she

mistakenly writes her maiden name (Kirimura) instead of her surname (Takamura) at the laundry. Interestingly, the film undermines the portrayal of Shinobu's fidelity to the marriage institution when she admits to Masaru that she is not used to her new identity as a Takamura. Her finger does not bear a wedding ring, of which she says that having one will make it dirty since she deals heavily with charcoal in her artwork. When asked if she desires her art or her husband more in order to find a conclusion to her fragmented identity, the double answers "Masaru" with hesitance. She is also hesitant to meet Masaru's parents for the first time and remains adamant about keeping her apartment above as a working studio. These instances raise the implication that Shinobu may be, to a certain degree, complicit in subverting the importance of traditional matrimony, and by extension the entire Japanese patriarchal system.

Akin to her central self, the double remains steadfast about winning the art competition in order to have a career. Yet many a times, she is seen 'concealing' or keeping her painting away from the view of her husband. Masaru, however, claims to love her painting and encourages her to continue her creative endeavour but with an important proposition. Over the phone, almost mechanically disconnected from face-to-face encounter, he tells her, "Let's live together. Give up your apartment. Meet my parents this time." As a husband, Masaru clearly represents Japanese patriarchy though he is physically dependent on Shinobu because of his visual impairment. Like what is expected of a Japanese husband, he upholds family tradition by trying to make his parents accept her. Masaru frequently apologizes to his wife for their "shabby newlywed life" which, in his perspective, is unconventional of a Japanese home life seeing that he depends on his wife for his disability and that Shinobu still insists on keeping her apartment above 'to paint.'

In a scene reminiscent to Masaru's given ultimatum, Kagami notices the wedding ring missing on the double's finger and convinces her to wear one because it "means more than" she knows. At this point in the film, the storyline maneuvers to further hints at the heightened masculine anxieties structuring the film's narrative. Shinobu reluctantly agrees to both of the men's request, thus once again submitting or accepting her 'true' place in the patriarchal and familial structure of Japan. Her life is now manifested as a metaphorical version of the window she has painted; one that neither incarcerates wholly nor does it allow actual freedom. *Bairokêshon*'s depiction of the privileged men and husbands as the principal decision-makers clearly reveals a continuing patriarchal bias despite how the double is exemplary of the ideal 'modern' Japanese woman who is able to juggle both her marriage and career. The overall fragmentation of Shinobu's psyche can be argued as articulation of masculine fears around female subjectivity and empowerment.

Shinobu's double highlights the choice given to modern Japanese women and how these choices further binds them in a confusing state of subjectivity. Eventually, she chooses to leave her apartment that is symbolic of her single life and concentrates on her marriage to Masaru. When she learns of her 'true' existence as a double, she acknowledges the need to reconcile with the central self and gives a choice to the 'original' Shinobu to claim what she has attained for her. Nearing the end of the film, the double persuades Shinobu to take over her position partly because of her love for and filialness to Masaru. Her central self is the physical embodiment of independence and isolation, figure that has been 'contaminated' by capitalism and modernity. She is

the opposite of the double who is self-sacrificing, thus aligning herself with tradition and whose subsequent 'death' is dictated by the (central) self's selfish desire. Jung (1934) notes that the hardest part of the process of assimilating with one's double is actually confronting it (as cited in Gamache, 2013). The central self needs to take responsibility for the double's manifestation before the darker parts of the psyche can be assimilated into a coherent state of mind.

Shinobu, however, refuses to reconcile her two selves, therefore denying any responsibility for the double's choices in life. By doing so, Shinobu is avoiding what Jung describes as an inevitable confrontation with oneself. Instead of accepting the double's plea to take her "life" (i.e. having a husband and a career), Shinobu refuses by claiming that art is the only life she knows. As the film's main protagonist, Shinobu has the opportunity to wholly "redeem" the modern woman yet this fails to materialize. This climax takes us to a denouement with her tragic suicide (that occurs just as the double is browsing through a catalog of gowns as a preparation for her wedding ceremony), killing both herself and her double. Death is the only permanent way to dissociate her two selves.

Conclusion

Shinobu's refusal to consider a compromised, married life can be read as a form of denial that seems to be both personal and social. Her denial is partly galvanized by intense anxiety surrounding identity politics in modern Japan. Suicide is a choice and having choice(s) is what liberates females from being compellingly bound in the patriarchal society. Otto Rank (1971) even suggests that the double is symptomatic of a regression to a state of childlike narcissism (as cited in Posadas, 2010, p. 73). Shinobu's suicide by way of the murder of one's double – points to an enactment of displacement in that suicidal tendencies are externalized as a consequence of excessive self-love.

The film situates Shinobu's alter ego (double) and central self as those who are caught in a social double bind. They are unable to find solace in both their traditional and modernized roles or what their desires may be. The two characters face their dilemmas— either subscribing to Western feminist ideas or reclaiming the tradition— in liminal Tokyo. The plight of both characters highlights the choice given to modern Japanese women and how these choices may be detrimental to their subjectivity. This is align to the film's inherent focus on confusion, dread and insecurity that are reflective of the Japanese society's concern regarding modern influences in undermining previously established cultural mores.

Western psychoanalytical frameworks like Julia Kristeva's notion of the abject or Creed's monstrous feminine, on the other hand, may suggest that her death is then symbolic of a punishment for her alignment with the 'problematic' modern cohort of Japanese women whose rejection of (patriarchal) tradition further provokes masculine anxieties in Japan. On that note, Balmain (2008) also suggests that the female body is always in "transition," never fixed nor static, thus suggesting an inherent instability in subjectivity (p. 74). Instead of seeing Shinobu's death as an articulation of male anxieties around female sexuality, it is instead more telling of the female anxiety surrounding the displacement of their liminal subjectivity and identity in modern times.

Filmography

Asato, M. (Director). (2013). *Bairokêshon* [Motion picture]. Japan: Toei.

References

Balmain, C. (2008). *Introduction to Japanese Horror Film*. Edinburgh: Edinburgh University Press.

Fonseca, T. (2007). The Doppelgänger. In S.T. Joshi (Ed.), *Icons of Horror and the Supernatural: An Encyclopedia of Our Worst Nightmares Vol. 2* (pp. 187-214). Westport: Greenwood Press.

Freud, S. (2003). *The Uncanny*. (D. Mcclintock, Trans.). London: Penguin Books. Gamache, C. M. (2011). *An Opposing Self* (Master's Thesis, Rhode Island College, 2011) (pp. 3-6). Master's Theses, Dissertations and Graduate Research Overview.

Hemmann, K. (2013). *The Female Gaze in Contemporary Japanese Literature*. (Unpublished doctoral dissertation). University of Pennsylvania, Pennsylvania.

Iles, T. (2008). *The Crisis of Identity in Contemporary Japanese Film: Personal, Cultural, National*. Boston: Brill.

Ivy, M. (1995). *Discourses of the Vanishing: Modernity, Phantasm, Japan*. London: University of Chicago Press.

Ng, A.H.S. (2007). Tarrying with the Numinous: Postmodern Japanese Gothic Stories. *New Zealand Journal of Asian Studies*, 9:2, 65-86.

Posadas, B. T. (2010). *Double Fictions and Double Visions of Japanese Modernity* (Unpublished doctoral dissertation). University of Toronto.

Ruddell, C. (2013). *The Besieged Ego: Doppelgangers and Split Identity Onscreen*. Edinburgh: Edinburgh University Press.

Schneider, S. J. (2004). Manifestations of the Literary Double in Modern Horror Cinema. In S. J. Schneider (Ed.), *Horror Film and Psychoanalysis: Freud's Worst Nightmare* (pp. 106-121). Cambridge: Cambridge University Press.

Sencindiver, S.Y. (2011). Shared Secrets: Motherhood and Male Homosexuality in Doppelgänger Narratives. *Kontur*, vol. 21. Retrieved from http://kontur.au.dk/fileadmin/www.kontur.au.dk/Kontur_21/5_Sencindiver_MOD2.pdf

Wee, V. (2013). Patriarchy and the Horror of the Monstrous Feminine. *Feminist Media Studies*, 11:2, 151-165.

Takada, Y. (2010) Translation and Difference: Western Classics in Modern Japan. In S.A. Stephens and P. Vasunia (Eds.), *Classics and National Cultures*, (pp. 285-301). Oxford: Oxford University Press.

Treat, J.W. (1993). Yoshimoto Banana Writes Home: Shojo Culture and the Nostalgic Subject. *Journal of Japanese Studies*, 19:2, 353-387.

Živković, M. (2000). The Double as the "Unseen" of Culture: Toward a Definition of Doppelganger. *Linguistics and Literature, 2*(7), 121-128.

Contact email: shana.sanusi@taylors.edu.my

An Investigation on Vibrotactile Emotional Patterns for the Blindfolded People

Hsin-Fu Huang, National Yunlin University of Science and Technology, Taiwan
Hao-Cheng Chiang, National Yunlin University of Science and Technology, Taiwan

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
The purpose of this study was to investigate the association of emotional linking and patterns. The results could explore that the vibrotactile was raised on tactile sensations, and then construct a tactile emotional interaction model. Total of forty volunteer subjects were participated in this experiment, and these subjects were blindfolded sight. The subject's physical activity is normal, and without wearing any decorative items on the finger. In the experiment, the independent variables were six types of vibrotactile and their corresponding types of basic emotions, including happiness, anger, sadness, surprise, disgust, fear. The dependent variables were the optimum combination of vibrotactile emotion and intensity scores of vibrotactile. The results illustrated that the vibrotactile characteristics of each emotion linking and the diversification of amplitude for the tactile emotions. Furthermore, six types of vibrotactile emotional pattern were different (p <0.01), but the subject's genders were no significant (p> 0.05). The results of this study could be used as a reference for the visually impaired's assistive devices design, as well as to enhance the use of the product justice.

Keywords: visually impaired, vibrotactile, emotional linking, product justice

iafor

The International Academic Forum
www.iafor.org

Introduction

In recent years, people have many innovative interactions are different from the traditional model of human-computer interaction, such as 3D interactive, somatosensory, brain wave control, operation and even other senses interactive experience, because of the advances in digital technology. Basdogan et al (2000) also pointed out the tactile sense of the body, makes it possible for us to feel the reality of the outside world, and many researchers began to add a tactile element to the interface or the tool for input and output providing more possibility of innovation in digital interactive media.

In addition, many studies also emphasize tactile interfaces can provide another mode for information input, especially when Visual or auditory system overload (Schrope, 2001; Sears et al., 2003; Brewster & Brown, 2004; Rodriguez et al., 2014). Therefore, tactile sense is the method to reduce the load of other feeling channels, and to enhance the accuracy of the information determining (Pascoe et al., 2000). A brilliant design of tactile interactive interface not only increase the success of receiving information but also provide another choice of information determining channel for users when the condition of information transmission is too complicated. In addition, the study also noted that the tactile concept has also been used in wearable product design (Hoggan and Brewster, 2007). These wearable concept products provide not only vision transmission channel, but tactile transmission channel that is a design point for more intuition and less interference by other channels.

Brewster and Brown (2004) have used the vibration of mobile phones to test people identified on the meaning of different messages. Experimental phones presented different types of meeting with the vibration level, such as lecture, group meetings, individual meetings. The experimental results show that if you use a different frequency of vibration and vibration of body positions for identifying the type of meetings to maintain a very high recognition rate, and recognition rate of vibration can increase 30%. The study suggests that reducing the amount of tactile information improves users' rate of recognition. Qian et al. (2011) applied the vibration sense concepts of tactile icons (Tactons) on a mobile device. This research attempts to provide a better performance in tactile vibrating feedback in order to reduce the load on the visual channel. Rodriguez-Sanchez et al. (2014) designed the wayfinding system with the concept of tactile markers on a smartphone, through the design of tactile vibration and frequency let users find their destination. However, relevant researches seldom focused on the investigation and discussion of emotional responses in touch interactions. Therefore, this study aims to the investigation of emotion link based on tactile sense, discuss deeply the emotional link of tactile interaction process and convert issues. The result would the research foundation of relevant tactile display for products design in further research.

Furthermore, different feeling and cognition is often triggered by the tactile exploration process, such as the reaction of tactile emotional linking. These reactions may occur in different patterns of Human-Computer interaction. According to the compilation of relevant literature, the previous works lack this important issue that deeply investigate the cognition of vibrotactile emotion. Therefore, it is worth exploring a new field of research for the non-visual interaction and visual disturbances aids.

Methods

The purpose of this experiment was to investigate people's emotional linking with the vibrotactile information. In this study, a within-subjects experimental design was performed. The features of vibrotactile emotion were presented in the experimental results.

Subjects
A total of thirty volunteer subjects were participated in this experiment, and these subjects were blindfolded sight. The subject's physical activity is normal, and without wearing any decorative items on the finger.

Stimulates
The independent variables in the experiment were the vibrotactile intensity and the basic emotions. The dependent variables were the frequency of vibrotactile intensity and optimum combination of vibrotactile emotion. A combination was composed by a row of six cells. The vibrotactile intensity contains the two kinds of vibration level (strong: 90Hz and weak: 30Hz). The duration of each vibration was two seconds. The basic emotions were of happiness, anger, sadness, surprise, fear, and disgust. All of the vibration stimulation by a computer control.

Procedures
Before the experiment, the subjects were briefed on the rules and purpose of the experiment. Subjects can be adjusted to the most comfortable sitting height. Subjects were able to understand the differences between the independent variable by the experimental training program. When the official start of the experiment, subjects have to match the basic emotion with the vibrotactile combination. The paired combination of tactile vibration level and basic emotion type would be recorded. This paired experiment allows the subjects to feel repeatedly, until they considered the combination was an optimum result. The subject's left index finger as a test point in the experiment. A complete combination of vibrotactile emotion was about 18 seconds. The experimental data would be recorded by the computer automatically. An experimental procedure for about 15 minutes to complete. The experimental situation was shown in Fig. 1.

Fig.1 Paired experiment of vibrotactile emotion

Results

The characteristics of emotional oscillation could be observed by the cumulative frequency of the vibration level. The cumulative frequency of weak vibration was shown in Fig. 2. The number in parentheses was the cumulative frequency of strong vibration on the polyline. Obviously, the subjects accustomed to using weak - vibration means "sadness" emotion, and the frequency of weak vibration was the highest in every cells. Relatively the frequency of weak vibration was the lowest for the "angry" emotion. The strong vibration often appeared in the "angry" emotion. The frequency of ranking about strong vibration was as follows: angry> happiness> disgust> surprise> fear> sadness.

The proportion of different vibration intensity in the six basic emotions was presented in figure 3. Among them, the proportion of strong vibration was higher than weak vibration in the happiness emotion. the proportion of weak vibration was higher than strong vibration in the surprise emotion. And, the proportion of strong and weak vibration nearly half in the disgust emotion. Fear emotion was more inclined to weak vibration presentation. Obviously, the results presented that anger mostly showed strong vibration (78%), while sadness was mostly rendered weak vibration (80%).
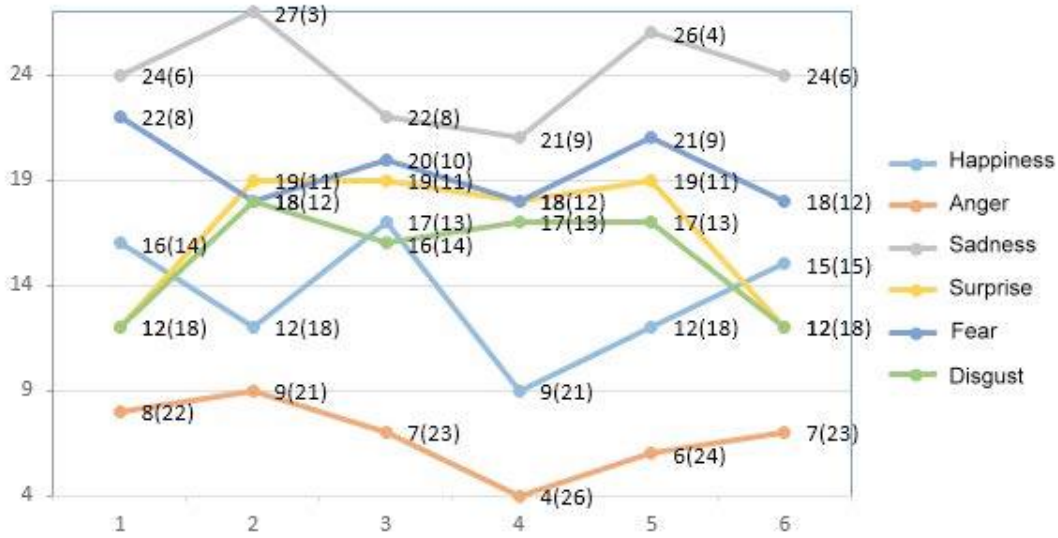
* (Value) was the cumulative frequency of strong vibration
   Fig. 2 Each basic emotional ups and downs of the situation with weak vibration.
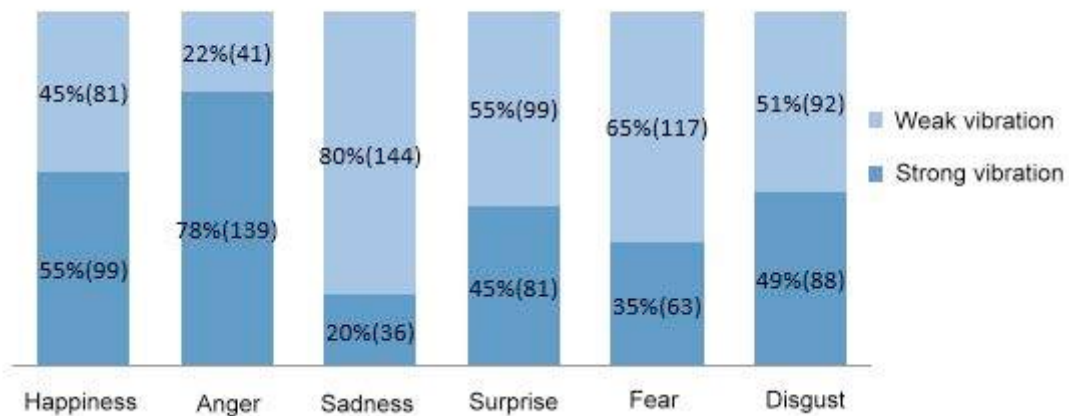
* (Value) was the cumulative total of the number of times for the different vibration intensity
   Fig. 3 Comparison of the proportion of vibrotactile intensity for each basic emotion

In this study, the intensity of the tactile vibration was given a weighted score (the score of weak vibration was 1 point, and strong vibration was 2 points). The descriptive statistics of two kinds of vibration level for different gender was shown in Table1. From the average, the subjects were women preferred to use the weak vibration (3.23> 3.15), and the male subjects who are using more strong vibration (5.69> 5.57). However, the result of t test showed gender does not affect the use of vibration type (p> 0.05).

Table 1 Descriptive statistics of vibration level on different gender

	Gender	N	Mean	SD
Weak vibration	Male	96	3.15	1.596
	Female	84	3.23	1.347
Strong vibration	Male	96	5.69	3.223
	Female	84	5.57	2.690
Total	Male	96	8.83	1.633
	Female	84	8.80	1.351

Further, a one-way ANAVA analysis was used in emotion factors on different vibration level. The results showed that emotion factors on two kinds of vibration level were presented significant differences, which were weak vibration (F = 36.41, p <0.01) and strong vibration (F = 36.50, p <0.01). From the result of Duncan grouping for the weak vibration, we found that the sadness and fear emotion were more frequently appear (Mean = 4.80). In contrast, anger emotion was the least (Mean = 1.37). The average score of vibrotactile intensity in the weak vibration was similar during the happiness, disgust, and fear emotions. On the other hand, three kind of emotional presentations were similar in the strong vibration. These emotions included surprise, disgust, and happiness. Overall, subjects often used strong- vibration to express anger emotion (Mean = 9.27), but strong vibration rarely appeared in the sadness and fear.

Discussion and conclusion

In fact, the tactile applications could be observed in the related non-vision research works, especially in Tactions (Brown and Kaaresoja, 2006 Qian et al., 2011). These applications of Tactions included simple vibrating alert, wayfinding, direction of guideline (Rochlis & Newman, 2000; Brown & Kaaresoja, 2006; Rodriguez-Sanchez et al., 2014). From the study of results, we can find the relevance of the vibrotactile to emotions, and they have connectivity. Therefore, the results provide another valid coding dimension in the tactile perception channel. The coding dimension of tactile emotion can enhance the combination of information, i.e. multidimensional codes. Many studies noted the effective work of the multi-dimension codes can reduce people's information uncertainty (Sanders & McCormick, 1993).

In this study, people use the vibrotactile to describe some basic emotions would not be hindered. For example, subjects who have an intuitive and immediately response to write the coding of vibrotactile emotions. From the style of vibrotactile emotions, people use the ups and downs of a continuous vibration to describe happiness, such as a small bird hopping. For the emotion of anger, people are accustomed to using continuous vibration and high strength, just as the furious feelings. Conversely, sadness is a continual and low intensity vibration, as low melancholy feeling. Similarly, people describe the emotion of fear that like hold their breath, low vibration intensity occupy most of the coding space. For the surprise, high vibration intensity appears at the beginning and end, such as the procedure of opening presents. Furthermore, most of the study participants could not immediately describe the emotion of disgust by observing the experiment. They need to spend more time on the feelings of disgust. They tend to use a continuous weak vibration with vibrational

oscillation to represent this negative emotion. Therefore, the six basic emotions corresponding vibrotactile style are similar with our emotional feelings and response. The results of study can be used to vibration information design, and assist the product development of vibrotactile emotional function. For example, more diversity and abundance of vibration settings on the smartphone. Currently, the six basic emotions of vibrotactile style were investigated in this study. And more emotions could be explored about vibrotactile in the future works. Besides, the vibrotactile emotion index (VEI) will be constructed in our further study.

Acknowledgments

References

Basdogan, C., Ho, C.H., Srinivasan M. A., Slater, Mel. (2000). An experimental study on the role of touch in shared virtual environments. ACM Transactions on Computer-Human Interaction (TOCHI), Vol.7, pp. 443-460.

Brown, L.M., & Kaaresoja, T. (2006). Feel who's talking: using tactons for mobile phone alerts. Extended Abstracts on Human Factors in Computing Systems, ACM Press, New York.

Raj, A. K., Kass, S. J., & Perry, J. F. (2000). Vibrotactile displays for improving spatial awareness. Proceedings of the IEA 2000/HFES 2000 Congress, 181-184.

Van Erp, J.B.F. (2001). Effect of Timing Parameters on the Vibrotactile Spatial Acuity of the Torso. TNO-report TM-01-A061, Soesterberg, The Netherlands: TNO Human Factors Research Institute.

Schrope, M. (2001). Simply Sensational. New Scientist, 2, 30-33.

Sears, A., Lin, M., Jacko, J., & Xiao, Y. (2003). When computers fade: pervasive computing and situationally induced impairments and disabilities. Human-Computer Interaction: Theory and Practice, Springer-Verlag, 1298–1302.

Brewster, S.A., & Brown, L.M. (2004). Non-Visual Information Display Using Tactons. In Extended Abstracts of ACM CHI, ACM Press, 787-788.

Rodriguez-Sanchez, M.C., Moreno-Alvarez, M.A., Martin, E., Borromeo, S., & Hernandez-Tamames, J.A. (2014). Accessible smartphones for blind users: A case study for a wayfinding system. Expert Systems with Applications, 41, 7210–7222.

Pascoe, J., Ryan, N., & Morse, D. (2000). Using while moving: HCI issues in fieldwork environments. Transactions on Computer–Human Interaction, ACM Press, 7, 417-437.

Hoggan, E. & Brewster, S.A. (2007). Designing Audio and Tactile Crossmodal Icons for Mobile Devices. Proceedings of ACM International Conference on Multimodal Interfaces, 162-169.

Qian, H., Kuber, R., & Sears, A. (2011). Towards developing perceivable tactile feedback for mobile devices. International Journal of Human-Computer Studies, 69, 705-719.

Sanders, M.M. & McCormick, E.J. (1993). Human Factors in Engineering & Design 7th ed., McGraw-Hill, NY.

Rochlis, J.L., & Newman, D.J. (2000). A tactile display for international space station extravehicular activity (EVA), Aviation, Space and Environmental Medicine. Aerospace Medical Association, 71, 571-578.

Contact email: hsinfuhuang@gmail.com

Discussion and Application of 3D and 2D Aperture Problems

Guang-Dah Chen, National Yunlin University of Science and Technology, Taiwan
Yi-Yin Wang, National Yunlin University of Science and Technology, Taiwan

The Seventh Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

In Kinetic art, most visual effects are related to visual psychology. By the mean of literature review, this current study analyzed the dynamics optical illusion between the 3D aperture problems caused by rotating the form with spiral pattern and the 2D aperture problems caused by dynamic flat line from the angle of visual psychology.
Based on the results to sum up the similarity and difference of the perception of movement displayed from two different visual forms. Moreover, this study analyzed the structure and discussed about the studies which were related to aperture problems to integrate the thinking and application from different design. The researcher in this study wish to make contribute to some basic theories in kinetic art by making interdisciplinary research on kinetic art and visual psychology.

Keywords: Kinetic art, Dynamics optical illusion, Perception of movement, Aperture Problem

iafor

The International Academic Forum
www.iafor.org

Introduction

Kinetic art is a performing form which combined with the element of time, and this make the form become 4D and produce a great diversity of visual effects. Movement has close relationship with time, the movement always followed by the flow of time (S. Y., Lin, 1975), therefore, the mutual perception between movement and time is a very important condition in the dynamic effects which was produced by the works in kinetic art. However, it not only concern about the change of the form, when the kinetic art combined with visual psychology, it makes us be able to do a deeper research about the relationship between the dynamics optical illusion which caused by kinetic art and human visual perception. The combination of kinetic art and mechanism makes the movement's form of kinetic art have multiple development, and these multiple research about different fields makes the forms have more different dynamic effects.

Recently, the works of kinetic art attempted to make some try and innovation, but most of them focused on the display of the works; by comparison, the basic theory of kinetic art is not completely established. The combination of technology and art become the trend of future creation, it shows the importance of the basic theory of kinetic art, as a result, strengthen this basic theory is quite important.

In the works of kinetic art nowadays, motors play an important role, because they have the characteristic of stable, regularity, and easy to manipulate; therefore, many creator will use motors as the power source of the works of kinetic art. When the spiral line on the surface of the form making the movement of rotating by the motor, it makes the visual have the movement perceptions like: apparent motion, movement after-image, and induced movement…, etc. these perceptions of movement doesn't do the real movement but an illusion (Y. M., Liu, 1987).When the spiral lines rotating quickly, the forms between different shapes will have different effects of dynamics optical illusion.

When the threshold of the speed reach the standard, the spiral lines will move to where there are more grating terminator rather than doing the rotating which we thought they were, and this kind of situation is induced movement. The situation that the lines moving to where there are more grating terminators is similar to the illusion which was caused by 2D aperture problems, but the moving forms are different. From the angle of visual psychology, this is because human's visual perception system deal with local and global visual differently, the dynamic effect of the spiral line form could be sorted into 3D aperture problems.

From the research about aperture problems, most of the research tend to add various interfere figure behind the grating to explain how the visual perception system solved the problem of vague illusion. As for the research about the form of spiral lines in 3D aperture problems, the research will focus on the relationship among changing the thickness of the lines, the interval of the lines and the threshold of the speed. To be brief of the above points, this current research discussed and analyzed the studies which related to 2D's and 3D's perception of Dynamics optical illusion, and take the studies as references to make an extension research on the display of dynamic form. Purpose of this research:

1. Collect related studies about kinetic art, visual psychology from domestic and international to analysis theory and organize.
2. Summarize the principles and related theories about 2D's and 3D's forms of dynamics optical illusion.
3. discuss about the future development of 2D's and 3D's perception of dynamics optical illusion.

Dynamic illusion's perception of movement

When we are looking at something, we used not only our eyes but our brain. Perception means when we are using our brain to look at things. When we see something wrong, we called it illusion. P. C., Lin (2005) pointed out in his research that there are three main reasons that will caused human's illusion:

(1) Psychological illusion which was caused by central perception: when we met something which can't be correctly judged by our eyes about its form or structures, our perception will organize the clues which we have and the past experience to explain the situation, rationalize the objects, and generalize those has less interval; in order to make the effect fit human's physiological, psychological, and cognitive, then people have the illusion.

(2) The illusion caused by eyes: in order to adapt to the living environment, human's physical structure can handle the relationship between environment and body sensitively in order to keep the balance.

(3) The illusion caused by external stimulations: caused by the interference which comes from the forms or the comparison of the colors.

The illusion which produced by dynamic art was mainly caused by the mental illusion of the central perception, and the figures, shapes, colors, speed of rotation, or the direction of rotating will produce different Dynamics optical illusion's perception of movement. The objects' moving speed in the space is the basic condition of producing perception of movement (Darley, Glucksberg, & Kinchla, 1991), when the speed is too fast or too slow, it can't produce the perception of movement. According to Takahashi Masahito (1992) indicated that when our visual sensed the object is moving, and the object's moving speed threshold is between 600 mm/s to 0.6 mm, there will be perception of movement (G. D., Chen, Z. W., Lin , X. W., Fan, 2015).

We can divided the perception of movement based on their effect of illusion into apparent motion, induced movement and movement after-image, these three kinds of dynamic perception of illusion.

Aperture Problem

In human's visual perceive, and it's hard to explain some dynamic figures precisely, when we watch a moving object from the aperture, the information that we got is ambiguous. If we observe the moving grating behind the aperture (see figure 1), we can find out that no matter it moves up-and-down and right-and-left, their moving direction behind the aperture is the same (Y. P., Chen, 2011). That is to say, there are many moving possibilities of diagonal stripes' moving direction that we observed from the aperture (Wallach, 1935; Marr & Ullman, 1981; Adelson & Movshon, 1982), this situation was called aperture problem.
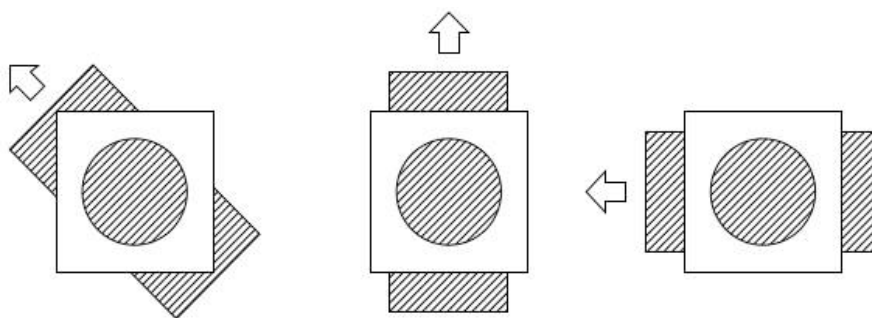
Figure 1: The aperture problems of 2D. (McGraw Hill, 2006)

Pleikart Stumpfs proposed the concept of aperture problems in 1911, he indicated that the motion sensitive neurons in the primary visual cortex (V1) will react to the lines which keep crossing the receptive field, despite the real strength and direction of the movement; as long as its direction is same as the direction of best sensitive direction, it will show the moving effect of the direction. In Human's visual perception, there are differences in local and global visual processing, including biology and artificial vision system, the analysis of movement started from local measuring. Each cell will react to the lines with specific angle, and this kind of situation is called local computation. We can only observe local moving effect rather than the certain moving condition. Hence, we need the global computation to integrate the local signals. When the visual signals transfer to higher level cells, for example: V5, they can integrate the signals from multiple apertures, and to determine the moving direction and vector of the entirety when we feel the whole subject is moving. The perception of movement is a global problem, we can only calculate in parts, we are not able to return to the moving way of the entirety.

We can't make precise judgment about the moving because the aperture problem is like the motion neurons in V5 zone watch the outside world by using the aperture which is rather small.

Relative research about 2D aperture problems

2D aperture problems were caused by dragging and pulling the grating behind the aperture, the motion stimulus need to be enclosed within the area of aperture. In 1935, Wallach had pointed out that the shape of the aperture will affect the direction of the perception of movement (see figure 2).

More specifically, vertical rectangle aperture tends to have the perception of movement along direction of long side, this kind of result was explained that is because the terminator of the line lengthened and increased the signal of the movement along the rim inside the aperture, and the terminators provide specific moving information and have a vertical upward moving effect. If we make the rectangle aperture into horizontal direction, the moving direction will turn into horizontal; if the aperture shape if round or square, it's hard to provide us the right information of moving cause they have equal length of rims. In this kind of situation, the perception of movement will normally be perpendicular to the direction of the lines (diagonal).
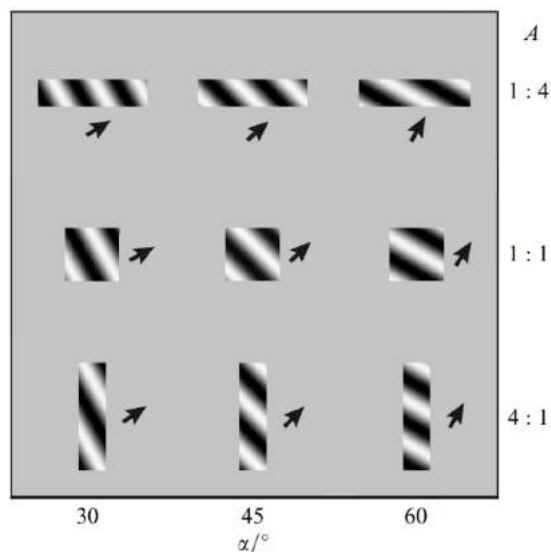
Figure 2: The perception direction of the terminator (Nick Fisher, & Johannes M Zanker., 2001, 1324)

Besides dragging and pulling the grating, breathing square is another example which was classified similar to 2D plane aperture (see figure 3). This kind of illusion appears when we look at a square which rotating in constant speed from a cross aperture, we will found that the square will make a periodical expansion and contraction breathing, and this is so called breathing square. The illusion of expansion and contraction is because the moving signal mainly follows the line of the aperture when the range of the aperture is very narrow. The local information will cause the square to do expansion and contraction obviously due to the lack of entirety's limit condition of shapes. The illusion will display in out visual, and try to affect the shape of moving surface by integrating the information from the area of big graph.
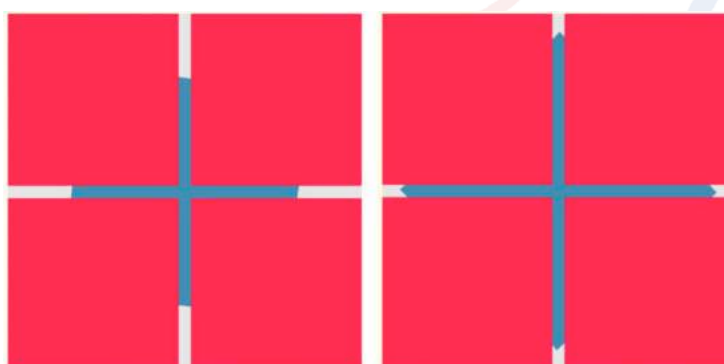
Figure 3: Breathing square（Drawn by the research.）

Represent of perception of movement in 2D aperture problems

If we dragging and puling the grating behind the aperture, when the lines moving entirely to where there are more grating terminators, this perception of movement is induced movement. When reach the induced movement, if we speed up until the induced movement's perception meets threshold of being disappear, there will be virtual shapes appear around the lines, this kind of illusion is movement after-image, after the appearance of movement of after-image, there will be endless virtual shapes,

and the virtual shapes won't have the threshold of disappear, so if we speed up, it will make the perception of after-image become more obvious.

Related research about 3D aperture problems

3D aperture problems put its emphasis on drawing many horizontal spiral patterns on the surface of the form, and make the spiral form rotating horizontally to produce the effect of illusion, it's an interaction between shapes and movement. The most representative example is the Barber-pole illusion (BPI) which was claimed by Wallach in 1935 (see figure 4), that is the dynamic effect which was produced by the rotating column sign of barber shop in early stage; the column revolves on its own axis and make the spiral lines on the surface of the column form have the effects of the illusion that it is moving upward vertically rather than rotating.

BPI is the column with rotating spiral form in 3D aperture problems. So far now, "barber-pole illusion" had been studied as a similar form of aperture problems. When the rotating speed of column reach the certain speed threshold, the moving perception of the lines will move to vertical direction, this is because the effect of illusion was limited by the form of the column. Wallach pointed out that the shape of aperture will affect the direction of the perception of movement could clearly prove that the visual system need to use the clear grating terminators to explain the line with vague movement. When measured through a spatially limited receptor, each of these features produces a motion measurement having a different degree of ambiguity. In 2D space, the translation point's movement could be measured explicitly, but the translation homogeneous lines could be only roughly measured. The grating terminators of the lines is an interesting features of figures, the visual system is able to allot different weights to the grating terminators, and make the grating terminators of moving perception system produce different moving signals under different conditions.

Figure 4: barber-pole illusion (Suwarnaadi, 2015)

Represent of the perception of movement in 3D aperture problems

There are three kinds of represent of the perception of movements which we've discussion before: apparent motion, movement after-image, and induced movement. What this current research wanted to discuss is movement after-image and induced movement in aperture problems, they produced the perception of movement by the changing of rotating speed; when the speed reach certain threshold, the lines in the spiral form will make an illusion that they are moving to the direction where there are more grating terminators rather than the actual horizontal rotating direction, this kind of movement was induced movement. If we keep speed up until the threshold of induced movement, there will be virtual shapes appear around the lines of spiral form. the faster the speed is, the obvious the virtual shapes are, and this kind of movement was called movement after-image.

G. D., Chen did a perception of movement research about the thickness, angles of the lines on column with spiral pattern in 2008, and found out that when the column with spiral pattern moving by the movement of rotating; the lines on the column with spiral patter will change because of the thickness, angles, interval, distance of visual, the rotating speed and other reasons, and these will affect the perception of movement's production. After analyzed results of experiment which pointed out that when the thickness of the line is 10 mm and it's a continuous line, the line's effect of differentiation will be the strongest, and the speed threshold of the dynamic effects will be the biggest, but if the thickness of the line is smaller or bigger than 10mm, it will has the phenomenon of interfere and glitter. When the angle of the line is 15 degree, it will has best effect, if the angle increased, the dynamic optical illusion's perception of movement will getting worse. When the visual distance is 4m, it will most obvious dynamic illusion's perception of movement.

After the research mentioned above, G. D., Chen and Z. W., Lin (2015) did a further research about different forms' perception of movement, and found out that in the induced movement, the form with more rims could sense the perception of induced movement, it could last in a long time and has better effect; column is the best cylinder which performs best in induced movement, its' lower absolute threshold is 44.65rpm, its' upper absolute threshold is 290.85rpm, and the range of speed threshold is 246.2rpm.

As for cone, it's the best centrum which perform best in induced movement, its' lower absolute threshold is 53.3rpm, its' upper absolute threshold is 266.1rpm, and the range of speed threshold is 212.8rpm. about the performance of perception after image, the form with fewer rims will make people perceive about the movement after-image earlier, hence, the triangular prism is the centrum which perform best in the movement after-image, its' lower absolute threshold is 191.95rpm. the cones is the best perform form in movement after-image, its' lower absolute threshold is 174.7rpm. Once the perception of movement after-image appears, there won't be threshold of disappear, therefore, we don't need to discuss about the movement after-image's upper absolute threshold and speed threshold.

The integrated discussion of 2D's and 3D's dynamics optical illusion

There are few works about 2D's and 3D's application in dynamic optical illusion so far now. Takamichi Ito presented his works in 1985 and 1989 (see figure 5 and figure 6), which is bending the stainless steel pipe into spiral and combine with motor to rotate; this could make the form display induced movement's perception of movement, observers will have the illusion that it's climbing up when looking at this work; and this is a design work of Dynamics optical illusion which is expend from 3D aperture problems.
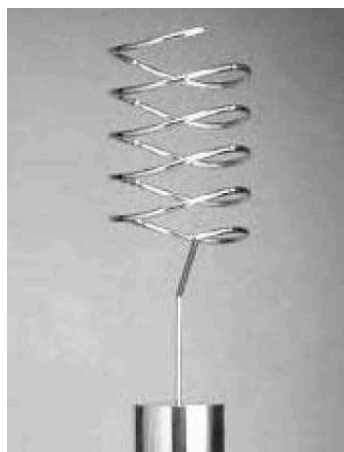
Figure 5: Takamichi Ito，1985
(Takamichi Ito，1999， 30)
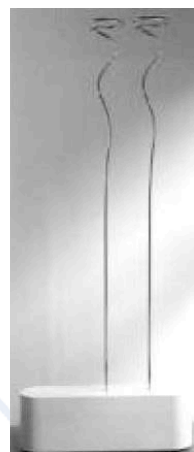
Figure 6: Takamichi Ito，1989
(Takamichi Ito，1995， 28)

Based on literature review, we could generalized the related research course of 2D's and 3D's perception of movement in dynamics optical illusion (see figure 7), and found out that from 1911 to 2000, researcher mainly focused on how did visual perception system solve the aperture problems which caused by 3D and 2D illusion phenomenon while they are doing the study about aperture problems. There are more research about physiology and visual psychology. But recently, researcher started to put their emphasis on the built of basic design theory of 3D's perception of movement in dynamics optical illusion, and trying to experience the effects of different lines to the perception of movement in dynamics optical illusion, and the change of the relationship between different form and perception of movement in dynamics optical illusion. No matter what is the direction of the research, 3D's and 2D's perception of movement in dynamics optical illusion is a research issue which combined with many field.
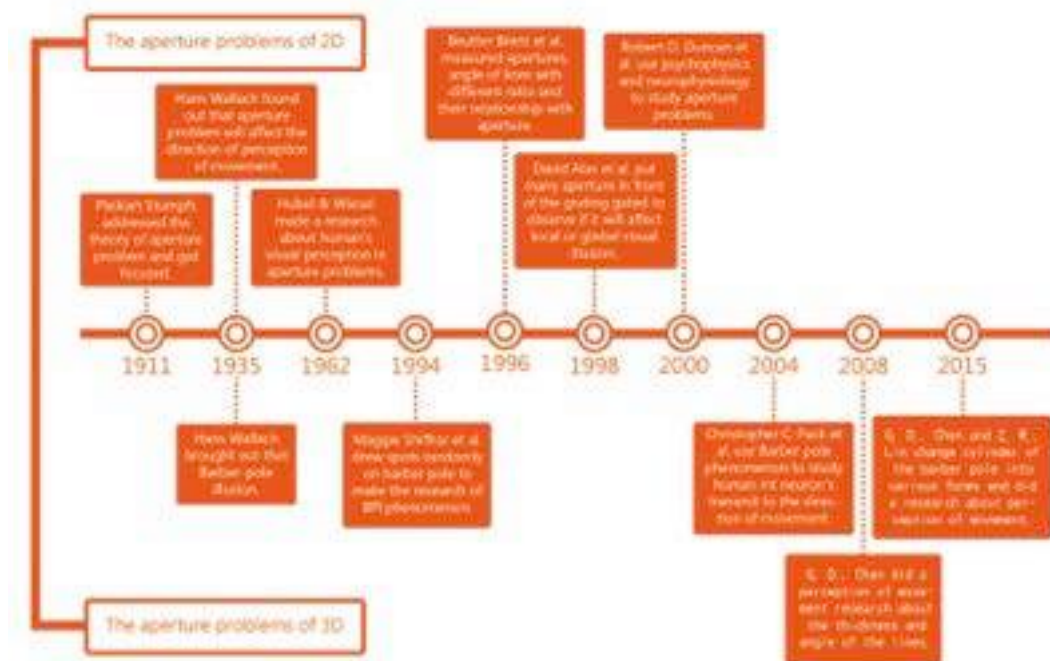
Figure 7: The related Research Course of 2D's and 3D's dynamics optical illusion. (Drawn by the research.)

Conclusion

The combination of technology and art is very common in the development of modern art. In addition to combine with technical art, 3D and 2D also conclude visual psychology, physiology, mechanism and many different aspects. The form and the appearance are the main design condition which constitute 3D and 2D dynamics optical illusion works. Hence, understanding the relationship between different dynamics optical illusion from different visual psychology is also an important part. According to the point of view from literature review, we can sum up following conclusions:

(1) Both 3D and 2D's aperture problem will react to the direction where there are more grating terminator, and will moving to that direction.
(2) 3D's aperture problem belongs to 4D's moving type, and 2D's aperture problem belongs to 2D's moving type.
(3) There are few works about 3D's and 2D's dynamics optical illusion, hence the basic theory establish of dynamics phenomenon relationship's changing which will be a reference for future development of design.
(4) 3D's and 2D's dynamics optical illusion's visual effects are strong, therefore, this could be applied to many visual create area.

This current research analyzed related theory and studies of 3D's and 2D's perception of movement dynamics optical illusion, and we'll make a further research in the near future to observe the effect of various perception of movement between 3D and 2D to increase the completion of the basic theory and expend more developed possibilities of 3D's and 2D's perception of movement in dynamics optical illusion, furthermore to create brand-new visual enjoyment.

References

Adelson, E. H., & Movshon, J. A. (1982). Phenomenal coherence of moving visual patterns. Nature, 300(5892), 523-525.

Darley, J. M., Glucksberg, S. and Kinchla, R. A. (1994)，*psychology* (Y. Y., Yang., trans.). Taipei: Gui guan.

Guang Da, Chen., Chih Wei, Lin., Hsi Wen, Fan. (2015). A Study of Motion Perception on Column of Rotational Dynamic Illusion in Kinect Art. *Journal of Design, 20(3)*, 1-19.

Marr, D., & Ullman, S. (1981). Directional selectivity and its use in early visual processing. Proceedings of the Royal Society of London B: Biological Sciences, 211(1183), 151-180.

McGraw Hill BEUTTER, B. R., MULLIGAN, J. B., & STONE, L. S. (1996). The barberplaid illusion: plaid motion is biased by elongated apertures. Vision research, 36(19), 3061-3075.

Nick Fisher, & Johannes M Zanker. (2001)The directional tuning of the barber-pole illusion. Perception, 30, 1321-1336

Pin Chang, Lin. (2005). *Principle shape*. Taipei: Chuan Hwa Science and Technology Books.

Shu Yao, Lin. (1975). *visual art*. Taipei: Weixin shuju.

Wallach, H. (1935). Uber visuell wahrgenommene Bewegungsrichtung. *Psychologische Forschung*, 20(1), 325-380.

Ying Mao, Liu. (1987). *Basic psychological process*. Taipei: Da Yang.

Yi Ping, Chen. (2011). *Visual psychology*. Taipei: Yeh Yeh Book Gallery

Contact email: wangyiin511@gmail.com

A Preliminary Study of Sport Interest on High School Students in Special Education by Applying Picture Books

Hui-Ying Chen,
Graduate Institute of Transition and Leisure Education for Individuals with Disabilities, University of Taipei, Taiwan
Shu-Wen Liu,
Center for Teacher Education and Career Development, University of Taipei, Taiwan

Abstract

The development about cognition, personality, morality, and life could promote on picture books (Lin & Wu, 2014). It has been over a decade for widely adopting picture books on special education such as life education, social skills, and sexuality education (Chang, 2013; Peng, 2014; Tsai, 2014; Lin, 2007). Nevertheless it is a few utilization in the special physical education field of application. Based on the concept of ICF (International Classification of Functioning, Disability, and Health) in the special education student that have an equitable opportunity to participate in activities. The purpose of this study was to investigate the picture books which applied on special educational student about gaining interesting of sports. The vocational high school first-grade was conducted by the researcher who uses "Sport" in the aim of teaching with picture books in 3 courses a week and duration of all study for 4 weeks. Data were collected by interview record, observation record and reflection note. The expectations of this study want to promote sports interesting in special education student for enhancing the opportunity of take part in sport activity study of foundation.

Keywords: picture books, special education school, sports interest

Background and Purpose

The picture books are invaluable resource, on which the learning development about cognition, personality, morality, and life could be promoted (Lin & Wu, 2014). It has been over a decade for widely adopting picture books on special education such as life education, social skills, and sexuality education (Chang, 2013; Peng, 2014; Tsai, 2014; Lin, 2007). Nevertheless it is not popularly applied in the special physical education fields.

It is believed that student with special needs, picture books help them to better understand than by the books with completely written words. Picture books provide special education student to integrate visual elements and sound of learning. The multiple sensory modules help learners to focus, enhance learning motivation and participation. Designed based on the ICF (International Classification of Functioning, Disability, and Health) that emphasized on the fair opportunity for special education students to participate in activities, this study aimed to investigate the impact of picture books on special school students and evaluate the enhancement of their interest to participate sport activities.

Methods

Study subjects of this action research were chosen from a special vocational high school freshmen. Sport related picture books were adopted as teaching materials and administered for a duration of two weeks, three times per week. All the students interviewing records, observation remarks, and teacher reflections notes were collected. The research process includes reading aloud the picture books (Fig. 1), experiencing sport activity associated to picture book (Fig. 2) and in-class teaching picture books (Fig. 3). Data were analyzed by content analysis and coding process (Fig. 4).

Fig.1 Reading picture books loudly

Fig.2 Experiencing sports activity

Fig. 3 Picture books as teaching materials

Code	Meaning
RT	Researcher and Teacher
RP	Research participant
S1 S2 S3	Student
TG1 TG2	Teacher of group
O	observation record
N	Reflection note
I	Student interview record

Fig. 4 Coding table

Results

According to the interviewing records, observation remarks, and teacher reflections notes, the follow results were shown.
1. He preferred the picture books teaching compared to the traditional curriculum model. (S1, I, 12/29)
2. When the teacher started telling the story, he looked at the screen that showing the picture book and keep observing changes of pictures as well as guessing their meaning. (S2, O, 1/5)
3. She asked questions constantly about sports items that shows on the screen by the teacher. (S3, O, 12/29)
4. After the picture books teaching, students were inspired and had participated the sports activities very actively. (S1, O, 1/5)

Conclusions

Based on the results, two conclusions were drawn.
1. Picture books teaching could promote the learning interest of special education students.
2. Picture books teaching could enhance the sports interesting of special education students.

References

Chang, Y. F. (2013). A Study of Learning Effect in Sexuality Education by Using Picture Books toward Junior High School Students with Intellectual Disabilities. (Master's thesis). Available from Airiti Library.

Lin, C.H. (2007). Abstract of Action Research for Applying the Picture Book Teaching to Improve Mental Retarded Childrens SocialAbstract of Action Research for Applying the Picture Book Teaching to Improve Mental Retarded Childrens Social. (Master's thesis). National Digital.

Lin, S. Y., & Wu, S. F., (2014). The application of Picture Book Teaching. Journal of Family Education Bimonthly, (49), 29-37.

Peng,W.H. (2014) An Action Research of Integrating Picture Books into Life Education Curriculum for the Mental Retardation Students in the Elementary School. (Master's thesis). National Digital Library Of Theses and Dissertations in Taiwan.

Tsai, P. Y. (2014). Effects of Promoting Peer Interaction of students with Moderate Intellectual Disabilities through the picture books integrated social skills training program. (Master's thesis). National Digital Library Of Theses and Dissertations in Taiwan.

Contact email:t707092002@gmail.com

Justice- Adrift in the Filmosphere

Shankhamala Ray, Jadavpur University, India

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

The world of cinema treats 'justice' in a nuanced way. If the film depicts conflict zones, justice sometimes becomes the kernel of the chronicle. *Lemon Tree* (2008) and *Jin* (2013) – from Israel and Turkey are two of the films which convey post-positivist connotations of justice. *Lemon Tree* is an Israeli film directed by Eran Riklis. This film shows the legal efforts of a Palestinian widow to stop the Israeli Defence Minister from destroying the lemon trees in her family farm. The exquisite eco-feminist nuance has made the movie a richly layered parable. Turkish movie *Jin* by Reha Erdem is an ecological tale using the Turkish-Kurdish conflict as the metaphor for the dystopian human world demolishing the floral and faunal symphony. *Jin* feels like a modern-day version of 'Little Red Riding Hood'. Neither poetic nor prosaic, justice is at best 'hung' in these movies. The absence of juridical justice has been tried to be repaid by arboreal righteousness. However, both the women and the environment are endangered in the conflict zones where justice has been reduced to a mere mirage. The films and the characters are a surprising reminder of Sita of Indian epic *Ramayana* and also the conservationist Chipko Movement (1986) of India. The trees, the animals, the birds, the insects along with the women in these two films, silently wait for justice. They are agonized by the culture of war-mongering machismo. Still they exude the zeal to ask for justice, may be restorative or reparative but never retributive.

Keywords: Justice, Films, eco-feminism, *Lemon Tree, Jin, Ramayana,* Sita, Chipko Movement, warmonger, conflict zones

iafor

The International Academic Forum
www.iafor.org

Introducing Sita and Jin, the Ecological Sisters

Sita or Janaki was the daughter of Bhoodevi or Dharitri, the Mother Earth. The Hindu Epic Ramayana says it. The life of Sita, Hindu God Rama's consort, was a series of never ending plights- exile, abduction by the demon-king Ravan, then exiled again by Ram to the forest, having doubts cast on her character. Dejected and disillusioned Sita prayed to the mother earth. The earth splits open, and Sita sinks before anyone can react. By refusing to return to Ram, Sita turns away from the convention of the society and returns to the mother earth's womb.

The cine-enthusiasts, who have had the pleasure of watching the Turkish movie 'Jin' by Reha Erdem, may ask at the end, where has Jin, the 17 year old girl gone, back to the womb of the mother earth? She was surrounded by a donkey, a stag, a bear, a leopard and of course the lush greenery on an anonymous forest. They encircled Jin as if they were trying to guard the already wounded, ravaged, and insulted body and mind of the young girl and help her slowly get into a slumber in her mother earth's lap.

The disillusioned Red Riding Hood

Set within splendid mountain landscapes, the largely wordless 'Jin' presents nature's delicate yet astounding beauty as a pensive spectator of mankind's drive toward obliteration. Anti-war in the broadest sense, the film affectingly incorporates animal witnesses whose presence, both remarkable and fitting, adds a universal element likely to enthral a diverse audience. In the foothills of the Kurdish territories of Turkey, Jin (Deniz, Hasguler), a young rebel, slips away from her small guerrilla group to attempt a return to her family and a regular life. Hiding from both her comrades, to whom she is now an absconder, and the Turkish army, which views her as a terrorist, Jin (whose name means "woman" in Kurdish) takes refuge with the animals of the treacherous woodlands, who are themselves struggling under the brutality of war. In the silence, amongst the eternity of nature, Jin tends to the animals' needs, and they stare back at her, their blank stares, compassionate and critical all at once. With her red head scarf, her encounters with grandmother and her need to return to family, 'Jin' slips into the Red Riding Hood style. However, writer/director Reha Erdem has constructed a reality that nods to the past but eases back on the levels of codification that disguised the tales original purpose. Primarily, Erdem reinstate men into the role of the wolf. Sometimes, the Turkish army emerges as the film's actual 'big, bad wolf'. The film doesn't spell out why she leaves trekking through the opulent landscape, though Jin tells a few people she's going to see her ill grandmother. It is equally conceivable that, at 17, she can no longer put up with the fight.

The Nature's daughter's metaphorical yearning for sustainability

Alert to the dangers from Turkish soldiers in the area, she's surprised quite a few times by the forest's inhabitants, such as a gigantic stag, a bear and a falcon whose squealing protests when she steals two eggs leads her to put one back. This respectful affinity with the animals is interrupted when soldiers approach while she's up a tree. The falcon, as if acknowledging her reverential behaviour, stops its cries and the men go by. This shot is a faint reminder of a kind of trait that speaks of a development that

meets the needs of the present without compromising the ability of future generations to meet their own needs; that is of course, simply put, sustainable development; the idea of limitations imposed by the state of technology and social organization on the environment's ability to meet present and future needs (http://www.un-documents.net).

Continuing on her voyage, she steals some clothes so can pass as a civilian, also taking a school exercise book that reminds viewers that Jin is still a girl, despite her uniform. Following a hesitant encounter with a large brown bear, she finds a road and hitches a ride to town. The men she meets see her as an easy target for their sexual advances. Between fending them off and dodging road blocks, she's given no choice but to return to the mountains.

'Active Kindness' and Unity with Nature

Active intellect or *al-'aql al-fa''al* plays a pivotal role in Islamic metaphysics and psychology, chiefly in the Peripatetic tradition. Its origins can be traced back to the Aristotelian notion of *nous poietikos* in *De anima* III.4–5. Expanding upon the doctrine that 'that which thinks and that which is thought are the same', Aristotle draws a distinction between a potential intellect which *becomes* all things and an active (eternal and divine) intellect which *makes* all things. Aristotle posits this 'active intellect' in order to account for the possibility of thought, which stands in need of an explanation because it is a kind of process or movement, and as such, is characterized by change. All change requires an efficient cause to bring it about, so there must be some efficient cause by which the conversion of intellect from potentiality to actuality is affected. In Islamic philosophy, this notion of the active intellect is taken up and typically situated within a Neoplatonic cosmology (the tenth and final intellect to arise through the process of emanation, often associated with the moon and the angel Jibril), as a kind of link between the human and the divine (Groff, 2007). Interestingly, kindness is no less valuable aspect than intellect in the present scenario. To the eco-feminists, kindness is an inseparable attribute of both nature and women. So it will not be too far-fetched to place Sita and Jin in the peripatetic tradition of 'active kindnesses just like 'active intellect'.   The active intellect explains the possibility of prophetic revelation – as the reception of intelligible by the imagination – within the context of an Aristotelian worldview. The cinematic revelation of ecological crisis through the medium of Jin also connote the aspect of 'active tenderness' or 'active kindness' and similarly received by the tool of imagination.

The Flora-Fauna Sonata and a False Note of 'Polarisation'

Reha Erdem's subtle skill at incorporating the animals, especially but not limited to the wrenching final shot, is in many ways opposite of the alluring insertions in 'Life of Pi'. Here woodland creatures act as melancholy spectators to the destruction they've long been familiar with, looking with silent reproach at the incomprehensible inhumanity. 'Jin' implicitly addresses the Turkish-Kurdish conflict, yet the forest's soothing obscurity allows for concepts to be opened more broadly. While this human side of *Jin* is both fascinating and rewarding, it is the broader, very visual construct that is the most mesmerising. For the majority of its run time, Erdem's film is filled with near wordless shots of the Turkish countryside, its flora and fauna. The suggestive juxtaposition of war and nature bears the bulk of the film's emotional

load. The enchanting rolling steppes and lush forest is exquisitely captured by the director's long time collaborator Florent Herry. His soaring camera imperially captures the overwhelming grandeur of this quaint province. Enhanced further by Hildur Guonadottir's elegant score, Jin is an impressive portrait of the organic exuberance of nature, uncouthly punctuated by the sound of human conflict. The empathetic animals which enter Jin's world, reflecting ecology astutely resigned to the destructive faculty of mankind. However, 'Jin' is an indolently paced but well worth the time and effort. It is an astonishing, contextualising and a perspective building piece of cinema.

Despite this gracefully fashioned sonata of flora and fauna enduring within this landscape, Jin quickly becomes a rather exhaustive experience. Its venture into civilisation consists of repetitive events with the excruciatingly gloomy atmosphere of misogynistic and tyrannical harassment. Sometimes it gets monotonous to watch the men as 'wolves'. Katherine Davies and other ecofeminists argue that though there is a deep connection between women and nature, it is socially manufactured. Revaluing this bond is important, but it is also crucial to change relationships between men and women and between men and nature. Most ecofeminists believe that men have as much potential as women to adopt a deeper environmental awareness, but they will need to work harder to fully embrace those values. (http://www.thegreenfuse.org)
Any approach to the emancipation of any part of society, based on a polarized view of social veracity like men versus women or majority versus minority, sometimes boost the dominant structure to create a queer dualism. It abets the 'I' to push the 'other' out. Interestingly, the director himself has stated his reservations regarding the polarisation:
"Throughout human history, fairy tales, legends and songs have always held the same message; don't hurt anyone, don't kill! But because of the 'other' he has consistently created across all lands, cultures and climates, mankind has never progressed beyond preaching the message. He can't…. For he has always seen those who speak a different language, who are a different colour, who hold different beliefs, who choose a different sexual orientation - in other words, the 'other' - as a threat to himself. And fear of this threat has driven him to threaten the "other", to try to destroy him. Wherever you look in the world, the extermination of the "other" continues, as ever, today." (http://www.bostonturkishfilmfestival.org)

Harmonizing the agony of Women and Nature in conflict zones

Lemon Tree is a 2008 Israeli movie directed by Eran Riklis. This apparently apolitical film shows the legal efforts of a Palestinian widow to stop the Israeli Defence Minister, her neighbour, from destroying the lemon trees in her family farm. At the same time, she develops a bond with the minister's neglected wife Mira (Rona Lipaz-Michael), who considers the order to chop down the trees arbitrary and unnecessary. The Israeli Defence Minister, pointedly called Israel Navon (Doron Tavory), moves to a house on the border between Israel and the West Bank, with the building sitting on the Israeli side just next to the dividing line. The Israeli Secret Service views the neighbouring lemon grove of Salma Zidane (Hiam Abbass), a Palestinian widow whose family has cared for the area for generations, as a threat to the Minister and his wife. The security forces soon set up a guard post and a barbed wire fence around the grove. They then obtain an order to uproot the lemon trees. Salma decides to work with the young lawyer Ziad Daud (Ali Suliman) and take their case all the way to the

Court. The court case receives prominent media attention. A final camera shot reveals the lemon trees to have been cut down (http://www.washingtonpost.com). A hypothetical representation of the Israeli-West bank separation wall punctuates the slices of the film. Hiam Abbas acts with impeccably calculated minimalism. Salma has suffered a lot. She lost her husband, her kids are far away, and she lives all alone. Besides, director Eran Riklis subtly suggests, the double jeopardy of being a Palestinian among Israelis, and a Woman among Palestinians. Browbeaten Salma argues in vain with the legal and military power of a society that treats her as an enemy. On the other hand, the defence minister, and even his sympathetic wife, claim to be powerless as well, unable to change an intricate situation. Salma doesn't say much at all yet every emotion is lucid. Her dignity is impressive but it makes her defeat much harder.

The relationship between Salma and Mira is portrayed with sheer subtlety. The two do not meet exclusively. Salma never says anything to Mira and Mira just about makes one general statement when she apologizes to Salma for taking lemons from her grove without permission. But Mira can't stop thinking about Salma. Mira can't even keep herself from attending the final hearing despite warning from friends and family. When the court decision comes, Mira decides to leave Israel Navon. The connection between the two women becomes clearer with this move at the end - a defeat not just for Salma, for Israel too, because his wife leaves him and he is walled-in. The hope-defeat dyad created by these two women is astounding. Since Salma has lost her trees, she decides to let go of practically everything else as well. She burns the clothes in her house and also Ziad's picture in the newspaper. This time there are no tears and once again, the poise is astonishing.

So, the question is- how long women in conflict zones can live in a state of 'between-ness'- locked between public and private, reason and unreason, home and exile, freedom and confinement (Shalhoub-Kevorkian, 2009). The irony of *Lemon Tree* is that what it achieves as film only adds, in the end, to the sense that nothing can unravel the cruel chaos. Nonetheless, *Lemon Tree* is a richly layered feminist parable. We never miss the exquisite eco-feminist subtext within the film. The arboreal affinity between Salma and the lemon trees and Mira's empathy towards them, a silent bonding of the trio- Salma, the trees and Mira, their agony caused by the culture of hatred and war-mongering machismo clearly indicate the connotation of eco-feminism.

'Shakti' or the strength of the cine-women and the Chipko Movement

The rock-solid conviction of Salma Zidane and Jin might remind the enthusiasts of the Chipko Movement (1986) the utterance of Itwari Devi, the eloquent Chipko leader: ''Shakti (strength) comes to us from these forests and grasslands; we watch them grow, year in and year out through their internal shakti, and we derive our strength from it. We watch our streams renew themselves and we drink their clear and sparkling water - that gives us shakti. We drink fresh milk, we eat ghee, we eat food from our own fields -all this gives us not just nutrition for the body, but a moral strength, that we are our own masters, we control and produce our own wealth. That is why 'primitive', 'backward' women who do not buy their needs from the market but produce them themselves are leading Chipko. Our power is nature's power, our shakti comes from prakriti. Our power against the contractor comes from these inner

sources, and is strengthened by his trying to oppress and bully us with his false power of money and muscle. We have offered ourselves, even at the cost of our lives, for a peaceful protest to close this mine, to challenge and oppose the power that the government represents. Each attempt to violate us has strengthened our integrity. They stoned us on March 20 when they returned from the mine. They stoned our children and hit them with iron rods, but they could not destroy our shakti.'' (Shiva, 1988).

The Politics of Extermination and its Witnesses

Grippingly, in both the films, the protagonists are strikingly dispassionate about any kind of political ranting. Jin was in search of a normal life, away from grenades and machineguns. On the other hand, Salma fought within the established legal framework. Both the directors defied orbiting round the war-populist cine-sphere. Most of the famous films on Israel-Palestine conflict like 'Paradise Now' (2005) and 'Omar' (2013) by Hany Abu-Assad or 'For My Father' (2008) by Dror Zahavi are basically films with the Palestinian protagonists who fight for their rights outside the legal framework and are members of armed groups. Conversely 'Encounter point' (2006) by Ronit Avni and Julia Bacha solely addressed the pressing need for total abnegation of violence. Similarly, very few Turkish movies have dealt with the issue of a rebel's disillusionment.

Many social ecologist and feminists have criticized ecofeminism for focusing too much on a 'mystical' connection between women and nature and not enough on the actual conditions of women. On the contrary, many other argued that spirituality and activism can be combined effectively in ecofeminism.

The world today is much more incendiary by the promotion of mono-dimensional cataloging of human beings, which combines a queer intellectual haze with increased scope for the exploitation of that nebula/miasma by the champions of violence. In such a scenario, the 'mystical' tool can be exploited by the movie-makers as meaningful films can carry amaranthine appeal of peace and non-violence and can very well act as a very powerful political instrument that too being apolitical. Thus the hope for justice never dies.

In the two films, the trees, the animals, the birds, the insects along with the women silently wait for justice. They are agonized by the culture of hatred and war-mongering machismo. Still they exude the zeal to defy, zeal to ask for justice, may be restorative or reparative but never retributive. That is why Jin nurses the wounded Turkish soldier. She never allows the pangs of vengeance overpower her serenity. Director Reha Erdem hopes for another kind of utopic justice:

"Even those not personally involved in the extermination support it, consciously or unconsciously, through their insensitivity and lack of reaction. You might think there were no witnesses…

It strikes me, however, that for millions of years the most honourable witnesses have been animals. Although they themselves are direct victims of the exterminations, they are witness to the savagery and pain through their stares, their bearing, and their

wounds. Doesn't the most hopeful way of avoiding the next extermination start by finding witnesses to the previous one?" (http://www.bostonturkishfilmfestival.org) However, these 'honourable witnesses' have also seen the human's evolve to be more brutish. Perhaps these silent witnesses symbolize the victims of carnages who are psychologically, physiologically or politically unable to voice their sufferings during the massacres. If the voiceless victims are empowered to express their anguish, perhaps the next extermination can be avoided.

'The grass is also like me'- the utterance of the Eco-Femina

The central female characters of these two films left the audience shaken. They swirled the viewers' deepest emotions. They energized them with the most essential vigor- the zeal to defy. They have not been portrayed in the films; they themselves have portrayed the films. Intriguingly, they have turned the voyeurs into spectators. Jin and Salma can be revered with Pakistani poet Kishwar Naheed's words:

The Grass is Really like Me

The grass is also like me
As soon as it can raise its head
the lawnmower
obsessed with flattening it into velvet,
mows it down again.
How you strive and endeavour
to level woman down too!
But neither the earth's nor woman's
desire to manifest life dies.

Take my advice: the idea of making a footpath was a good one.

Those who cannot bear the scorching defeat of their courage
are grafted on to the earth.
That`s how they make way for the mighty
but they are merely straw not grass
-the grass is really like me.
(http://meredithgender.blogspot.in)

References

Groff, Peter. S, 2007, *Islamic Philosophy A-Z*, Edinburgh University Press

Shiva, Vandana, 1988, *Staying Alive: Women, Ecology and Development*, New Delhi: Kali for Women

Shalhoub-Kevorkian, Nadera, 2009. *Militarism and Violence against Women in Conflict Zones in the Middle East: A Palestinian Caser Study*. Cambridge: Cambridge University Press

13th Annual Boston Turkish Film Festival. (2014, March 20). Retrieved from http://www.bostonturkishfilmfestival.org/2014Festival/films/jin.html

The Green Fuse/ Topics. (2015, July). Retrieved from http://www.thegreenfuse.org/ecofem.htm

UN Documents, Gathering a body of global agreements. Retrieved from http://www.un-documents.net/ocf-02.htm

Poem, The Grass is Really like me. (2012, May 6). Retrieved from http://meredithgender.blogspot.in/2012/05/poem-grass-is-really-like-me.html

Kennicott, P..(2009, Mai 1). Movie Review: Iran Riklis's 'Lemon Tree'. Retrieved from http://www.washingtonpost.com/wp-dyn/content/article/2009/04/30/AR2009043003829.html

Contact email: shankhamala.ray@gmail.com

Using a Role Play to Improve Stress and Intonation for Thai Learners

Sukanya Chootharat, Rajamangala University of Technology Isan, Thailand
Anchalee Veerachaisantikul, Rajamangala University of Technology Isan, Thailand
Chattraporn Junnak, Rajamangala University of Technology Isan, Thailand

Abstract
The purposes of this study aimed to improve learners' pronunciation focusing on word stress and intonation through a role-play and increase learners' ability in speaking English for communication. To achieve these purposes, 44 of the first year bachelor's degree learners majoring in English for International Communication at Rajamanagala University of Technology Isan, Nakhon Ratchasima were selected as the participants. The instruments of this study comprised pronunciation tests, an observation form, self-assess checklist form, and teachers and students' journals. The quantitative data were analyzed and interpreted with the use of frequencies, mean and standard deviation (S.D). The qualitative data were presented in forms of narrative descriptions. The results positively answered the research questions by showing that the target learners who participated in the study in English Phonetics Course had improved their English pronunciation in word stress and sentence intonation through the role-play activities. In additional, their active participations in learning process with enjoyment and confidence as well as proper gestures reflected their effectively ability in speaking English for communication.

Keywords: word stress, sentence intonation, English pronunciation

Introduction

English has being popularly taught equally one of foreign languages in Thailand for a long time. There are more Thai people learning English with various purposes, such as applying for a better job, studying and living abroad, or doing business with people from English speaking countries. To enter an international workforce, a working knowledge of English has become a need for Thai learners to achieve a number of occupations. To support this need, the English language competence and communication performance of Thai learners in a university's level should be improved for promoting, enabling, and developing them to obtain the greater opportunities. (Kanoksilapatham, 2007)

Moreover, Thailand is joining the Association of Southeast Asian Nations Economic Community (AEC) in 2016. So, The Nation (2012) explained that English is essential for Thai learners to communicate, contact, or work with many foreigners when linking with AEC. However, some ASEAN countries such as Laos and Cambodia are at better ranking in international English tests like TOEFL than Thailand. According to Educational Testing Service (2014), results of score data summary for TOEFL Internet based tests (iBT) presented that Thai reached an average score of 74, which was below the international average of 80. Although TOEFL scores represent only the data on the test takers that are not representative of the overall Thai population, the test score results can reflect the English proficiency of Thai students to some extents.

Recognizing the importance of English language competence, the Ministry of Education (MoE) of Thailand has a responsibility to develop learners' proficiency in order to support the change of global competition and workplace in the labor market. As a result, the current Thai syllabus focuses on the habits of the learners to become effective as 21st Century Citizens by following these five key competencies which are: 1) communication capability 2) thinking capability 3) problem solving capability 4) capability in applying life skills and 5) capability in technological application in the Basic Education Curriculum B.E. 2551 (A.D. 2008) of Thailand. These competencies are the outcomes of many research findings and the announcement on the Tenth National Economic and Social Development (A.D. 2007-2011), which spotlights on learner development for the future (Ministry of Education, 2008). To support the learners' development of key competencies, pronunciation is an alternative way to support the learners' communicative competence.

As a result, EFL learners should be recognized and encouraged by their teachers to acquire knowledge for the effective language accuracy and pronunciation (Celce-Murcia et al., 2000; Derwing et al., 2006; & Hahn, 2004). Pronunciation is a fundamental skill that students need because it affects comprehension and effective communication. Without it, communication breakdown can easily happen. Fraser (2000) found that English as a foreign language learners have a lot of difficulties with pronunciation. Therefore, to improve the learners' pronunciation, the emphasis on teaching correct pronunciation, for example, recognizing errors in pronunciation and correcting them is necessary.

In this research study, the role-play is introduced to draw an attention of learners to improve their pronunciation. A role-play is not only adaptable and enjoyable but it also meets the learners' needs. A role-play as a significant language learning

technique helps integrating parts of a lesson for learners' communicative strategies promotion (Ladousse, 2004). Considering the main cause of the problem with principles and the benefits of a role-play, the researchers consider that this activity is one of the teaching techniques to efficiently improve the learners' pronunciation and increase their ability in speaking English for more effective communication performance.

Research Questions

To improve learners' pronunciation focusing on word stress and intonation through a role-play.

To increase learners' ability in speaking English for communication.

Literature reviews

Speaking ability

According to Brown (2001) there are some spoken language features, which make communication performance easy or difficult for learners. First, a group of techniques that speaker requires to organize their outputs. Second, repetitions of speaker to make clearer meaning by using spoken language. Third, all forms of special problems such as contractions and reduced vowels when speaking English. Fourth, a variety of performances such as hesitations, pauses, and corrections in thinking process. Fifth, the listeners' knowledge should be good enough to get practice in creating the words, idioms, and phrases of colloquial language. Sixth, an acceptable speed that has to be fluently done by a speaker. Seventh, the most important characteristics of English pronunciation (stress, rhythm, and intonation) which are used to convey important messages in an interaction between speakers and listeners.

The Features of Pronunciation

To pronounce English language, Kelly (2011) claimed that people speak with using lips, tongue, teeth, hard and soft palettes, and alveolar ridge. The nasal cavity comes into present for certain sounds, and the movement of the lower jaws is also necessary. The articulation happens when the air stream is interrupted, shaped, restricted, and diverted.

Snow (2006) presented the features of pronunciation that it's not only teacher's role in making learners aware of pronunciation, but many students tend to think of pronunciation primarily as accurate production of the sounds of English words. Consequently, one way in which teacher can help student improve is by ensuring that all learners are aware of all of the important issues related to pronunciation which are; accurate pronunciation of sounds, syllable stress, sentence word stress, and sentence intonation.

Hudson (2000), Dobrovolsky and Higgins (2001), Ladefoged (2006) presented that the main feathers of pronunciation can break down into segmental and supra-segmental.
a) Segmental Features

Consonants are articulated with the obstruction of the flow of the air. They may be voiced as /b/ /d/ /z/ /v/, i.e., when there is a vibration at the level of the vocal cords in the larynx to produce them. While voiceless sounds like /p/ /t/ /s/ /f/ are produced without vibration.

Vowels or phonemes and they are precisely of three kinds:

Single vowels which are in order divided into short and long vowels, e.g., pen /pen/, girl /gɜ:l/.

Diphthongs which are the combination of two vowel sounds, e.g., right /raIt/, boy /bɔI/.

Triphthongs which are the combination of three vowel sounds, e.g.,.fire /faIə/, lower /ləʊə/.

b) Supra-segmental Features

Collin and Mees (2013) stated that in a more than one syllable English word or poly-syllable, it is said in strongly stressed syllable which will stand out from the rest. This can be indicated by a stress mark /'/ place before the syllable concerned, e.g., 'yesterday /ˈjɛstərˌdeɪ / , to'morrow / təˈmɑˌroʊ / to'day /təˈdeɪ /

Stress in the isolated word is labeled word stress. There is also analyzed stress in connected speech as sentence stress, where both polysyllables and monosyllable can carry strong stress while other words maybe completely unstressed.

Rhythm is often been claimed that English speech is rhythmical, and that the rhythm is detectable in the regular occurrence of stressed syllables.

Intonation is the pitch of the voice plays the most important part. Thus, intonation refers to the difference in the pitch of a speaker's voice that is used to communicate or alter meaning.

Pronunciation problems

Pronunciation is essential for effective oral communication because the listeners will misunderstand to understand what the speaker really intends to convey if a speaker mispronounces words. Therefore, it is important that words are pronounced correctly and clearly. Nevertheless, a number of learners in English as a foreign language are still encounter problems of English pronunciation, which result from several factors.

a) Interference of the mother tongue

One of the pronunciation problems of Thai learners of English is from the interference of the mother tongue. Khaeram (2007) found that the cause of pronunciation problem in speaking a second language is from people getting used to hearing and making sounds that exist only in their mother tongue. Many of Thai learners neither know how to pronounce English consonants and the vowels nor know how to use the stress and intonation.   Also, the nature of Thai pronunciation and the lack of knowledge in linguistic properties of English sound have made their problems in English pronunciation worse.

Moreover, Zhang (2009) indicates that if the sound systems of a language are more dissimilar, more trouble the learners will encounter. However, it does not mean that acquisition of the new language pronunciation is impossible.

b) Consonants, Vowels and Intonations

Likewise, the study of Rintaraj (2003) showed similar problems of Thai learners in English pronunciation involving consonants, vowels and intonations. Furthermore, Wei, Youfu, Zhou, Yalun (2002), found specific characteristics of English pronunciations by Thai learners which are the final consonants of English words as unvoiced like being pronounced in a Thai way, the Romanization of the Thai language influences English pronunciation and, Thai intonations are applied into English pronunciations. Moreover, some Thais are shy to speak in a native English speaker's way.

c) Phonetic Differences

It is cleared that one important factor underlying pronunciation problems of Thai learners is the phonetic difference between English and their mother tongue. A research of Sayankena (2008) pointed out that some problematic sounds such as /v/, /z/, /dz/, /s/ and /z/ do not occur in the Thai language, so many Thai learners tend to use the most similar sounds to substitute them.

Correspondingly, Rintaraj (2003) found related factors for English pronunciation problems among Thai learners i.e. teachers' teaching styles, students' learning habits, the process of teaching and learning, and the classroom environment. All of these factors constitute in the English teaching and learning and influence their success in language learning in speaking skill.

d) Problematic English Sounds for Thai Students

Focusing on the specific problems of Thai learners on English pronunciation, the work of Poedjosoedarmo (2003) stated that learners of English in native English situation are believed to be able to acquire the language successfully from everyday situations. On the other hand, most of the EFL students in countries whose first language are not English may never develop their language ability to acquire an appropriate pronunciation in such situations.

Unfortunately, despite of demand to improve their English pronunciation and speaking skill, most EFL learners till struggling with some common difficulties in English pronunciation. Effective pronunciation can be reflected through two main concepts of pronunciation; improvable intelligibility and favorable impression (Poedjosoedarmo, 2003). To achieve this, teachers need to find the right way to help them to be able to maintain effective oral communication. Role-play is specifically implemented in this study to achieve this goal.

Role Play

Role-play was originally tried out in managerial training. The value of this technique as educational tools has been existence for many decades. According to Ladousse (1999) the process of a role-play can be crucial part of any language course because it is not an isolated activity, but an integral part of lesson in which it is used. A role-play is familiar for most teachers since it has differently been interpreted. Basically, a role play activity refers to selecting a dialogue which is extracted from listening comprehension, assigning parts to the students and get them read the dialogue a loud while a teacher helps correct pronunciation errors. In testing session, a teacher's aim is to imitate the model, and create the situations to raise more spontaneous speech.

English Speaking Evaluation

This study employs both Northern Essex Community College criteria for evaluating comprehension, and standard of Wongsothorn's for assessing fluency, gesture, and pronunciation during role-play activity.

Northern Essex Community College (2007) presented ESL oral rating form for evaluation speaking proficiency i.e. comprehension, pronunciation, and fluency. With focusing to the objective required for the subject, this study mainly focused on pronunciation aspect with these criteria followings; 5 = students create occasional mispronunciation of sounds and misuse of intonation, 4 = students make understandable pronunciation but it is always conscious of some mispronunciation and misuse of intonation, 3 = student's pronunciation and intonation necessitate concentrated listening and lead to occasional misunderstanding, 2 = students do any serious errors in pronunciation, word stress, and use of intonation so frequent repetitions are required, 1 = students speak incorrect pronunciation, stress and intonation and it is very hard to understand and 0 = their pronunciation are virtually unintelligible to the average native speaker.

However, only three criteria from Wongsothorn's standard, which related to speaking aspect, were evaluated. Criteria for evaluation are presented as follows: criteria for pronunciation; 5 = students can use native like pronunciation accent, 4 = students can communicate effectively with correct pronunciation, 3 = students pronounce wrongly sometimes, 2 = students pronounce incorrectly most of the time, 1 = students cannot pronounce and cannot communicate, criteria for fluency; 5 = students can speak naturally and fluently like a native speaker, 4 = students can speak continuously and naturally, 3 = students speak continuously and naturally but still has many pauses, 2 = students cannot speak continuously, often hesitate to speak and speak repeatedly, and 1 = students hesitate to speak, criteria for gesture; 5 = students can act out with proper facial expression, proper gesture and greater confident , 4 = students can act out with proper facial expression, proper gesture without nervousness, 3 = students can act out with proper facial expression, and gesture but still has less nervousness, 2 = students are nervous but can act out, and 1 = students are too nervous and cannot act out.

As this study focuses on enhancing learners' pronunciation for stress and into nation, the learners are expected to be able to pronounce accurately and fluently to gain improvable intelligibility and favorable impression in real world communication. Moreover, it is an advantage to prepare learners to become successfully effective with information, communication and collaboration skills in the 21st century life.

Research methodology

Participants

Participants were Thai learners majoring in English for International Communication (N=44) They are EFL learners at Rajamangala University of Technology Isan (RMUTI) selected by purposive sampling as a part of an English Phonetics course in academic year 2015. This group of participants was chosen because it is a mixed-ability group, which represents the population as a whole.

Research instruments

- Pre and Post pronunciation tests were used to see how students improve in learning intelligible pronunciation; they focused on word and sentences stress and intonation. The intelligible pronunciation tests were applied before and after the role-play. While the pretest taken at the beginning of course was used to identify their pronunciation errors by reading aloud while the posttest taken at the end of the course was used to reflect the progress of the improvement of the learners. They consisted of two parts. The first part contained 30 words taken from the initial study from relevant group of learners. The second part covered 15 reading sentences closely related to the content of the learners' English course curriculum to reflect the learners' ability in different intonation of informative questions, yes/no questions, statements, imperatives, and question tags.

The students' utterances during the role-play activities were recorded and then the video file scripts were transcribed and analyzed and co-rated by two native speakers to investigate the improvement of the learners.

- Observation form was used by raters to observe a classroom every two weeks. This observation focused on the improvement of the learners' pronunciation, fluency, and gesture while participating in role-play activities.
- Self-assess checklist form was used to reflect the effectiveness of the role-play on their language improvement.
- Learners' feedback form was used to keep a record and reflect leaners' opinions, feelings on their learning experience.

Data collection

Over the first semester in 2015, EFL learners were in a part of this study. The research started with the pronunciation pretest to identify the learners' problems. The role-play was designed based on their problems in relation to specific pronunciation features. Also, the observation forms, the learners' feedback forms, self-assess checklists were purposely designed to obtain the participants' opinion and to measure the progression of learners.

Data analysis

The data were obtained from different research instruments and then analyzed and interpreted quantitatively and qualitatively.

Table 1 Summary of data collection and data analysis used in this study

Research Questions	Data sources	Data analysis
1. Can role play activity improve EFL learners' word stress, intonation, and speaking ability	- Pre and post pronunciation test - Observation Forms	t-Test, Mean, S.D,
2. How the role-play activity influences students' attitudes towards the English pronunciation?	- Self Assess Checklists - Learners' feedback forms	Mean, S.D, content analysis Summary and narration

Results

Table2: the comparisons of the pre/post tests results for Word stress

Sample	Test	$\overline{\mathrm{X}}$	S.D.	Score Difference	T-Value	Sigh (2 tailed)
44	Pre-test	70.09	26.51	62.41	- 19.12	<0.000
	Post-test	132.5	20.20			

The analysis and the descriptive statistics of the pre and posttest scores from the word stress showed that, the mean score of pronunciation pre test is 70.08. The highest score is 119, while the lowest score is 33, and the SD value is 26.51. Depend on these results, 30 given words in the test were taken from the textbooks they have to study in Phonetics Course, it is clear that the relatively lowest mean score of 26.51 proves that their performance on word stress pronunciation test is far from acceptable. However, after practicing 6 role-play activities the posttest scores from the word stress showed that, the mean score of posttest is 132.50. The highest score is 150, while the lowest score is 89, and the SD value is 20.23. It can conclude that in terms of pronunciation at the word stress level, the results showed that students significantly developed their ability in word stress. The finding supported by the finding that the students' pronunciation for both pre and post tests were 70.09<132.50. The result of the t-test analysis of the means was -19.12 with the significant level at p<0.000.

Table 3: the comparisons of the pre/post tests results for intonation

Sample	Test	$\overline{\mathrm{X}}$	S.D.	Score Difference	T-Value	Sigh (2 tailed)
44	Pre-test	37.08	12.85	20.08	-16.79	<0.000
	Post-test	57.17	9.05			

The analysis and the descriptive statistics of the pre and posttest scores from the intonation showed that, the mean score of pre test is 37.08 The highest score is 61, while the lowest score is 19, and the SD value is 12.85. Rely on these results, 15 sentences in the test were related with informative, and yes-no questions, statements, imperatives, question tags, and lists of items which learners have to study in Phonetics

Course, it is clear that the relatively lowest mean score of 12.85 demonstrates that their performance on intonation isn't adequate. However, after practicing 6 role-play activities the posttest scores from the intonation showed that, the mean score of posttest is 57.16. The highest score is 68, while the lowest score is 38, and the SD value is 9.05. It can conclude that in terms of intonation pronunciation, the results showed that students significantly developed their ability in intonation. The finding supported by the finding that the students' pronunciation for both pre and post tests were 37.08<57.16. The result of the t-test analysis of the means was -16.79 with the significant level at p<0.000.

Aspect of speaking ability	Total	The average scores of the 1 role play	Speaking ability's levels	The average scores of the 6 role play	Speaking ability's levels
1. Pronunciation	15	25.00	Poor	65.83	Good
2. Fluency	15	28.33	Poor	64.16	Good
3. Gesture	15	17.50	Very poor, need improvement	79.16	Good

Table 4: the average scores of the learners' speaking ability rated by two raters

Table 4 shows the successful improvement of learners with regard to their speaking ability within three main aspects. It can be gathered from the table that gestures were the most developed aspect and then the pronunciation and lastly the fluency with the different scores of the first and the sixth role-play activities of 61.66, 40.83, and 35.83 out of 100 percent. However, if considering the average of all three aspects from two raters, the outcomes showed that learners' improvement for speaking ability is at a good level. This result also strongly proved that the role play activities effectively helped the learners developed their speaking ability successfully.

Table 5 Students' self-assessment checklists

List of questions	X	S.D	Levels of Agreements
1. Students can improvement word stress pronunciation	4.10	0.67	Agree
2. Students can improve intonation pronunciation	4.31	0.79	Strongly Agree
3. Students like roleplay	4.00	0.68	Agree
4. Role play can reinforce learners' understanding in pronunciation	4.15	0.62	Agree
5. Role play can reinforce learners' language application	4.02	0.76	Agree
Total	4.12	0.53	Agree

Table 5 shows a high level of students' agreements using role-play to improve their pronunciation. The average means of all items related to the impact of the role play activities on their language performance was 4.12 which indicated the majority of the learners strongly agreed that the role play activities positively impacted on their language development. In particular, the majority of the learners most strongly agreed that their intonation was developed most of all related aspects with the means of 4.31.

In addition, role-play can increase learners' understanding in pronunciation and language application which involved their ability to effectively transfer these knowledge to real life communication.

The result from the learners' feedbacks

The majority of the learners expressed that they enjoyed participating in role-play, especially with video clip recording, which made them feel free and stress, anxiety, and boredom. All learners are clearly stated that their pronunciation skill was much improved. They had learnt a lot more about how to pronounce correctly. Moreover, they were aware of how to use gesture appropriately to clarify the meaning of new words. In addition, they feel more confident in English speaking due to the knowledge and the skills about correct and appropriate stress and intonation through role-play participation. As a result, half of participants clearly expressed that they felt less anxious with their mistakes. They preferred communicative ways of learning a language with less focusing on grammatical mistakes.

Conclusion

Pronunciation

Although the learners had limited background knowledge of stress and intonation, they became highly aware of the importance of them. At the beginning of the course, almost all of them did not know how to pronounce correctly. However, they became interested in learning how to pronounce English stress and intonation correctly. The more the role-play were used for enhancing their speaking performance, the more they put effort to learn. If compared their performance between the beginning and the end of the course, it could be obviously seen that the longer the learners involved in the role play activities, the better their pronunciation performance. Moreover, all of them had shown higher confidence with great enjoyment during actively participating in the role-play activities throughout the course.

Fluency

At the beginning of the course, the learners were so nervous that almost all of them forgot what they had to speak. The nervousness and shyness made them hesitate to utter with many pauses. On the contrary, the longer they engaged in the role-play activities, the more fluently with fewer pauses they could speak. Obviously, they could speak with better pronunciation with higher confidence through their clearer, louder voice and proper gestures. Although they could not speak with a native like pronunciation and accents, all of them could communicate effectively through an intelligible speech with more confidence and natural speed.

Gesture

Almost all the learners were so shy that they could not act out properly according to their role especially the first play role. They could not concentrate on their scripts, their turns, and their actions. They could not use proper facial expression and gestures during participating in the activities. On the opposite, at the end of the course, all of them could act out naturally with more confidence due to motivating and enjoyable

practices. The great experience they gained during the course, the higher confident they become in speaking English naturally with the stronger awareness of correct stress and intonation. In summary, they had improved their gestures for successful oral communication.

Discussion

Generally, it was clear that the learners had higher improvement in gestures and pronunciation than fluency. This might be because the majority of them claimed that they enjoyed and actively participating in their role play activities with more and more confidence in speaking with correct and appropriated stress and intonation. However, to become fluent in speaking English, it took longer time. They had only six role-plays for practice.

Moreover, the research findings clearly showed that guided role-play activity helped enhance learners' language improvement in learning to speak English. Some better learners who needed to become more autonomous learners stated that they should provided with free choices to choose their roles and to create their scripted. One of the best way to promote autonomous learners and complete transfer of knowledge and skills acquired during the course was to allow learners to have more opportunities to select their own role and create their own situations.

References

Brown. 2001. *Characteristic of successful speaking activities.* New York: Cambridge University press.

Celce-Murcia, M., Brinton, D., & Goodwin, J. (2000). *Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages.* Cambridge: Cambridge University Press.

Celce-Murcia, M., Brinton, D., & Goodwin, J. (2010). *Teaching pronunciation: a course book and reference guide.* Cambridge: Cambridge University Press.

Collin, B.S. and Mees, I. (2013), *Practical Phonetics and Phonology: a resource book for students.*, Beverly Collins&Inger, Routledge., NewYork.

Derwing, T.M., Thomson, R.I., & Munro, M.J. (2006). English Pronunciation and Fluency Development in Mandarin and Slavic Speakers. *System, 34.*

Dobrovolsky, M., & Higgins, E.C. (2001). *Phonology: The Function and Patterning of Sounds.* In O'Grady, W., & Archibald, J., Contemporary Linguistics. Boston: Bedford/St. Martin's.

Fraser, H. (2000). *Coordinating Improvement in Pronunciation Teaching for Adult Learners of English as a Second Language.* Canberra: Department of Education, Training and Youth Affairs

Hahn, L. (2004). Primary stress and intelligibility: Research to motivate the teaching of suprasegmental. *TESOL Quarterly, 38,* 201-223.

Jerald, C. (2009). Defining a 21th Century Education for the Center for Public Education. [On-line]. Retrieved from 1 May, 2015 from www.http://www. cfsd16.org/public/_century/pdf/Defininga21stCenturyEducation_Jerald_2009.pdf.

Kanoksilapatham, B. (2007). Navigating pathways to success in ELT. *Journal of English Studies,* 3, 6-25

Kelly, G. (2011). *How to Teach Pronunciation.* Harlow, Essex: Pearson Longman.

Ladefoged, P. (2006). *A Course in Phonetics (5th ed).* Boston: Thomson Wadsworth.

Ladousse, G. P. (2004) *Role Play.* Oxford: Oxford University Press.

The Ministry of Education, (2008). The Basic Education Core Curriculum B.E. 2551 (A.D. 2008). Retrieve on from http://www.act.ac.th/document/1741.pdf.

Poedjosoedarmo, G. (2003), Teaching Pronunciation Why, What, when, and How. *RELC:, Portfolio Series* (9), Singapore, SEAMEO Regional Language Center.

Rintaraj, D. (2003) English Pronunciation Problems for students in Phu-Thai Speaking Community. *Independent Study* M.Ed. Mahasarsakam: Mahasarakam

University.

Sayankena, P. (2008). English Phonetics and Phonology: *Essential Principles and Practice for Pronunciation Improvement.* Mahasarakham: Department of Western Languages and Linguistics, Faculty of Humanities and Social Sciences

Snow, D. (2006). More Than a Native Speaker: An Introduction for Volunteers Teaching English Abroad (Rev. Ed.) Alexandria, VA: TESOL. *Readings in English as an international language* (pp.1-6). Oxford: Pergamon Testing Services. 2014.

Test and Score Data Summary for TOEFL iBT® test, January 2014– December 2014 Test Data. [On-line]. Retrieved on 10 December 2015 from www. ets.org/s/toefl/pdf/ 94227_unlweb.pdf.

The Nation. (2012). *Asean Economic Community is Coming in 2015*. Retrieved on 30 November, 2015 from http://www.nationmultimedia.com/national/Get-ready-Asean-economic-community-is-coming-in-20-30173372.html

Wei, Y., & Zhou, Y. (2002). Insights into English Pronunciation Problems of Thai Students. *In The annual meeting of quadruple helix* (8th, April 6, 2002)

Widdowson, H. G. (1992). *Teaching language as communication.* Oxford: Oxford University Press.

Wongsothorn, A. (2001). *English Language Testing and Evaluation*. Bangkok: Chulalongkorn University.

Zhang, Y. (2009). Reading to speak: Integrating oral communication skills. *English Teaching Forum,* 47(1) (pp.32-34). Retrieved March 21, 2016 from http:// exchanges.state.gov/englishteaching/forum/archives/2009/09-47-1.html.

Embedding of Buddhism that Reflected through Language of Thai People

Methawee Yuttapongtada, Kasetsart University, Thailand

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

Language and religion are regarded as the culture of human and human succeeds to religion through the language usage. Meanwhile, religion influences to language usage of people in each society as well. In Thailand, most populations follow Buddhism. Thereby, Buddhism is held as the important base of Thai culture. Mostly, thoughts of Thai people as well as the language that Thai people employed in communicating are conducted under the influence of Buddhism. This research aimed to explore the language usage of Thai people that reflected their Buddhist thoughts, embedded in the systemic concept concerned. The findings revealed that the language reflected Buddhist thoughts of Thai people through the following seven dimensions; king terms and names of kings, pronoun, closing terms and responding particles in Thai Royal vocabulary, Thai expression, interjection, terms with meanings of death, Naming in Thai and language used in magic and healing ritual of folk healers. Furthermore, when times, way of society including culture changed, the language, as the significant partial one of culture, has also changed accordingly. Presently, way of life of Thai people, as observed generally, has less closeness to Buddhism and it caused decreasing of the language usage that reflected thoughts of Thai people towards religion.

Keywords: Embedding, Buddhism, Reflection, Thai Language

iafor

The International Academic Forum
www.iafor.org

1. Introduction

Both of the language and religion include a firm relationship with culture. Through this matter of fact, language is regarded as the cultural heritage that human in the world created, transmitted and succeeded continuously till nowadays. Language, as a symbolic system, is employed in communicating about the meanings, thoughts including sentiments, in order to bear understanding among human and such the human also use language in making a note of stories, occurrences and different believes regarding their own predecessor and subsequently transmitted to the later generation. By doing so, language is held as an important branch of culture that is able to reflect the way of life of the human in the world.

At the same time, the different classifications of culture included in each society such as material culture, art culture, fine arts culture, spiritual or doctrinal culture, language and literatures culture etc., have mostly been influenced from religion.

At the beginning, linguists began to study only language by discriminating language study from culture completely. Later, they reconsiders that regarding language study, it should not be separated studying from culture, because the influence of culture can be lighted with thought, worldview and perception of the environment of language speaker. Language is the essential part of culture, and it is able to display non-language thing as well. To realize behavior and thought of each human in the world, it can be accessible through a thorough use of language. For any society that riches with language can become more thinkable society than other society with less language use. For examples; Latin and Sanskrit, both of them consist of a large number of words and abstract things can be thinkable and written through formatting a large number of abstract words.

Linguists began to study such the languages through data derived from Indian and English language and it was found that the important cause of differences between both people in two nations is derived from the different language. As observed, this study was very interesting among linguists and other people. In this matter, it can be stated in brief that language is regarded as the displayer of human experiences by the time that human employed language for communication for a long time. Then, such the language will become thought and grammatical system that can make human experiences different.

Actually, this theory is not acceptable in general because there are some people argued strictly that not only language has influenced to the behavior or thought of human, but also behavior or thought of human has influenced to language undoubtedly. For example; at the beginning, Thai people have no any thought about god (*Devata*). Only belief in spirits is accepted. Later, Thai people accepted the thought system of Indian people believed in god. Since then, the thought and words concerned with the thought system of Indian people have been brought to employ in Thai society as well. It can be said that Thai accepted the thought culture from India people to use and Thai words are employed accordingly.

On the light as mentioned in the above, no matter thought is right or wrong. Absolutely, language and culture have influenced to each other. Culture, truly speaking, is regarded as the regulator regarding language use and such the language use will also reflect culture. In this matter of fact, language and culture cannot be separated from each other because language is culture and it can reflect culture as well.

According to the light in the above, it can be said that language, religion and culture have relationship with each other. More specifically, they can reflect each other as well. This research aims to explore such relationship from language use of Thai people that reflected influence of Buddhism embedded in thought of Thai people for a long time. However, environment, way of life and thought of people in Thai society has changed when times turned. Explicitly, it has an effect on culture, religious thought and then it makes language changed accordingly.

2. Thailand and Buddhism's Influence to Culture and Thai Language

The ancient civilization of Thai namely; religion, language and culture, has been influenced and succeeded from India undoubtedly. Origin of Thai alphabets, as observed generally, has been influenced from the Southern alphabet of India which was available during 11th to 12th Buddhist Century. Pallava alphabet of India that appeared in inscription has evolved as ancient *Khom* alphabets till 16th Buddhist Century, and as ancient *Mon* alphabets in 17th Buddhist Century. Ancient Khom alphabets have been used in Cambodia and Northeastern Thailand. The two alphabets letter has impacted to Thai alphabets letter in Sukhothai period in B.E.1826. Later, Thai alphabets letter in *Sukhothai* period entered into *Lanna* dynasty and then turned back to Northeastern Thailand and has influenced to *Ayudhya* period.

Religion that has influenced above Thai people and infiltrated clearly in way of life of Thai people is about Buddhism. Historically, Buddhism and Brahmanism's rituals in Hinduism are regarded highly in *Suvarnabhumi* state. Pali is the important language in propagating Buddhism, and at the same, Sanskrit is held as the important language in order to propagate Brahmanism. Both languages have a mixture with Thai language use nowadays.

According to the original education system, there was no the certain curriculum specified and announced in order to employ, unlike the present time. Thai people, at the beginning time, learned different subjects such as weapon training, blacksmith, farming, paddy farming, doing needlework etc. All of these subjects had key contents that are relevant to the doctrines of Buddhism. Education since Sukhothai period was taken place at temple as the center of education. Master in the temple was Buddhist monk and moral teaching including belief mostly reflects Buddhist thought since ancient times. In order to understand the doctrine of Buddhism, virtuous son must go to the temple and learn Pali transmitted from monks fluently. When the virtuous sons have grown up, they must enter into the monastic order as monk at temple. So, their life and education are relevant with temple very much. Language and Thai literatures employed Pali and Sanskrit to be the principle of language in Thai language use mostly. Later, belief of Brahmanism entered together with Buddhism and become literature reflected belief such as *Trai Bhum Phra Ruang* (Three World). It has about this very religious belief. Thai language and literatures have been influenced from India such as Ramayana etc.

Thailand is regarded as the Buddhist country and there are, as observed, about 90 percent of all people follow Buddhism. Therefore, it is important to say that Buddhism plays the important role in life of Thai people. Moreover, Thai people received Buddhism from Sukhothai period and it can be said that Buddhism is succeeded till the present time about 700 years ago. Doctrines of the Lord Buddha (*Buddhadhamma*) are touchable and realizable in the heart of all Thai people. So, it can be said firmly that between Thainess and Buddhism, it could not have been separated at all.

3. Buddhism Reflected Through Language of Thai People

Buddhism is the important base of Thai society, most thought of Thai people are under the influence of Buddhism including the language that Thai people employed as well. The research results showed undoubtedly that language reflected Buddhist thoughts of Thai people are as follows; 1) king terms and names of kings, 2) pronoun, closing terms and responding particles in Thai Royal vocabulary, 3) Thai expression, 4) interjection, 5) terms with meanings of death, 6) Naming in Thai and 7) language used in magic and healing ritual of folk healers. Their details concerned are as follows;

3.1 King Terms and Names of Kings
King's terms such as /phút-thá-câ:w-lǔaŋ/ พุทธเจ้าหลวง (The Royal Buddha) etc., is the king term that employed only for those kings who passed away.
/phrá-phút-thá-câ:w-yù:-hǔa/ พระพุทธเจ้าอยู่หัว (The Supreme Buddha) is the king term that employed with the absolute respect and royalty.
Names of King such as /phrá-phút-thá-yô:t-fá:-cù-la:-lô:k/ พระพุทธยอดฟ้าจุฬาโลก (the Buddha who is the most supreme one in the sky and earth).

3.2 Pronoun, Closing Terms and Responding Particles in Thai Royal Vocabulary
The royal word is put as the register language that used frozen style because the royal word is that general people used when express or speak with the kings and relatives. This language is different from the general language employed. As studied, it was found the royal word that reflected Buddhist thought as follows;
1) /khâ:-phrá-phút-thá-câ:w/   ข้าพระพุทธเจ้า   First Person Pronoun
2) /phrá-phút-thá-câ:w-khâ:/   พระพุทธเจ้าข้า   Closing Term and Responding Particle

Suwadee Nasawat and Kingkarn Thepkanjana (2013:68-69) stated that according to the word /khâ:/ ข้า, it is a noun having the meaning as given by the Royal Institute Dictionary B.E. 2542 that servant. Moreover, this word also was brought to employ together with other words with the meaning 'servant' such as /khâ:-thâ:t/ ข้าทาส meaning servant, who is a slave and /khâ:-thay/ ข้าไท meaning a servant who is not a slave. /khâ:-phrá/ ข้าพระ or /khâ:-wát/ ข้าวัด means the person that the king bestowed to the monks in order to take care temple and monks or the person who is the royalty bestowed as the monk's servant. For the word /phrá-phút-thá-câ:w/ พระพุทธเจ้า, it is term used only for the Lord Buddha. So, the word /khâ:-phrá-phút-thá-câ:w/ ข้าพระพุทธเจ้า means 'a servant of Lord Buddha.' This word consists of two connotations namely; servant of king and Buddhism.

According to the first connotation, the word /khâ:-phrá-phút-thá-câ:w/ ข้าพระพุทธเจ้า is that of status of the speaker, who is a servant and it means the king in general. So, the word /khâ:-phrá-phút-thá-câ:w/ ข้าพระพุทธเจ้า is referred to the status that speaker is a servant of the king.

For another connotation concerned, the word /khâ:-phrá-phút-thá-câ:w/ ข้าพระพุทธเจ้า has a comparative meaning by compare the speaker as a servant of the Lord Buddha. Through doing so, it can be seen that Thai people and society in the former time had closer relationship with Buddhism and Buddhist thoughts and believes have concealed in the tradition and rituals of Thai people or rituals related to the king institute such as names of kings as mentioned in the above. As considered this point, it can be seen that the word /khâ:-phrá-phút-thá-câ:w/ ข้าพระพุทธเจ้า having a direct meaning 'a servant of the Lord Buddha' is referred to the

status that Buddhist people believed as the best and accessible status, because the ultimate goal of Thai people is to access the liberation (Nirvana). The status of liberation is the place without circle of life and absolute suffering. To reach this very literation can be done through the thorough practice according to the doctrine of the Lord Buddha. In Buddhism, there was GatiJinakala scripture said about period of each Lord Buddha in the world. It is believed that people who were born in the period of each Lord Buddha will have the valuable life, because Buddhist followers will obtain the occasion in order to listen to Dhamma, purify mind and the same will be base to access the liberation after death. Due to accession of the liberation is not easy to do, so Thai people set target in order to meet Phra Sri Aryamettaiya Lord Buddha (Supapan Na Bangchang, 1992). Therefore, the first person of royal pronoun /khâ:-phrá-phút-thá-câ:w/ **ข้าพระพุทธเจ้า** meaning 'a servant of king' is referred to the best status of the speaker. It implied that it is great to take birth in the period of each Lord Buddha and it will be absolute great one if those people get a chance to become the servant of the Lord Buddha.

3.3 Thai Expression

Thai expression that reflects the Buddhist belief, sin-merit and hell-heaven and about these believes is embedded in the spirit of Thai people, for examples;

/cha:y-să:m-bò:t/ **ชายสามโบสถ์** (Men with three halls of Buddhist temple) means the changeable and unstable men. It can be understood that for those men who entered into the monastic order as monks for three time are not linkable. This expression is employed in flaw.

/khŏn-sa:y-khâw-wát/ **ขนทรายเข้าวัด** (Carry sands into Temple) means making a merit by building up the Pagoda sand in temple or bearing benefit to public.

/wan-phrá-mây-mi:-hŏn-diaw/ **วันพระไม่มีหนเดียว** (There is not any Buddhist Holy Day) means next day is available (often use for having a great malice).

/khwâm-bàt/ **คว่ำบาตร** (Overturned Bowl) means to break up from association. This expression is derived from Buddhism. It means for those people who did not respect to Buddhism and then Sangha will not allow them enter into Temple or Sangha. It can be translated directly that the monk turned over his bowl and did not receive when taking alms. It means they did not gain any merit.

3.4 Interjection

Interjection of Thai, as a language format, reflected Thai's thought which is derived from Buddhism. As studied, it was found the interjection which is relevant with Buddhism as follows;

/phút-tho:/ **พุทโธ** or /phút-thô:/ **พุทโธ่** (Buddha) means the Lord Buddha

/ʔà-nít-ca:/ **อนิจจา** or /ʔà-nít-caŋ/ **อนิจจัง** (Impermanence) means it is impermanence.

/we:n-kam/ **เวรกรรม** (Retribution) means nature of human who did not get the liberation in Buddhism can receive results of action (karma). According to belief of Buddhist people, they believed that a man becomes good by good action and bad by bad action.

/phút-tho: tham-mo: săŋ-kho:/ **พุทโธธัมโมสังโฆ** (Buddha, Doctrines, Disciples)

/khun-phrá/ **คุณพระ** or /khun-phrá-chûay/ **คุณพระช่วย** (Buddha helps me)

/de:-chá-bun-khun-phrá/ **เดชะบุญคุณพระ** (Fortunate of Buddha)

3.5 Word with Meaning 'Death'

Although, human especially Buddhist followers realize that death is the nature that will occur to all human, but it is held that death causes grieve because of being parted from the beloved persons and materials. Most people will not think and talk about it and the same time, it should

be escaped as far as possible. However, death is the natures that will occur to all human and human must meet it always. It is difficult to avoid speaking about it and human will not speaking this word directly, but using another word instead, in order to relive grief. In other society, it was found avoiding for language use on death as well. For example, in English there were usages of these words; pass away, has gone to heaven, kick the bucket, go west, snuff it, and give up the ghost instead of die/death. In Mandarin Chinese language, there will be use *gwòshrjyè, gwei tu and gwei tyan* instead (Pranee Kullavanijaya: 1984:38). As observed, it can be seen that avoiding of use the word 'death' directly is in the universal use.

In Thai language, the group of words meaning 'death' did not mentioned directly and it reflects the Buddhist thoughts, they are as follows;

/thǔŋ-kɛ̀:-kam/ **ถึงแก่กรรม** (Attained Karma/action)

/sîn-bun/ **สิ้นบุญ** (Finished Virtue)

/mòt-we:n-mòt-kam/ **หมดเวรหมดกรรม** (Ended Revenge and Karma/action)

/phón-túk/ **พ้นทุกข์** (Ended Sufferings)

According to the words as given in the above, here the word /bun/ means merit, a good quality or feature that deserves to be praised. The word /kam/ means the sum of a person's actions in this and previous states of existence, viewed as deciding their fate in future existences. The word /we:n/ means retribution after doing action like 'a man becomes good by good action and bad by bad action.' The three words have reflected the Buddhist beliefs and it accorded with the words of Pranee Kullavanijaya (1984: 37) that a good life is held as merit and after death, people is called finished merit or without merit. On the contrary, if a bad life with unwholesome action and bondages is held as suffering and after death, people are called finished action, ended revenge and no suffering. By speaking so, it may be derived from Buddhist belief of Thai people. Especially, Thai people believed that living in this very world is suffering with bondage of action. After death, life is free from such the bondage.

3.6 Naming of Thai People

As studied on naming of Thai people in different periods, it can be said that such the naming is relevant with everyday life and Thai people are punctilious very much in naming. Such the naming reflects custom, tradition, value, thought and belief of Thai people. As observed, trends of naming of Thai people have changed because it depends upon influences of Thai society. It can be explained that;

In the former time, people are not much punctilious in naming. Mostly, naming was given according to names of parents.

Master and nobleman will be more punctilious in naming than general people through suggestion of Brahmans such as Chao Fa Narathibet, Chao Fa Narindra, Chao Fa Deva etc.
In the former time, although naming of Thai people has been influenced from India, however, in the practical way, there will not be the same with India. India prefers to name by applying names of God such as Rama, Narindra, Sayombhu etc. On the contrary, Thai people try to avoid naming from those persons who are the mostly respected ones such as the Lord Buddha and Deva. However, principle of naming at the present time has been changed because the present people prefer to bring the synonyms of the Lord Buddha or Kings to name instead such as Sanphetch **(สรรเพชญ์)** meaning 'all-knower,' Siddhatta **(สิทธัตถะ)** meaning 'one who has accomplished a goal, given name of Lord Buddha' and Temiya **(เตมีย์)** meaning 'one who has

drenched with water' etc. About this matter of fact, it can be reflected the naming of Thai people based on the Buddhist thought obviously.

Not only this, Thai people also prefer to give the names for both of male and female meaning merit or auspicious thing; /bun/ **บุญ (**Merit**)** such as /bun-chû:/ **บุญชู** (Raising of Merit) /bun-pha:/ **บุญพา** (Bringing of Merit) /bun-rɔ̂:t/ **บุญรอด** (Surviving by Merit) /bun-pheŋ/ **บุญเพ็ง** (Full of Merit)

3.7 Language Used in Magic and Healing Ritual of Folk Healers
According to the structure of contents of magic in healing, at the beginning, it is referred to the sacred things that the healers referred to complete the healing, especially the Triple Gem. In this, it can be observed the most magic that consists of the Triple Gem such /phút-thaŋ tham-maŋ săŋ-khaŋ/ **พุทธัง** (Lord Buddha) **ธัมมัง** (Doctrine) **สังฆัง** (Disciples) or /phút-tha:-ya, tham-ma:-ya, săŋ-kha:-ya/ **พุทธายะ** (for the Lord Buddha) **ธัมมายะ** (for Doctrine) **สังฆายะ** (for Disciples). Many magics began with the words /ʔom/ **อม** or /ʔo:m/ **โอม** and it, according to the belief of the healers, is regarded as the sacred word that employed in the rituals.

According to the contents of the magic spell as used in the sickness treating rites by the folk treatment maker, at the beginning of rite, reference to sacred things, especially the Triple Gems as mentioned in the above will explicitly be conducted respectively.

In the middle of magic spell, there will be uttering about verb that is symbolic behavior in healing or uttering names of sickness. Some magic spells may be uttered widely such as the magic spell for embrocating medicine can be uttered that /phút-thaŋ-hă:y tham-maŋ-hă:y săŋ-khaŋ-hă:y / **พุทธังหาย ธัมมังหาย สังฆังหาย** meaning 'by power of the Lord Buddha, Doctrine and Disciples of the Lord Buddha, this sickness must be disappeared right now.' Here, the concerned word / hă:y /'**หาย**'or /sŭ:n/ '**สูญ**' means 'disappearance or recovery from sickness.' More specifically, the magic spell for making abscess disappeared is follow; /ná-sŭ:n mo:-sŭ:n phút-sŭ:n tha:-sŭ:n yá-sŭ:n/ **นะสูญ โมสูญ พุทสูญ ธาสูญ ยะสูญ**. According to the meaning of this very magic spell, it means through a thorough power of the Lord Buddha, may the abscess disappear right now.

In the concluding part of the magic spell, it includes the messages that emphasized about results of healing such as /ku:-cà-pàw-dûay-kha:-thă:-sŏ:-tha:-yá/ **กูจะเป่าด้วยพระคาถา โสทายะ** /sŭ:n-dûay-ná-mo:-phút-tha:-yá/ **สูญด้วยนะโมพุทธายะ.** For the meaning of this very magic spell, it means 'I will blow with magic. After this, May the abscess be disappeared right now.
Birth, as the tradition related to life, was found the Buddhist belief in uttering magic in the rituals such as after the child was born, there will be cutting the umbilical cord. Midwife will use rope or cord, tie with umbilical cord and began to spell /ná-mo:-phút-tha:-yá/ **นะโมพุทธายะ,** then do cutting the umbilical cord with the sharpen skin of reed. Here, the word /ná-mo:-phút-tha:-yá/ '**นะโมพุทธายะ**' means May I respect or give homage to the Lord Buddha. There is nothing more than the respectful saying to the Lord Buddha.

In preparing flues, while wife is far gone in pregnancy, husband must prepare flues in order to employ for let wife lie by the fire after childbirth. Within the flues, thorns of monkey apple will be brought to collect. As believed, it helps to protect from inauspicious things. The essential reason to select thorns of the monkey apple is about its auspicious name. While cutting thorns of monkey apple, spelling magic /ná-mo:-phút-thàt-sà/ **นโมพุทธตสฺส** must be done and while

saying reached the word /thàt/ ตัส, cutting with sharpen knife must be done suddenly. According to this magic spell, only the auspicious thing is focused and emphasized, due to the following similar psychological sounds namely; /ná-mo:/ **นโม** having similar sound to **/nǎ:m/ หนาม** (thorns) and /phút-thàt-sà/ **พุทธตสฺส** having similar sound to /phút-sa:/ **พุทรา** (monkey apple).

4. Buddhist Closeness toward Language Use of Thai People

When society has changed in different dimensions, way of life of Thai people has also changed accordingly. Such the change occurred has an obvious effect on language use concerning with the Buddhist reflection as follows;

1) At the beginning, names of kings are derived from Buddhist terms or their meanings of names are concerned with the Lord Buddha. Later, there was change occurred and this point can be observed the names of king in Bangkok period since then King Rama III. Names of kings, as considered generally, are not relevant with Buddhism or names of the Lord Buddha (Kowit Pimpuang: 2015:185), for examples;

King Rama III   Phrabat Somdej Phranangklao Chao Yu Hua meaning 'the king, who sat on the heads of population'
King Rama IV Phrabat Somdej Phrachomklao Chao Yu Hua meaning 'the king, who was the supreme leader of Thai people'
King Rama V   Phrabat Somdej Phrachunlachom Klao Chao Yu Hua meaning 'the king, who had the head decorations (as the king)'
King Rama VI Phrabat Somdej Phramongkutklao Chao Yu Hua meaning 'the king with Vajira weapon (Indra)'
King Rama VII Phrabat Somdej Phrapokklao Chao Yu Hua meaning 'the king, who was the great protector among people'

According to the names of kings as observed form reign of King Rama III to King Rama IX, all of these names mean and imply the thing that is above head of population in country. It, truly speaking, may be the stratagem in order to let population pay royalty and faithfulness under the reign of the kings. These names, as compared with the names of the Lord Buddha in naming, are more concrete in viewing of the royal status that is above population, because Buddhist followers believed that name of the Lord Buddha are regarded as the lofty names.

Later, in reign of King Rama VIII and IX, language use in naming of the kings has turned to have more closeness with population, and there seems, as observed generally, to be one part or the same part with population, for examples;

King Rama VIIIPhrabatSomdejPhraparamendramahaAnandaMahidol (the king, who consisted of the joy of land)
King Rama IX   PhrabatSomdejPhraparamindramahaBhumipolAdulyadej (the king, who has strength of the land, incomparable power)

2) Naming of Thai People
According to the belief of Thai people since the former time, traditionally there will be not bringing the names of the Lord Buddha including the kings in naming to general people because of the lofty term, except the royal family. However, at the present time, there have been

names of general people given with names of the Lord Buddha such as Siddhatta (สิทธัตถะ) Sanphetch (สรรเพชญ์) etc., which are in the contrary of naming of kings as specified in item 1).

3) There seems to have decreased numbers of Thai people who used expressions relevant with Buddhism nowadays. Although, sometime Thai people used such the expressions, but they do not know or realized where those expressions come from Buddhism.

4) Interjection
At the present time, interjections regarding Buddhism are used obviously in few users. It may reflect the users of Thai language in the present time related firmly with religion less than people in the former times, because interjection will be used in order to express feelings that often incurred promptly and not passed through a word selection process. It embedded in the native speaker and is used automatically. (Methawee Yuttapongtada, 2015:46)

5) Terms with Meaning 'Death'
Primarily, when Thai people talk about death, they often use the words concerning with Buddhism that reflected thought on merit, action including circle of life undoubtedly. However, presently, Thai people prefer to use metaphor in order express such the death, such as death is ending, death is ending of light, death is happiness and death is rest etc.

5. Conclusion and Discussion

To conclude, the findings of this research are held as the essential supported data in illustrating relationship between both language and religion that influenced to each other in different dimensions. Here and now, it can be stated that language is held as not only the communicative tool for transmitting religion, but language also impacts toward the thought of people in society and it is able to convey through language form that reflected Buddhist thought undoubtedly. However, the language form that Thai people employed in communicating released the fact that now Buddhist belief and thought are carried on with a few quantities due to the way of life of Thai people estranged from Buddhism. To support this matter, some Buddhist belief system was not acceptable in practice and, some became unbelievable due to the progress of the up-to-date technology and education that can go through such the different beliefs, practices or taboos with reply under the reasonable reasons.

Hence, it has an obvious effect on some ceremonies such as birth ceremony or healing sickness with use of magic spell etc., and its numbers, as observed, was reduced decreasingly from Thai society. According to the language form that reflected Buddhist thought employed in those ceremonies, even if it was conducted continually as a practical way for a long time, but almost the modern man does not know it. Furthermore, regarding the changed language use that reflected religious thought in other dimensions concerned, it was explained clearly in the previous contents.

However, the language form that reflected religious thought did not have any change namely; use of pronoun, closing terms and responding particles in Thai Royal vocabulary, because it is the language which was specified as the formal language of Thai society. Nevertheless, if in-depth consideration on language was not done, it might not know that once time those words are relevant   with Buddhism that embedded deeply in Thai society for a long time.

References

Chamnong Thongprasert.(2004). *Thai Culture-Thai Language.* Bangkok: Mahachulalongkorn rajavidyalaya Press.

Dancygier, Barbara and Sweetser, Eve. (2014). Figurative Language. United Kingdom: Cambridge University Press.

Khaisiri Pramote Na Ayutthaya. (1997). *Change of Word and Meaning of Thai Expression.* 6th Ed.Bangkok: Chulalongkorn University.

Kowit Pimpuang. (2015). *Language Culture of Brahmanism-Hinduism and Buddhism Related To Thai Kings in Bangkok Period.* International Journal of Humanity and Social Science Vol.5, No.10 (October):180-188.

Methawee Yuttapongtada.(2015).*Interjection:A View Point Reflected Language and Religion of Thai People.* In Abstract Book of 2015 International Conference on Interdisciplinary Research and Development during 29-31 October 2015. Chiang Mai: Maejo University.

Suwadee Nasawat and Kingkarn Thepkanjana. (2013). *the Honorific System Reflected in First- and Second –Person Pronouns in the Thai Royal Vocabulary.* Journal of Language and Linguistics. Bangkok: Thammasat University.

Panwart Marknuan. (2014). *Magic and Ritual of Folk Healers: Analysis and Folkloristic Approaches.* Journal of Humanities. 1 (January - July) : 90-123.

Praphasi Siha amphai. (2007). *Language Culture.* 3rd Ed. Bangkok: Samlada Press.

Pranee Kullavanijaya. (1984). *The Word 'Death' in the Present Language.* Science of Languages. 4 (September): 36-41.

Supapan Na Bangchang. (1986). *Language Use in Naming Thai People.* 2nd ed. Bangkok: Chulalongkorn University.

Supapan Na Bang Chang. (1992). *Custom and Tradition :Belief and Practical Way in Sukhothai to Middle Ayudhya.* Bangkok: Chulalongkorn University.

SuwannaTangthegaraksa. (2009). *Language and Culture.* 8th ed. Pathumthani :   Bangkok University.

ThawesakThanapratheep. (2008). *Religious Literature.* 6th ed. Bangkok: Ramkhamhaeng University.

The Relation between Justice and Martyrdoms in Religious Art: The Paintings in the Church of the Gesù depicting Japanese Martyrdoms

José Blanco-Perales, Universidad de Oviedo, Spain

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

In this article I explore the understanding of the concept of martyrdom in the context of the Christian mission in Japan in the 17th c. To that end, I will discuss a painting representing the executions of Nagasaki in September 1622, patrimony of the Church of the Gesù in Rome, and the historical accounts referring this event. Other depictions of Japanese martyrdoms focus their representation solely on the martyrs and their deeds. In this painting, however, the Christian audience observing the execution also draws the attention of the viewer, since its detailed depiction takes one third of the pictorial space. I will argue that this difference between this painting and other images reflects the various attitudes clergymen in Japan had towards martyrdom, as the analysis of the accounts of this event reveals: the friars of that mission considered the martyrdom not an end in itself but a mean for the evangelism of Japan.

Keywords: Japan, Jesuits, Nagasaki, Christian martyrdoms, religious art, 17th c.

iafor

The International Academic Forum
www.iafor.org

Introduction

On September 10th, 1622, the Japanese authorities executed fifty-five Christians in Nagasaki, thirty of whom were beheaded and twenty-five died in the bonfire. From this twenty-five, nine were priests, eight European and one Japanese, and twelve were Japanese friars, all of them members of the Jesuits, Franciscans and Dominicans. Hasegawa Gonroku, governor of Nagasaki, organized the execution in the North outskirts of the city, on the Nishizaka hill. This was the same site where other executions of Christians took place, such as the famous martyrdom of twenty-six Christians in 1597.

Since numerous Europeans were killed in this execution, the religious orders prepared several books about these events, which were sent to Europe where they were reprinted. In addition to these accounts the Jesuits sent a depiction representing this martyrdom as García Garcés mentions in his book about these events.[1] There is a painting in the Church of the Gesù entitled *Martyrdom of Fifty-two Christians at Nagasaki in 1622* (fig. 1) which depicts the execution in Nagasaki on September 10th, 1622. Its attribution is unknown, although it is believed to have been painted by a Japanese artist member of the Jesuits shortly after the events represented in the work.[2] Its iconography matches the description given by García Garcés of the painting that he employed as testimony for his account and that was sent by the Jesuits to Manila in 1623.

One of the key differences of this painting compared to other representations of martyrdoms is the way the Japanese witnesses are depicted. Other paintings of Japanese martyrdoms, such as the print by Jacques Callot (1627, fig. 2), focus the attention of the viewer on the martyrs and their deeds. In contrast, in this painting the Christian audience attending the execution has a strong presence and it takes almost one third of the pictorial space. Moreover, the artist depicted the garments and weapons of the people in the audience in great detail, to the extent that he must have been familiarized with the Japanese culture. This is especially evident if we compare the painting with other depictions of Japanese made in Europe at that time, such as the print by Schelte Adamsz (1628-1659, fig. 3). This divergence between this painting and other images reflects a different understanding of these events influenced by the view of martyrdom held by the friars from the mission in Japan. In order to explore their idea of martyrdom I will analyze the accounts of three clergymen from different orders dealing with the Japanese martyrdoms.

Historical context of the mission in Japan

Before exploring the writings dealing with the executions of Christians in Japan, I will briefly explain the history of Christianity in the country.

Christianity arrived to Japan in 1549, when the Jesuit Francis Xavier (1506-1552) landed in Kagoshima, in the province of Satsuma. In the next seventy years, the

---

1 Garcés (1625), f. 5r.

2 The style of the painting resembles other representations on folding screens which were probably made by the seminario of painting founded by the Jesuits in Japan. For more information about this seminario see: Hioki (2009) and Suntory Museum of Art, Kobe City Museum, and Nikkei Inc. (2011).

Jesuits established their headquarters in Nagasaki, the main commercial port with Europe, and founded several seminarios, schools and even a painting workshop. During this period they manage to gain the favor of numerous feudal lords, which resulted in the conversion to Christianity of their retainers. Other religious orders, namely Franciscans, Dominicans and Augustinians, established themselves in Japan later, supported by the King of Spain.

The Christian mission succeeded in spreading the Gospel in the country, although there were times in which its continuity was in danger, especially after the martyrdom of 1597. Nonetheless, following Hideyoshi's death in 1598, the most powerful lord at that time, Christians were tolerated by the new overlord of Japan, Tokugawa Ieyasu (1543-1616), as he was invested in beginning a commercial exchange with the Spanish Empire. This beneficial situation for Christianity lasted until 1613, when Ieyasu passed an edict that prohibited this faith and carried out the expulsion of all friars from Japan in 1614. However, numerous friars remained in Japan concealed and continued the mission on the fringes of the law and ultimately were executed in public.[3]

Definition of martyrdom

In order to understand the meaning of martyrdom in Christianity I will summarize Thomas Aquinas' (1225-1274) main ideas of this concept. I chose this philosopher and theologian due to his importance and revival in the context of the Catholic Counter Reform. Moreover, both the Dominicans and Jesuits hold in high regard his writings and adhere to his ideas.[4]

Martyrdom is defined by Thomas Aquinas *as the virtue of enduring suffering and persecution in the name of faith and truth*.[5] In order to consider an execution a martyrdom three main virtues are required, namely charity, fortitude and justice.

Charity is the main cause that leads a Christian to become martyr.[6] This virtue is defined as the benevolent love, or friendship, to God in response to his affection. Consequently, charity involves the unconditional love to every man for God's sake.[7] Aquinas even regards charity as the most important virtue, even more significant than hope and faith, since these two are directed to the truth while charity relates to God himself.[8] In the martyrdom, the devotee is willing to sacrifice his life, his most precious asset, for heavenly and not material gains. Therefore, charity is the reason why martyrdoms bring spiritual merit: it entails the ultimate sacrifice. This love towards God, which is equivalent to the truth of faith, can be expressed both through words and actions. Thus, renouncing apostasy is not the only valid reason to become a martyr. Other virtuous acts, such as avoiding a sin, might count as cause for martyrdom. The second virtue involved in martyrdoms is fortitude. Although it is

---

3 For more information about the Jesuit mission in Japan see: Charles R. Boxer (1951) and Bailey (1999).
4 For more information about Aquinas' writings see: McInerny and O'Callaghan (2015) and Finnis (2014).
5 Aquinas (1947), ST2-2 Q124 A1.
6 Aquinas (1947), ST2-2 Q124 A2,3.
7 Aquinas (1947), ST2-2 Q23 A1.
8 Aquinas (1947), ST2-2 Q23 A6.

necessary for a martyr to endure suffering until death, fortitude by itself does not bring merit without charity.[9]

The third and final virtue related to martyrdom is justice.[10] Aquinas understands it as the constant and perpetual will to render to each one his own right.[11] In other words, justice can be defined as a voluntary and firm action an agent carries out toward a recipient adjusted to a certain kind of equality and proportion, either naturally or by agreement. By recipient he is referring to both the community and any of its members and, thus, justice emphasizes mainly the common good over the individual right. This is the reason Aquinas considers justice a general virtue.[12] Moreover, he regards it as one of the most excellent virtues, since it involves reason and its object is external, i.e. it seeks to ensure the good of another person and, therefore, it relates to charity.[13] In martyrdoms, the devotee affirms the divine truth above everything else. Consequently, the victim is performing a just action towards God since truth is regarded as an essential part of justice as it entails will, reason and equality of the sign and the thing it refers to.[14] Moreover, the persecutor perpetrates an injustice by executing the martyr, as his action contradicts the highest goodness and the divine law. In this way, he is committing a mortal sin.[15]

To sum up, Aquinas understood martyrdom as the ultimate sacrifice in which a Christian endures torture until death for the sake of God's truth. In order to become martyr, charity, fortitude and justice are needed: charity, the most important of the three virtues, for sacrifice, fortitude for enduring the suffering and justice for staying true to faith and God's goodness.

The concept of martyrdom in the context of the Japanese mission

In order to explore the relation of Aquinas' concept of martyrdom with the friar's view on this matter, I will discuss three accounts about the events represented in the painting of the Church of the Gesù written by the Jesuit García Garcés, the Franciscan Diego de San Francisco and the Dominican Melchor Manzano de Haro.[16]

In the descriptions of the martyrdoms, the three authors praised the martyrs for showing the three virtues discussed by Aquinas. For instance, when the Jesuit García Garcés narrates the execution of the Dominican Luis Flores and the Augustinian Pedro de Zúñiga in Nagasaki in 1622, he focuses on their endurance by explaining the horrible tortures and great suffering they had to face.[17] Moreover, he also relates that the victims' fortitude was praised by the audience attending the execution. The author continues describing how the example of previous martyrs helped the current victims to withstand all their difficulties true to their believes.[18] Here he is praising both the charitable and just character of their behavior. The Franciscan Diego de San Francisco

---

9 Aquinas (1947), ST2-2 Q124 A2.
10 Aquinas (1947), ST2-2 Q58 A1.
11 Aquinas (1947), ST2-2 Q58 A1.
12 Aquinas (1947),ST2-2 Q58 A5.
13 Aquinas (1947), ST2-2 Q58 A6, A12.
14 Aquinas (1947), ST2-2 Q109 A3.
15 Aquinas (1947), ST2-2 Q59 A4.
16 Garcés (1625), Manzano de Haro (1629), San Francisco (1625).
17 Garcés (1625), f. 9r. See Appendix, cit. 1.
18 Garcés (1625), f. 8v. See Appendix, cit. 2.

mentions that the martyrs refused to accept the official pardon during their interrogatory since they wanted to held on their faith.[19] This is another example of justice. since they stood by what they understood to be truth. In relation to these virtues, the Dominican Melchor Manzano states that only a few could become martyrs since martyrdom is an honor granted by God to those who have a virtuous behavior. Therefore, a Christian should deserve it and be worthy of what they considered a privilege.[20]

Martyrdoms gave moral authority to the religious orders, since they proved that some of their members were virtuous enough to reach the highest spiritual merit by performing the utmost sacrifice. In this way, martyrdoms were used by the orders to justify enterprises carried out by their martyrs when these were criticized. For example, the Franciscan Diego de San Francisco based his defense of Luis Sotelo's Keicho embassy to Europe in 1613 on the fact that he was executed in Japan.[21] According to him, since God only grants the martyrdom to those who earn it through their pious actions, He is also approving any past action no matter whether it was or not accepted by men.[22]

These historical accounts reflect the idea that martyrdom brings great spiritual merit to the victims and prestige to the orders to which they belonged. Thus, martyrdom was considered an end in itself. However, there is an episode included in the three books that contradicts this statement. The event in question revolves around the imprisonment of Luis Flores and Pedro de Zúñiga by the Dutch in 1619. Between their arrest and their execution in August 1622 in Nagasaki, they concealed the fact that they were friars for a long period of time. Moreover, after Pedro de Zúñiga confessed his condition of clergyman, Luis Flores tried to escape from his prison unsuccessfully. Based on the ideas I exposed before, these actions go against the ideal of being a martyr: the hiding of their nature goes against the concepts of truth and justice, and escaping shows a lack of fortitude. The three authors of the accounts were also aware of this fact and, consequently, they tried to justify it in different ways.

The Dominican Melchor Manzano is the author who spends the most pages explaining the behavior of his fellow friars. He tries to justify using theological arguments why both Luis Flores and Pedro de Zúñiga did not confess their condition of friars during their interrogations. The author begins his argumentation mentioning that in theology there are two precepts called "positivo" and "negatio" which compel Christians to confess and never deny their condition of friar whenever any public authority, even from tyrannical governments, requests them this information. However, the author states that there is no precept prohibiting Christians to remain silent. Therefore, and if the reasons for the authorities' request are unfair, Christians may refuse to answer without committing any sin, as they do not lie about the requested information.[23] He continues explaining that, according to the Shogun's law, any Christian who helped a friar, and his neighbors, no matter if they participated in the criminal act, will be executed and their belongings will be confiscated. Therefore, he argues that both Luis and Pedro decided not to confess in order to cover up for the

---

19 San Francisco (1625), f. 46v. See Appendix, cit. 3.
20 Manzano de Haro (1629), f. 23r. See Appendix, cit. 4.
21 For more information about the Keicho Embassy see: Takizawa (2008).
22 San Francisco (1625), f. 56r. See Appendix, cit. 5.
23 Manzano de Haro (1629), f. 37v. See Appendix, cit. 6.

Japanese devotees and their families who brought them to Japan.[24] Melchor Manzano also justifies the attempts to liberate Luis Flores stating that it was a fair act according to the following logic: if a prisoner who is sentenced to death is able to escape with external assistance, it is licit to help him, especially if he was imprisoned for unfair reasons. In order to illustrate his statement the author mentions the case of Pope S. Marcellus.[25]

The Jesuit García Garcés also discusses the case of Luis Flores and Pedro de Zúñiga. In the manuscript version of his account, he argues that the two friars hide their condition of clergymen to the authorities in order to discredit the Dutch who accused them of being priests. Moreover, he also states that every friar was needed in the mission due to the lack of Fathers for the evangelism of Japan.[26] This idea was also supported by Franciscan Diego de San Francisco stating that Franciscans hide in the mountains of Nagasaki because they could not afford to lose more priests, since the number of clergymen in Japan was already insufficient to carry out the Christian mission.[27] Furthermore, he also justifies sending Japanese devotees to their martyrdom in order to protect the priests.[28]

These arguments contrast with the passages where Melchor Manzano describes how the Dominican Antonio Navarrete went publicly to Omura to preach the Gospel at risk of being caught and executed.[29] Melchor Manzano explains how a rumor which was circulating among Japanese Christians said that friars were convincing Japanese devotees to die for their faith while the Fathers themselves were hidden. Because of this rumor, Antonio decided to come out from his hiding and surrender to the authorities in public.[30] The Franciscan Diego de San Francisco also mentions how the same rumor made Apolinario Franco go to Omura to preach instead of remaining in hiding.[31] Based on these passages, it seems that the martyrdom was a mean used by the orders to gain more followers in Japan, since the virtuous example of the executed priests aroused religious fervor among Japanese Christians. This idea is supported by Diego de San Francisco, who explains that martyrdoms attracted a great number of Japanese devotees willing to travel to the execution grounds to try to acquire relics of the martyrs.[32] Melchor Manzano also discusses this idea arguing that missionaries knew that martyrdoms had a profound effect on the Japanese devotees and, therefore, they saw in them an opportunity to regain converts through their own exemplary deaths. He continues arguing that martyrdoms proved to be a very effective method for evangelizing, complementary to the teaching of the Gospel.[33] For these authors, Japan's evangelism had a higher priority than attaining the martyrdom, which began to be embraced by clergymen when they saw it as an opportunity to gain more devotees. Therefore, martyrdom was only understood as a tool for a higher goal.

---

24 Manzano de Haro (1629), f. 38v. See Appendix, cit. 7.
25 Manzano de Haro (1629), f. 33r. See Appendix, cit. 8.
26 Garcés (1623), f. 37v. See Appendix, cit. 9.
27 San Francisco (1625), f. 35v. See Appendix, cit. 10.
28 San Francisco (1625), f. 36v. See Appendix, cit. 11.
29 Manzano de Haro (1629), ff. 13v-14r. See Appendix, cit. 12 and 13.
30 Manzano de Haro (1629) f. 14r. See Appendix, cit. 13.
31 San Francisco (1625), f. 40r. See Appendix, cit. 14.
32 San Francisco (1625), f. 31r. See Appendix, cit. 15.
33 Manzano de Haro (1629) f. 9r. See Appendix, cit. 16.

Although the Jesuit García Garcés also justifies the silence of Luis Flores and Pedro de Zuñiga, he is against the liberation of Luis Flores, stating that the people who helped him were not conscious of the great damage they would cause. He even criticizes the silence of the two friars in the final version of his account: in this text he does not try to justify them but, on the contrary, he mentions their obligation to confess they were priests.[34] Thus, in the final version the author stresses the importance of the martyrdom over the evangelism of Japan. Nonetheless, he originally held the idea that the evangelism was the common good to which all acts of the Fathers, including martyrdom, should be directed, as he wrote in the manuscript of his account.[35] Moreover, since the accounts referring the martyrdoms in Japan were commissioned by the Holy See, it is highly probable that Garcés might have changed his account to favor the idea of martyrdom as an end in itself in order to discredit the behavior of the members of other religious orders in the context of the Holy See.

Summing up, the three accounts of the Jesuit García Garcés, the Franciscan Diego de San Francisco and the Dominican Melchor Manzano de Haro, show the influence of Aquinas' definition of martyrdom in their narratives. However, they agree that the evangelism of Japan was the ultimate goal of the mission. As such, every action carried out by the friars, including becoming martyr, should always be in benefit of evangelism.

Conclusion

The idea of martyrdom as means for evangelism might explain why the artist of the painting of the Church of the Gesù focused his depiction not only on the martyrs but also on the crowd of Japanese Christians witnessing the events. Their detailed representation praying while contemplating the death of Christians might reflect the idea held in the accounts that martyrdoms were very effective in converting Japanese. Moreover, this painting might convey not only the great virtue of the victims, but also the devotion their actions inspired in the Christian community.

Other representations reflect a different context, where the martyrdom was stressed over the goals of the mission. This difference explains the changes made in García Garcés' final version of his account. However, he mentions this painting as a source of inspiration in the first manuscript, in which he still justified the silence and hiding of the friars. Therefore, the painting of the Church of the Gesù reflects the understanding of martyrdom held in the three accounts. It is a product of the mission in Japan and, as such, embodies its values, which stress evangelism as the ultimate goal of the mission.

---

34 Garcés (1625), f. 6v. See Appendix, cit. 17.
35 Garcés (1623).

Appendix: Quotes

This section contains all the excerpts from the accounts of García Garcés, Diego de San Francisco and Melchor Manzano de Haro that I mention in the article. In the transcriptions I keep the original orthography and punctuation. However, I expand the contractions.

1 Garcés (1625), f. 9r:

> *Los tres glorioſos Martires* [Luis Flores, Pedro de Zuñiga y Ioachin] *perſeueraron en el atroz tormento muy conſtantes, y caſi inmobles, haſta que dieron ſus almas en las manos del Señor, que las recibio en ſuaue holocauſto, dexando grande conſuelo y edificacion a aquella infinita multitud de Chriſtianos que los eſtauan mirando, y no menor admiracion de ver la fortaleza y conſtancia con que acabaron.*

2 Garcés (1625), f. 8v:

> *y asi como començò a correr la ſangre, tomo la mano el valiente Capitan* [Ioachin] *por orden de los dos Padres, que no eran tan dieſtros aun en la lengua, porque auia poco que auian paſſado a Iapon, y el lugar de la carcel no era acomodado para eſtudiarla: y dizen los que ſe hallaron preſentes, que predico con tanto feruor, que todos quedaron admirados.*

3 San Francisco (1625), f. 46v:

> *Llego la otra eſquadra, y exercito del Señor, de los Santos Martyres, preſos en la carcel de Nangaſaqui, en la qual venian treynta y tres Chriſtianos, hombres, niños, y mugeres, para los martirizar a todos juntos, por caſeros, y doxicos de los Santos Religioſos: a los quales prometieron primero en la carcel, que ſi renegavan, y dexavan la Fe de Chriſto, los perdonarian: y ninguno de ellos quiſo renegar.*

4 Manzano de Haro (1629), f. 23r:

> *AVNQUE el morir por CHRISTO es tan gran coſa, que no cae debaxo de merecimiento humano, y DIOS lo da gracioſamente a quien quiere: con todo eſſo ſuele auer algunas buenas diſpoſiciones para alcançarlo. Lo primero, parece, que fue querer pagar el Señor a las Religiones, lo mucho que en cultiuar eſta Chriſtiandad han trabajado, y padecido en diuerſos generos de contradiciones y trabajos que han tenido, en premio de los quales quiſo ſu diuina Mageſtad darles eſta honra, y acreditarlas entre eſtos Chriſtianos nueuos. Lo ſegundo, quiſo premiar en particular las virtudes deſtos Santos Martires.*

5 San Francisco (1625), f. 56r:

> *mas parece que el cielo tomo la mano para defendelle, y pregonar en la tierra, quan al guſto de ſu Mageſtad divina fue eſta Embaxada* [Keicho]*, pues por dichoſo fin della, y como a Celeſtial Legado, porque lo era de Dios, concedio su Mageſtad el excelentiſsimo don del martyrio, ni podra jamas la cenſura del juyzio humano, deſminuir la gloria de tan ſanto Varon* [Luis Sotelo]*, que ſi bien echando el cartabon, y compas de las leyes de prudencia, parecieron a algunos ſus empreſas heroycas, menos prudentes, y acertadas:*

6 Manzano de Haro (1629), f. 37v:

> *Mas para ſacar al letor deſta duda, es de ſaber, que es diferente coſa el negar y callar vna perſona ſer Chriſtiano, o ſer Sacerdote; porque de lo primero ay precepto, (que los Teologos llaman) poſitiuo, que nos manda y obliga a confeſſar que lo ſomos, ſiendo preguntados con autoridad publica de algun Iuez, aunque ſea tirano. Ay tambien precepto negat*[i]*o, por el qual eſtamos obligados a no negar que ſomos Chriſtianos en ocaſion alguna. Mas no ay precepto alguno de ſuyo por donde al Sacerdote obliguen a dezir que lo es, ni a negarlo, por ſer vn eſtado libre que le puede tomar, y no tomar el que quiſiere. Y aſsi quando al que lo fuere, el juez injuſtamente preguntare ſi lo es, puede auiendo juſtas cauſas (como aqui las auia) callarlo, ſin que en ello aya mentira, ni ofenſa contra nueſtra ſanta Fe.*

7 Manzano de Haro (1629), f. 38v:

> *Para lo qual es de ſaber que el Emperador de Iapon tomo tan apechos el perſeguir a los Chriſtianos, deſterrarlos y deſtruyrlos de ſu Imperio, que no ſe contento con poner penas de ſer quemados los Predicadores y Sacerdotes (aſsi naturales del Reyno, como eſtraños que alla fueſſen o eſtuuieſſen,) ſino que promulgo vna muy riguroſa contra qualeſquier perſonas que lleuaſen, o ayudaſſen a entrar algun Religioſo, que fue perdimiento de bienes, y condenados a quemar viuos.*

8 Manzano de Haro (1629), f. 33r:

> *Que ſea juſto y ſanto hurtar a los que en tales anguſtias ſe ven, es coſa tan llana en Teologia, que la gente letrada tema por ignorancia grande el mouer duda ſobre ello. Porque ſi vn hombre que eſta en priſion, condenado a muerte, o en peligro de ſerlo, ſe puede huir, licitamente le puedo ayudar, pues es obra delicita, y con mas razon a los que eſtan injuſtamente, como lo eſtauan eſtos dos Padres, pues era por ſer Religioſos Predicadores del ſanto Euangelio.* [...] *Paſſados nueue meſes en tan baxo oficio, y en lugar tan ageno del que el Santo Pontifice* [ſan Marcelo] *merecia, llegaron los zeloſos Clerigos, y le hurtaron, ſacandole de aquel apoſento ſucio, y poniendole en caſa de vna ſanta muger llamada Lucina.*

9 Garcés (1623), f. 37v:

Enbarcado en el sobre dicho nauio yiuan al Jappon a sus negocios como otros muchos, los dos [Luis Flores y Pedro de Zuñiga] *hasta aquel tiempo nunca acabauan de confessar que lo eran, antes auian sufrido grandes tormentos de los olandeses para hacerles que se descubriessen y siempre lo auian negado por no poner en peligro de las vidas a los Japones que inocentemente los auian lleuado. El gouernador de Nangasaque deseaua grandemente que en este ultimo* [?], *y Juicio difinitiuo perseuerassen los dos en lo que siempre auian dicho, para que los olandeses quedassen vencidos en el pleito y tenidos y juzgados por Cossarios que ni aun a los nauios de los Japones perdonauan y consiguientemente fuessen destruidos del Emperador.*

10 San Francisco (1625), f. 35v:

Tenemos quatro Ermitas en eſtos montes de Nangaſaqui, a donde reſiden los hermanos legos; y los Religiosos enfermos ſe van a curar con ellos, y a retirarſe algun tanto, y reſpirar del trabajo, para cobrar nuovo aliento, y fuerças: y tambien en tiempo del rigor de la perſecucion nos eſcondemos alli, por dar lugar a la yra, conſiderando la falta de miniſtros, y obreros que ay en eſtos Reynos, y la mucha mies.

11 San Francisco (1625), f. 36v:

Dixeron ellos: Padre fray Diego; ſi nos prenden, y matan por cauſa de no entregar a eſtos cinco Padres, ſeremos Martyres? Yo les reſpondi, que ſi, pues morian por Dios, y por librar de la muerte a ſus Miniſtros, a quien en odio de la Fe, querian conſumir; y que aſsi era morir por el zelo de la honra de Dios, y caridad de ſus proximos, porque no les faltaſſen miniſtros del Evangelio.

12 Manzano de Haro (1629), f. 13v:

Yo [F. Alonſo Nauarrete] *voy a Vomura a confeſſar y conſolar a aquellos Chriſtianos, porque agora es buen tiempo, pues con la ſangre freſca de los martires eſtaran mas animados.*

13 Manzano de Haro (1629) f. 14r:

Aunque yo [F. Hernando de San Ioſep] eſtaua determinado de no dezir ninguna razon de las que nos [a mi y a F. Alonſo Nauarrete] *mouieron a yr* [a Vomura] *(porque la principal que a mi me mouio, fue la obediencia que digo tengo dada en eſte caſo) pero quiero dar vna, y es, que algunos Chriſtianos auian murmurado que los Padres les perſuadian a ellos que fueſſen martyres, y ellos huian las ocaſiones: pues para quitarles eſte error, y que entiendan que no tememos los peligros, por ſu bien, nos vamos a meter en ellos.*

14 San Francisco (1625), f. 40r:

> *Holgoſe mucho el Santo fray Apolinario, quando vio la ocaſion de poder yr al Reyno de Vomura, con tan juſta cauſa, y neceſsidad tan grande, y por ſi ſe ofrecieſſe de camino padecer por amor de Dios martyrio: porque los infieles de Nangaſaqui, y aun algunos Chriſtianos menos recatados en hablar, dezian, que los Padres Religioſos les predicavan martyrio: pero que bien ſabian ellos huyr las ocaſiones de el.*

15 San Francisco (1625), f. 31r:

> *Luego corrio la fama del ſanto martyrio por todas aquellas partes, villas, y ciudades, y concurrio infinito numero de Chriſtianos, a viſitar el lugar del martyrio, y el ſanto ſepulcro, ſin ſer poderoſo el Tono a eſtorvarlo: ſolo puſo guardas, para que no llegaſſen a tomar reliquias, ni aun cerca del miſmo ſepulcro.*

16 Manzano de Haro (1629) f. 9r:

> *Moſtro verdaderamente en eſte hecho la fortaleza de animo que ſe podia deſear, de que la Igleſia de Iapon tanta neceſsidad tenia, viendola por experiencia en los Predicadores y miniſtros que la predicauan con palabreas, las quales ſin obras, pierden la fuerça y eficacia que con ellas tuuieran.*

17 Garcés (1625), f. 6v:

> *Finalmente deſeando dar ſus vidas por la ſanta Fe que yuan a predicar, y por la obligacion que les corria de manifeſtarſe por Christianos, confeſſaron de plano que lo eran, y juntamente Religioſos de las ſagradas Ordenes arriba dichas.*

Images

Fig 1: Martyrdom of Fifty-two Christians at Nagasaki in 1622
元和八年長崎大殉教図, 135 x 155 cm, 1622–1624?, color on paper mounted on canvas Chiesa del Santissimo Nome di Gesù all'Argentina (Il patrimonio del Fondo Edifici di Culto, amministrato del Ministerio dell'Interno d'Italia), Roma.
Photo © Zeno Colantoni.

Fig. 2: Jacques Callot, Les martyres du Japon, 162,
Photo © Bibliothèque municipale de Lyon.

Fig. 3: Schelte Adamsz, Martelaarschap van de jesuïeten in Japan, 1628-1659, Photo © Rijksmuseum.

References

Aquinas, Thomas. 1947. *The Summa Theologica*. Edited by Sandra K. Perry. Translated by Fathers of the English Dominican Province. Digital ed. Dominican House of Studies, Priority of the Immaculate Conception. New York: Benziger Bros. http://dhspriory.org/thomas/summa.

Bailey, Gauvin A. 1999. *Art on the Jesuit Missions in Asia and Latin America, 1542-1773*. Toronto: University of Toronto Press.

Charles R. Boxer. 1951. *The Christian Century in Japan: 1549-1650*. Oakland: University of California Press.

Finnis, John. 2014. "Aquinas' Moral, Political, and Legal Philosophy." *The Stanford Encyclopedia of Philosophy*, no. Summer 2014. plato.stanford.edu/archives/sum2014/entries/aquinas-moral-political.

Garcés, García. 1623. "Relacion Copiosa de Los Muchos Y Atroces Martyrios Que Este Año Passado de 1622 Uuo En El Reyno Del Iapon, Collegiada Principalmente de Las Cartas de Los P. de La Comp. de Iesus Que Alli Residen Y de Lo Que Refieron Los Que de Aquel Reyno Han Venido En Los Dos Nauios Que Aqui Han Llegado. En Manila 15 de Henero de 1623." Manila.

———. 1625. *Relacion de La Persecvcion Qve Huuo En La Iglesia de Iapon Y de Los Insignes Martires Que Gloriosamente Dieron Sus Vidas En Defensa de Nuestra Santa Fe, El Año de 1622*. Edited by Luís Sánchez. Madrid.

Hioki, Naoko Frances. 2009. "The Shape of Conversation: The Aesthetics of Jesuit Folding Screens in Momoyama and Early Tokugawa Japan (1549-1639)." PhD thesis, Graduate Theological Union.

Manzano de Haro, Melchor. 1629. *Historia Del Insigne, Y Excelente Martyrio Qve Diez Y Siete Religiosos de La Prouincia Del Santo Rosario de Filipinas, de La Orden de Santo Domingo, Padecieron En El Populoso Imperio de Iapon, Por La Predicacion Del Santo Euangelio de Iesu Christo Nuestro Dios*. Edited by Andrés de Parra. Madrid.

McInerny, Ralph, and John O'Callaghan. 2015. "Saint Thomas Aquinas." *The Stanford Encyclopedia of Philosophy*, no. Spring 2015. http://plato.stanford.edu/archives/spr2015/entries/aquinas.

San Francisco, Diego de. 1625. *Relacion Verdadera, Y Breve de La Persecucion, Y Martirios Que Padecieron Por La Confesion de Nuestra Santa Fee Catholica de Iapon, Quinze Religiosos de La Prouincia de S. Gregorio, de Los Descalços Del Orden de Nuestro Seraphico P. S. Francisco de Las Islas Philipinas. A Donde Tambien Se Trata de Otros Muchos Martires Religiofos de Otras Religiones, Y Seculares de Diferentes Estados. Todos Los Quales Padecieron En Iapon Desde El Año de 1613 Hasta El de 1624*. Edited by Thomas Pimpin. Manila.

Suntory Museum of Art, Kobe City Museum, and Nikkei Inc., eds. 2011. *Nanban Bijutsu No Hikari to Kage: Taisei Ōkō Kibazu Byōbu No Nazo*. Tokyo: Nikkei Inc.
Takizawa, Osami. 2008. "La Delegación Diplomática Enviada a Roma Por El Señor Feudal Japonés Date Masamune (1613-1620)." *Boletín de La Real Academia de La Historia* 205 (1): 137–58.

The Sound Exchange of Movement:
A Study on the Current Soundscape Conditions of Taiwan's Metro System

Cheng-ping Mao, National Yunlin University of Science and Technology, Taiwan
Li-Shu Lu, National Yunlin University of Science and Technology, Taiwan

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
Soundscape developed in Europe and Canada. In 1996, it was incorporated into urban planning in Japan. In recent years, Taiwan has begun attaching value to the conceptual application of soundscape, which is reflected on the actuation of the 2015 Taipei Soundscape project. The development of the rapid transit in Taiwan is entering into its second decade, where metro systems are operational in both Taipei and Kaohsiung. The present study aimed to investigate the soundscape conditions of the Taiwan's Metro Systems, where urban transportation compositions can be created by the sounds of travelling and transiting passengers.

The present study adopted a Interviewing and an observational research method to collect the sounds along the main transport lines and at the central hubs of the Taipei and Kaohsiung Metro Systems. Finally, the present study adopted the ecological triangle and Soundscape Triangle to analyze the differences between the soundscapes of the two metro systems. In terms of acoustic features, environmental sounds were more easily recorded in the Kaohsiung Metro during the day, and human-caused sounds were more easily recorded during the evening peak period. By contrast, Taipei Metro were more easily recorded during the morning off-peak period, and human-caused sounds were more easily recorded during the remainder of the time. In terms of passengers' sound impressions, the departure sound employed by both Metro Systems stimulated a sense of anxiety. The findings of the present study can serve as reference for the future planning of urban metro systems to form favorable urban imagery.

Keywords: Soundscape, Rapid transit, Taiwan, Metro Systems, Ecological triangle

iafor

The International Academic Forum
www.iafor.org

Introduction

Human have five perceptions to received messages: vision, hearing, smell, taste, touch. Getting about 65% of the human experience from the vision, and 25% from hearing, and 10% from touch. In the past, human knowledge is evident from vision, but hearing compared to less susceptible to block.Jacques Attali (1977) mentioned that vision as a Western ideology to understand the world in the past, but found that hearing also has considerable explanatory power.

In recent years, Taiwan's concern about the soundscape, including Professor Wang Chin-Shou had held in 1998 "Hsinchu's 10 piece of soundscapes" voting activities. In 2015, "Soundscape Association of Taiwan" was founded to learn more about the various levels of study and promotion of soundscape research. In the same year, the Department of Cultural Affairs in Taipei City Government proposed "Taipei Soundscape Project" to increase the soundscape characteristic of Taipei Metro system. World Design Capital 2016 in Taipei which is advocating a "Public Policy by Design" project, so the concept of soundscape into the current Train melody changes and advocate the art of music into the living environment are led by the new executive heads in Taipei taking office administrative team. Kaohsiung Metro has gradually integrated into the "one-stop one-music" project in recent years. The music creators invited to shape the city's image.

In a long term, city design can pay more attention to type of space, functions, colors and more visual functions but ignore hearing experience. Ge (2004) thought environmental sound should design positively listening space and contents, rousing people wonderful memories to create space and atmosphere. As a unique city image not only deliver background of city and features, but also can express residents spirits directly and response feedback and feelings to city.

A good image of the city is not only an asset for the city's economic development, but also to impress residents in mind to create a good external environment. Therefore, the Metro system applied the concept of soundscape environment, whether it is a local song style train melody or simply a warning sound, Metro soundscape is a direction worth to explore. In this study, the observer understudied the current situation and a preliminary investigation interviews, provided the development of metro in city sound design for the given reference in the future.

We want to understand nowadays Taiwan's Metro soundscape situations and passengers' feelings for instances two Metro Systems in Taiwan. Through this research to understand soundscape in Taiwan developing and situations.

1. To understand Taiwan two Metro - Kaohsiung city and Taipei city soundscape situations and comparing analysis.
2. To understand passengers' feelings of sounds when passengers are taking the Metro.

Literature

1. Soundscape

The word Soundscape was combined with sound and landscape. In the contrast to the landscape, soundscape was the appearance of hearing sense, and landscape was explained as the sound image and meanings in the soundscape. The soundscape concept was mentioned by Canadian composer R.Murray Schafer in 1960. He created the world soundscape project the core concept was acoustic Ecology. He tried to located the sound environment for the humanity and the ecological environment in the world which the noise. Besides the negative noise, he also discovered exists the positive sound in the environment. In 1993, World Forum of Acoustic Ecology set up to collect the world soundscape organization. In 1996, Ministry of the Environment, Government of Japan open for selection, "100 Soundscapes of Japan", a collection worth preserving sound landscape. Taiwan in 1998 led to "Hsinchu's 10 piece of soundscapes 'voting activities by Professor Wang. In 2015, the Department of Cultural Affairs in Taipei City Government proposed "Taipei Soundscape Project" to increase the soundscape characteristic of Taipei Metro system. In the same year, a group of Taiwanese loving soundscapes, they hope the experts and participants from all levels to understand the soundscape, and the creation of "Soundscape Association of Taiwan" as the marketing platform.

In 1998, professor Wang according to Tilly and Schafer's combination theory to investigated soundscape in Hsinchu . Tilly's theory included three components: Social actor, social container and social output also called Ecological Triangle. And Schafer's theory Soundscape Triangle included soundmark, signal and keynote. Then, I based on this research theory as my research model. Through this research model to understand voice and space landscape have close relationship.
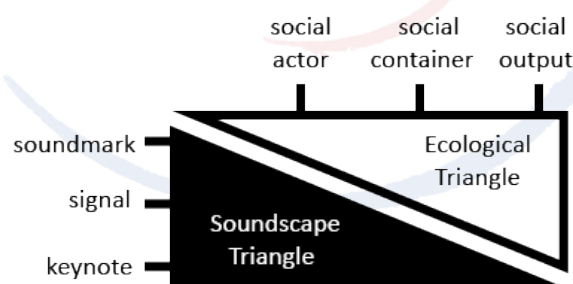
Figure 1: soundscape research model

2. Sound and City

Lynch (1960)points out that people perceive the city is not static, but it fragment and mixed many things. Therefore, people's senses operate simultaneously, the perception of the city called image of the city. In a long term, city design can pay more attention to type of space, functions, colors and more visual functions but ignore hearing experience. The city is one kind of time art, cannot regard as merely the city own existence the things, but should its understanding for the city which feels from residents (Lynch, 1960). Wang (2007) comparing Asian cities metro soundscape to discover MRT soundscape just not a combination include social actor, social container and social output. Adding to three components such as, soundmark, signal

and keynote also become city feature. According to above literature review we can understand city image not only can create city assets, but also have a good expression to residents. City image can create a good external and internal environment.

Kaohsiung Metro was a second MRT in Taiwan. In 2014, Kaohsiung Metro increasing commercial sounds for rents and through the alarm to promote an advertisement and the reminder effect. In 2015, the Kaohsiung Metro purpose a concept about "one station, one song". This purpose will enhance Kaohsiung Metro's local characteristics. Another MRT system located in Taipei. Taipei Metro was a first MRT in Taiwan. In 2015, Taipei Metro system start to carry out Taipei MRT soundscape Trilogy. Through this project make people have different listening experience and Taipei imagination.

Lee (2013) mentioned that when the visual landscape of modern city life impression monopoly, whether people should also look for a separate strung by the sound, through the man-made city landscape and natural landscape at the junction of spatial memory? Kevin Lynch (1960) thought if people can real recognize the location, they will reveal their feelings, such as, pleasant and kindness. It will enhance people agree to their location and make sure the quality. Therefore, we face the plan of city image should positively to add sound design. Through sound perceptions to rouse the people feelings about space, region and atmosphere to create city image of hearing.

3. Environmental sound and people's relationship

The relationship between person, sound and the environment, are complementary link with additional different values and cultural meaning in them. For example: Railway noise can be converted into sound with historical memory. If the city planner or government wants to raise quality of public space, then they have to through the sound to understand residents' thinking (Ranjit, 2014). Even among the different regions, different use of space will have a different sound characteristics, and people will have different preferences in sound. Wei (2008) thought people had different emotions, basing on this points it will affect people's feeling about environment reaction. Paul A. Bell descried Environment consciousness including cognitive, emotional, interpretive and evaluative elements, these elements operate simultaneously in several forms feel. When we situated one location, the cognition process involving people what can we do in the location and visual, hearing and else images. Besides, we will compare to the past experience and this situation. It means cognition process also in the perception.

Hsiao, Fang (2013) proposed that people have a preference for the sound of water, wind chimes, birds and other natural soundscape, but they does not like the traffic soundscape. Tokyo's train melody in the past were used mechanical monotone sound, that sound made people feel melancholy and too long, people feel pressure and oppression. Hiroshi Tamaki Interpreted this monotonous mechanical sound as "suicide music." Therefore, during the city planning, the space may be increased a natural sound, with the sound of water and birds into city design, reduce the anxiety people feel.

4. Brief summary

Sounds are always present in our lives, but we are always unconsciously choose to hear the sound, everyone knows when we close our eyes, it will begin receiving the attention to sounds we don't notice. In the city, traffic sound represent as the city sound. When we hear the traffic sound will easily think the city and base on people have different lifestyle, experience and emotions.

Lee (2013) the city traffic soundscape regard as a fast and slow song rhythms. It not just focus on flow about city space, traffic and people and it also want to attach and sparse to the city, they want to escape dependence contradictions complex. The present study aimed to investigate the soundscape conditions of the Taipei and Kaohsiung Metro Systems, where unique urban transportation compositions can be created by the sounds of travelling and transiting passengers.

Methods

This research according to soundscape theory is to explore Kaohsiung city and Taipei city Metro Systems in Taiwan, to understand Metro Systems social container, social actor and social output in the soundscape and derives two metro soundscape situation different and people's feeling.
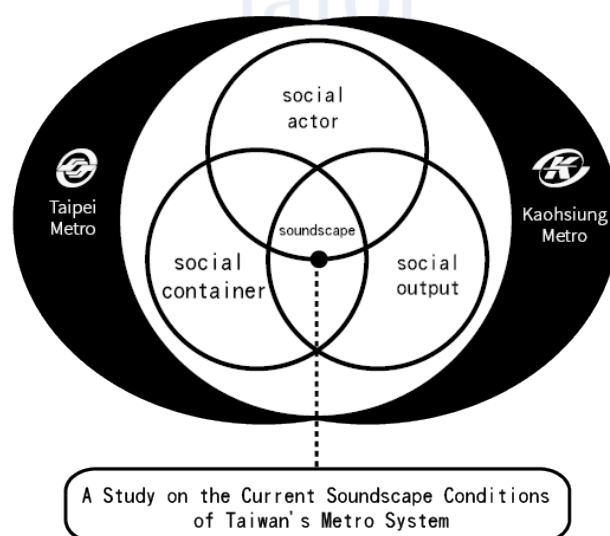
Figure 2: research model

1. Research field and liniments

Using Taipei Metro and Kaohsiung Metro as the geographical scope of the study. Discussion collected through field study and investigate, and interviews with nearly half of the year to take metro over two time passengers, to export the Metro soundscape investigation report. Because the research Oriented is quite complex, in consideration of objective factors of manpower, material resources, through the following instructions to limit the scope of the research:

1.1 In this study, Kaohsiung Metro and Taipei Metro were as the spatial scope of this study. The other MRT is under construction and planning is not to explore the range. Both Kaohsiung Metro and Taipei Metro limits are the central transfer station platform interior and important intersection routes. Kaohsiung Metro will limit Gangshan South Station carriage traveling to Siaogang Station carriage, Daliao Station carriage travel to SIzihwan station carriage, and Formosa Boulevard Station platform. Taipei Metro will limit Xindian Station carriage traveling to Tamsui Station carriage, Dingpu Station carriage travel to Taipei Nangang Exhibition Center station carriage, and Taipei Main Station platform.

1.2 In this research we just analysis metro soundscape and investigate passengers feeling in Taiwan. Metro development related research, Metro noise, physiological reactions are not oriented within the scope of this study.

1.3 Past studies have shown that: the sample of students can basically be considered a parent sample mean, and the results of the assessment of a sample of students and the general public is considered consistent (Lee, 1998). Therefore, Preliminary respondents are limited to the student population and nearly half of the year to take the metro by the respondents.

2. Research steps

According to the study background and purpose of this study to the status of field observation, collected sound through soundscape Analysis and Discussion dissimilarity between two MRT soundscape; then based on field observation and collected sound use to conduct interviews with the passenger about space and sound experience. Overall research is divided into three phases:

First step：Field study and investigate in Metro's soundscape.
The main steps of Kaohsiung and Taipei MRT were the conduct of field observation and understanding of the current situation. We observed Taipei and Kaohsiung metro station's situation in the weekend. Using Shotgun Microphone to collect our data. In this research we used Listening walk to collect the sounds along the main transport lines and at the central hubs of the Taipei and Kaohsiung Metro Systems. This way allows us to re-activate hearing and enhance awareness making soundscape studies more easily overlooked or difficult to talk about the expression of the sound environment.

Second step：To investigate passenger's feeling about Metro station
We will interview respondents using video and record to collect data. In this research we interviewed five respondents in order to understand residents' city space and sound image. In this process it will be recorded as a record.

Third step：Comprehensive Analysis and induction
With application of 2 theories, Ecological Triangle and Soundscape Triangle to analyze our data. In addition to the Taipei Metro and Kaohsiung Metro sound analyze the current situation, this study will further analyze the Taipei Metro and Kaohsiung Metro soundscape different place and same place. Through this interview to analyze and find soundscape developing and situation in Taiwan Metro systems.
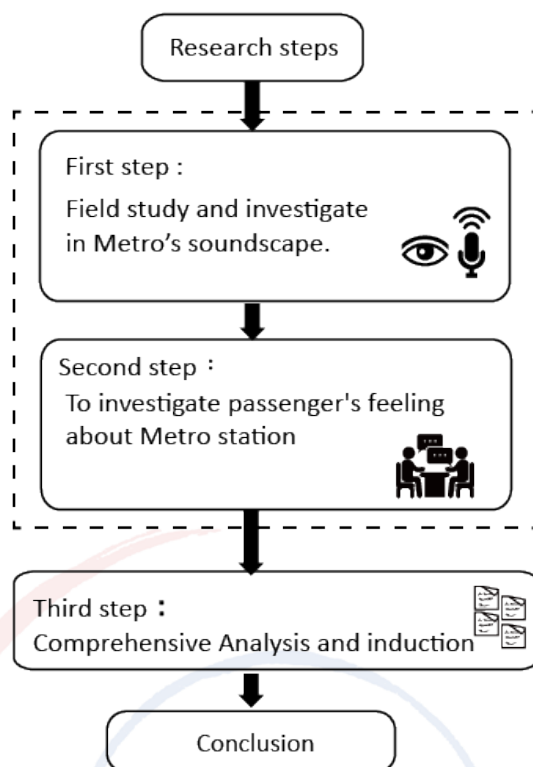
Figure 3: research model

Major findings

1. Field observation

This study contains a viewing angle of the platform and carriage traveling passenger, space and sound feeling. The range can be divided into inner Kaohsiung and Taipei Metro central transfer station platform and carriages. After entering Taipei and Kaohsiung Metro space, observation and records sound, results of the analysis are as follows:

Kaohsiung Metro observe time on a weekend morning and afternoon, leading to fewer passengers in the carriage exceptionally quiet inside, closer to the terminal station, passengers were fewer in carriage making the train operating sound had become increasingly evident, in the afternoon to evening, passengers increased in the number of many making crowded and noisy in carriage. In addition, the train were moving Formosa Boulevard station carriage to Gangshan South station carriage, Zuoying (THSR) station will gradually influx of passengers, carrying large pieces of luggage on this station. Ciaotou Sugar Refinery Station is a tourist attraction, so get off more on tourists. Formosa Boulevard Station of the platform had fewer passengers in broad daylight, so they could hear the distinct sound of the broadcast, into the afternoon, because the station had more passengers, the train melody and broadcast sound becomes relatively inconspicuous. This study is based on analyze the Kaohsiung Metro observations by Ecological Triangle.

Observed Taipei Metro was weekend in the morning and at noon, the carriage was slightly and crowded in the morning until noon, close to the terminal station was only slightly reduce the number of passenger. Afternoon to evening the number of passengers were more crowded, that could not use visual to determine passenger's age range, increasing the number of chat sound led to increase gradually to cover up the broadcast sound. Taipei metro platforms are all busy in each period, a considerable number of passengers in the platform, the number jumped significantly in the afternoon to the evening, the platform is relatively very noisy, but the train melody and broadcast the sound becomes obvious with respect to carriage. This study is based on analyze the Taipei Metro observations by Ecological Triangle.

Comprehensive comparison: Passengers in both side are with less facial expression, and focus on personal activities. Their move relies on train melody which shows the sound is effective. The difference between to the Taipei Metro platform and Kaohsiung Metro platform, the Taipei Metro platform had more and talk louder passengers. Observing the space segment of platform, Taipei Main Station of Taipei Metro was large and complex, 旅but feeling of space had a lot of passenger making more crowded and oppression. Formosa Boulevard platform of Kaohsiung Metro in contrast, although the space is small, but people feel more relaxed. Because there had less passenger than Taipei Main Station of Taipei Metro.

Observing the carriage of the Kaohsiung Metro passengers, in addition to the tourist have more obvious conversation, movement and facial expressions, most other identity must be local residents, using a cell phone, or watching marquees, or slight conversation with a friend, without too much reaction for what was happening around. In Taipei MRT carriages, mostly passenger as same as Kaohsiung passenger mostly use the phone, face to every corner, or watching marquees, but many the number of people and thus become noisy chatter.

2. Field Sound collection

The study was actually collecting sounds on passenger's sound and space's sound in the Taipei and Kaohsiung Metro platform and carriages, the sound data were analyzed as follows:

In Kaohsiung Metro, soundscape of Formosa Boulevard Station were mostly tourists discussing sound, with air-conditioning operation sound and television advertising sound. In addition, the train melody of platform rent to advertising company, can not only advertise but also has prompt function. And the train melody of Formosa Boulevard Station had a strong Taiwanese folk song style. In the process of moving metro, carriage can be record to the train melody from various stations, metro operation have obvious sound in carriages, which is a unique metro soundscape. In which, Ciaotou Sugar Refinery station's soundscape had many sound of children and parents, and the Kaohsiung International Airport station had luggage dragging sound. From the beginning of the afternoon, because the passenger were increasing to let the platform and carriage have increased sound, so the platform and carriages had full of man-made sounds.

Because of using a large amount of Taipei Metro, therefore, air-conditioning operation sound and functioning of the carriage sound more susceptible to human conversation coverage. Taipei Main Station platforms of Taipei Metro played elegant music as train melody who composed by Summer Lei called "Travel". In addition, the platform has a lot of busy footsteps and waiting of people chatter sound, and the most obvious was closing warning sound. Which you can several special sound to record in the carriage, for example, it is closed warning sound. Additionally, the transfer station and Terminal station reminder melody is "The Wind Rises" which composed by Ken Chou. Although the platform and the carriage in the morning to noon has rendered many people status, and in the afternoon due to full passenger, the carriage and the platform presents sounds were complicated in all the time, many kinds of man-made sound, the carriage due to passenger voice prompts to result broadcast was not obvious.

The above observation and comparison: The study found that the Kaohsiung MRT morning hours on weekends, platform or the carriage were slightly quiet; will continue into the afternoon to especially in the evening time had a large number of people sound. Therefore, the record of soundscape, the space environment overall sound mainly in the morning; in afternoon, passenger sound were getting loud. The soundscape of Taipei metro recorded, In the weekend morning, the carriage sound and the platform sound were rendered many people crowded, in the afternoon after, passenger's sound filled out. And therefore, closing to the terminal station only to record with the overall mechanical environment sound in the morning, and each time can easily to record people action sound.

In addition, the warning sound of the door switch in each of the two cities are not the same, the Taipei Metro warning sound are loud and urgent, Kaohsiung MRT closed warning sound volume will be smaller and not urgent. Two cities metro's train melody has be varied, for example: the Formosa Boulevard of Kaohsiung Metro used Taiwan Folk music style for train melody, the purpose was promoted the cultural characteristics of the music, while the platforms of Taipei metro was a elegant piano genre of music for train melody, will desired object art into people's lives. So, the Taiwan's Metro soundscape presented their different style.

3. Passenger's imagery and interview to Metro soundscape

In this study, respondents were five people, were all groups of students, one man in Taipei, one man in Kaohsiung, others of three respondents lived outside the county, taking over Taipei and Kaohsiung metro within six months, the frequency of use are once or twice in a month. In addition to the two respondents were residents, another respondents were traveler to visit the two cities. After the interview as the transcript and analyzed, results are as follows:
In part of Kaohsiung Metro, all the respondents have obvious reaction in Formosa Boulevard station of the platform train melody, but three of respondents feel abrupt that the sound is not suitable as an train melody function. Respondents had no consistent response to the sound impression of the carriage inside, only talking sound, the trains running sound, air condition sound had particularly impressed. Respondents had the overall impression of platform space, Respondents feel the Formosa Boulevard station had many people and spacious. They had impression with spacious

and fewer people in carriages space, feeling lonely and tight.

Respondents said that have obvious reaction in Taipei Main Station of the platform train melody, they feel the train melody is soft and relaxing, and they remembered the space of the platform were having many passengers were crowded and noisy at platform. In carriage, they have obvious reaction to warning Sound in carriage, feeling warning sound of door closing is uncomfortable, rush, and interrupting. The crriage are too crowded and even asphyxia, but respondent E as Taipei resident felt not lonely due to crowed people.

Respondents impressed overall impression of the two cities metro: Taipei Metro was obviously considered crowded, noisy and even indifferent impression. And Kaohsiung Metro was most of impression that relatively spacious and fewer people. The interview can be understood by the sound impression, even though most respondents were completely unable to hum the melody, but their impression of sound have stayed in the train melody.

By the above comparison, whether MRT are fewer people, or silence, crowded, can cause users to feel tight. The Train melody in Kaohsiung Metro is quite conflict due to too joyous but complicated. The Train melody in Taipei Metro is melodic and relaxing but duration is too long. As for the result, we can know that Metro sounds affect to passengers' perception.

Conclusion

This study was aimed to explore the soundscape of Taiwan Metro development status and passenger feeling preliminary analysis.By study found: Kaohsiung MRT presented as open space impression and space platform train melody prompted the most vulnerable to auditory attention, and observed classification classified as belonging to the signal of the Soundscape Triangle. Although the aim is to create train melody prompted local specialties. However, most respondents aren't agree and comment it's not easy to recognize as train reminder. Taipei Metro partial rendering space crowded, many people the impression that there are feelings of oppression. Train melody in Taipei Metro is most attractive and release negative emotion. However, the melody is too long and become more like background music which loss it's functionality. This train melody observed classification classified as belonging to the signal of the Soundscape Triangle.

Both cities focus on enhancing travel experience by using sound. No matter the purpose is to build up local feature or promote of the arts, train melody need to be reviewed the real functionality. Sound design need to consider the thinking of both passengers and designers. Otherwise relegated to few people and sound designer insist. Cities are a dimensional container with power and complication. With a good strategy, people will be more accomplishment. If the sound design take into account the views and feelings of both the designer and the passengers, will be able to achieve the feature and aesthetic feeling can cultivate between both. We need to check which is the reason between the city created a pressing Soundscape, or the soundscape created a pressing city. The soundscape of the city Metro can be developed and research in the future.

References

Chin-Shou Wang. (2001). *Imagine Environmental Sociology*. Taipei: liwen.

Chin-Shou Wang. (2001). Soundscape of urban expression: Tale of environmental sociology imagination. *National Taiwan University of Building and Planning Research. Article,* 10, 89-98.

Djellali D., Chadli M., & Semidor C. (2014). Soundscapes of Old Centers in a Sustainable Development Perspective. *Case of the" Rue de la Lyre*. Advances in Applied Acoustics, 3, 15-24.

GE Jian., & ZHAO Xiu-main. (2004). Explication and design of soundscape in urban landscape. *Journal of Zhejiang University (Engineering Science)*, 38, 994-999. Hiroki Tamaki. (1998). *Developing countries Japan of sound - advice of just intonation.* Tokyo: Creative publishing.

Jen-Feng Hsiao., & Chih-Fang Fang. (2013). The Physiological and Psychological Reactions of Natural Soundscape and Traffic Noise. *National Chin-Yi University of Technology (GTEA)*, 5, 450-455.

Lynch K. (1960). *The image of the city (Vol. 11)*. UAS: MIT press.

Ranjit K. (1999). *Research Methodology: A Step-by-Step Guide for Beginners*. London: SAGE.

Schafer,R. M. (1977).*The soundscape: Our Sonic Environment and the Turning of the world*, Vermont: Destiny Books.

Tilly C. (1974). *An urban world*. USA: Little, Brown.

Wei Zhi Fen. (1995). *Environmental Psychology*. Taipei: Wu-Nan.

Zhi ming Lee. (1996). *The sound of city and memory*. Taipei: Linking.

Yang Qing tian. (1996). *Introduction to the principles of shape*. Taipei: Yi Fong Tang.

Contact email: M10335022@yuntech.org.tw

"The White Man's Burden" Politics of Volunteer Tourism

Ranjan Bandyopadhyay, Mahidol University, Thailand

Abstract
This paper explores critically the political economy of volunteer tourism along the lines of a 'white savior complex' and argues that the meanings, practices, and policies of volunteer tourism development continue to be informed by colonial thought, resulting in disempowerment of the rural populations in the Third World and making volunteer tourism an avenue to exert power and exploit the Orient as the West's pleasure periphery. This study contributes to tourism social science research by trying to understand how 'race' (white privilege) has shaped systems of inclusion and exclusion through ideological and epistemological practices and as such critically analyzing different aspects of racialized discourses in volunteer tourism.

Keywords: Volunteer tourism, political economy, white savior complex, colonialism, race, feminization.

iafor

The International Academic Forum
www.iafor.org

Introduction

This study argues that volunteer tourism is akin to neo-colonialism, and further shows the commonality between the two concepts in terms of romantic ideals of feminization of the Third World by the developed countries, in the past and once again, in the present times. The similarity between the history of colonization and the current practice of volunteer tourism, and the resulting negative connotations arising from it, are far too significant to be ignored. While majority of volunteer tourism studies have acknowledged the significance of volunteer tourism and challenged conventional understandings of socio-economic change in the Third World, the ways in which ideas about "race" flow through volunteer tourism and development discourses are rarely spoken about. Indeed, development today is a radical and intrusive white endeavour (Biccum, 2011; Duffield, 2005). Moreover, the overall impact of anti-racist contributions by white and non-white tourism scholars to expose and challenge racism embedded in whiteliness remains marginal in tourism studies. Indeed, race dynamics are an important factor in volunteer tourism. Then why the invisibility of 'race' in volunteer tourism discourses? Kothari (2006, p. 2) asks, "perhaps within a discourse framed around humanitarianism, cooperation and aid, raising 'race' is too distracting, disruptive and demanding? Or does the silence of 'race' conceal the complicity of development with racialized projects?" This conceptual paper identifies the need for further exploration of the subtle manifestations of racism within volunteer tourism and insists that 'race' deserves serious discussion in volunteer tourism research, particularly in this time of changing global order. This study intends to take volunteer tourism research into a different trajectory by arguing on the "white savior complex" and the romantic ideal of feminization of the Third World. In doing so, this paper argues how the relationship between white people and their non-white brothers and sisters in the Third World remains tortured historically. My critique of 'volunteer tourism development' is derived from insights from postcolonial theory - particularly from the works of Edward Said, Homi Bhabha, Partha Chatterjee and Gayatri Spivak and critique of 'sustainable development' is derived from the works of Arturo Escobar and Vandana Shiva.

The New Civilizing Mission

The literature on volunteer tourism has virtually no evidence of long-term benefits of volunteer work in the Third World, whereas there is a huge emphasis on the transformative experiences of the volunteers. As Gray and Campbell (2007, p. 464) noted:

"Academic interest in volunteer tourism remains scant, focused primarily on the identities, behaviours, values, motives and personal development of the volunteers... while it is important to understand the volunteers, they represent only one half of the story."

The travel narratives today abound with the primitiveness of the toured, the enrichment of self of the tourist, and the renewed appreciation of their own lives. A British company website (studential.com, 2011) illustrates this fact while justifying the need for volunteer tourism:

*"More and more people are becoming motivated to go out and do something as
the news media daily report on poverty in the developing world. You may find
yourself working with people who live in poverty, surrounded by disease, and
frequently hungry. You will hopefully return with a great sense of achievement
and pride in what you have done for a local community."*

The dependency of the locals on the Western World is strong, leaving these host
countries, which are although now independent, with still little control over their
resources and land. The question arises - the purpose of volunteering in the Third
World is to *do* good, or to *feel* good? Commentators have argued that if designer
clothes and fancy cars signal material status in the West, then volunteer tourists'
stories of embracing of poverty and its discomforts signals (almost a spiritual?)
superiority of their characters (Zakaria, 2014). Also, in the name of "helping" the less
fortunate, volunteer tourism often provides opportunities to take selfies with poor kids
as Facebook profile pictures. In a recent article in *The Onion* the author describes
sarcastically how a six-day visit to a rural African village can "completely change a
woman's Facebook profile picture." The article quotes "22-year-old Angela Fisher"
who says: "I don't think my profile photo will ever be the same, not after the
experience of taking such incredible pictures with my arms around those small
African children's shoulders." As Kascak and Dasgupta (2014) opined,
"Photography—particularly the habit of taking and posting selfies with local
children—is a central component of the voluntourism experience." Can taking selfies
with poor kids be ever justified in making a difference in this world? As Cole (2012)
reminds us, "A singer may be innocent; never the song."

Fig 2. Source: Google image

Quite some time ago, Barkham (2006) and recently, Boffey (2011), writing for a
major British newspaper (*The Guardian*) criticized the motives of volunteer tourists:

*"Are these the new colonialists? They're the students who go abroad to boost their
CVs, have a laugh - and help out in the developing world at the same time.
Gap years are having a rough time. Ageing cynics have long declared the term
for the rite of passage between school and university refers to the empty space
between the ears of over privileged teenagers. Or the chasm between materialistic
students dripping with iPods and the impoverished subjects of their misguided*

charity. This week, Voluntary Service Overseas (VSO) opined that the "charity tourism" of many year-out programmes was a new form of colonialism. Students who travel to developing countries risk doing more harm than good."

"The multi-million pound gap-year industry is in danger of damaging Britain's reputation abroad and raising fears that the west is engaged in a new form of colonialism. Young people planning a gap year should focus on what they can offer their hosts in order to discourage the view that volunteering is merely a new way of exercising power."

This culture of gap year volunteerism is propelled by the portrayal of Africa in American media and pop culture, as South African activist Zine Magubane claims. She blames, in part, American celebrities:

"Whether it's Bono shilling for AIDS dollars, Angelina and Madonna toting their African offspring, Gwyneth [Paltrow] and David Bowie declaring they are African, or Matt Damon and George Clooney rallying for Darfur, it appears that a new generation of philanthropists have taken up the 'White Man's Burden'. You would think there were no African think-tanks, no African universities, no African human rights lawyers" (Goffe, 2015, p. 3).

Gap year volunteerism is just a miniature of the wider problem. Even in the 21st century we are left with thought - many decades after formal colonialism crumbled, why, still, the West often emerge centrally in discussions about the Third World? Lange, Mahoney, & Hau (2006) have documented that those territories that were the most economically prosperous before colonialism often became the least economically developed after colonialism. Harvard historian Niall Ferguson (2012, p, 57) asks in his book *Civilization*, "In 1412, Europe was a miserable backwater, while the Orient was home to dazzling civilization, so how did the West come to dominate the Rest?" An interesting question to ponder! Another British historian William Dalrymple justified,

"It is impossible even to consider this motion seriously without noting how far behind the West was for 90 percent of our history...the British went to India to get a bit of action in the Mughal Empire which was then immeasurably richer than anything London, Paris, Madrid, Rome, Milan put together. Britain, with its mastery of cannon and artillery, drained India and the money came to Europe. The might of Britain was built in the 18th and 19th centuries on the ruination of India - where India went from a 23 percent share of the global economy to 4 per cent."

Dalrymple further clarified how Robert Clive, an "unstable sociopath" who was the first Governor of the British East India Company helped in the plundering of Indian treasures and caused famines due to policies which were disastrous to local Indian farmers. In a similar vein, American historian Will Durant (1930) in his seminal book, *The Case for India*, argued that British colonial rule in India was the organized banditry that financed England's industrial revolution. According to Durant, the British rulers even took over the technology of India as India during that time was flourishing in ship building besides the expertise of making steel and textiles. Indeed, when poet Kalidasa was writing exquisite poems in India, then Europe was busy with

Visigoths ransacking the flailing Roman Empire and not paying attention (Roy, 2015).

Escobar (1995) argues that western discourses of development discursively produce the third world as inferior and thus as its object of study and intervention. But what about the struggles the western world faces on its own soil? For example, according to a report by UNICEF (2014), 27% of children in the UK (i.e., one in four) and 32% of children in the US (i.e., one in three) live in poverty. Kenyan activist Boniface Mwangi aptly asks why these young American volunteers would choose to come to Africa to help digging wells, for example, when they have so many social ills in their own communities? (Goffe, 2015).

It should not be forgotten, as Spivak (1988) calls 'strategic essentialism', that there are first worlds within third worlds and third worlds within first worlds too. "The conquest continues" (Chomsky, 1993) as usually other people's problems seem simpler, uncomplicated and easier to solve than those of one's own society. In this context, Zakaria (2014) justifies that the decontextualized hunger and homelessness in Haiti, Cambodia or Vietnam is an easy moral choice - unlike the problems of other societies, for example, severe poverty in Manchester or London or the failing inner city schools in Chicago or the haplessness of those living on the fringes in Detroit is connected to larger political narratives. In simple terms, the lack of knowledge of other cultures makes them easier to help. For example, Pulitzer Prize winning journalist Nicholas Kristof's regular and extremely popular columns in the *New York Times* in which he often describes his or other Westerners' endeavours as activists/saviors in the Third World. Cole (2012, p. 4) criticizes Kristof, "He does not connect the dots or see the patterns of power behind the isolated 'disasters.' All he sees are hungry mouths, and he, in his own advocacy-by-journalism way, is putting food in those mouths as fast as he can. All he sees is need, and he sees no need to reason out the need for the need." Jose (2014) aptly sums up this big problem with western humanitarianism by citing a hilarious video created by a development organization based in Norway:

"Let's Save Africa! is the satirical video's call to action. It opens with a truck stopping abruptly in a grassy area, ostensibly in Africa because Africa is just one big country. A white, blond girl jumps out with high-calorie food in hand, dressed in a white tank top, shorts and a stylish bandanna. She runs toward an unknown destination and does what every good volunteer does: starts hurling
food at hungry mouths. After a tour in which she teaches children to read, subsequently posting a selfie with them as her Facebook profile picture, the
young woman, Lilly, sits down for a game inspired by Who Wants to Be a Millionaire. The final question for the satirical game show, Who Wants to Be
a Volunteer: How many countries are in Africa?"

Thus, it can be argued that much like imperialism is operationalized through different kinds of institutional power (agencies such as the IMF and the World Bank), similarly contemporary tourism in the name of 'volunteer tourism' exerts power and exploits the Orient as the West's pleasure periphery. As Escobar (1992, p. 25) argues, "Third World reality is inscribed with precision and persistence by the discourses and practices of economists, planners, nutritionists, demographers and the like, making it difficult for people to define their own interests in their own terms — in many cases

actually disabling them to do so." Precisely, a "Western style for dominating, restructuring, and having authority over the Orient" (Said, 1979, p. 3).

Volunteer Tourism And Religion

Ver Beek (2006) highlighted another important issue emphasizing that volunteer trips often have an explicit goal of imparting certain religious beliefs on the host community. Van Engen (2000, p. 21) also opined that 'evangelism is a main goal of many groups.' McGehee and Andereck (2008, p. 20) further clarified, "The role of organized religion in volunteer tourism often seems to be the 'elephant in the living room' that no one wishes to discuss." Similar to the 'colonial ideology of improvement' discussed above, missionary interventions were also very active during the colonial times. As Van der Veer (2001, p. 12) claimed, "Missionary movements in nineteenth-century Britain, for example, created a public awareness of the fact that there was a larger world beyond Britain and that British Christians had an imperial duty towards the rest of the world." A year ago, Rutledge (2014), in the highly acclaimed TV series, *Encounter*, in Australia while exploring the connections between religion and life, wondered if 'volunteer tourism' is the new colonialism.

"It's done for the experience of the volunteer', says Roger O'Halloran, the executive director of PALMS, an NGO that was born out of the Catholic social movement of lay missionaries. 'It's all about the volunteer, with the pretence of helping someone, and I don't buy it.' Roger O'Halloran says that PALMS is wary of people who want to volunteer out of a sense of Christian charity because an inappropriate power relationship can be formed between volunteer and host in which the giver has all the power over the receiver. He says the way poverty is represented in the media contributes to this separation between people. According to O'Halloran, many volunteers think 'that's all they are, just poor people, and I can help them by giving of my excess and that makes me a good person'. [But] they are fellow human beings who have skills and capacities and resourcefulness probably far beyond anyone living in a Western society."

Muehlebach (2013) examined this growth of Neoliberalism and its volunteer culture (how socialist volunteers are interpreting their unwaged labor as an expression of social solidarity) as it combines with traditional Catholic practices (how Catholic volunteers think of their volunteering as an expression of charity and love) to oppose extensive market rule and the anti-welfare actions of the government. Wilson and Janoski (1995) found out in their study that among Catholics, the connection between church involvement and volunteering is formed early and remains strong. Karl Marx's (1843) celebrated dictum that religion is the "opium of the masses" is still relevant today as religion is used by authorities to make people feel better about the suffering they experience due to being poor and exploited. As French sociologist Luc Boltanski nicely explained "suffering, though at a distance" is a master subject of our mediatized times and is routinely appropriated in American popular culture.

Volunteer tourism is the contemporary manifestation of imperial travel. Although Marx opined long ago that religion will fade away with modernity yet it is important to note that for most people in the world today - religion still remains the ultimate source of morality. Ironically, in an era of sustainable development these deprived

communities still continue to be celebrated as the 'white man's burden.' This supports Said's (1979, p. 308-309) claim, "The Oriental is fixed, stable, in need of investigation, in need even of knowledge about himself. No dialectic is either desired or allowed." Indeed, "the subalterns cannot speak!" (Spivak, 1988) and they are, were and must always be poor. But this is a denial of the humanity – what about human ethics that include the values of equality among people? Foucault (1986, p. 77) was correct:

"In these dislocating experiences, *who* is this Other that is seen? It is not you, yet you as Other are forced to see yourself as Other because that is the way you have been positioned in the eyes of others, and that positioning seems to be utterly fixed, fastened solidly into its place in an irrevocable scheme… You are both silenced and spoken for. You are seen but not recognized. You are identified but denied an identity you can call your own. Your identity is split, broken, dispersed into its abjected images, its alienated representations" (77-78).

It should be noted, however, that in the case of people in the Third World, the concept of religious identity is intricately bound up with imperialism, colonial history, and now the hegemony of world capitalism. As the Orient develops, the interpenetrations between the producer and consumer of religious representations—between an Orient hungry for foreign capital and a West craving cultural and spiritual authenticity—will continue. However, there is a caveat as Ferguson in his book *The Great Degeneration* warns, "we may be living through the end of Western ascendancy." Indeed, "who gets to tell the story is the battle of the day" (Horn, 1997, p. 60).

Conclusion

This paper explores critically the political economy of volunteer tourism along the lines of a 'white savior complex' and argues that the meanings, practices, and policies of volunteer tourism development continue to be informed by colonial thought, resulting in disempowerment of the rural populations in the Third World. While examining discourses of volunteer tourism development using theoretical perspectives from colonialism this study paves the way to understand how contemporary tourism discourses serve as markers for the third phase of colonization that Mies and Shiva (1993) allude to in the earlier quote. Harvard economist and Nobel Laureate Amartya Sen (1999, p. 3) justifies that "the quality of life should be measured not by our wealth but by our freedoms", and if that is the case, then contemporary discourses of volunteer tourism development certainly fall short on delivering freedom to the poor people in the Third World.

This study contributes to tourism social science research by trying to understand how 'race' (white privilege) has shaped systems of inclusion and exclusion through ideological and epistemological practices (Kothari, 2006, p. 6) and as such critically analyses different aspects of racialized discourses in volunteer tourism. Unfortunately, considering all its intentions and claims of impartiality, tourism social science research has generally traveled in only one direction, that is from the West to the East. As Bailey (2006) argues, "White ways of knowing, being, seeing, ontologizing, evaluating, nation-building, and judging have been presented to us as ways of doing philosophy, pure and simple." Hence, it is important for tourism social science researchers to accept the paradigm shift that is happening from Amero/Euro-centric

literature of 'us' studying 'them' – the "Exotic Other" and attend to Malinowski's (1922, p. 25) famous observation, how "to grasp the native's point of view, his relation to life, to realize his vision of his world"? As Kenyan activist Mwangi eloquently asserted to a group of students at Duke University: "If you want to come and help me, first ask me what I want… Then we can work together" (Goffe, 2015). In these challenging times, when Western power is often constructed in hyper-machismo and chauvinistic terms, it is imperative for us to decry the destructive attributes of the Western notion of masculinity that is often linked with violence and bloodshed and, rather, tap into a higher form of power that is grounded in equality and peace.

References

Bailey, A. (2006). Philosophy and Whiteness. *Critical Whiteness Studies*. University of Illinois at Urbana–Champaign.

Barkham, P. (2006). Are these the new colonialists? *The Guardian*, UK (18 August).

Biccum, A. (2011). Marketing Development: celebrity politics and the 'new' development advocacy. *Third World Quarterly* 32(7): 1331-1346.

Boffey, D. (2011). Students given tips to stop gap year travel being 'a new colonialism'. *The Guardian*, UK (30 July).

Chomsky, N. (1993). *Year 501: The Conquest Continues*. London: Verso.

Cole, T. (2012). The White-Savior Industrial Complex. *The Atlantic* 21 March.

Duffield, M. (2005). Getting savages to fight barbarians: development, security and the colonial present. *Conflict, Security & Development* 5(2): 141-159.

Durant, W. (1930). *The Case for India*. New York: Simon and Schuster.

Escobar, A. (1992). Imagining a post-development era: Critical thought, development and social movements. *Social Text* 31/32: 20–56. (1995). *Encountering development: The making and unmaking of the Third World, 1945–1992*. Princeton, NJ: Princeton University Press.

Ferguson, N. (2014). *The Great Degeneration: How Institutions Decay and Economies Die*. New York: Penguin. (2012). *Civilization*. New York: Penguin.

Foucault, M. (1986) [1975]. *Discipline and Punish: The Birth of the Prison*. Harmondsworth: Peregrine.(1980). *History of sexuality, volume I: An introduction*. Trans. R. Hurley. New York: Vintage/ Random House.

Hall, S. (1992). New Ethnicities. In A. Rattansi & J. Donald (eds), *Race, Culture and Difference*. London: Sage.

Horn, R. (1997). Through a Glass Darkly. *US News and World Report* 122(20): 54-60.

Jose, C. (2014). One Hilarious Video Perfectly Sums Up a Big Problem with Western Humanitarianism. *World. Mic* 7 November.

Kascak, L. & Dasgupta, S. (2014). #InstagrammingAfrica: The Narcissism of Global Voluntourism. *Pacific Standard* 20 June 2014.

Lange, M., Mahoney, J. & Hau, M. Colonialism and Development: A Comparative Analysis of Spanish and British Colonies. *American Journal of Sociology* 111(5): 1412-1462.

Malinowski, B. (1922). *Argonauts of the Western Pacific: An account of native enterprise and adventure in the archipelagoes of Melanesian New Guinea*. New York: Dutton.

Marx, K. (1843). *Critique* of *Hegel's Philosophy* of *Right.* Cambridge University Press (1970). *Ed.* Joseph O'Malley; Translated: Annette Jolin *and* Joseph O'Malley.

Muehlebach, A. (2013). The Catholicization of Neoliberalism: On Love and Welfare in Lombardy, Italy. *American Anthropologist* 115(3): 452-465. (2012). *The Moral Neoliberal: Welfare and Citizenship in Italy*. Chicago: The University of Chicago Press.

Roy, S. (2015). Everyone hates the British: How Tharoor's suave Oxford speech united a polarised India. *Firstpost.com*.

Rutledge, D. (2014). Is 'voluntourism' the new colonialism? *Encounter* (24 March).

Said, E. (1979). *Orientalism*. New York: Vintage Books.

UNICEF. (2014). *Children of the Recession: The impact of the economic crisis on child well-being in rich countries*. Innocenti Report Card 12. Florence, Italy.

Van der Veer, P. (2001). *Transnational Religion*. Paper presented at Conference on Transnational Migration: Comparative Perspectives. Princeton University.

Van Engen, J. (2000). The cost of short-term missions. *The Other Side* January and February: 20–23.

Ver Beek, K. (2006). The impact of short-term missions: a case study of house construction in Honduras after Hurricane Mitch. *Missiology: An International Review* 34(4): 477–496.

Wilson, J. & Janoski, T. (1995). The Contribution of Religion to Volunteer Work. *Sociology of Religion* 56(2): 137-152.

Zakaria, R. (2014). The white tourist's burden. *Aljazeera America*. 21 April.

Production of Urban Spaces for the Creation of a 'Modern Society' In Turkey

Birge YILDIRIM OKTA, Istanbul Technical University, Turkey

Abstract

The creation of a new culture, following the proclamation of the Republic and Turkish Revolution is the embodiment of an excessive passion. In Turkey's experience, modernization (and westernization) was achieved by a plan introduced from the top. This plan was achieved by several reforms on political, legal, cultural, social, and economic policy debates for the creation of modern nation-state. This paper aims to analyze the effects of the social reforms of Turkish revolution in urban daily life of Istanbul by researching the transformation of public spaces. The change of the social life necessitates huge urban transformations which symbolize and represent Turkey's modernization in urban space - provided through figural representations by the disciplines of architecture and planning for purging the urban space from its Ottoman/Islamic past. As a part of the modernization project, public space was used to represent the drive to develop a healthy and modern society. Those who held the political power and the modernized, enlightened elite, together, they imposed on the Turkish people the selected culture and etiquette. The forced opening of public spaces actually meant their closure as a result of the state's nationalist propaganda. In the process, public spaces were purged from ethnic, religious and cultural diversities. Those who were impossible to purge were expelled from the Republic's public space. This paper researches the history and transformation of public spaces in Istanbul, Turkey for the creation of the modern, secular society.

Keywords: Urban history, Public space, Turkish society, Secular, Modernization, Westernization

iafor

The International Academic Forum
www.iafor.org

Introduction

In 19th century Istanbul was the Ottoman capital, with a chaotic population, severed infrastructure, transportation network and destructed by catastrophic fires. In the beginning of the 20th century, Ottoman Empire was suffering from economic and political crisis of First World War, which also interrupted the planning projects of the municipality (Şehremaneti). The invasion period ended with a victory by the national resistance movement lead by Mustafa Kemal Atatürk who later marked a threshold in the history of the country by establishing the Republic of Turkey. After the Establishment of the Republic, the main objective was to create a modern, secular society from a religious community. Aligned with the objective of transition from a multi-ethnic, cosmopolitan imperial community to a secular society secularizing reforms were introduced in the administrative, legal, and cultural fields. The modernization of Turkey under secularism aimed to transform the Ottoman society with reforms, with destruction of political figures, symbols and institutions in which religion was strictly under state control under a top-down social transformation program since Islamic institutions were seen as the reason for backwardness of the country (Gül, 2009). Although Atatürk did not point the west as the only place of civilization he emphasized that a democratic society/achieving the level of contemporary civilizations [muasır medeniyetler seviyesine ulaşmak] would only be possible by "knowledge, science and technology".

In terms of secularization reform policies were adapted. Zürcher classifies in three groups; first is secularization of the state, education and law, second is erasure of religious symbols and their replacement by the European symbols, the secularization of the social life (Zürcher, 1993). Secularization of the state had already begun prior to the proclamation of the Republic and the caliphate system was abolished in 1924. The Islamic law based on Koran was abolished and a Swiss civil code was introduced by the government in 1926.

Additionally, education was systematized and a secular education was given by state. All religious schools, courts, were closed. In 1926 the Islamic lunar calendar was replaced by the Gregorian calendar. In 1928 the new Turkish alphabet was introduced with an act of the parliament. The abandonment of the Arabic script eroded and diminished the cultural interaction of new generations with the Ottoman history and culture. Another erosion was the sale of Ottoman archival documents to Bulgaria as recycled paper (Gül, 2009, 75). Hat act was adopted in 1925. *Fes* was seen as the conservatism and a European style hat was introduced by Mustafa Kemal. Following the reforms in dressing, numerals (1928), weights and measures (1931) eastern music was temporarily banned (Mardin, 1997, 210). State also supported modern Turkish art away from the prohibition in Islam on representational images and figures. Halk evleri (People's Houses) were opened as adult education centers, to promote the new Turkish culture which was formulated as a combination of vernacular and European cultures.

For the erasure of Islamic past some religious symbols were replaced by the European symbols. The reflection of this attempt in urban scape was the change in urban toponymy. The Ottoman street names were seen as unpleasant reminders of the Islamic past. Street names have the capacity for bringing hegemonic ideologies into existence (Vuolteenaho, Ainiala, 2009). For the creation of the new regime's culture

urban names were replaced by republican names such as Liberty, Republican or by the names of political actors of the regime.

The introduction of women's rights and the appearance of women in public space was the most important instrument for creating the secular society during Kemalist Regime. This was the greatest attempt for women's visibility in public space. Influencing from French revolution, Turkish revolution aimed to create its own modernity project (Akpınar, 2003). In this regard equalization of sexes were seen as a must for the creation f the democratic public space. As Atatürk stated; Republic meant democracy and recognition of women's rights was a dictate for democracy; hence women's rights will be recognized. Parallel to the reformist agenda women's legal rights such as right to choose their spouse, political equality for men and women were given to Turkish women. Additionally, role of women in Turkish society started to be discussed and the appearance of women in daily life which meant being together with men in public space or being visible in public space has become a right of women. During early republican period these rights manifested itself by posters of women in different magazines, Miss Turkey contests, opening of public beaches by the abandonment of sea baths, opening of public parks and squares and modern cubic houses for working women.

The manifestation of the reforms on urban landscape was a transformation in everyday life and also in urban form of the city. Like many other revolutionary regimes in the world the Kemalist regime saw the urban landscape and architecture as visual indicators of cultural modernization (Gül, 2009). The new reformist ideology was proposed to replace the traditional urban culture with a modern European culture, and new planning schemes were put into the republican reform agenda, which meant the transformation of the urban landscape spatially, economically and socially.
Focusing on Istanbul this paper will be analyzing and narrating the history and transformation of public spaces in Istanbul, for the creation of the modern, secular society under Kemalist principles, during the Republican period in which the urban landscape and public space has become a *dispositif*[1] or a tool to shape order and control revolution.

The search for the main actor for designing the secular public space

The privileged position of Istanbul in 19th century changed with the establishment of the Turkish Republic in 1923 and with declaration of Ankara as the capital of the new republic. Ankara was chosen as the capital for its geopolitical position but beyond that, it was seen as the symbol of the new republic. Ankara symbolized and highlighted the change or the transformation of the country, where as Istanbul was

---

[1] Foucault's *dispositif* is translated to English as apparatus, which denotes 'tools and devices' to operate or control the institutionalized praxis (Ploger, 2008). Foucault defines the elements of the *dispositif* as an ensemble of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions. He states that these elements constitute a heterogeneous system of relations, which is the *dispositif*. In Foucault's discourse *dispositif* also entails for the nature of the networks or the relations between elements (Foucault, 1980, 194). Additionally Foucault claims that the term *dispositif* is a formation functioning to respond an urgent need in a historical threshold. In his words 'the apparatus (*dispositif*) has a dominant strategic function' (Foucault, 1980, 195). Parallel to Foucault, Deleuze states that 'our present day reality takes on the form of dispositions of overt and continuous control' (Deleuze, 1992, 164). The control mechanisms generate through non-visible surveillance or cognitive expressions such as norms, values, discourses, ideologies (Ploger, 2008).

associated with the past (Lewis, 2002: 261). Many scholars claims that in the beginning of the 20th century, the glorious city Istanbul was neglected for a decade (Akpınar, 2003, Keyder, 1999, Gül, 2009, Lewis, 2002, Bilsel, 2007). The reasos for this statement is firstly because of the anti-ottoman and anti-greek propaganda of state, secondly because Atatürk did not visit the city until 1927, thirdly there were no investments or public developments in the city until 1930s. (Akpınar, 2003). However, during these periods, a preparation of topographic studies, city maps were going on for the planning of the city (Güvenç, 2000). [2] The still period of Istanbul ended in 1932 with an urban design competition for the "civilization of Istanbul". The following year Atatürk himself invited for an international urban design competition four European urban planners to write a report and submit their proposals on the planning of Istanbul: Alfred Agache, Henri Lambert, Hermann Ehlgözt. A subcommittee was stablished to review three proposals. Elgötz's proposal was regarded as the most realistic for the monumental and natural heritage of the city however the proposal of Ehlgötz was never implemented. Following the urban design competition, a German urban planner, Martin Wagner was invited by the Municipality of Istanbul in 1935. He was first appointed as the consulted of Directorate of Development and two years later, he was appointed as the advisor for the Department of Public Works. His main concern was solving the transportation problem, creating financial resources and establishing a relationship between the city center and the hinterland of the city.[3] Wagner's analytic and statistical solutions and proposals which required staged, long term and detailed processes, were not implemented because they were found redundant to the government. After all proposals that was regarded as unaccepted by the government, Atatürk himself decided to invite a French urban planner, Henri Prost to develop an urban plan of the city (Figure 1). Prost had his reputation from a large number of international urban design competitions he won. His first urban design competition prize was in 1910, for the planning of Antwerp. He was graduated from L'École nationale supérieure des Beaux-Arts de Paris. Later he won the Prix Rome in 1902 and continued his education at the French Institute at the Villa Medici in Rome between 1903-1907. His education gave him a deeper understanding in designing and planning principles while developing his interest in linking social, financial and political layers of the city. He had the chance to work with Eugéne Hénard for the master planning of Paris. After his winning of the competition for planning of Antwerp, he was invited by the military governor of Morocco, Marechal Lyautey to prepare an urban plan for the cities in North Africa, including Casablanca, Fez, Rabat, Meknes, Marakesh.

---

[2] Jacques Pervititch, who was a French topographer, was commissioned in 1922 to prepare cadastral maps of Istanbul.
[3] Martin Wagners report was published in the architectural journal Arkitekt between years 1936-1937.

Figure 1: Henri Prost

Prosts colloboration with the Turkish government started with the planning project he has finished with René Danger for İzmir, which is the third largest city in the Aegean coast of Turkey. When we analyze the early planning projects and implementations of Prost, it is possible to summarize his planning and urban design approach under three fundamentals concepts; transportation, hygiene and esthetics. Prost would use these principles for designing and planning Istanbul (Akpınar, 2010). It was the major reason why Prost was chosen as the main chief planner for changing the face of Istanbul (Bilsel, 2007). His proposals were parallel to government's overall secular, westernized, modern ideology. The gigantic Haussmannian boulevards for the transportation he designed in his early projects were seen as a symbol of modernism, the open city parks were perceived as the recreational fields where men and women could freely enjoy the public space.

The plans and reports of Prost for Istanbul were harmonious with secular and modernizing policies of the state. In his designs he basically broke the traditional pattern of Ottoman culture and consistently changing it into a modern lifestyle. This gave way to a new period in transformation of Istanbul and Prost's collaboration with the government and the municipality, which started in 1936, extended fourteen years.

Les Espaces Libres or public spaces of Prost

In his plan Prost benefited from previous reports of Martin Wagner, Alfred Agache, Henri Lambert, Hermann Ehlgözt. They all defined the urban problems of the city as the inefficient transportation network, maritime and harbor stations and also location of the developing heavy industry zone (Bilsel, 2004). Porst prepared his master plan in between years 1936-1937 for an area of 6000 ha, a development plan of 3000ha and detailed urban design proposals for an area 650 ha (Akpınar, 2003, 66). These plans included conservation of monuments, planning an efficient vehicle and pedestrian street network, development, improvement of un-hygienic timber

buildings, zoning plan for creating hygienic conditions, creating recreational fields for public, developing urban characteristics by aestheticizing different neighborhoods while preserving the silhouette of the city (Bilsel, 2010b). This paper will focus on public spaces or as Prost calls "Les espaces libres" of Prost's planning approach (Figure 2).

Figure 2: The Prost Plan, 1941.

"Les espaces libres" were used in the reports of Prost's both as public spaces such as recreational field, parks, esplanades, squares, children playgrounds and also it signified the public sphere (Bilsel, 2010a). The project of Prost was not only a zoning city plan but also a social transformation projects in which the city or public spaces were the indicators of the liberal movement of Turkish Revolution. Espaces libres were the manifestations of transition from an Ottoman era, which was based on separation of men and women towards a secular society. Secularity not only meant the separation of religion from administrative or legislative institutions but also its erasure from urban scape. In this context urban spaces of Prost or espaces libres were the representative fragments the democratic reforms of Turkish Nation State. Espaces libres were a declaration of a better life for all citizens of the republic, signifying a radical change where all men and women would be equal in public space.

In this regard Prost designed eighteen parks in Istanbul, transforming fire areas or cemeteries into green belts. He also converts private Ottoman groves into public parks, as *the lungs of the city*, such as Hidiv İsmail Pasha Grove, Suphi Pasha Grove, Yıldız Grove, Hidiv Abbas Pasha Grove. Prost gave importance to public squares and

he opened or enlarged eighteen squares, which he called *the regions that the city breath.*[4]

Among all park number 2 starting from Maçka Valley, connecting with Taksim Garden and Inonu Esplanade, facing Taksim Square was one of the major arrangements in Beyoğlu region. The esplanade was defined as Boulogne Woods of İstanbul. Now called Gezi Park, Inonu Esplanade was designed as a starting spot of the second park, which was thought to be the lungs[5] of the planned residential area.
Park number 1 was another important arrangement which was stated to be the Archeological Park in the historic peninsula, the area between Hagia Sophia, Topkapı Palace and Sultanahmet Mosque.

Additionally, Prost plan include sport areas, youth gardens, botanical gardens and public beaches. Prost created a network for connecting the espaces libres he created. His network comprised mostly of Haussmanian boulevards which had an ideological role in urban scape. The wide boulevards, together with espaces libres formed the new secular nation states representational medium. The new open public spaces were a didactic propaganda of the new daily life and a new public sphere. The representational public spaces of Prost were also social educators of the citizens.

Conclusion

As a part of the modernization project, public space was used to represent the drive to develop a healthy and modern society. Public space was created together with its user's manual, prescribing how to use the public space, who could and who couldn't use it. The "freedom" provided by the secular life was embroidered with new restrictions. Modernization meant westernization. Those who held the political power and the modernized, enlightened elite, together, they imposed on the Turkish people the selected culture and etiquette. Westernization was not a wholesale but a selective approach which accepted only a limited version of the West, thus defining a limited modernization for the Turks. The forced opening of public spaces actually meant their closure as a result of the state's nationalist propaganda.
With the widespread discourse of modernism, the past seemed to be an impediment history which has to be transcended and the cities, societies transformed towards nation building for an ideal, better future. The imposition of nationalism as a top down role of the state for the process of identity construction creates an imaginary history while erasing the shared memory of the past from the urban and socio spatial landscape.

---

[4] According to Prost plan Taksim, Eminönü, eyazıt, Sirkeci, Aksaray, Sutanahmet, Unkapanı, Şişhane, Galatsaray, Dolmabahçe, Kabataş, Barbaros, Harbiye, Maçka, Şişli, Üsküdar, Kadıköy, Büyükada squares were opened between years 1938-1948.
5 Prost., H., "Les Transformations d'İstanbul,(vol.VIII) ,Pera-Galata, 3.

References

Akpınar, I. Y. (2003). *The Rebuilding of İstanbul After the Plan of Henri Prost,1937-1960: From Secularization to Turkish Modernization*, London PhD thesis, Bartlett School of Graduate Studies, University of London.

Akpınar, I., Y. (2010). "The Making of a Modern Payitaht in Istanbul: Menderes' executions after the Prost Plan", In P. Pinon and C. Bilsel (Eds.) *From the Imperial Capital to the Republican Modern City*, (pp. 167-201) Istanbul: Istanbul Research Institute.

Bilsel, C. (2004). Shaping a Modern city out of an Ancient Capital: Henri Prost's plan for historic peninsula of İstanbul, IPHS Conference, Barcelona, July, Istanbul.

Bilsel, F., C. (2007). Remodeling the Imperial Capital in the Early Republican Era: the Representation of History in Henry Prost's Planning of Istanbul", In J. Osmond, A. Cimdina (Eds), *Power and Culture: Identity, Ideology, Representation.* (pp.83-97), Pisa University Press.

Bilsel, F, C. (2010a). Escapes Libres: Parks, Promenades, Public Squares...", In C. Bilsel, and P. Pinon, (Eds). *From the Imperial Capital to the Republican Modern City*, (pp.353-362) Istanbul: Istanbul Research Institute.

Bilsel, F, C. (2010b). Henri Prost's Planning Works in Istanbul(1936-1951)Transforming the Structure of a City through Master Plans and urban Operations, C. Bilsel, and P. Pinon, (Eds). *From the Imperial Capital to the Republican Modern City*, (pp.101-168). Istanbul: Istanbul Research Institute.

Gül, M. (2009). *The Emergence of Modern Istanbul:Transformation and Modernization of a City*. London: IB TAURIS.

Güvenç, M.(2000). Pervititch Haritaları: İstanbul için Bitmemiş Bir Araştırma Projesi, In M. Güvenç (Eds) *Jacques Pervititch Sigorta Haritalarında İstanbul,* Istanbul: Axa Oyak.

Lewis, B. (2002). *The Emergence of Modern Turkey*, New York : Oxford University Press.

Mardin, Ş., (1997). Religion and Secularizm n Turkey. In A. Kazancıgil and E. Özbudun (Eds.) *Atatürk Founder of a State* (pp. 191-219). London: Hurst&Company

Prost, H. (1948). Istanbul, Arkitekt, 5-6, (pp.110-112), Istanbul: ABC Kitapevi. Vuolteenaho, J.,Ainiala, T. (2009). Planning and Revamping Urban Toponymy: Ideological Alterations in the Linguistic Landscaping of Vuosaarri Suburb Eastern Helsinki. In J. Vuolteenaho, B., D. Lawrence (Eds.) *Critical Toponymies: The Contested Politics of Place Naming* (pp.227-253). Britain: Ashgate Publishing

Zürcher, J. E. (1993). *Turkey: A Modern History.* New York: IB Tauris, pp.166-176.

Contact email: birgeyildirim@gmail.com

The Attitude of the Pre-Islamic Arabs towards Arts and Crafts

Ahmad Ghabin, Baqa al-Gharbiya and the Arab College for Education, Israel

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

iafor

The International Academic Forum
www.iafor.org

Diodorus Siculus (60-30 B.C.), referring to the Arabs who inhabited the eastern parts between Syria and Egypt, described them as:
"Being difficult to overcome in war they always remain unenslaved; in addition, they never at any time accept a man of another country as their overlord and continue to maintain their liberty unimpaired."
In consequence, no king was ever able to enslave this nation.[1]

As for their customs, he said (19.94):
"They live in the open air, claiming as native land a wilderness that has neither rivers nor abundant springs that could enable a hostile army to obtain water. It is their custom neither to plant grain and set out fruit-bearing trees and use wine nor to construct any permanent abode; and if any man is found acting contrary to this, his penalty is death".

More interestingly another Roman Historian Ammianus Marcellinus (c. 380 CE.) described the Arabs as follow:
"nor does any member of their tribe ever take plow in hand or cultivate a tree, or seek food by the tillage of the land; but they are perpetually wandering over various and extensive districts, having no home, no fixed abode or laws; nor can they endure to remain long in the same climate, no one district or country pleasing them for a continuance." [2]

A more decisive statement came from Eusebius 'father of church history' (d. 339 CE), who considered the Arabs within the nomadic people among whom one will never find a banker, modeller, painter, architect, geometer, singing-master and actor of dramatic poems.[3]

Relying on such information, Goldziher, in a short article, concluded a long time ago that the Arab tribal society despised most of the handicrafts and that mostly foreigners or people of low status were engaged in them in Arabia.[4]

In fact, engaging in handicrafts by free people of low status, slaves and foreigners is well known in other and older cultures. In the ancient Jewish sources, in general, there is an ambivalent attitude towards the occupation of handicrafts. The expressions of 'defective craft' and 'excellent craft' were common in the tongue Ancient Jewish scholars. Accordingly, occupations such as the arts and crafts of perfumery and of the goldsmith were favored while tanning, pottery making, weaving, blacksmithing and dyeing were despised crafts.[5]

In the late 6th and 5th c. BC a positive attitude towards artisans took place in Greece. On the one hand, they were highly appreciation in Corinth and in Athens, yet many of them could not enjoy full citizen rights as their slave or metic (foreigner) status would not permit it. On the other hand, Plato, Aristotle and others had a high estimation of the products of the artisans but a very low one of their producers. For example, Aristotle stated: "The good man and the statesman and the good citizen ought not to

---

[1] Diodorus *History*, 2.1.

[2] Ammianus Marcellinus, *the Roman history*, XIV, 3, 4, p. 11.

[3] Eusebius of Caesarea, 6.10

[4] Goldziher, "Die Handwerke," pp. 316-318.

[5] See Ayali, *Poalim vi-Ummanim*, pp. 79-83, 97-100.

learn the crafts of inferiors except for their own occasional use; if they habitually practice them, there will cease to be a distinction between master and slave."[6] Similarly, the Roman Cicero, Seneca and others relegated the craftsman to a less than human level or to the rank of a second-class citizen.[7]

Back to the people of Arabia, especially those of north Arabia. They were better known as groups of nomad tribes living in tents, moving over wide expanses, behaving anarchically, invading settled lands, abstaining totally from cultivating trees or planting grains for their living. They thus practiced their freedom and rejected any kind of submission to foreign ruler. They nevertheless bred camels and used them successfully in their inroads but also in their scent trade with the settled world.[8] In our own interest, it is important to understand their hatred of farming work. Doing such work means to lead a sedentary lifestyle, to waive the love for freedom to rove freely in the expanses of the desert. Here, I believe, lies hidden one of the reasons for the scorn shown by nomads for sedentary people, some remnants of which still exist in our time. I mean the mutual scorn between those of Bedouin origin and the townsfolk in the Middle East.[9] For the Bedouin, living in a town means to be involved in its everyday life, to accept its laws, to be under the authority of its ruler, to live in it permanently and, more importantly as regards our own interest, to be engaged in different occupations and crafts for a living and in doing so to serve others. However, the existence of this attitude of contempt did not mean that crafts and artisans were absent in the milieu of the Bedouin Arabs. Evidences from the various written and archaeological sources prove that the 'Bedouin settler'Arabs were exposed to the surrounding civilizations of the Ancient Near East, Greece and Rome as well as that of the Persians. Furthermore, Archaeological excavations and inscribed texts in diverse places in Arabia proved the existence of a variety of crafts and general occupations from the end of the third millennium and continued until the advent of Islam.[10]

Hoyland presented a very interesting theory about the nature of relationship between nomadic and sedentary Arabs. He suggested that between the two sides existed a kind of complementary economic relationship that brought both sides to "share certain techniques, beliefs, and kinship organizations".

Historically, it seems that Ibn Khaldun was the first scholar to indicate the negative attitude of the Arabs towards handicrafts in his *Muqaddima*. He titled Section 20 of

---

[6] Plato, *The Dialogues*, vol. 3, 415a-c, p. 104; Aristotle, *Politics*, 1278a2-12, p. 108. See also Tanaway, "Arts and Crafts in Plato and Collingwood," vol. 50, No. 1 (winter, 1992), pp. 45-54; Hasaki *Companion*, vol. 1, pp. 255-272; *the Cambridge Companion*, pp. 154-155.

[7] Morel, *"The Craftsman"* p. 214-244.

[8] Herodotus (484-425 BC) was the first Greek historian to draw the attention to the particular role of the Arabs in this trade; see Herodotus, *History, Thalia*, 107-108, pp. 243-244. According to him, Arabia was the only region that grew frankincense, myrrh, cassia, cinnamon and labdanum. See also the detailed reference of Diodorus, *History*, 2.49, to the importance of the aromatic and frankincense trade for the people of *Arabia Felix* and for the inhabited world of the Ancient Greeks and Romans. Also Strabo (64 B.C.-21 A.D.), *Geography*, 1.2.32, described the wealth acquired by Arabia from producing and exporting aromatics to the Roman world. See also the recent research of Mclughlin, *Rome and the Distant East*, pp. 61-81, 141-178.

[9] It is needless to say that still in our time the Bedouin use the title '*fallaḥ*' (farmer) as an 'insult' to the townsfolk while the townsfolk answer the Bedouin with the opposite 'insult' '*badawi*'.

[10] Hoyland, *Arabia*, p. 77-78.

Chapter 5 "***The Arabs, of all people, are least familiar with crafts***". He explained this view saying:

"The reason for this is that the Arabs are more firmly rooted in desert life and more remote from sedentary civilization, the crafts, and the other things which sedentary civilization calls for, (more than anybody else)… Therefore, we find that the homelands of the Arabs and the places they took possession of in Islam had few crafts altogether, so that (crafts) had to be imported from other regions.

The Despised crafts

The craft of blacksmithing was one of the most despised handicrafts and it extensively served the poets in their defamatory poetry. The poet of the Prophet, Íassan b. Thabit, derogated some blacksmith saying: You, people of blacksmiths! Are you proud of your blacksmiths' bellows, do not you see that your father built his bellows before he built his house! Just dissolve the ash of your bellows and you will discover that you are ignoble.[11] The same Íassan was defamed by another poet for being a son of a Yemenite smith who worked blowing the fire in his bellows.[12] Perhaps the poet here intended to defame him as being of Yemenite origin for whom blacksmithing was a familiar occupation. Another poet slandered someone saying that there is nothing to expect from him; after all, he came from a people of smiths![13] The poet Amr bin Kulthum directed a similar defamation towards the family of the king of al-Hira al-Numan bin al-Mundhir saying "what could his mother hope for from the dwellers of al-Khawarnaq (his palace); they are all smiths and weavers, or what good can we get from a man whose uncle blows the *kir* (the blacksmith's goatskin bellows used for blowing) and shaping earrings and nose-rings in Yathrib".[14]

The name *qayn* could bear different meanings: blacksmith, goldsmith and even slave-girl singer. It seems that this equalization originated from the fact that in both smithing crafts almost the same tools were used, the *kir* (bellows), the *kur* (melting pot) and the blazing fire, and in all of them exists the aspect of giving service (*khidma*) to others. The Arabs, mainly the Bedouin, adopted the same scornful view towards all kinds of handicrafts such as tanning, weaving, spinning, tailoring and tilling.

An Umayyad official in Syria was ordered by the Calif al-Walid to classify the craftsmen as follows: the spinner and the shoemaker, the cupper and the veterinarian, the cloth dealer and the money changer, the teacher and the eunuch, the slave dealer and the Satan, every pair in the same rank.[15] Furthermore, in the different attitudes towards craftsmen in Islamic sources we find that the most despised were spinners, weavers, tanners, cuppers, smiths and sweepers, apparently because they all shared a low income and hard, dirty working conditions.[16]

In spite of all this, when talking about the attitudes of the pre-Islamic Arabs towards crafts one must distinguish between those of the tribesmen and those of the townsfolk. Accordingly, the Arabic sources of *Jahiliyya* informed us that even the permanent

---

[11] Íassan, *Diwan*, pp. 63-64; al-Barquqi, *SharÎ Diwan Íassan*, pp. 201-202.

[12] Yaqut, *Mujam al-Buldan*, Art. y-m-n.

[13] Qays b. al-KhaÔim, *Diwan*, p. 148.

[14] Amr b. Kulthum, *DÐwÅn*, p. 25, 30; *Aghani*, vol. 11, p. 61.

[15] al-Raghib al-Asfahani, *Mohadarat*, vol. 1, p. 459.

[16] al-Raghib al-Asfahani, *Mohadarat*, vol. 1, pp. 459-465; al-Abi, *Nathr al-Durr*, vol. 7, pp. 168-175.

people of Quraysh were engaged not only in trade businesses but also in different handicrafts such as tanning, blacksmithing and tailoring as well as butchery and carpentry. Under the title the occupations of the nobles, Ibn Qutayba recorded a long list of the crafts and occupations of pre-Islamic Meccan and other Arab nobles.[17]

As for the information about the occupations of the Jahili Arabs it is clear that many of the people of Mecca and of Yathrib (Medina) as residents of urbanized towns felt no shame in being engaged in crafts including the 'most despised' ones. According to Ibn al-Kalbi there was the blacksmith, the tanner, the butcher, the blood letter, the hairdresser, the dyer, shoemaker, seller of wine (*khammar*) and seller of dried dates (*tammar*). If there was any shame in practicing these crafts, it was more in the eyes of the nomad Bedouin, an attitude that continued in Islam and extended among the Arabs in general when they became masters of the new empire. At any rate, the existence of this large variety of crafts and occupations among the Jahili Meccan Arabs is a good indication of the positive attitude of the townsfolk towards all kinds of crafts.

Relying on the poetical sources it is likely that the tribesmen were those who despised and refrained from all kinds of handicrafts that might put an end to their free mobility. Anyway, it is also possible that the poor hygienic conditions such as bad smells, dirty water and materials and physical fatigue distanced certain people such as high-class townsfolk as well as the Bedouin from these occupations.

Conclusions

In the light of the aforementioned information we can sum up with several points concerning the artistic legacy of the Jahili Arabs. Creswell, the well-known scholar of early Islamic architecture, had initially stated that the pre-Islamic Arabs brought nothing architectural to the conquered countries and that the very few settled people of Arabia lived in hovels while the Bedouin suffered from "congenital claustrophobia" and Arabia constituted "an almost perfect architectural vacuum."[18] In his evaluation of the pre-Islamic heritage, Ettinghausen made no distinction between both societies. For him, it was about a primitive society that imported its "finer material of things" and even borrowed the names of these things from foreign cultures.[19] M. Aga-Oglu opposed this view. Life in the settled centers of Hijaz, especially that of Mecca, he argued, was "in marked contrast to that of the nomads," and the people of these centers were "familiar with the material culture of an urban standard."[20] Depending on our aforementioned discussion of the Jahili mode of life, I tend more to accept the view of Aga-Oglu. No matter how developed was their international commercial activity, in principle the Meccans conducted their economic and cultural activities with foreign lands to such a level that its citizens "had lost all taste for fighting and were content to employ a hired militia[21] which undoubtedly

---

[17] See the list of permanent Qurashi personalities, everyone with his craft occupation in Ibn Qutayba, *Kitab al-Maarif*, pp. 575-576 and in Thaalibi, *LaÔÁÞf al-Maarif*, pp. 77-78. Almost the same list is given in al-Jaḥiz, *al-Mahasin wal-addad*, p. 93; al-Bayhaqi, *al-Mahasin*, p. 98.

[18] Creswell, *Early Muslim* vol. 1, pp. 40-41.

[19] Ettinghausen, "The Character," pp. 251-253.

[20] Aga-Oglu, "Remarks" pp. 178-179. Before him O'Leary, *Arabia*, pp. 184-185, pointed out that "it is very evident that Islam cannot be described correctly as evolved amongst the simple Arabs of the desert… a city such as Mecca must have been susceptible to outside influences in the pre-Islamic age."

[21] O'Leary, *Arabia*, p.184.

made them familiar with the wealth and material aspects of life. More opposition to the views of Creswell and Ettinghausen come from al-Faruqi.[22]

In spite of Baqum's proclaimed building of the Kaba, there are some indications that the Arabs in general had architectural tastes of their own. In the Arabic, lexicons and poetry there are enough architectural and other artisanal terms and features, which means that both settlers and Bedouin were well aware of forms of building, arts, crafts, materials, tools and even tastes. Ettinghausen could be correct in attributing many of these terms to foreign cultures but this does not mean that they were not part of their own culture. The fact that these terms were arabicized means that the Arabs were aware of and impressed by the foreign world of crafts, art and architecture that existed all around them and it is likely that they took advantage of it. In the other domains of arts and crafts, despite the so-called derogatory attitude, we saw that the people of Arabia were well-acquainted with different kinds of arts and crafts. In the cities of Hijaz, they had city life, commerce, "products and symbols of high civilization in considerable quantity and variety".[23] All of them, settlers and Bedouin alike, acquired in their annual markets, such as Ukaz, indigenous and imported products of perfumes, textiles, jewelry, blacksmithing, weaponry, leather and the like.[24]

Understanding the artistic heritage of Jahili Arabs occurs largely through an appreciation of the impacts of that heritage on Islam. In doing so, one must discern between direct and indirect impacts that the Jahili culture made on the Islamic one. In her consideration of some aspects in Umayyad art, M. Rosen-Ayalon observed correctly: "Two other spheres of interest should be taken in consideration when studying the Umayyad period. The first one has not only been overlooked, but has literally been banned as nonexistent – the possible contribution to Islamic art of Arabian pre-Islamic elements in Arabia proper, and the degree of its contribution."[25] In another study, she pointed out the advance in our knowledge about pre-Islamic art in Arabia in the last decades that could stimulate scholars to make reevaluation of that art and its influence on Islamic art. She concluded that the "portrayal of certain female representations" in the entrance hall of the Umayyad palace of Khirbat al-Mafjar was undoubtedly an innovation that belonged to what she called the "Brave New World of the Umayyads."[26] She indicated correctly that the iconography of the female sculptured figures is close to literal expressions that exist in the literary sources of the Umayyads and continued into later Islamic sources. What interests us here is the new type of female stucco figures, which "are fleshy, somewhat plump and with full bosoms." Concerning this depiction, one should recall some desired characteristics of the woman's body as had been expressed and favored by Jahili and, later, by Muslim poets. Some poet described some beautiful girls as walking slowly and plumply because of their fat bodies.[27] In *al-Aghani* there is an interesting description of a maidservant that the king of al-Hira sent as a gift to the Sassanian king Anushirwan.

---

[22] al-Faruqi, "Misconception," pp. 29-49, see especially pp. 33-35, 39-41.

[23] Torrey   *the Jewish foundation*, p. 29.

[24] Ibrahim, "Social and Economic," pp. 347, 349-350.

[25] Rosen-Ayalon, "Further considerations," p. 97. In a more recent article, "From Jahiliyya to Islam" pp. 483-505, she pointed out the increasing knowledge about the pre-Islamic art in Arabia in recent decades, that could lead to re-consideration of the subject.

[26] Rosen-Ayalon, "From Jahiliyya to Islam" pp. 483-505

[27] The poet is al-Marrar b. Munqidh al-Adawi, who lived in the Umayyad period. See *al-Mufaddaliyat*, p. 89

The maidservant had large head, with wide bosom, fat, has a wide waist, with fleshy thighs, her buttocks are fat and walking slowly with short strides.[28] These characteristics continued to be much desired in the Islamic period. The prettiest girl is the one who has fleshy thighs, with heavy buttocks and big breasts.[29] Thus, we see that in the imagination of the Arabs before and in Islam, the ideal woman was pictured as one whose body was stout and fleshy, with large head and bosom, heavy waist, heavy buttocks and fleshy thighs. Comparing this description with the female figures of Khirbat al-Mafjar that Rosen-Ayalon described as "fleshy, somewhat plump and with full bosoms," will show striking similarity, especially in the preference in both cases for women with heavy but balanced bodies. With this similarity, one may ask: is it not possible that simulations and imaginations that rose from the greatest of all Arab arts, poetry and prose, were a source of inspiration in the arts of the Muslim Arabs?

A. Badawi did a daring study on the contribution of the pre-Islamic Arabs to the Muslim art in 1964 in which he considered the legacies of both south-west Arabia and the rest of Arabia as sources of inspiration for Muslim art.[30] Concerning south-west Arabia he notes that we are in fact dealing with a legacy profuse with eastern and classical Greco-Roman traditions that according to him found their way into Islamic monuments. For Example, he referred the Islamic MuqarnaÒ to Mesopotamian traditions while the Kufic script and its monumental use he referred to south Arabian inscriptions.[31] Concerning the contribution of people of barren Arabia, Badawi argued: "There must have been in existence other powerful factors, which through their impact on the indigenous cultures created an artistic movement characterized by a certain uniformity. These factors are to be sought in the intrinsic qualities of the Arabs as well as in their physical environment." Actually, he suggested considering the mode of life in nomad Arabia as a cultural heritage that indirectly inspired in the Muslim Arabs many characteristics of their art. Thus, the Bedouin ideal of freedom expressed in Arabic poetry and prose led to the denial of naturalism, to abstract conceptions in architectural settings and decorations and to their "horror vacui."[32] Close to Badawi's view is Titus Burckhardt. Writing on the foundations of Islamic art, he suggested tracing some nomadic modes of life in several important characteristics of Islamic art. For example, He attributed the technique of the knotted rug, for example, to a nomadic origin in which geometrical forms are iterated.[33]

The conclusions of Badawi on the impacts of pre-Islamic heritage on Islamic art could be exaggerated, especially when he referred almost every characteristic of Islamic art to non-artistic practices of the Jahili Arabs. Nevertheless, speaking about the heritage of Jahili Arabia, three points should be remembered. First, it is agreed that there were two populations, the Bedouin in the barren deserts and the sedentary in the few cities of Hijaz. Of these cities, Mecca was the oldest and the largest religious and economic center in the region. It had the main features of urban society: a variety of religious,

---

[28] *Aghani*, vol. 2, pp. 115-116. For more characteristics of Arab women see Ibn al-Sikit, *Kanz al-Huffaz*, pp. 314-331.

[29] Jahiz, *al-Mahasin wal-Addad*, pp. 124, 130-131; *idem, Rasal*, vol. 2, p. 120. The same characteristics are repeated in the so-called erotic literature such as al-Qayrawani, *Zahr al-Adab*, vol. 2, p. 109; al-Tijani, *Tuhfat al-Arus*, pp. 338-343; *Thalath Makhtutat*, pp. 56-60.

[30] Badawi, "The Contribution," pp. 261-285.

[31] Badawi, "the Contribution," pp. 261-276.

[32] Badawi, "the Contribution," pp. 276-278.

[33] Burckhardt, *Sacred art*, pp. 104-111.

economic, social and semi-political institutions and offices, an aristocratic wealthy class (Quraysh), a low class of the weak, the strangers and the slaves, a system of alliances, local markets and cosmopolitan commerce. In other words, the Meccans were familiar enough with the material culture of an urban standard.[34] Second, the Bedouin tribes held close commercial, social and religious relations with the sedentary population, mainly of Mecca. They took part in the local trade of Arabia and to some extent in the trade of the Meccans. The significance of this is that they also were not apart from the influences of the materialistic culture. The contents of their poetry and prose prove that they had some knowledge of the material culture that they received through their contacts with the sedentary centers. Third, one should remember that soon after the conquests the Muslim Arabs initiated imperial works of art – mosques and palaces – that reached the highest level in Islamic art. These works were designed to satisfy their new religious and secular needs, particularly in accordance with their special tastes. Undoubtedly, they adopted many alien architectural forms and elements but according to their own special selection and coordination. Consequently, we can likely trace in these works their own "spiritual complexion", which they derived from their Arabian environment.[35] Burckhardt said: "The sense of rhythm, innate in nomadic peoples, and the genius for geometry: these are two poles which, transposed into the spiritual order, determine all Islamic art."[36]

---

[34] Aga-Oglu, p. 179. On the economic and social conditions of pre-Islamic Mecca, see Ibrahim, "Social and Economic," pp. 244-358.

[35] Christie, "Islamic minor art," p. 108.

[36] Burckhardt, *Sacred Art*, p. 107.

Bibliography

al-Abi, Mansur b. al-Husayn. (2004/1424). *Nathr al-durr*. Khalid Abd al-Ghani ed. Beirut: Dar al-Kutub al-Ilmiya,

Aga-Oglu, M. (sept. 1954)**.** "Remarks on the character of Islamic art." The Art Bulletin.

al-Asfahani, Ali b. Al-Husayn Abu al-Faraj (1412/1992). *Kitab al-Aghani*, Samir Jabir ed. Beirut, Dar al-Kutub al-Ilmiyya.

Ammianus Marcellinus(1894). *the Roman history*. Yonge, C. D. trans. London.

Amr b. Kulthum, (1416/1996). *Diwan*. Emil B. Ya'qub ed. Beirut: Dar al-Kitab al-Lubnani.

Aristotle. *Politics*. (1920) Jowett, B. trans. Oxford: the Clarendon press.

al-A'sha, Maymun bin Qays. *Diwan*. al-RadwaniÐ, M. ed. Qatar: Wizarat al-Thaqafa wal-Funun, 2010.

Ayali, Meir. (1987). *Po'alim vi-Ummanim.* Israel: Yad la-Talmud, [Hebrew].

Babylonian Talmud, the Complete Soncino English Translation.

Badawi, Alexander. (1964) "the Contribution of the Arabs to Islamic art." in Rivista degli Studi Orientali, 39, 261-285.

Al-Baghdadi, Abd al-Qadir al-Baghdadi. (1418/1997). *Khizanat al-Adab wa-Lub Lubab Lisan al-Arab*. Abd al-Salam Harun ed. Cairo.

Al-BakrÐ, Abu Abdullah. (1417/1996). *Mu'jam ma Istu'jim*. MusÔafa al-Saqqa ed. Cairo.

Al-Baladhuri, Aḥmad b. Yahya. (1959). *Ansab al-ashraf*, Muhammad Hamidullah, Cairo: Dar al-Ma'arif.

Al-Barquqi, Abd al-Rahman al- Barquqi. (1427/2006). *Sharh Diwan Hassan bin Thabit*. Beirut: Dar al-Kitab al-Arabi.

Al-Bayhaqi, Ibrahim b. Muhammad. (1961). *al-Mahasin wal-masawi*. Cairo: Dar al-Ma'arif.

Burckhardt, Titus. (1967) .*Sacred art in East and West: its principles and methods*. Northbourne, L. Trans. London: Perennial Books.

Cambridge Companion = (2007). *the Cambridge Companion to Plato's Republic*. G. R. F. Ferrari ed. Cambridge: Cambridge University Press.

Christi, A. H. (1931). "Islamic minor art and their influence upon European works." in Arnold, Th. ed. *the Legacy of Islam*. Oxford: Clarendon press.

Creswell, K.A.C. (1932-1940) .*Early Muslim Architecture*. Oxford: Clarendon Press.

Diodorus Sicilus. (1967).*History*. London: William Heinemann.

Diwan al-Hudhaliyyin. (1995). Cairo: Dār al-Kutub al-Miṣriyya.

Goldziher, Ignace, (1894). "Die Handwerke bei den Arabern." Globus: Illustrierte Zeitschrift für Länder und Völkerkunde, Volume 66 pp. 203-205.

Ettinghausen, R. (1944). "the Character of Islamic art." in *Arab Heritage*, Fares, N. ed. Princeton, pp. 251-267.

Eusebius of Caesarea. (1903). Praeparatio evangelica. E. H. Gifford ed. 5 vols. Oxford: Clarendon.

al-Faruqi, Isma'il R. (1970). "Misconceptions of the nature of Islamic art." *Islam and Modern age*, (1), 1, 20-49.

Hasaki, E. (2012). *A Companion to Greek Art*, Smith, T. and Plantzos, D. eds. Wiley-Blackwell Publication,
Íassan b. Thabit. (1281). *Diwan*. Tunis.

Herodotus. (1901) *History*. Henry Cary trans. London.

Hoyland, R. (2001). *Arabia and the Arabs*. London and New York: Routledge
Ibn Khaldun, Abd al-Rahman b. Muhammad. (1421/2001). *Muqaddima*. Shahada Khalil ed. Beirut: Dar al-Fikr. The English translation is after F. Rozenthal (the computerized version): https://asadullahali.files.wordpress.com/.../ibn_khaldun-al_muqaddimah
Ibn Qutayba, Abu Muhammad Abdallah b. Muslim. (1992). *Kitab al-Ma'arif*. Ukasha, Tharwat ed. Cairo: al-Hay'ati al-Misriyya al-Amma lil-Kitab.

Ibn al-Sikit, Abu Yusuf Ya'qub. (1896-1898). *Kanz al-Huffaz*. Chikho, Louis ed. Imprimerie Catholique.

Ibrahim, M. (Aug., 1982). "Social and Economic Conditions in Pre-Islamic Mecca." in *International Journal of Middle East Studies,* Vol. 14, No. 3, pp. 343-358.

Al-Jahiz, Amr b. Bar al-JahiÛ. (1969). *al-Mahasin wal-Addad*. Beirut: Dar Ña'b.
Ibn Manzur, Jamal al-Din Muhammad. *Lisan al-'Arab*. Every edition.

Morel, Jean-Paul. (1993) "the Craftsman." in Andrea Giardina ed. *the Romans*, Lydia G. Cochrane trans. Chicago: University of Chicago Press, , p. 214-244.

Shakir A. M. and Harun A. eds. (1361/1942) *Al-Mufaddaliyat*. Cairo.

Mu'ti, Ali. (1423/2003). *Tarikh al-Arab al-Iqtisadi qabl al-Islam*. Beirut: Dar al-Manhal.

O'Leary, De Lacy. (1927). *Arabia before Muhammad*. London.
Oppenheim, Leo. (1977). *Ancient Mesopotamia*. Chicago: the University of Chicago Press.

Plato. (1931). *the Dialogues of Plato*, B. Jowett, trans. Oxford: Oxford University Press.

Qays b. al-Khatim. (1967). *Diwan*. Nasir al-Din al-Asad, ed. Beirut: Dar Sadir.
Al-Raghib al-Asfahani, al-Husayn b. Muhammad al-Raghib al-Asfahani. (n.d.) *Muhadarat al-Udaba'*. Beirut: Dar Maktabat al-Hayat.

Mclughlin, Raoul. (2010). *Rome and the Distant East*. London: Continuum,
Retsö, J. (2003). *the Arabs in Antiquity*. London and New York: RoutledgeCurzon.
Rosen-Ayalon, Miriam. (1973). "Further considerations pertaining to Umayyad art." *Israel Exploration Journal*, 23, 92-100.

Rosen-Ayalon, Miriam. (2005). "From Jahiliyya to Islam: an aspect of Islamic art." in *JSAI*, 30: 483-505.

Strabo. (1854). *Geography*, H.S. Hamilton, trans. London: Henry G. Bohn.
Taha, Rahim, H. (2015). "al-Alqab wal-Waza'if wal-Hiraf fi al-Kitabat al-Hadariyya." In *Majallat Wasit lil-Ulum al-Insaniyya*, Vol.11, no. 29: 441-464.

Tanaway, Christopher. (Winter, 1992). "Arts and Crafts in Plato and Collingwood." In *The Journal of Aesthetics and Art Criticism*, Vol. 50, No. 1, pp. 45-54.
Tha'alibi, Abu Mansur Abd al-Malik al-Tha'alibi. (1867) *LaÔÁ'f al-Ma'arif*. P. de Jong, ed. Leiden, pp. 77-78.

Abd al-Aziz, H. and al-Hamid, A. eds. (1999) *Thalath Makhtutat NÁdira fi al-Jins*. Cairo: Dar al-Khayyal.

Al-Tijani, Muhammad b. Ahmad al-Tijani. (1992). *Tuhfat al-Arus wa-Mit'at al-Nufus*. Jalil al-Atiyah, ed. London: Dar al-Rayyis Books.

Tirmidhi, Abu Isa Muhammad b. Isa Tirmidhi. (1419/1999) .*Sunan*. Cairo: Dar al-Hadith.

Torrey, Charles. (1933). *the Jewish foundation of Islam*. New York.

al-Turki, Hind. (1432/2011). *Mamlakat Qidar*. Riyadh: Maktabat al-Malik Fahd al-Wataniyya.

Uqla, I. and Khrisat, M. (2010). "Kitab al-Mathalib lil-Haytham bin Adiy." in *al-Majalla al-Urduniyya lil-Tarikh wal-Athar*, Vol. 4/3,23-45.

Yaqut, Shihab al-Din Yaqut al-Hamawi. (1397/1977) .*Mu'jam al-Buldan*. Beirut: Dar Sadir.

Contact email: aghabin1@013.net.il

Applying Digital Media Design in Elementary School – The Case Study with Soma Cube

Ching-Yuan Yang, University of Yunlin, Taiwan
Jalin K. Huang, University of Yunlin, Taiwan

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
SOMA cube is a block game that combines seven units of different shapes. With diverse assembly methods, these seven units can be created to unlimited shapes. Practice the SOMA which implies space record that may therefore enhance the learner's sense of space memories and creativities. This study is to explore all possible profit that can improve design education within matured digital medium tools. The research team prepared a learning program with media materials that help learners can easily understand the basic rules in SOMA cube. Combining digital media and SOMA cube as educational content, the current activities were based on elementary environment.

This research tried to applying the designing, planning and executing in school camp activities that would proof effective learning in theory. The ongoing findings are: these digital facilitated program can improve the learning, and the instruction with real cube practice increase the learner's motivation. The study outcomes also suggest that the learning activities with SOMA cube can be an alternative in design learning. The method using SOMA practice with digital tools may need to be further investigated.

Keywords: Design Education, Digital Media, SOMA Cube

iafor

The International Academic Forum
www.iafor.org

Introduction

More and more convenient in our life with digital technology. We have more access to digital media. In the field of teaching, instructor's teaching methods and learner's learning way had changed due to digital technology. Applying digital media will enable learner more proactive in learning process (Jonassen et al., 2003). Although teaching equipment has improved, but digital media has not really integrated into the teaching. Most teachers only use digital technology as a teaching tool. Because of a new kind of technology is the best, and its application in teaching is wrong. We should pay attention to improving the quality of teaching content rather than increase the percentage of using technology (Beccue et al., 2001). Teacher has a number of devices, but they do not understand how to utilize these tools to improve and enhance current teaching methods. In this study, researcher use the concept of space as a starting point in elementary design education. Spatial ability include distance, level and other relations between objects. It can improve through training. SOMA cube can visualize space, groups of different shapes, train operator's sense of space (Thorleif, 2016). The researcher explore related literatures in three directions which include space capabilities, SOMA cube and digital media. Then plan implementation way based on literatures. The researchers used SOMA cube as teaching materials, the use of digital media support short-term camp teaching activities. Discussion how to use digital media into the design education. Efficient and scale to enhance the effectiveness of teaching and learners' learning outcomes.

Literature Review

In this study, SOMA blocks as an example, use of mature digital media tools designed to improve educational outcomes. First, the researchers will focus on the relationship between space capabilities in design education. Then explore SOMA blocks introduction, operation and spatial memory and so on. Finally, the researchers conducted analysis of the relevant literature about digital media applied to the design education. Summed up the principle of digital media used in design teaching process should pay attention to the content via the literature.

2.1 Sense of space and design education
Spatial ability is an ability about understand visuospatial information and solve spatial problems when operation in space activities (Rafi, 2005). Learners can enhance space capabilities through educational intervention. Observing objects from different angles can increase the ability of learner logical space. Therefore, instructors should be prepared various entities or models, provide learners depicting contact, compared shape and so on. These learning activities can enhance spatial ability learners (Cohen, 1983). Learners in the learning space design, the need to use the space as the heart of operational capability, spatial form of perception, memory, transformation, expression and so on. Designers can quickly exhibit space images in the mind and precise multi-level space as heart operations who has many years of space design experience.
But space designed for beginners, because space reasoning ability and experience are limited, and they do not develop the use of external operations make up the space like heart operation. These may lead to the design schedule delays. Linn and Petersen (1985) believes space capabilities can be divided into spatial perception, mental rotation and spatial visualization three parts.

Spatial Perception is the use of visual-spatial ability to describe the spatial relationship. Mental Rotation refers to the ability to mind the image of the imagination. It can use two-dimensional plane message to construct a three-dimensional modeling. Construction process with limited spatial visual imagery plane message (Huang & Shyi, 1994). Spatial Visualization is the ability of continuous complex folding and moving images of the operation. Spatial recognition ability of poor people may be using different memory and the ability to convert spatial location.

2.2SOMA Cube

The building blocks filled with childhood memories of many people, through a combination of stacked, users can create a variety of shapes. There are many types of building blocks, shape and function, each with a different play, but also to train users of different abilities. Building blocks types include plastic building blocks, wooden building blocks, paper building blocks, etc. When early childhood development, building blocks can cause the most interest and suitable in children's toys.

Children playing with building blocks have helped for body movements, language ability, cognitive ability, social skills, creative ability and other ability development. Building blocks the application object and pertinent literature containing the children toys, child care aids, elementary mathematical, architectural concepts and knowledge system, mathematical concepts and knowledge systems, etc. Blocks can help cultivate the capacity necessary for the design of teaching and its application in a number of design-related field study, students can enhance learning motivation. Space imagination is not only and mathematical ability, but also with closely related creative thinking, physics, chemistry ... and so on. Training learners left brain through games, making them more understanding of three-dimensional space. Many game elements will be assembled to fight through the composition of three-dimensional graphics, SOMA cube can be seen as a three-dimensional jigsaw puzzle assembled game. SOMA blocks invented by Piet Hein in the physical speech. Each composed of SOMA cube rule is within four cubes of the same size formed in contact, these elements can be composed of a large positive cube. These elements have 240 kinds of ways to assemble into cubes (Thorleif, 2016). To form unit cube of the number of building blocks to distinguish, it can be divided into three building blocks and four building blocks. In addition to the composition of the number of units, but also to the flat space and three-dimensional space, building blocks appearance distinction.
Block 1: Only one consists of three small cubes, belonging graphic, as shown below.
Block 2: Block 1 plus a cube in a row on one side of the cube, as shown below.
Block 3: Block 1 plus a cube in a middle of row, as shown below, as shown below.
Block 4: Appearance similar to the Arabic numerals 4, as shown below.
Block 5: The result of block 6 mirror projection. Appearance similar to left thumb up, as shown below.
Block 6: The result of block 5 mirror projection. Appearance similar to right thumb up, as shown below.
Block 7: The fourth cube blocks placed in the corner of the flat block 1, three-dimensional symmetry, as shown below.

Table 1: SOMA cube element.

Block 1	Block 2	Block 3
Block 4	Block 5	Block 6
	Block 7	

SOMA cube can spell 3 * 3 * 3, but also can spell a lot of shapes. But it is difficult to understand its composition manner, only through the images to identify modeling. In order to facilitate the recording and memory SOMA three-dimensional modeling, will shape the international level as a unit to separate records for the number sign code building blocks, a blank portion of black dots represent, empty the write position 0. If the shape of a combination of two blocks from Soma, the second SOMA respectively V, L, T, Z, A, B, P as a number. For example, the figure below the uppermost layer, respectively by the block 1, block 3, block 4 and block 5 composition, in accordance with the position corresponding to the record results are as follows. Other layers and so on, and so other ways shape the record mode and relative hierarchical position record.

Table 2: Blocks recording.

	Layer 1	Layer 2	Layer 3
	411	657	677
	415	455	667
	333	432	222

2.3Digital Media applied to the design education.

With the development of science and technology, digital technology is changing rapidly, there are many contacts digital technology opportunities and occasions, whether it is the spread of advertising, film, school teaching and other ubiquitous digital makes life more convenient, all media content is generated through the selection and construction (Potter, 2005). Digital media is changing the design practice and teaching, the new digital technology to break through the limitations of traditional design tools, providing designers a variety of authoring tools, designers stimulate creativity, enhance the performance of learners in the process of operation. Social expect teachers to use advanced digital media on student learning activities, the actual teaching situation is not as good as expected, the proper use of digital technology in the teaching field domain becomes a problem instructor when engaged in related teaching to face (Freedman, 2000). Hemmerla (2000) for the 300 art teachers in Missouri's questionnaire found that arts teachers think digital technology in teaching methods with a variety of changes, the use of digital technology assisted art teaching can have great success, the course combined with digital technology can not trends in resistance, the majority of those who support teaching in a professional arts organizations and institutions, which promote the strengthening of action and use of digital technology training. In order to design the development of modern education, teaching by using digital technology aided design education, but before performing, teaching those who need to understand the characteristics of digital media, in order to effectively apply it to teaching. Currently teaching elementary school who, since teaching preparation time is short, information literacy varies, rarely in the digital content into actual teaching in the Field. Teaching will be a new element into the courses, if forced to combine, learners may have doubts. Heinich et al (2002) believe that a student can improve the effectiveness of teaching learning media, it must have four qualities:

1. Multiple textbook presents the message: Elements of teaching activities is to be able to present information

2. Stimulate students to participate: the learning process requires students to actively participate

3. To promote teacher-student interaction mechanisms: interaction between students and teachers, and peers, are able to enhance the effectiveness of learning design

4. To provide rich learning resources: teaching content, provides students with supplementary teaching materials and reference materials to increase the breadth of learning learners.

Levin, Anglin & Carney (1978) considered the following five digital media educational function:

A decorative content (Decoration): attract the attention of learners and improve their learning enthusiasm

2. Provide characterization (Representation): in favor of messages received

3. Conversion knowledge (Transformation): changing patterns of knowledge, so that learners construct new branches

4. Organize messages (Organization): The teaching content to make a systematic organization and presentation

5. The interpretation of meaning (Interpretation): to explain the contents of text information

In addition, educators planning digital media auxiliary teaching, allowing students to actively participate in learning activities and repeated practice, enhance their memory

and ability to apply knowledge, new skills and different learners have different learning ability, teaching should be given for learning activities, teaching those given timely feedback that enables learners to understand their way of thinking is correct, and combine human interaction in the teaching process, people get along with each other at any time can become a mentor or spiritual companion study, reflecting the teaching and learning of (Heinich et al., 2002).

Method

In this paper, the use of digital media assist teaching activities. Providing students teaching activities about SOMA cube, so that students have an alternative learning experience. Teaching activities about SOMA cube held in October 2015, participants comprising research team, and 40 elementary school students.

The researchers determined the direction of research, the collection and analysis of relevant literature in order to develop the teaching content and steps. Finally, the use of digital media tools to plan teaching materials so that students achieve effective learning. According to the literature review and analysis, the research team must have the ability to produce teaching materials when digital media integrated into the design of education. Considering the instructor teaching process, use of mature computer equipment and technology when digital content assist educators in teaching activities. These enable learners to achieve the best results and teaching process more smoothly. Visiting Xin-Sheng elementary schools, conduct field surveys to understand the characteristics of learners and degree of ability. The researchers communicate with the school teaching based on learner characteristics and field resources. Adjust teaching content in order to be able to produce in line with the content of the learning object. According to the characteristics of learners, teaching environmental resources, teacher capability and expertise to plan, implement digital media auxiliary teaching activities SOMA blocks of content and process. Researchers discuss the content of teaching materials should contain and teaching presentation with experts. At the same time, the research team carried out a detailed design and planning from different directions, personnel, equipment, teaching methods, processes, activities and so on. After complete design and planning about digital media material and activities, the research team carried out small-scale simulation tests. For there may be problems, amend or propose solutions to solve it. In the implementation phase, the researchers involved in teaching activities, to observe and record the behavior problems in process, and conduct a review after the event ends. In experience sharing and reviewing the issue stage, researchers planning activities about participates, learners, teacher to share their experience. Then organize and classify data about content experience, observation, etc. Researchers investigate the phenomenon and problem in activity, and proposed findings and suggestions in the end.
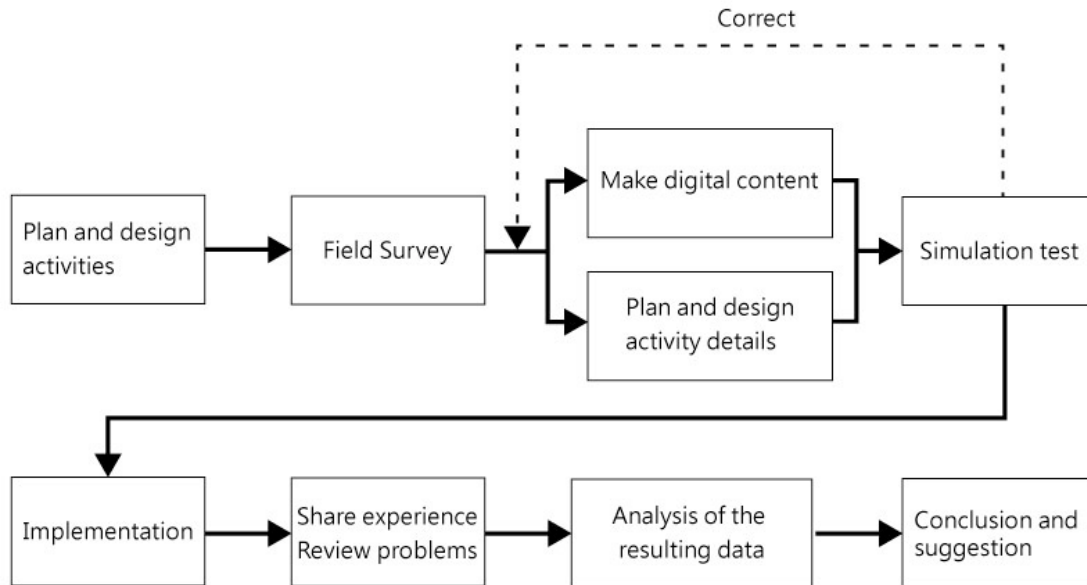
Figure 1: Research Process.

Results

4.1 Course material design

Textbooks to digital media tools production, digital content and form secondary Instructor in the Field of Education, and experts and the school to discuss the revised, the teaching materials comprising: a guide film, SOMA history, understanding SOMA element, to piece together the positive cubes, fight group SOMA modeling and SOMA blocks related applications. Guide the use of video modeling paradigm making short films, learning atmosphere, so that students quickly into the learning environment, students recognize SOMA history to lead the building blocks of its history, recognize SOMA element modeling before children start to fight the group, being able to distinguish the SOMA cube consisting of each a member, let children observe blocks, each element consists of a few cubes, are several times modeling space, through its different characteristics corresponding to said given number, then led the students to use this seven basic component assembly modeling positive cube of SOMA preliminary after understanding, we can begin to take advantage of the seven member assembly faces different shapes, and even assemble their own special space modeling in the final presentation SOMA blocks related applications as the end.

Figure 2: Teaching materials - SOMA element.
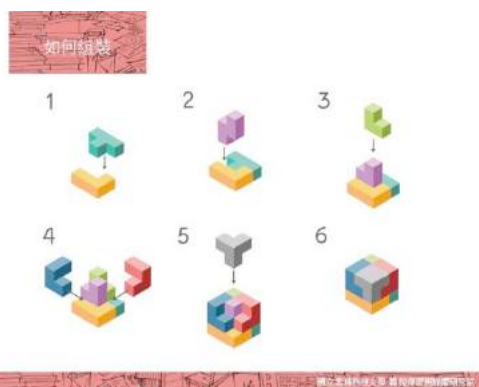
Figure 3: Teaching materials – SOMA assembly.

Figure 4: Teaching materials - SOMA modeling.

4.2 Design and planning activities

Design and planning activities mainly in the planning process and the overall activities of activities, this event in addition to digital media auxiliary teaching activities, but also in the teaching process related design planning activities, such as school children, led by the co-authoring modeling Instructor, or by the flip, mirror and other topics so that students creation, increase students participation, training students the ability to think for themselves. In order to guide the overall process sequence videos, performances bricks, blocks SOMA understanding, understanding SOMA element, to piece together the positive cube, special assembly modeling, spatial memory and recording method, co-creator, avatar creation, this stage is also designed to develop a series of visual beauty Vision, to create a complete learning atmosphere.

4.3 Simulation activities

The researchers conducted a small-scale simulation test, after the course materials design and complete design and planning activities. Observing different aspects and asking questions about processes, digital textbooks, teaching and learners. All of the process from the front to the end of the event, contains pre-equipment and personnel. We must check for what equipment and work missing or not. Digital media instruction test focuses on whether instructor can use smoothly. Instructor and learners need to pay attention to issues contained Instructor teaching process is smooth, whether the content is clearly expressed.

By the learners' questions or conditions that may exist of the learner, found through repeated drills planning deletion, correction adjustment activities and materials, and finally found the problem and the difficulties amended to ensure the implementation of activities that day can proceed smoothly.

4.4 Actual execution

After simulation testing phase is completed, the researcher actually perform on the field. The researcher simulates the actual situation. When we encounter problems, we handles and records immediately. The instructor introduce themselves and describe the theme of today's event after teaching environment layout is completed. Playing digital media content to create a learning atmosphere and guide learners into the learning environment. Students understand SOMA cube and constituent elements by instructor and digital media instruction. In the implementation phase, the instructor teaching, also arranged assistants to assist instructor. When children have problems, assistants provide immediate assistance to solve the problem. The research team designed a series of activities to provide students stage. Children can operate SOMA cube, self-exploration, understand of modeling applications, and experience digital media materials. In co-authoring phase, students become creators of works one and share their creative works with others. In addition to viewing teaching activities and learning outcomes, but also increase the confidence of students. After teaching activities, issued participation certificates and appreciation. A group photo of all will draw a perfect ending for teaching activities.

Conclusion

The researcher collected the raw data which including photos, videos, instructor experience, learner experience, and so on from the entire activity process. Sorting and analyzing the raw data to generalize the problem and phenomenon about designing and executing digital media into design education activities. Depending on the nature categorize the questions contain digital media teaching materials, activities, processes, Instructor and learners. The following will summarize conclusions:

Digital media instruction:
Producing digital media instruction will require a lot cost, including manpower, content, technology, etc. The cost which use in produced digital media instruction is too high, if design educational activities is a one-time activity. Digital media is capable of attracting the attention of the learner when instructor teaching process. Not only allow instructors to master the scene, but also improve learners enthusiasm. The researchers recommend that may bring mature digital content into different schools in future, so that resources can be sent back to their maximum efficiency.

Activity flow:
Because SOMA cube contains seven elements, it causes a chaotic scene when giving building blocks. In this situation, there may be no thought in advance comprehensive. All of situations in activities can be used as future reference. Co-authoring and personal creative which research team prepared can help learners not only follow the textbook learning, but also provide an opportunity to exhibit self-thoughts.

Instructor:
Instructor expressive is clear or not. Instructor can guide students logically or not. Both of them will affect the teaching activities and can improve by repeated practice in advance. Children may ask questions which instructor unexpected at any time. It will test the resilience of Instructor. In addition, there are teaching assistants assisted. If teaching assistants have no prior knowledge about teaching content. Teaching

assistants who provide material assistance is limited, there may even be a problem of the teaching process.

Learners:
Learner's spatial ability are different. In the teaching process, the researchers found that some learner space operation capability is weak. It may lead to delays in teaching time. It can maintain learner's enthusiasm and motivation by assist them or encourage their performance.

In the past, the design education teacher in the elementary school just teach children a specific theme. For example, drawing, pottery, painting, etc. Educators rarely combine different media or material for learners. The researchers combined the digital media with design education, and organize short camp teams to be verified.
Interspersed with different activities in the teaching activities, so that the original content activation. In this discussion, it can be expected for future reference related research or activities.

References

Beccue, B., & Vila, J. & Whitley, L. K. (2001). The effects of adding audio instructions to multimedia computer based training environment. Journal of Educational Multimedia and Hypermedia, 10(1), 47-67.

Cohen, V. B. (1985). A reexamination of feedback in computer-based instructional design. Educational Technology. Educational Technology. 25(1), 33-37.

Huang, S. T. & C. W. Shyi. (1994). 'Construction Three-dimensional Models from Two-dimensional Display: Effects of Complexity and View Points', Paper presented at the 2nd Design and Decision Support System (DDSS) Conference, Vaals, Holland. Aug. 15-19.

Hegarty, Mary & Maria Kozhevnikov. (1999). 'Spatial Abilities, Working Memory and Mechanical Reasoning, Visual and Spatial Reasoning in Design, Pp.221-239.

Hemmerla, Paul Scott. (2000). Factors related to the level of instructional use of computer-based technology by Missouri secondary art teachers. UNIVERSITY OF MISSOURI-COLUMBIA.

Heinich, R., Molenda, M., Russell, J. D. & Smaldino, S. E. (2002). Instructional media technologies for learning. Pearson Education, Inc., Upper Saddle river, New Jersey.

Jonassen, D.H., Howland, J., Moore, J. & Marra, R.M. (2003). Learning to Solve Problems with Technology: A Constructivist Perspective (2nded.). Upper Saddle River, New Jersey: Pearson Education.

Linn, M. C. & Petersen, A. C. (1985). Emergence and characterization of sex differences in Spatial ability: A meta-analysis. Child Development, 56, 1479-1498.

Potter, W.J. (2005). Media literacy (3nd ed.). CA: Sage.

Rafi, A., Anuar, K., Samad, A., Hayati, M., & Mahadzir, M. (2005). Improving spatial ability using a Web-based Virtual Environment (WbVE). 14: Elsevier Science.

Thorleif. (2016). Thorleif's SOMA page. [Web blog message]. Retrieved from http://www.fam-bundgaard.dk/SOMA/SOMA.HTM

Contact email: chingyuan2011@gmail.com

Aesthetics of Villages: Analyze Related Cases of the Combination of Art and Living

Yi-Wun Lin, National Yunlin University of Science and Technology, Taiwan
Li-Shu Lu, National Yunlin University of Science and Technology, Taiwan

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

This study use the village is not only an art museum but art of life as the main ideology, to investigate and review domestic as well as foreign relevant cases for past five years, and summarize the present and future development trend of community design.

The purposes of this research are (1) to understand the development of community, community arts and community design; (2) collection and analysis, village is not only an art museum but art of life related case; (3) summarize the present and future development trend of community design. The process of the study is carried out in two phase: the first phase consist of conduct a literature analysis on related research for community, community arts and community design. In addition, analyze those literatures to form the basis of study and carry on to the next stage. The second stage utilize the concept of village is not only an art museum but art of life as the theoretical basis to study and analysis local community, in order to understand the present and future development trend of community design.

The analytical study presents result suggest that, if community establish a village art museum, a few area such as village historical feature, personal stories, multiple materials, as well as five sense application is recommended to focus and develop on. By developing those features, the study suggests that every village is able to create a unique and more entertaining lifestyle.

Keywords: Community, Community Arts, Community Design, Case Study

iafor

The International Academic Forum
www.iafor.org

Introduction

Council for Cultural Affairs, Executive Yuan Hsiao,Yung Shen advance "community building" in 1993. "To build community culture, unite community consensus, constructivism concept of community life community, to do new thinking for a class of cultural administration and policy" as the main objective. (Hsiao,Yung Shen, 1993) Community building is currently taking place in available rural areas. It is supposed to be the outcome of the agreement of the locals and the government; however, in most case our government tended to build the community without listening to the locals' opinion. We often see painted cartoon images painted walls in some community building, and this is no specific images for locals in the community, for those locals this is just public sector to find a group of people painted on a wall color, so this type of painting walls are often become no community cultural characteristics of painting cartoon. For this type of painting to locals, they cannot reach a consensus and cannot establish emotional.

Locals tend to underestimate the beauty of their surroundings and lifestyle but they could sometimes be one of the reasons to attract tourists. Art is not something that is far apart from us; it is around us and can be found in our daily life.
We are able to find paintings and installation art in villages that are under community building.

In these cases, we realized that we do not merely just build a community instead we tend to emphasize on art and the communication between people. This study uses "Village = Museum = Art of Daily Life" as the main ideology, to investigate and review domestic as well as foreign relevant cases for past five years, and summarize the present and future development trend of community design. The purposes of this study are:
(1) To understand the development of community building, community arts and community design.
(2) Collection and analysis, village is not only an art museum but art of life related case.
(3) Summarize the present and future development trend of community design.

Figure 1: Conceptual Framework

Historical Development of Community Building

The word community comes from the Latin communis, it means the concept of community of geographical area of a group of people living together in a particular region, and together to create development a system of social relations. (Yu-Hsien Chen, 1997)Community should means a group consensus people live in the same space of geographical scope, and a group of people have action ability together; even live in the same geographical space there is no common sense that cannot be regarded as a "Community".(Chi-Nan Chen, Jui-Hua Chen, 1998:32).

19th century German sociologist F.Tonnies believe community and social are different, community means a source of moral consistency and close bonds of friendship, members of the group identity. This is a community with life; and the social isn't, to combine with benefit, to protect with contract, its feature is utilitarian, Machiavellian and self-interest. In summary, community means a person instead of place, and a common consciousness of community instead of living in the same region.

The phrase "Community Building" used in Taiwan comes from the Japanese policy "まちづくり". Related terms also include "むらおこし", "都市づくり）" etc. These motion point to a common purpose. (Hsin-Yuan Liu, 2005) In the 1960s, Taiwan has "community development" core concepts and policies to promote, since 1994 Chi-Nan Chen in Council for Cultural Affairs promote the new concept of "community building" gradual conversion of "community-building" word. Dr. Miyazaki Kiyoshi advocates to divide it into five themes: "People", "Culture", "Place", "Product" and "View". "People" represents the satisfaction of people in the community. "Culture" stands for the culture and activities of the community. "Place" expresses the idea of protecting and maintaining the feature of the local environment. "Product" relates to the economic activity and the marketing and management of estate. "View" focuses on building a public space in the community and substantial development this study will emphasize on "People" and "Culture" to analyze the locals' shared life experience and how they create unique feature of their village.

The Concepts of Community Arts

According to scholar mentioned in "Community Arts": The organization offers projects that cover in various aspects including, concert, theater, exhibition, festival, education of art, public art, and social empowerment. (Korza, 1998, 2005).

Community art is a form of art displayed in social life. It should relate to people's life and to impress people with surroundings and interaction. Art helps bringing people together and community art encourages strengthening local people's consciousness. (Wei-Xiu Dong, 2007). When arts involved in community, locals increasing emphasis on the value of art thereby increasing arts knowledge and arts consciousness; in locals discuss the artistic to cohesion community consciousness. Arts is also a medium of communication, through of real creation of life situations and share life experiences, to make "art" go into the "community". (Shu-Ming Wu, Kuang-Cheng Liu, Chu-En Kuo, Chin-Jung Yang, Tsung-Chun Huang, 2012).

Community Design

Ke-Chiang Liu (1995) pointed out that the purpose of community design is to create and maintain our living environment and at the same time to understand the connection between people and the place they live. It is professional's responsibility to help people to determine the value of their community therefore communication is the key ability. "Community" means living in the same geographical area to make relevant livelihood and social interaction to share the same interest locals, and the place has a psychological link. (Robinson, 2011).

Kyoto University of Arts And Design Space Design Dean Yamazaki Ryo who is long-term put in Japan Community Building. Yamazaki Ryo write community design this book, this book refer "Design is a tool to solve social problems." Through listen to locals voices, for different communities to make appropriate design to them. In Hyogo Arima Fuji park case, in order to build a park for children to use, Yamazaki Ryo use the game let university student to lead the children play and filming record majority of children reaction, to understand the needs of children in the play, to design game space which children use. (Yamazaki Ryo, 2015). Communication with locals can construct a local character, so that let locals participate design, conception and creation, only locals understand their needs.

Gary Hack pointed out that community designer should come out with various idea which will help work in community development; for example, using model, slide show and video. Other than that, they will have to explain the project to the local from their perspective.

This study is based on community building, community art and community design and we hope to understand local's need and help them create the unique feature with the aesthetics of their lives. When locals and artists are discussing about art they gradually become aware of the community. As the result, they could renew it by bringing art into their daily lives and at the same time discuss the connection between art and local community.

Methods

In this study we collected related cases of "aesthesis of Village" and attempted to summarize and analyze the trend of community design via relevant literature review, case analysis and induction.

There will be two aspects in the process: firstly, to learn the development of community building and community design by collecting and analyzing the data of community building, art of community and community design. Secondly, to understand the current and future development of community building by analyzing the case of "Village = Museum = Art of Daily Life".

In this study, carry out from January 1, 2016 to March 30, 2016, a three-month time-related literature review and case collection. Background of the case and the time of occurrence places from 2012 to 2016, domestic as well as foreign "Village = Museum = Art of Daily Life" relevant cases for past five years, information is divided into domestic and foreign sources of information, contra aged community and the art of

living conduct filter, finally six foreign and domestic cases as an analytical sample of this study.
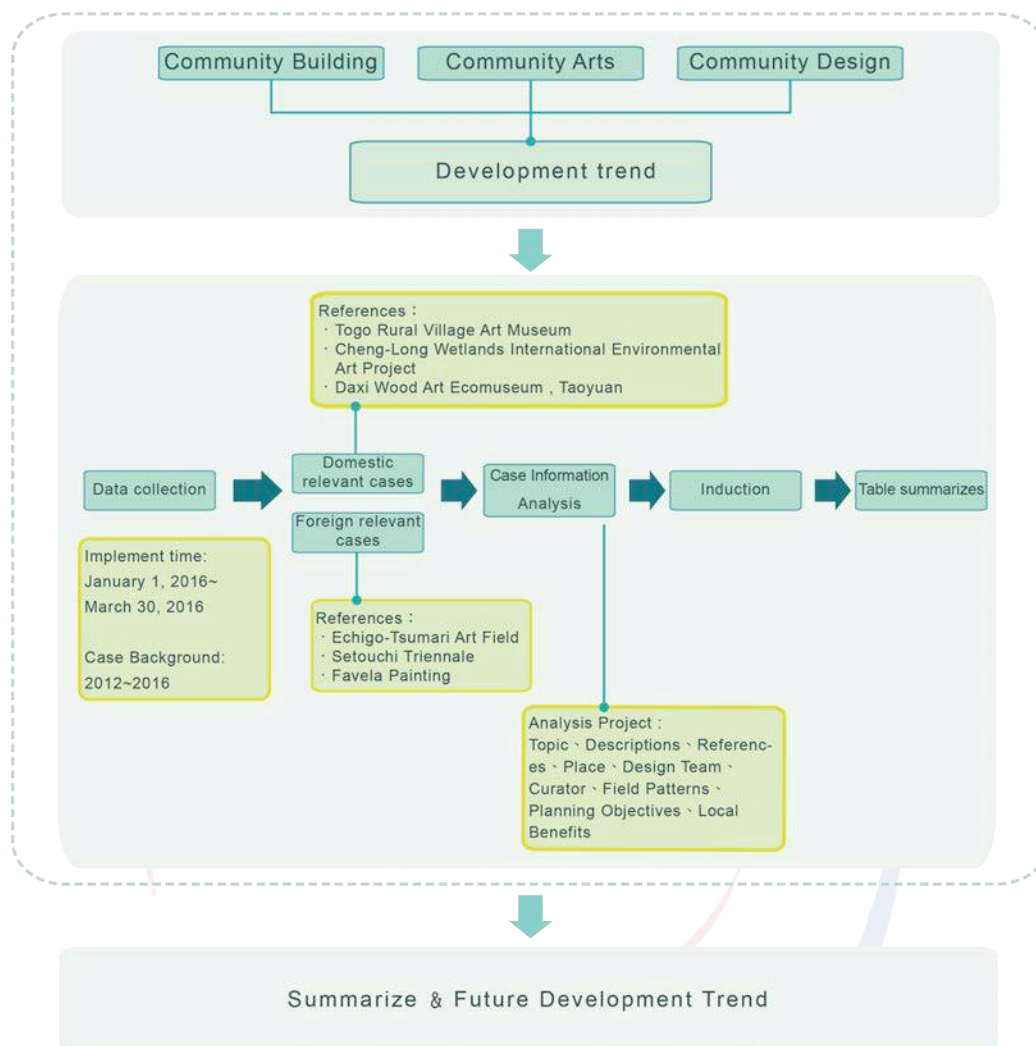
Figure 2: Data collection and screening process

This study collects related documents of community building, community art and community design. Finally, we would like to analyze and summarize it with six cases about "Village = Museum = Art of Daily Life" from the past five years.

Table 1

Information of the cases about "Village = Museum = Art of Daily Life"

No.	Case Name	Years	Place	Design Team
01	Echigo-Tsumari Art Field	15	Japan , Echigo-Tsumari	Echigo Tsumari Executive Committee
02	Setouchi Triennale	13	Japan , Seto Inland Sea	Setouchi Triennale Executive Committee
03	Favela Painting	14	Brazil , Rio de Janeiro	Jeroen Koolhaas Dre Urhahn
04	Togo Rural Village Art Museum	14	Taiwan , Tainan	Association of Togo Village Culture Building
05	Cheng-Long Wetlands International Environmental Art Project	14	Taiwan , Yunlin	Kuan-Shu Educational Foundation
06	Daxi Wood Art Ecomuseum	14	Taiwan , Taoyuan	Cultural Affairs Bureau of Taoyuan County Government

Case Analysis

Table 2

Echigo-Tsumari Art Field

Items	Descriptions
	Echigo-Tsumari Art Field is one of the largest international festivals which are held once every three years in Echigo-Tsumari region. After considering population aging and emigration from local community Kitagawa Fram spent four years spreading the idea of combining art and village to the locals so they could help artists with their projects whenever they are available. Despite fact that the festival attracts quite a lot of tourists it does not bring negative effects towards local community. They also hired locals as docents who display the interaction of art and their daily life.
References	http://www.echigo-tsumari.jp/
Place	Japan , Echigo-Tsumari / Niigata prefecture
Design Team	Echigo Tsumari Executive Committee
Curator	Mr. Fram Kitagawa
Field Patterns	Village
Planning Objectives	Village Art Museum
Local Benefits	The festival does not only attract tourists but also help bringing local artists and volunteers to visitors from all over the world together.

Table 3
Setouchi Triennale

Items	Descriptions
	A new community is built by local government and private enterprise based on the idea of nature, architecture and art. Villagers start to interact with each other because of the similar taste of art and there is an art creating platform which is reconstructed by abandoned school so people could create art in it and the open area. Artists could use the old houses in the village as the material as well; combining local history and humanity to create a new form of modern art.
References	http://setouchi-artfest.jp/
Place	Japan , Seto Inland Sea
Design Team	Setouchi Triennale Executive Committee
Curator	Mr. Fram Kitagawa
Field Patterns	Village
Planning Objectives	Village Art Museum
Local Benefits	Villagers start to interact with each other because of the similar taste of art and there is an art creating platform which is reconstructed by abandoned school in an open area for everyone to participate.

Table 4
Favela Painting

Items	Descriptions
	Artists Jeroen Koolhaas and Dre Urhahn changed the image of slum in Rio de Janeiro through painting. They hired local people and created a project that involves them to help paint the buildings of the community. The people who have participated late then influenced other with passion and welcome them to join the project together. In this case, community art does not only decorate the community but also offers job opportunities and strengthens the confidence of and the self-identity of locals.
References	https://www.youtube.com/watch?v=8jaASR6Ktxw
Place	Brazil , Rio de Janeiro / Vila Cruzeiro
Design Team	Jeroen Koolhaas & Dre Urhahn
Curator	Jeroen Koolhaas & Dre Urhahn
Field Patterns	Favela
Planning Objectives	To change the image of the community and the lives o locals' via paintings.
Local Benefits	To offer job opening and change the negative image o drugs and crime in the community.

Table 5
Togo Rural Village Art Museum

Items	Descriptions
	Togo Rural Village Art Museum only opens on weekend which displays the art life in village and goes by Its motto, "Field is canvas, farmers are artists, agriculatral products are art". Artists respect the locals opinion and are willing to communicate with them to help create art which makes locals to participte. Besiedes letting locals to take part in the project they assist locals business to to bring art into their daily life.
References	http://togoartmuseum.blogspot.tw/
Place	Taiwan , Tainan / Togo
Design Team	Association of Togo Village Culture Building
Curator	Huang Ding-yao
Field Patterns	Village
Planning Objectives	Village Art Museum
Local Benefits	To connect the locals and attract emigrants to return to their hometown to start business and hope to reach sustainable development.

Table 6
Cheng-Long Wetlands International Environmental Art Project

Items	Descriptions
	After server typhoon struck, fields of Cheng-Long village were soaked in sea water which makes the villagers impossible to grow plantations. In order to solve this problem Kuan-Shu Educational Foundation invited artists from all over the world to help create art with locals by using materials that can be found locally. When visitors comes they could experience the lifestyle of the village and as the same realize the connection between art and environment.
References	https://www.facebook.com/chenglong.artproject/
Place	Taiwan , Yunlin / Cheng-Long Wetlands
Design Team	Kuan-Shu Educational Foundation
Curator	Wang Chao-Mae
Field Patterns	Village
Planning Objectives	To connect locals and environment via art. To connect locals and environment via art.
Local Benefits	To make locals more aware of the environment and raise the benefit.

Table 7
Daxi Wood Art Eco museum

Items	Descriptions
	Since more and more young people are moving to outside of local community many old streets are facing the same problem. In order to solve this problem, the government of Taoyuan County built Daxi Wood Art Eco museum combining exhibition, education, culture and art to bring different form of art into community and people's lives.
References	http://wem.tyccc.gov.tw/main/index.aspx
Place	Taiwan , Taoyuan / Daxi
Design Team	Cultural Affairs Bureau of Taoyuan County Government
Curator	Cultural Affairs Bureau of Taoyuan County Government
Field Patterns	old street
Planning Objectives	Corner Museum
Local Benefits	To gain renewed attention of declined industry Woodcraft industry Tourists do not only bring profit to the local community but also they could learn some woodcraft techniques.

Comprehensive discussion

The stage aggregated information for the case of "Village = Museum = Art of Daily Life", discussion six case of "Village = Museum = Art of Daily Life" that common feature and differences.

(1) The development of community, community arts and community design:
According to these six villages case, the study found that although locals live together in a living area, and have common life experience but they are not common consciousness before community building, locals almost Sweep before your own door live their lives, but after artists and government intervention, locals through the arts and design establishing a common feeling participation and then began to have common consciousness. In the process artists and government intervention must needs locals recognition for long time, it need long-term continuous communication across locals for outsiders to enter the heart of defense.

Through artists and government intervention, we saw the village from decay village, young population exodus to the vitality and confidence village, they understand use art live life and establish entertaining lifestyle restore confidence.

(2) Case analysis:
According to six villages cases, artists and government and villages, in the planning of art into life will be combined with local specialties as an art and presented to the elements in place to do art. After the artist to communicate with the locals together with the idea of locals, artists supplemented create art.

In this study, according to the characteristics of each case, the aggregate information and summarize the current differences in each of the cases and base on their properties separated time and research method. To understand from case the case of

"Village = Museum = Art of Daily Life" most of rural settlement patterns according to the content of the case in order to classify the type of time to "Echigo-Tsumari Art Field", "Setouchi Triennale", "Togo Rural Village Art Museum", "Cheng-Long Wetlands International Environmental Art Project" those cases are have closed plan to show the way in the places for artist into the community and locals to work mainly in communication and coordination. Foreign cases show the regional distribution in Japan is more and more the most, on the scale compared to the richness of the country, to participate in the diversity of the artists but also to the many.

Suggestions

Using local materials to create artwork, Many large international art creations offering used is not environmentally friendly materials Does not only offer an eco-friendly environment but also reduces pollution. Participation in the creation of the locals can also use the material they can found creative can have different variations, causing their interest to make community residents and artists after constant communication to achieve mutually beneficial work.

Increase personal stories and historical features make fishing village and rural increased community atmosphere, Daren stories and historical features, enhance the locals to identity of the home and young people return home to entrepreneurship.

The case study analysis, art installations more visual aesthetic presentation, and less in the form of the five senses. Suggestions for future adding vision, audition, gustation, olfaction and sense of touch to the interacting artworks will make visitors easier to understand the concept of them. As well as locals of art that is life, and life is the art of identity.

Conclusion

This study is based on practical observation of community design and community art. The communication between community designers and locals is one of the most important parts to make them understand the combination of life and art; and hopefully the locals could gradually discover the art in their lives.

Art can be created in various forms and can be found in everywhere; therefore, people are more confident about their hometown. As a result, local community can attract tourists and gradually reach sustainable development.

References

Chi-Nan Chen, & Jui-Hua Chen, (1998). The review of Taiwan community building movement. Research reported quarterly, 41：21-37.

Hsin-Yuan Liu. (2005). Japanese community building and operation of Faren. Foundation for National Policy Research Foundation. [National Policy Research Report] report [Instructing (research) No. 094-009].

Hsiao,Yung Shen. (1993). Cultural construction and reconstruction of social ethics.

Ke-Chiang Liu (1995). Community and design new professional practice imagine. Living Landscape. Taipei: elements Agriculture Company limited.

Korza, P. (1998). Fundamentals of Local Arts Management.

Korza, P. (2005). Art, dialogue, action, activism: case studies from Animating

Robinson, J. W., & Green, G. P. (2011). Developing Communities. In J. W. Robinson & G. P. Green (Eds.), Introduction to community development: Theory, practice, and service-Learning (pp. 1-9). Thousand Oaks, CA: SAGE Publications.

Shu-Ming Wu, Kuang-Cheng Liu, Chu-En Kuo, Chin-Jung Yang &Tsung-Chun Huang, (2012). A Research on the Artistic Creation of Interactive Art in the Space Plan-Arts of Relish and Leisurely. Journal of Performing and Visual Arts Studies, 5(2) 1-15.

Tonnies, F., & Loomis, C. P. (1957). Community and society. Courier Corporation.

Wei-Xiu Dong (2007). Culture and the arts to the energy group participation: A-mi Artist Community Artist stationed plan. Visual Arts Forum (pp. 13-29).

Yamazaki Ryo. (2015). Community Design: create a mechanism by which people can lead. Japan: Author.

Contact email: wunwunlin12@gmail.com

The Medieval University

Oliver Hadingham, Rikkyo University, Japan

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

The university first emerged in medieval Europe. In Italy, France, and England universities developed from the late eleventh century to take on the role of educating the young for future careers. In many ways, the medieval university appears quite unlike the university of today, with its numerous departments and huge student body. Yet in tracing the emergence of universities across Europe, in Bologna, Paris, and Oxford, certain parallels are discernible between old and new. In outlining the emergence of the medieval university as an institution and in understanding the lives of the early university masters and students, we can more fully appreciate the role of the university today.

Keywords: universitas, institutional development, curriculum, liberal arts

iafor
The International Academic Forum
www.iafor.org

Introduction

Since the second half of the twentieth century the number of universities has grown exponentially. Hundreds of new institutions have emerged throughout Europe and North America, some based on a recognized template, others taking a more novel approach. Universities have proliferated throughout the developing world too, in meeting the demand for new knowledge and skills vital to the new challenges of a changing world. Where once school leavers would choose between a handful of institutions and a handful of degree subjects, now they are faced with a bewildering number of choices of what exactly to study, where to study it, and even when to do so. Today's university experience is markedly different to that of even thirty years ago.

Yet despite the apparent newness of the contemporary university, the university as an institution goes back many centuries. Universities founded relatively recently, institutions that appear products of the modern world in so many ways, are shaped and inspired by what has gone before - often a long time before – and retain many of the features of the first universities. The earliest universities emerged in medieval Europe during the twelve and thirteenth centuries. Historical evidence is often patchy, making generalizations and a certain amount of conjecture unavoidable when discussing how they formed and the experience of the earliest professors and students. The legacy of Bologna, Paris, and Oxford, however, remains an important one that still informs contemporary notions of the university, of what it does and should provide, and also the experience of those within it.

Monastery schools and cathedral schools

Monastery schools and cathedral schools, offering a form of education to relatively small numbers, were an established feature of medieval society. Not much written evidence exists about these schools as neither masters nor students recorded much; it was still very much an oral culture (Wei, 2012, p. 8). Students were not drawn from the aristocratic elite, who were taught, if they were at all, at home by tutors in the arts of war and government. School students were largely children of wealthy merchant families or prominent families in cities, or of prominent figures in the church. The purpose of such 'further' education (i.e. beyond that offered by parents themselves) was to develop in their children the knowledge, skills, and aptitude needed to become a churchman, or increasingly as medieval populations rose, to find work in the fledging state administration emerging at the time in towns, cities and regions. Cathedral schools had one main master, with pupils often drawn to the school by the reputation of the master. Monks taught at monastery schools, but there were also a number of itinerant teachers at this time moving from temporary posts at different schools.

Pupils were taught a curriculum based on the seven liberal arts: the *trivium* (grammar, dialectic, rhetoric), and *quadrivium* (arithmetic, geometry, astronomy, and music). This curriculum, while still steeped in the teachings of the church, drew increasingly on ancient world thinking, Aristotelian logic was to take a prominent part in the curriculum; classical ideas had been recently rediscovered in Europe thanks to the efforts of Islamic scholars in

translating and transmitting them throughout Christendom.[1] This translation movement started in the twelve century, but the texts were not widely used until the thirteenth century. Aristotle's work was translated from the Greek, in some cases from Arabic, to Latin. James of Venice was a prominent translator of Aristotle from 1130-1150; William of Moerbeke helped supply fairly accurate Latin translations by 1286 (Marenbon, 2016, p. 25). Crucially, Aristotelian logic enabled scholars to more rigorously subject texts to analysis. The need to interpret a text in the light of existing knowledge emerged. Out of this academic discourse gradually grew between scholars.

The purpose of such schools for the monastery or cathedral running them was the desire to instruct the young to live a virtuous life under God. A life of virtue was still strongly and almost exclusively rooted in faith in the twelve century. Yet emerging was the idea that monastic values could co-exist with study, both were means through which virtue was strived for. Hugh of Saint Victor was the first to suggest that to learn, to think about, and to interpret knowledge was a means to attain virtue (Wei, 2012, p. 3). Scholarship was virtuous, in and of itself.

The school system as it existed in the early medieval period did not offer much security to the masters. Scholarly life was incredibly nomadic, with masters having to move from town to town to find employment. No institutional structure existed and the market has highly competitive (Wei, 2012, p. 12). Teaching was an unstable occupation involving many risks. The idea of tenure did not exist; masters were employed temporarily, relying on a stream of students for income from fees paid by their parents or patron. Masters had to ensure they were popular with those they taught: dissatisfied students moved elsewhere, and celebrated masters drew students from afar. Those students hoping to become masters themselves had to compete with their masters for pupils. The instability, conflict, and competitiveness were vital in building an awareness of both masters and students as groups with clear identities (Wei, 2012, p. 51). As Wei notes, the "disorderly sense of adventure and competition gave both masters and students a strong sense of themselves as a new and distinct social group" (ibid.). This sense proved instrumental in the gradual emergence of places of higher learning that became known eventually as universities.

Studia Generlia

Scholars gradually organised themselves collectively into corporations or guilds to counter the insecurity they faced, and through this gained formal legal rights and also privileges from kings, emperors and popes. In 1155, for example, Frederick I gave scholars in Italy a distinct legal position through the 'Authentica Habita' decree. The increasing involvement of political powers was important in the development of a clearer social (and legal) identity of scholars. It is also a sign that as medieval society became more complex, there was a greater need for an educated populace. This was not an endorsement of mass education, as we would now

---

[1] The basis of higher learning in the Islamic world at this time was one centred on the teacher-student relationship, one without any institutional foundation. The closest thing to a university was the *Madrasas*, set up principally for the study of Islamic law, but also incorporating other subjects. While sharing certain features with the early European universities, crucially, *Madrasas* did not possess the autonomy or legal collective identity of the early universities in Europe.

understand it, but a realization that just as medieval states needed armies, they also needed growing ranks of 'unarmed soldiery' to administer the state and bring prestige to their ruler (Catto, 1996).

A more legally defined group of scholars did not make a university quite yet. Also important in the move towards the foundation of universities was greater pedagogical agreement among scholars. The desirability of a common basic grounding in dialectic and syllogistic reasoning was by the twelve century fairly well established across Europe. Schools were increasingly using the same set texts. This helped define further the method of teaching, giving structure and an overarching framework for students to pursue their studies. Masters gained a clear point of reference for their own scholarship as certain texts became more widely accepted. One consequence was more debate among learned men as they increasingly shared common points of reference (Ferruolo, 1985). Set texts also provided teachers with a more rigorous and focused curriculum to teach (Wei, 2012, p. 48), and more distinct fields of study emerged, the first move towards clearer academic disciplines (Evans, 1980, p. 27-56).

The word *universitas* refers simply to any collective body with legal rights, more as a trade guild is generally understood. As Wei points out, closer to the reality of these proto-universities is the idea of *studia generlia* (general places of learning). With scholars now enjoying a firmer group identity, students - and other masters - were attracted from across Europe, drawn by the awareness that such places taught advanced subjects like law, theology, medicine and the arts (Wei, 2012, p. 88). Masters were attracted by the employment opportunities, but also the desire to further their scholarship within such communities of scholars. Students were themselves attracted by the idea of a centre of learning for a particular subject. Bologna quickly established a reputation for the study of law, Paris for the liberal arts.

The first universities

The process of development was never uniform. The earliest universities – Bologna (1088), Paris (1150), Oxford (1167) – emerged for different reasons. Bologna had a student-led development and identity. Bologna drew a great number of students from afar, attracted to it as a centre for the study of civil law. Students formed together for protection into 'nations', loosely reflecting their origins. Larger bodies also formed comprising law students from other Italian towns (*universitas citamonanorum*) and for those students originating north of the Alps (*universitas ultramontaneorum*). As the power of students in Bologna grew due to the increasing number drawn to the town to study, they became more aware of their importance to the town and threatened to leave if they were not kept happy. This would result in a huge loss of revenue, which, together with pressure from papal authorities, meant Bologna sought compromise with the students (Wei, 2012, p. 91).

In 1189 masters were required to swear they would not leave the town to teach elsewhere. The masters were mostly natives of Bologna and did not feel the need to organize collectively as being Bologna citizens they already enjoyed rights. Pope Honorius II decreed in 1219 that the arched of Bologna should bestow a licence to teach. Masters were dependent on fees paid by students. Masters could not leave the town without the permission of the rector and the

students. They were fined if late for class or their class ran over the designated time allowed. Masters could also expect fines if they failed to cover the required syllabus by a given date, or if they failed to attract more than five students to their lectures. In addition, four students were elected to monitor a master's performance in his role, with each master not knowing which students were keeping tabs as he carried out his duties. By the end of the 13th century salaried lectureships were established, placing the town in a position of power over the student bodies, a movement much fought for in curtailing the financial clout of Bologna students.

Paris, unlike Bologna, gained its momentum as a university from its masters, developing an identity through them (Anderson, 2006, p. 1). The early 12th century the cathedral of Notre Dame drew students from afar to its liberal arts curriculum. Other schools in Paris also attracted students and teachers of repute from across Europe. In the second half of the 12th century masters in Paris began to organise collectively as most were not native to Paris so did not possess the legal rights of local people. Most masters in Paris, unlike their counterparts in Bologna, were younger and held church benefices providing extra income. This meant they were not so dependent on student fees as masters elsewhere. Greater impetus towards the establishment of a university in Paris was provided by conflict between the town and the schools. In 1200 a German student studying in Paris was overcharged for wine. The inn in which he was drinking was smashed up and the innkeeper attacked. The innkeeper approached the royal provost of Paris, and a hostel accommodating German students was attacked by townspeople, and some students were killed in the process. Masters in Paris went on strike. The king supported the masters, and the provost and his supporters were given life sentences. A charter was established that gave masters a special legal status vis-à-vis the townspeople and royal officials. The charter set out certain conditions that ought to govern 'town and gown' relations, chiefly the royal provost and town officials could not arrest scholars nor seize their possessions. The provost was required to declare an oath to abide by the charter, as were the townspeople. Through this conflict, masters and students had come together and won certain privileges and been recognized as a defined group.

While the statutes established the university in Paris as a legal corporation, and bestowed on the university a degree of autonomy to govern itself and enter into legal arrangements with others. Paris developed a clearer identity too. Its privileges and activities were defined, as were its relations between the university and the chancellor and the townspeople. The university as a physical institution did not yet emerge. Classrooms and accommodation was still rented at this stage of development. Most university buildings date from the early modern period; what medieval buildings there were, and that remain, are few and far between: Merton College, Oxford, the best example.

Yet Paris did develop an institutional shape. The faculty of arts comprised about two thirds of the university, with over 100 masters (Wei, 2012, p.113). Other faculties had smaller teaching staff of around 10-16 masters. The size of the arts faculty meant that effectively the head of the faculty was seen as the head of the university. The university at Paris emerged out of a collection of colleges, as Oxford and Cambridge were to. The early colleges were charitable foundations that offered accommodation and grants to poor scholars; for instance, College des Dix-Huit (1180) was founded by an Englishman returning from a pilgrimage to the Holy

Land. College de Sorbonne (1257) provided theology students with a library and extra revision classes during exam periods.

Oxford followed the Paris collegiate model of development, but gained its identity through royal impetus: when Henry VI banned English students from pursuing their studies in Paris. Oxford, and later Cambridge, were able to occupy a valuable space between the monarch and the church in certain disputes, and were as a consequence favoured by the king. Early students at Oxford lodged in rented accommodation, so called halls. The founders of the early Oxford colleges made substantial endowments of land, as well as financial endowments used to pay for buildings, scholarships and communal worship. New College, Oxford (1379) was founded by bishop of Winchester, William Wykeham, at the same time as Winchester School. Winchester students proceeded to New College after their school years were spent. Eton College and King's College were co-founded by Henry VI in 1440 with the same understanding that students would move on to King's for higher learning. (Indeed, it was not until the mid-Victorian era that non-Etonians were admitted to King's College.) The school to university link was smoothed further by the foundation of grammar schools from the late middle ages, which taught the Latin vital to a university education (Anderson, 2006, p. 3).

The next universities to emerge were the result of migrations of masters and students after conflicts with the local authorities (Cambridge, 1209-14, formed by departing Oxford scholars and students; Padua, from Bologna, 1222; Orleans and Angers, founded after a dispute at university of Paris, 1229-31). Secular and ecclesiastical authorities were behind the founding of universities such as Naples (1224) and Toulouse (1229). The next wave of major university founding was in the mid- to late fourteenth century: Prague (1347-78), Krakow (1364), Vienna (1365), and Heidelberg (1386). The Scottish universities followed in the 15th century: St Andrews (1410-1411), Glasgow (1451), and then King's College, Aberdeen (1495). Again, the needs of society and the state are an ever-present influence at this stage as in earlier stages. As Hastings Rashdall states, the increasing numbers of universities founded in the 14th and 15th centuries was overwhelmingly down to "a direct demand for highly educated lawyers and administrators." (2010, p. 456).

Learning

A statute of 1215, drawn up by papal authorities in Paris, established the conditions for granting of a licence to teach and for how the arts should be taught:

> No one shall lecture in the arts at Paris before he is twenty-one years of age, and he shall have heard lectures for at least six years before he begins to lecture, and he shall promise to lecture for two years, unless a reasonable cause prevents, which he ought to prove publicly or before examiners. He shall not be stained by any infamy (as cited in Wei, 2012, p.93-94).

The declaration of standards was important in addressing oft-heard complaints about masters that were too young, too uninformed, and too degenerate. The chancellor's power over masters was strictly circumscribed, but the series of statutes of 1215 did establish a basic

institutional framework in which masters taught, in addition to the giving the university shape as a legal corporation.

Set texts were established for certain subjects. Widely used set texts helped define method and academic disciplines (Wei, p.48). Reverence for the text went to the heart of masters' pedagogy, which served also to nurture debate among scholars. The medieval reading lists were short, with students not encouraged to read widely. A subject's key texts were focused on and students were required to develop an intimate knowledge of them. Students studied the text and certain commentaries under the guidance of their master. They were then tested orally, in the belief that this method best developed students' analytical skills. Masters were not concerned with a student's ability to form original ideas. A solid grounding in use of students' mental faculties was the goal.

The early university curriculum was not focused solely on training students for the priesthood, even if theology featured heavily. Attending lectures in canon law, for example, was something that could serve as a career launch pad as the church began to occupy a more central position in medieval society. Indeed, even though Aristotelian logic was the favored method in use at medieval university lectures, religious thought remained as yet unchallenged. Masters would make clear distinctions between reason-based teaching and Christian doctrine (Marenbon, 2016, p.29). Aristotle prevailed, but an Aristotle interpreted by Christian scholars.

Students were to submit to the authority of a particular master, with masters responsible for the group of students clustering around them. This meant students jostling for the favour of their master, rather than the other way around with masters competing for students, as in the earlier school system.

Lectures were of two types: ordinary and extraordinary or cursory. Masters gave ordinary lectures at fixed days and times, usually the mornings. Ordinary lectures provided a full account of a text, as well as an account of the commentators' views on the text. It is important to note that the medieval university was very much a teaching institution rather than an early version of the modern research institution. Limited scope was given for masters to question received thinking and pursue other lines of enquiry (Cobban, 1999, p. 172). The Renaissance was many years hence. Extraordinary lectures were given on texts falling outside the official syllabus (Cobban, 1999, p. 172). Extraordinary lectures *ad cursum* (general summaries) were usually given by bachelors to train those wanting to pursue an academic career. Cursory lectures may be a better term for this type of lecture as they were general of a less difficult nature, offering an overview of a text without the need to outline and grapple with the commentary around it.

Disputations were an adversarial debate, taking place in public. One or two bachelors would defend the opinion under debate, with other bachelors or the residing master opposing the issue. The master had responsibility to sum up the debate and reach a ruling on the question. Extraordinary disputations were often undertaken for the master's own students and were not formal or public occasions. Other extraordinary disputations were occasions for more free debate between scholars, and served as opportunities to air new lines of thought (Cobban, 1999, p. 175).

The medieval student

The early university students did not reside in today's college-owned accommodation. Most rented houses with other students or lodged with masters or townspeople, only later did a college system similar to that of Paris emerge at Oxford and Cambridge, which took more of a paternal role in the student's university life. This made most students heavily dependent on families to fund their studies. The typical medieval university student was fifteen or sixteen years of age up until the 17th century, when ages rose gradually and approached the age of most college freshmen now (Anderson, 2006, p. 3).

While it is difficult to generalize about medieval students across Europe, the letters and diaries that have survived do illuminate the preoccupations of students then, chief among them: money. Students would write to parents, sometimes brothers, uncles, even ecclesiastical benefactors asking for money. Here is an example of a letter written by a student to his father:

> This is to inform you that I am studying at Oxford with the greatest diligence, but the matter of money stands greatly in the way of my promotion, as it is now two months since I spent the last of what you sent me. The city is expensive and makes many demands; I have to rent lodgings, buy necessaries, and provide for many other things which I cannot now specify. Wherefore I respectfully beg your paternity that by the prompting some of divine pity you may assist me, so that I may be able to complete what I have well begun. (as cited in Haskins, 1957, pp. 77-78).

The cost of living was indeed high for students, as before colleges developed which would house and feed students. This did not stop some students from explaining their need for extra funds due to hard winters, sieges, crop failures, even that the last money sent by the patron never reached them as the messenger was robbed.

The money provided by benefactors went on the usual things: board and lodgings, drink, entertainment (however loosely defined). Medieval students could match today's students in the debauchery stakes, perhaps even outdo them. Students of the medieval period rioted periodically, misbehaved commonly, studied occasionally.

And then, as now, parents were eager to scold their profligate offspring. Here is a letter from a father.

> I have recently discovered that you live dissolutely and slothfully, preferring license to restraint and play to work and strumming a guitar while others are at their studies, whence it happens that you have read but one volume of law while your industrious companions have read several. Wherefore I have decided to exhort you herewith to repent utterly of your dissolute and careless ways, that you may no longer be called a waster and your shame may be turned to good repute. (as cited in Haskins, 1957, pp. 79-80)

Space should also be given for those students pursuing their studies with the utmost seriousness. Here is a letter from two boys to their parents.

> This is to inform you that, by divine mercy, we are living in good health in the city of Orleans and are devoting ourselves wholly to study, mindful to the words of Cato, 'To know anything is praiseworthy.' We occupy a good dwelling, next door but one to the schools and marketplace, so that we can go to school every day without wetting our feet. We have also good companions in the house with us, we'll advanced in their studies and of excellent habits - an advantage which we will appreciate. For as the Psalmist says, 'With an upright man thou whilst show thyself upright.' (as cited in Haskins, 1957, pp.80-81)

The final exams were hard, but there was a strong and clear vocational incentive to pass them. Enhancing one's career prospects remains a key reason for attending university; university students of the medieval period learnt key communication and recording skills that would allow them to secure jobs that involved drafting letters, writing sermons, and maintaining archives (Rubin, 2014, p. 119). We should not, however, discount the desire for knowledge that many students had. Haskins maintains that there was a distinct 'religion of learning' emerging at the early universities (1957, p. 91), with students drawn to a university to study under a reputed authority, their master.

Conclusion

The early universities emerged out of the need to establish a clear professional identity among scholars. The realization that scholars shared intellectual methods also had a role in a vocational consciousness among them. Higher education became a means of social advancement, with students gathering at centres of learning where scholars resided.

Today's universities are quite different to the early universities. The size, nature and role of universities now would shock someone of the medieval period. There were no sports stadium, no safe rooms, and no multi-floor university libraries. But this is not to say that they are completely different, that no parallels exist; however faint or tenuous, the early universities are recognizably universities, as we understand the term. Students were as unruly and lazy or as hard working as now; the path to becoming a scholar was markedly similar to what it is today; and the university carved out an institutional basis that modern universities have built on. And, just as universities today strive to equip students with the skills necessary to thrive in an increasingly globalized world**,** medieval universities met the demand of an increasingly expanding state for administrators and lawyers, as medieval society became more complex and medieval populations grew. The clamour of young people for the 'earning power' a university degree provides is nothing new, nor is the idea of the humanizing mission of higher education. The early universities tried to cultivate the inquiring mind, even though the authority of the Church held sway over such institutions and what went on within them. Despite this, reason-based teaching did eventually wriggle free from the confines of Christian doctrine, but it took centuries. It is mistaken to think of the early universities as liberal

institutions, where free inquiry took place, and the study of man was man. Yet crucially, the idea that acquiring knowledge was virtuous, and that the educated person was one informed about and engaged with the world around them, are not strictly modern inventions. However faintly, such ideas were discernible at those fledgling institutions of the medieval period that came to be called universities.

References

Anderson, R. D. (2006). *British universities: Past and present*. London: Hambledon Continuum.

Cobban, A. B. (1999). *English university life in the middle ages*. Columbus: Ohio State University Press.

Evans, G. R. (1980). *Old arts and new theology: The beginnings of theology as anacademic discipline*. Oxford: Clarendon Press.

Ferruolo, S. C. (1985). *The origins of the university: The schools of Paris and their critics, 1100-1215*. Stanford, CA: Stanford University Press.

Haskins, C. H. (1957). *The rise of universities*. Ithaca, NY: Great Seal Books.

Marenbon, J. (2016). *Medieval philosophy: A very short introduction*. Oxford: Oxford University Press.

Rashdall, H. (2010). *Universities of Europe in the middle ages,* S.l.: Cambridge University Press.

Rubin, M. (2014). *The Middle Ages: A very short introduction*. Oxford: Oxford University Press.

Wei, I. P. (2012). *Intellectual culture in medieval Paris: Theologians and the university, c.1100-1330*. Cambridge: Cambridge University Press.

Effects of Robotic Dogs as Catalysts for Social Interactions: A Preliminary Study

Hsiao-Chen You, National Taichung University of Science and Technology, Taiwan
Ying-Yu Huang, AJ Mobi Integrated Marketing Co., Ltd, Taiwan
Yi-Shin Deng, National Taiwan University, Taiwan

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
As robotics technologies are advancing at an ever increasing rate, robotic pets have emerged in the market offering companionship and socialization to users, including robot-assisted activity. However, the effects of robotic analogues of living dogs as social catalysts remain unclear. Can robotic dogs act as catalysts for human social interactions like real dogs? How do social behaviors differ toward a person with a robotic dog versus one with real dog? To address these issues, we conducted two experiments, first, to investigate whether or not pet dogs can serve as a social catalyst to facilitate interpersonal interaction in our current society; and secondly, to explore whether or not the effect of promoting interpersonal social behaviors can be achieved when robotic dogs replace real pets. The results revealed that pet dogs indeed could serve as social catalysts that promoted interpersonal interactions and increased the frequency and the duration of social behavior of participants. The best results were seen especially among close friends. However, the catalysis effect of robotic dogs was not significant in this study. Instead, the effect of different venues on the social interaction was more significant. Our analysis suggests that if such effects of robotic pets exist, they may be small compared to other factors in social human-robot interaction.

Keywords: Robotic Pet, Social Interaction, Human-robot interaction, Social catalyst

iafor

The International Academic Forum
www.iafor.org

Introduction

Scientific studies have revealed numerous benefits of being a dog owner on human physical and mental health. Additionally, in an observation study, Messent (1983) discovered that dog owners experienced a significantly higher frequency of social interactions than those who walking the same route without dogs, and suggested that the presence of a dog could act as an "ice-breaker" and provide a neutral opening for conversation. McNicholas and Collis (2000) further validated that dogs have a robust catalysis effect to enhance social interaction between people, and believed this effect could strengthen social networks and social provisions, and in turn elevate psychological wellbeing of dog owners. As robotics technologies are advancing at an ever increasing rate, robotic pets have emerged in the market offering companionship and socialization to users, including robot-assisted activity. However, the catalysis effect of robotic analogues of living dogs remains unclear. Can robotic dogs act as catalysts for human social interactions like real dogs? How do social behaviors differ toward a person with a robotic dog versus one with real dog? To address these issues, we conducted two experiments, first, to investigate whether or not pet dogs can serve as a social catalyst to facilitate interpersonal interaction in Taiwan current society like previous studies; and secondly, to explore whether or not the effect of promoting interpersonal social behaviors can be achieved when robotic dogs replace real pets.

Related Studies

The work of McNicholas and Collis (2000) sought to refine and extend the study done by of Messent (1983) reveals that the existence of dogs indeed achieves a social catalyst effect, and the effect is especially evident in strangers and acquaintances. However, despite the substantially increased interaction frequency due to the existence of dogs, the interaction time is not affected by the existence of dogs, while gender of interactor and dog size do not affect dogs' effect as social catalysts. Even if dogs and experimenters' lack an attractive appearance, they can still achieve a social catalyst effect. On the other hand, the appearance of experimenters has an impact on interaction frequency. According to the results, using dogs as social catalysts and the casual exchanges can enhance social networking, which explains pet owners' health advantage.

To compare the ability of a living dog and a robotic dog (AIBO) to treat loneliness in elderly patients living in long-term care facilities, Banks, Willoughby and Banks (2008) conducted an experiment under three conditions: not receiving animal-assisted therapy (AAT), receiving AAT with a living dog, and receiving AAT with AIBO. The result showed that both the Dog and AIBO groups had statistically significant improvements in their levels of loneliness, compared with the control group (not receiving AAT). Interestingly, some of the residents and staff initially were unwilling to interact with robotic dog; however, with exposure, this resistance degenerated. Acceptance of robotic pets suggests their use in nursing homes is feasible. Robotic dogs could be an option, especially for those needing AAT in circumstances where the qualified living animals cannot be obtained.

In order to measure the social interaction, the Rochester Interaction Record (RIR) developed by Wheeler & Nezlek (1977). A standard set of questions requests the participant provide data about the social interaction, such as the duration of

interaction, the number and gender of the other people in the interaction, and ratings of dimensions on intimacy, satisfaction, and extent of influence. The stability and validity of RIP scale was examined (Reis and Wheeler, 1991), and it is now a widely used instrument to measure the nature and extent of engagement in social interaction that lasts at least 10 minutes.

To examine whether robotic pet ownership may increase human contact, two phases of investigation are required. First, it is important to understanding cultural differences. Even with prior experimental evidence on dogs as effective social catalysts, the catalysis effects may not manifest strongly in our society. It is necessary to validate that dogs and their robotic analogues can be regarded as social catalysts for dog owners in Taiwan, where this study takes place. Secondly, any such enhancements to social contact with different robotic analogues of living dogs must be investigated to offer an explanation for the social advantages reported amongst robots users.

Study 1

Study 1 aims to investigate whether or not dogs can serve as social catalysts to facilitate interpersonal interaction in Taiwanese current society; and to explore whether or not the effect of promoting interpersonal social behaviors can be achieved when a robotic dog replaces a real dog. The dog selected for the experiment was a red poodle with a stable temperament, no tendency to bark without cause, owned by one of the paper authors. Throughout the experiment, the dog was leashed to the experimenter's side. The robotic dog used here is a commercially available electronic dog, operated by clapping and by tapping on different body parts of the dog, different actions can be performed, with different accompanying sounds. The motor responses could not be changed manually. In the experiment, the experimenter chose to either hold the dog or place it on the side.

Figure1: Dogs used in this study: (a) red poodle, (b) electronic toy dog, and (c) robot dog (SmartPet)

Four experimenters, 3 female and 1 male, were recruited from graduate school at the National Taichung University of Science and Technology (NTUST) to act as participant observer and recorder. Each of experimenters was accompanied by the dog (red poodle) for 5 days (from Monday to Friday) commuting from home to school, taking public transportation, attending lectures, doing grocery shopping, etc. (the Dog condition). The same routines were followed with a fluffy electronic dog (the Robot

condition) and without dog (the No Dog condition), also for 5 days separately. The three conditioned experiment took each experimenter 15 days to complete. The interactee were people who have interacted with the experimenters during the experimental period. They has no knowledge of the content of the experiment.

During the experiment, the experimenter was responsible for interacting naturally with people encountered (interactee) and using notes to briefly record information of each interaction for later analysis and avoid omissions. The measures of social interactions in the three conditions were: (1) number of interactions, (2) Duration of interactions, (3) gender of interactee, and (4) type of the interactee (friend, acquaintance, or stranger). A Revised Rochester Interaction Record was used in study 1 for this purpose (Figure2). Prior to the experiment, preliminary work was conducted to ensure that the four experimenters could reliably use the Revised Rochester Interaction Record.

Dog / No Dog / Robot (Please circle)	
Experiment dates:___/___ to ___/___	Experimenter & recorder:
Date:_____/_____	No. of interactee:_____
Duration: Non-verbal exchange / Less than 1 minute / 1-3 minutes / More than 3 minutes	
Gender of interactee: Male / Female	
Type of the interactee: Friend / Acquaintance / Stranger	

Figure2: Revised Rochester Interaction Record used in study 1

In the total of the 60 days of the experiment, 4832 encounters were observed, 1874 when the experimenters were accompanied by a real dog, 1501 when they were accompanied by a robotic dog, and 1457 when they were not (Table1). Formal statistical analysis confirmed the difference between the Dog and No Dog groups in the overall frequency of interactions. However, contrary to the finding of McNicholas and Collis (2000), presence of the dog in study 1 was associated with relatively few additional encounters with strangers and friends, but significantly increasing encounters with acquaintances. This is illustrated in Table2.

Table1: Frequency of interactions by condition and different experimenter

	Dog	Robotic Dog	No Dog	Total
Experimenter A (F)	216	233	164	613
Experimenter B(M)	678	537	471	1686
Experimenter C (F)	707	583	612	1902
Experimenter D (F)	273	148	210	631
Total	1874	1501	1457	4832

Table2: Frequency of interactions by condition and category of interactee

	Dog	Robotic Dog	No Dog	Total
Stranger	175	159	126	460
Friend	553	483	476	1512
Acquaintance	1146	859	855	2860
Total	1874	1501	1457	4832

		Significance in catalysis effect	Best condition
Number of interactions		Yes	Accompanied by a real dog
Gender of interactee	Male	No	
	Female	No	
Category of interactee	Stranger	No	
	Friend	No	
	Acquaintance	Yes	Accompanied by a real dog
Duration of interactions		Yes	Accompanied by a real dog

Table 3: Significance of catalyst effect of variables and post hoc comparison

Table 3 shows the three conditions in Experiment 1 (accompanied by a Dog, accompanied by a Robotic Dog, and No Dog), their extent of effect on the dependent variables (number of interactions, gender of interactee, category of interactee, duration of interaction), and the what the best condition was when the controled variables had the most significant effect on the dependent variables. According to the data obtained in Experiment 1, statistical analysis was carried out. Findings show that the presense of dogs had a significant effect on the increasing of number of social interactions, especial engagments among acquaintances, and the increasing in duration. Hence, the post hoc comparison shows that when accompanied by a real dog, the social catalyst effect was superior to that of the "No Dog" and "Robotic dog" conditions.

Study 2

In previous study, our first attempt to find support for robotic dog's catalysis effect was failed by using a simple, electronic dog toy to replace the real dog. A second study was conducted with two different robotic dogs and in three locations to investigate whether the catalysis effect of robotic dogs exists, and whether the effect was influenced by the function and appearance of robots. Besides the fluffy electronic dog used in study1, another intelligent robotic dog, "SmartPet", was selected for the experiment. A smart mobile device can be attached to the plastic body of the "Smart Pet" to become its face. After downloading the SmartPet app, it becomes a robotic dog with a variety of expressions and interactive features.

In study 2, the experimenter and the observer were not the same person. The experimenter who acted as the dog handler and participant observer throughout the experimental period. The observer kept a discreet distance from the experimenter to calculate the duration of each interaction and monitor accuracy of recording. A Revised Rochester Interaction Record was used in study 2 for these purpose (Figure 3). Both of the researchers were female graduate students, in their mid-twenty, of average height and build. During the experiment, the experimenter was responsible for interacting naturally with people encountered (interactee) and using notes to briefly record information of each interaction for later analysis and avoid omissions. For each encounter, the experimenter needed to fill out the interaction record used by the experimenter (Figure 4). After each experiment, the experimenter compared her record with the observer's record to verify if there were omissions. Furthermore, the camcorder and voice recording files were checked for consistency.

Data were collected in three location: on campus, at bus stop, and at a coffee shop, each location twice. Eighteen trials, each lasting for 30 minutes, were conducted for each of the three contions: Experimenter along ("No Dog"); Experimenter with electronic toy dog ("Electronic Dog"); Experimenter with intelligent robotic dogs ("Robotic Dog"). All trails were held at comparable times on Tuseday for each location. The procedure was for the experimenter to sit for 30 minutes at one of three previously selected locations as it waiting. The number of people who interacted with her was recorded for each trail in each condition.

No Dog / Simple Robot Dog / Smart Robot Dog (Please circle)	
Date:_____ / _____	Venue: Campus / Bus stop / Coffee shop
Gender of interactee: Male / Female	No. of interactee: _____
Duration: Non-verbal exchange / Less than 1 minute / 1-3 minutes / More than 3 minutes	

Figure 3: Revised Rochester Interaction Record used by observer in study 2

No Dog / Simple Robot Dog / Smart Robot Dog (Please circle)	
Date:_____ / _____	Venue: Campus / Bus stop / Coffee shop
Gender of interactee: Male / Female	No. of interactee: _____
Intimacy of Interaction:	Intimate 7 / 6 / 5 / 4 / 3 / 2 / 1 Not intimate
Satisfaction of Interaction:	Satisfied 7 / 6 / 5 / 4 / 3 / 2 / 1 Dissatisfied

Figure 4: Revised Rochester Interaction Record used by experimenter in study 2

Table 4: Frequency of interactions by condition and different venue

	Electronic Dog	Robotic Dog	No Dog	Total
Campus	24	16	40	80
Bus stop	34	28	13	75
Coffee shop	17	9	7	33
Total	75	53	60	188

Table 5: Statistical significance of the robotic dog's presence and venue on social interaction and post hoc comparison in study2

Dependent Variables		Statistical Significance		Best condition
		Presence of Robotic dog	Venue	
Number of Interactions		No	Yes	Campus, Bus stop
Gender of Interactee	Male	No	Yes	Campus, Bus stop
	Female	No	No	
Duration of Interactions		No	Yes	Campus, Bus stop
Intimacy Level of Interaction		No	Yes	Campus
Satisfaction Level of Interaction		No	Yes	Campus

In the total of the 18 trials, 188 encounters were observed, 75 when the experimenter was accompanied by an electronic dog, 53 when she was accompanied by a robotic dog, and 60 when she was not (Table 4). According to the data obtained in study 2, statistical analysis was carried out. Results show that the presence of robotic dogs had no effect on social interaction. Instead, the venue for interactions had a significant effect on the overall social interaction, male, duration of interaction, and level of interaction

intimacy and satisfaction. The post hoc comparison shows that under the condition of "campus" and "bus stop", the overall number of Interactions, number of Interactions from male Interactee, and duration of interaction were the best. As for the degree of interaction intimacy and interaction satisfaction, only "campus" had the best result. This is illustrated in Table 5.

Conclusion

The statistical analysis of experimental data from study 1 shows that presence of dog did have a significant effect on overall social interaction and duration of interaction. Through the post hoc comparison, it was found that the best condition was when accompanied by a real dog, thus indicating dogs indeed contribute to increased frequency of interaction and interaction time, especially among acquaintance s with a more significant mediating effect. Disappointingly, the robotic analogue of living dogs did not produce a significant effect on social interaction in this study. The Results of study 2 also revealed that the robotic dogs showed no significant effect on overall social interaction. Additionally, different design factors of robotic dog had no effect on the results. On the contrary, the location where interpersonal interaction took place had a significant effect on the frequency of social interaction, the duration and quality of social interaction. This study shows that the existence of robotic dogs has no significant effect on the social interaction of citizens, and the robotic dog with different design factors also have no effect on the results. Our analysis suggests that if such effects of robotic pets do exist, they may be small compared to other factors in social human-robot interaction.

According to the experimental observation in this study, the robotic dog elicited people's curiosity and prompt people to look at the robotic dog, but few people actually further started a conversation. When people looked at the experimenter and robotic dog, since the experimenter would be preoccupied with her task (interacting with robot, or taking note), the experimenter would not be able to detect people's interest in the robotic dog or initiating a conversation, thus reducing the experimenter's chance of interacting with others. Additionally, compared to external stimulation, most people focused on the electronic product they carried, but tended to miss the chance to contact more people for more social interaction. On the other hand, when the experiment was conducted at the coffee shop, the lack of customers also led to small chance for social interaction. In conclusion, it was found in this study that in terms of social interaction behaviors displayed by our citizens and the interactive quality of robots nowadays, living dogs, compared to non-living robotic dogs, are more suitable as catalysts of interpersonal interaction that trigger social interaction among people.

References

Banks, M. R., Willoughby, L. M., & Banks, W. A. (2008). Animal-assisted therapy and loneliness in nursing homes: use of robotic versus living dogs. *Journal of the American Medical Directors Association, 9(3),* 173-177.

Lin, Y.-C., & Huang, C.-L. (2006). The process of transforming daily social interactions to relationship intimacy: A longitudinal study, *Chinese Journal of Psycholo*gy*, 48(1),* 35-52.

McNicholas, J., & Collis, G. M. (2000). Dogs as catalysts for social interactions: Robustness of the effect. *British Journal of Psychology, 91(1),* 61-70.

Messent, P. R. (1983). Social facilitation of contact with other people by pet dogs. In A. H. Katcher and A. M. Beck (Eds.), *New perspectives on our lives with companion animals* (pp.37-46). Philadelphia: University of Pennsylvania Press.

Reis, H. T, & Wheeler, L. (1991). Studying social interaction with the Rochester Interaction Record, *Advances in Experimental Social Psychology, 24,* 269-318.

Wheeler, L., & Nezlek, J. (1977). Sex differences in social participation. *Journal of Personality and Social Psychology, 35(10)*, 742-754.

Contact email: hcyous@gmail.com

The Investigation Research of the Group of Active Aging with Experiencing the High-Tech Eco- Travel Interactive Situation

Guan-Yuan Huang, National Yunlin University of Science and Technology, Yunlin
Li-Shu Lu, National Yunlin University of Science and Technology, Yunlin

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
With the rapid aging of the world population trends and technology, Eco-tourism has become one of the elderly's relaxing and travel patterns. This research first begins with scenario approach "i-Travel" Ecotourism interactive scenarios, and continues with the original design method to conduct the interactive model and simulation. We invited the active aging group for experience, and at last we interviewed to survey the evaluation by backtracking.

From the research result, we found that most of the active aging group think it should increase the amount of knowledge, and during the progress, the auditory sense is the most popular one for them. At the last, the modifications this research suggest to the interactive scenario are: (1) Service consultation assist: providing on site servers and interactive experience workstations. (2) Experience process management: within the process we must pay attention to the Active Aging Groups' physical burden and reduce the tightness of experience time. (3) Theme annotation amount: we would ass some more information about animals, plants and historic stories. (4) Scenario content design: strengthen the aural guide and reduce reading burden.

For the active aging group, the tourism industry would hope to supply what they require in the interactive scenarios Eco-travel to meet their expectations, and in order to improve service quality and travel experience.

Keywords: Active aging group, Eco-travel, Scenario approach, Interactive scenarios, Experience Evaluation

iafor

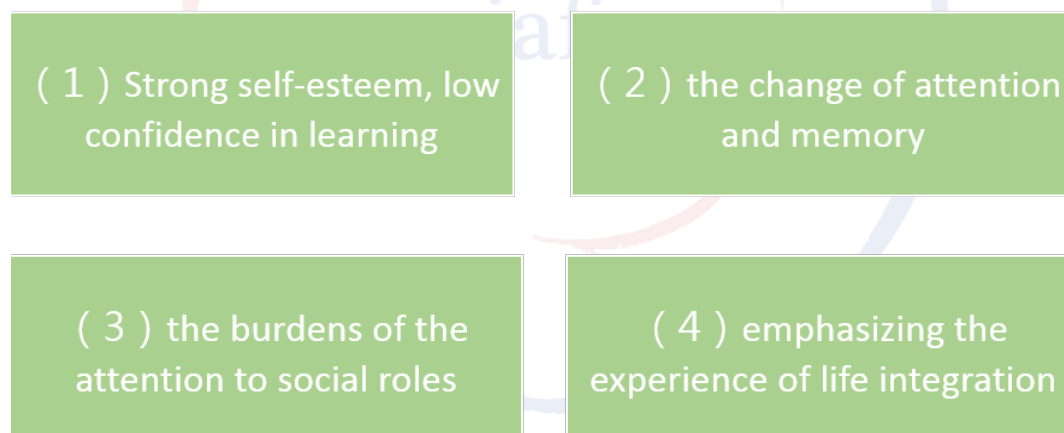The International Academic Forum
www.iafor.org

Introduction

1.1 Background and motivation

According to the National Development Council's prediction, to the 2025 year, the aged 65 will reach 20.9% of total population , Taiwan officially entered the "super-aged society." The "population policy white paper" mentioned that after the elderly's retirement, Leisure activities will become an important part of life. By participating in tourism activities, it brings relaxation and positive influence to the seniors. Within the content of the natural ecology, the culture and contacts learnings are popular to the seniors.

1.2 Needs after the elderly retired

Elderly people involving in tourism activities brings them physical and mental relaxation, makes them feel happy and healthy（鍾政偉等人，2011）．In the content of the natural ecology, Culture and contact learning are welcomed by the seniors（余嬪、蕭佳琳，2012）．Participating leisure activities that brings influences to the elderly are mostly health, friendship, joy, enjoying life, and peacefulness（陳燕禎、賴澤涵，2009）．The elderly seniors emotions are affected by the process of mental and physical aging, and the change of cognitive personality. These form the unique psychological characteristics（邱莉婷、邱榆婕，2012）． One of the scholars pointed the following four points:

（1）Strong self-esteem, low confidence in learning	（2）the change of attention and memory
（3）the burdens of the attention to social roles	（4）emphasizing the experience of life integration

1.3 Situational perceptive technology

With the progress of the times, travel patterns has changed from the traditional leisure tourism into a deep experience and learning one. A lot of experience travel start emphasizing the 3T to assist travel, which are travel, tourism, and technology (Antonio, 2011). Properly Applying the situational perceptive technology can increase experience and learning effects of eco-travel. And a scholar indicates that the active aging should reduce static activities, instead of interacting with others（蔡正育等人，2012）．And we design the service by the point of view of the seniors, not only to reach the purpose of forgetting age by happy learning, but also gain knowledge and joy from the process, and it fits the concept of service design as well. This study investigated the current situation awareness technology (AR, QR code, iBeacon, NFC,

GPS ... etc) application cases, to provide a reference design of the future of interactive scenarios.

The cases of using the situational perceptive technology:

Case Name	Remarks	Experience	Application and Function
隨手掃立刻學，離線QR code行動導覽	Invented by Hamaxing Tech corp.. Besides the traditional QR CODE scan, it can be used even offlne.	Scan the plant' s QR CODE in the campus and gain the related knowledge immediately.	**QR code** 1、Related Information Links 2、This case can also be used offline
【宇萌數位】2013 臺北典藏植物園新一代未來館AR 擴增實境導覽APP「植栽達人AR導覽」	Active and passive mode make users feel losing part of controls, but users can get a smoother way of using it by the lost.	Scan to get specific information by cameras or 3D animation on the screen to interact with the reality directly.	**AR（Augmented Reality）** 1、Provide knowledge and experience 2、Record the process 3、Share senses of achievement
Estimote Bluetooth Smart Beacon - iBeacon-compatible	TThrough environment with micro-positioning systems, retailers can take the initiative to push the goods to introduced to the users' mobile phones.	Simply switching on the Bluetooth, and reaching a certain distance (5cm ~ 20m), it will be able to take the initiative to obtain information.	**iBeacon (Micro-positioning)** 1、Initiative to provide information 2、Miniature Positioning
韓國NFC趨勢	Describing the NFC in mobile payment, mode changes, and situational videos on phone.	Simply switching on the NFC-enabled the mobile payment with phones closing to each, or to obtain information, and adjust your phone model.	**NFC（Near Field Communication）** 1、Close transmission 2、Mobile payment 3、Switch Mode 4、Obtain Information
日月潭1分鐘版行動導覽app	Your phone GPS positioning, combined with AR technology, shop around to understand information.	Turn on the GPS function, providing information through the location, but also to learn from the other locations	**GPS (Global Positioning System)** 1、Get phone location 2、Destination Distance 3、Supplying information to a specific location

1.4 Scenario approach

A scenario approach in accordance with the order of time series method to design personnel feature events such as fragments （唐玄輝、林穎謙，2011；Campbell, 1992）.describing life, how to assist future users of the product design methods to help designers visualize product usage scenarios (黃麗芬，2001；Moggridge, 1993; Kelley, 2001; Myerson, 2000; Mcllroy, 2003). Guides the users step by step through the story into the situation, according to the boot experience, which allows the user to meet individual needs(李怡蓉，2015).

Verplank et al. (1993) proposed scenario approach is divided into four stages of the design process:

1、 **The observation**： observe the status of the user to use the product, allows designers to collect data in order to improve his information.

2、 **The role of design**： the design into human behavior and other requirements and design content.

3、 **Situational story**： the story of the development of simulation scenarios interactive details.

4、 **To create**： the development of structural and guide the users to operate

Brown (2009) believe that the scenario approach has the following three advantages:

1、 "Empathy" put ourselves in, empathy, the development of user-centered design.

2、 Found that users do not do and do not say, toward a different way of living, thinking and consumer behavior thinking.

3、 Early detection of possible service gaps and reduce development costs.

1.5 Purpose

Finally, the study's purposes of column as follows:

1、　Propose the ecotourism interactive situation prototype that fits the active aging group.

2、The amendment of the ecotourism interactive situation prototype and propose amendments.

Research Methods

The first stage: interactive design and build prototype Situatio.Use scenario approach to develop eco-travel interactive situation. It contains questionnaire design, typical tasks design, and simulation scenarios interactive videos.The second stage: context-aware interactive measurement and evaluation.through viewing participant observation the seniors interacting experience situations we immediately took retrospective interviews, This is the flow chart of the this study:
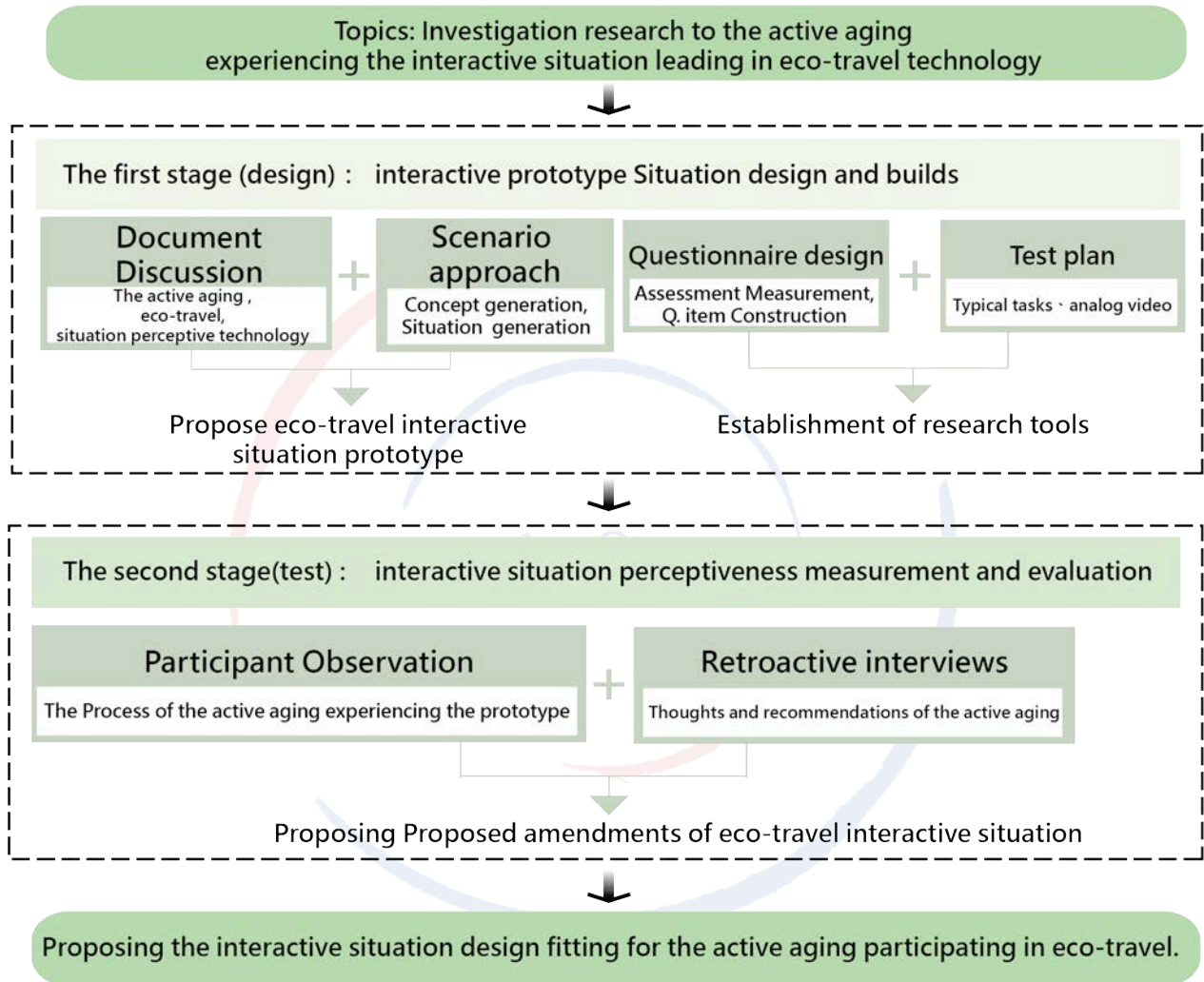
Figure 1: Research methods

2.1 The first stage: interactive scenario prototype design and builds

2.1.1 Interactive scenarios prototype design

1. Interactive scenario concept generation
    Rabiger (2006) proposed definitions for generating storyline facets table. To coordinate the subject-oriented research, adjusted table is as below:

Surface	Definition
Characters	The active aging in participation
Location	Locations of Service Encounters
Object	Objects of Service Encounters
Act	characters behavior
Theme	Scenario content

2. Interactive scenario experience content
    According to the concept generation proposed on the previous stage, in this case we describe the situation as a form of physical description, developing into a complete environment by the concept, that is, to describe it by telling story. We describe the elements of people, events, time, places, and objects in the interactive scenario, and we also have the scenario of cause and effect and demands shown by images, and we materialize the concept content.

2.1.2 Establishment of research tools
1. Questionnaire design
    In the three facets situational content, casual attitude and value system based on literature review of the design of the Likert seven-foot scale with semi-open questionnaire.

2. Test plan
    1) Typical tasks
    A typical design tasks based on the content of interactive scenarios, so that the subject's step by step to complete the task at the same time the successful completion of the entire experience process.
    2) Analog video
    When the content of interactive scenarios to develop, will work through the actual shooting script into points, the main purpose is to allow seniors tested before first family watch analog video to lead the user to experience the entire interactive prototype situations.

2.2 The second stage : measurement and evaluation

According to the plan of the previous stage, we investigate and research the active aging experiencing the ecological Field. Samples are those who are willing to gain knowledge at the time of leisure experience-based on purposive sampling. The research field of Sun Link Sea Forest Holiday Park - Chuanlin Trail(at dowm)

Figure 2: The map of Sun Link Sea Forest Holiday Park - Chuanlin Trail

Surveying follows:

1. According to the results of the previous stage, set up interactive scenarios and prototype ask entry Construction.

2. Through videos and simulation scenarios to inform the subject's assessment of the operational objectives and related instructions and precautions.

3. predict 15-20 of the active aging must complete entire prototype situations.

4. Invite them watching the analog video connecting to the actual experience of interactive scenarios and operation of typical tasks set in this study

5. After seniors completing experience, retrospective interviews.

Expected the date between February 14 to February 28 in 105th, place in Sun Link Sea Eco Holiday Park - Passing plank. Use tool contains, camcorders, interview question outline, pen and paper, interactive videos, and situational prototype simulation. Confirming the tested targets, providing the film with instructions for use, inviting seniors to experience interactive situation prototype. Researchers collect the materials, and last, interview them and aggregate the information.
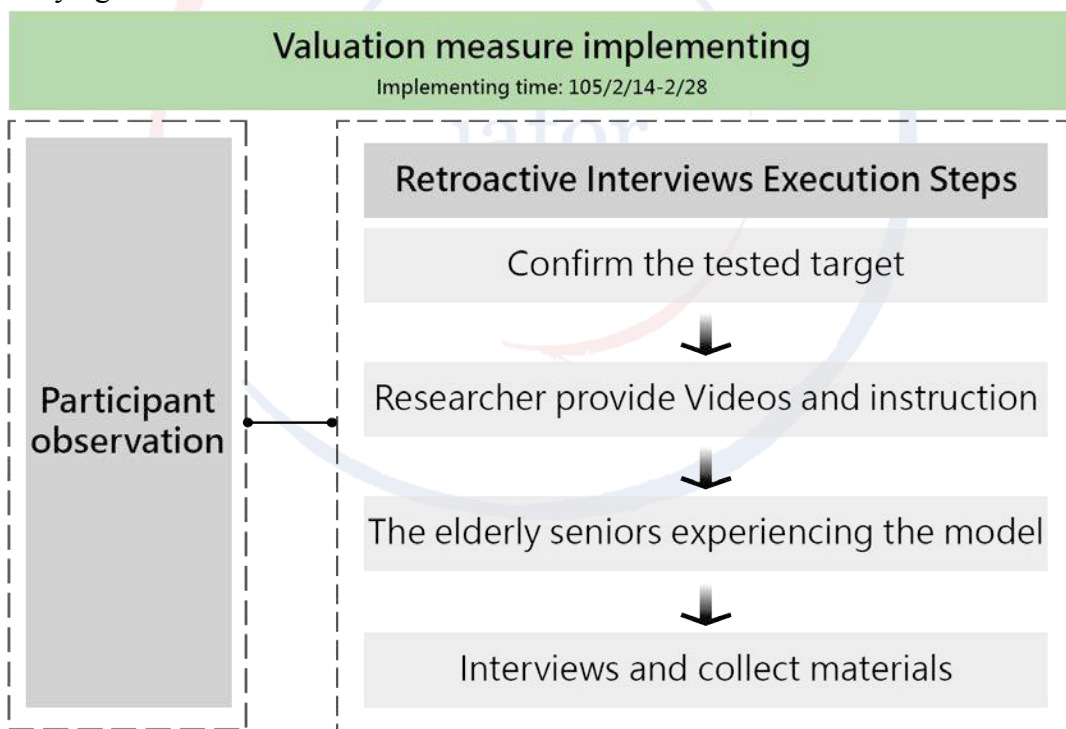Surveying flowchart as below are:

Figure 3: Experiment Process
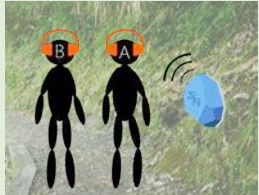
Findings

3.1、 Research projects and results

 Findings of this study, contains

  1、 Interactive situations concept generation

  2、Interactive situational experience content

  3、Planning and testing - typical tasks, analog video

 3.1.1、 Interactive situations concept generation

Concept A. [information] Introduce navigation APP, with the APP to guide the seniors to experience the Ecology A

Characters	the active aging
Location	Chuanlin Trail's entrance
Object	Billboard
Act	Entering the Chuanlin Trail
Theme	introduce the content of APP

Concept B. [voice guide] to guide with voice, instead of reading.

Characters	the active aging
Location	everywhere in Chuanlin Trail
Object	APP Phone APP
Act	During experience
Theme	design based on the object's content

Concept C. [increase joy] introduce the ecology with an avatar to increase joy and fun.

Characters	Eco virtual tour guide - Shanshan
Location	Passing around the cliff
Object	App
Act	in Vivid tone
Theme	introduce content of Interactive scenarios

Concept D. [situation] with iBeacon micro-positioning as a trigger media to take the initiative to provide information

Characters	the active aging
Location	everywhere in Chuanlin Trail
Object	Phone app、iBeacon
Act	Close Beacon setting position
Theme	Providing knowledge based on the setting contents

Concept E. [more knowledge] connect knowledge and life to enhance feelings

Characters	Animated animals and plants
Location	everywhere in Sun Link Sea
Object	App 、Explanatory signs
Act	Follow experience 、scanned image
Theme	Providing knowledge based on the setting contents

Concept F. [basic knowledge] when it's lack of introduction, there are more enriched introductions.

Characters	the active aging
Location	everywhere in Chuanlin trail
Object	Phone app
Act	Check the mobile
Theme	abundant introductions to animals and plants

Concept G. [Sense experience] adding with five senses to deepen the experience.	
Characters	Eco virtual tour member – Shanshan
Location	Suiyi arbor, Xianrentai, Yaohuayuan
Object	Phone APP、interpretative signs
Act	in Experience
Theme	Experience with senses

Concept H. [Share and memory] complete the experience and get gifts to share the joy with friends	
Character	the active aging
place	everywhere in ChuanlinTrail
object	Phone app, Beacon
action	Close Beacon setting position
theme	Providing knowledge based on the setting contents

Taking these eight concepts proposed in line with the active aging eco-travel interactive situational concept - "愛旅遊 (i-Travel)" eco-experience situation. Just download download the APP"Chuanlin Trail i-Travel"and open it, they can experience the entire Chuanlin Trail with guides.

3.1.2 Interactive situations concept generation
The main points that connect all the entire interactive scenarios are "wisdom Eco Escape," "ecological wisdom interesting experience," "wisdom ecological knowledge cool." the respective introductions are blow:

1. "Ecological Wisdom Getaway": through iBeacon initiatively to give, after iBeacon which triggers the phone APP, to provide relevant information.

2. "Experience": through iBeacon and AR trigger, primarily guide the seniors to experience sensory experience at Suiyi Arbor, will be asked to perform some one action

3. "Ecological Wisdom Knowledge": Passive use of AR scan provides little knowledge of history and movies.

If you want to know when more knowledge, your phone itself also provides a wealth of expertise available to read query.

3.1.3 Test Plan

1) Typical tasks
The design o typical tasks and execution make testees and researchers understand the if the interactive scenario is complete. There are respectively ten steps:

Step 1. According to the digit explanatory signs, scan QR code to download interactive scenario system of "Chuanlin Trail -Travel" phone APP

Step 2. Walk into the entrance of Chuanlin Trail. Listen to and watch histories and knowledge provided by the APP

Step 3. The first resting area, cell phone voice reminds seniors should pay more attention to themselves, pay attention to their own safety, and inform the air temperature, humidity, and how much distance to reach the terminal.

Step 4. Into the first resting platform – Suiyi Arbor and choose "I want to experience" with voice guidance and sensory experience, such as: lichen plant tactile, peony floral Smell, Cryptomeria visual, auditory of other birds

Step 5. The second midway lounge, cell phone voice remind seniors should pay more attention to themselves, pay attention to their own safety, and inform the air temperature, humidity, and how much distance to reach the terminal.

Step 6. The second seating platform – Xianrentai. through the guide voice to experience the environment, such as: Xianrentai scenery, historical knowledge and so on.

Step 7. The third midway lounge, cell phone voice remind seniors should pay more attention to themselves, pay attention to their own safety, and inform the air temperature, humidity, and how much distance to reach the terminal

Step 8. Arrange three plants digital signs, provide AR commentary services with the cellphone camera

Step 9. At ninety-eight Hongqiao's end, it informs the seniors by voice, with the App you can exchange with the staff for the five-sense gift in the medicine herbs garden.

Step 10. with the APP, you can exchange with the staff for a five-sense gift and a special food.

2) Analog video
the purpose is to provide the seniors to watch it before real participation in order to make them join the scenario quickly.

Video screenshot

Screenshot 1：Download APP	Screenshot 2：Ask the service personnel
Screenshot 3：Tactile experience	Screenshot 4：Olfactory Experience
Screenshot 5：Photograph	Screenshot 6：AR scan
Screenshot 7：Service inspection APP	Screenshot 8：Offers specialty food

Conclusion and Suggestion

The study found:

1) Most seniors generally think there can be more species and various knowledge.

2) In the process of Experience, the auditory experience is most welcome by the seniors.

Research proposed amendments to the interactive scenarios:

1) **Assist to consulting services:** on-site service personnel and interactive experience workstations, provide the operating experience and instructions.

2) **Arrangement of experience process:** during the experience, have to pay attention to the seniors' physical burden, and properlyreduce the tightness.

3) **Number of commentary topics:** increase the number of animals, plants, historical stories.

4) **Design of scenario content:** strengthening auditory guide, reduce the pressure reading.

We hope this research fits the needs of the active aging by leading in the interactive scenario eco-travel, not only with the high quality of service and travel experience, but also a broader development by providing related study reference for the future eco-travel and the applications to scenario perceptive technology.

References

1. Antonio Lopez de Ávila. (2011). World Tourism Organization（UNWTO）Affiliate Members AM-reports. *Technology in Tourism*, *1*, 10.

2. Brown, Tim(2009)，Change by Design，台北；聯經出版事業股份有限公司。

3. Campbell, R. L. (1992). Will the real scenario please stand up? *ACM SIGCHI Bulletin*, 24(2), 6-8.

4. Kelley, T. (2001). *The Art of Innovation. Lessons in creativity from IDEO, America's leading design firm* .Currency. Business.

5. Mcllroy, A. (2003). Culture industry funding: sponsorship or investment? Opportunities and case studies in the promotion of cultural industries. *International Forum*, 3(5), 1-8.

6. Moggridge, B. (1993). Design by story-telling. *Applied Ergonomics*, 24(1), 15-18.

7. Myerson, J. (2000). *Masters of Innovation*. New York: Laurence King Publishing.

8. Verplank, B., Fulton, J., Black, A., & Moggridge, B. (1993). Observation and invention: The use of scenarios in interaction design. *CHI Tutorial.*

9. 內政部，（2014），人口政策白皮書，檢自：http://www.sfaa.gov.tw/SFAA/Pages/ashx/File.ashx?FilePath=~/File/Attach/1996/File_2437.doc，上網日期：2016 年 1 月 14 日

10. 內政部營建署 (2007) 。生態旅遊白皮書。檢自：http://www.cpami.gov.tw/chinese/index.php?option=com_content&view=article&id=1031&catid=182，上網日期：2016年1月22日。

11. 李怡蓉（2015）。*樂齡族生態旅遊之體驗情境設計研究-以杉林溪穿林棧道為例*。國立雲林科技大學數位媒體設計系研究所碩士班碩士論文。雲林縣。

12. 余嬪、蕭佳琳（2012）。*長者安康學習旅遊興趣與住宿相關服務重要性覺知*。觀光休閒學報，18（2），111-134。

13. 邱莉婷、邱榆婕（2012）。*高齡學習者走進博物館遇見幸福*。科技博物，*16*（2），73-92。

14. 陳燕禎、賴澤涵（2009）。*老人生活福祉與社區休閒教育*。威仕曼文化事業股份有限公司。

15. 唐玄輝、林穎謙（2011）。*情境故事法運用於跨領域合作的問題與影響*。設計學報，16(3)，21-44。

16. 黃麗芬(2011)。*情境故事法應用於產品創新設計育教學之探討*。國立台北科技大學創新設計研究所學位論文。

17. 蔡正育、黃瓊恩、吳明蒼（2012）。*樂齡族群休閒運動阻礙,知覺壓力與關心情緒相關之研究*。運動健康休閒學報，（3），173-179。

18. 鍾政偉、張鈞婷、李蕙青、黃怡嘉（2011）。*建構銀髮族旅遊行為意圖模式之研究*。島嶼觀光研究，4（3），63-84。

Constructing a Rubrics of Peer Assessment Applied on Online Course in 2D Animation Production

Hsi-Hsun Yang, National Yunlin University of Science and Technology, Taiwan
Sing-Yi Wang, National Yunlin University of Science and Technology, Taiwan
Shih-Chang Chen, National Yunlin University of Science and Technology, Taiwan

Abstract

The continues controversy about the fairness on peer assessment. However, in MOOCs (Massive Open Online Courses) environment, a huge amount of assignment had to use in peer assessment. According to the previous research, constructing a rubrics could help learners understand the evaluation criteria and improve the fairness issue. However, the literature of rubrics which was applied on MOOCs is rare, especially the issue on the curriculum of design types. Therefore, this research aims to construct a rubric, which is suitable for peer assessment in animation with online course. The purpose of evaluating the students' scoring performance after using this rubrics is to help learners to understand the assignment scoring standards and improve the fairness problem.

Data collection approaches mainly include questionnaires and interviews. Participants were learners of elective "2D Animation Production." The questionnaires and peer assessment scores were collected respectively utilizes SPSS statistical software to test the proposed hypotheses of this project, the method includes independent-sample T-Test and Spearman's rank correlation coefficient. The study found that the perception of this course using rubrics in peer assessment relevant is positive, and the statistic results of the five assignments show that the scores of experts are highly related to peer assessment. That displaying scores of experts and peer are tending to identical. The rubrics improves the fairness problem and allows learners to make a self-examination by each item of rubrics.

Keywords: peer assessment, rubrics, MOOCs, 2D Animation Production

iafor

The International Academic Forum
www.iafor.org

Introduction

With the rise of MOOCs, many lecture programs are now shared on the internet and expand learner from hundreds to millions then lead to global impact. Facing this amount of students, grading becomes a heavy load for teachers. Though many lectures now choose peer assessment for calculation (Koller，2012), fairness has ceased to be the biggest problem (Cheng & Warren, 1997). While there is no standard and fix answer for design works, reasons like uncertainty, subjectivity, and lack of professional knowledge will affect the fairness and quality of evaluation (Topping,1998). Peer assessment must face this problem and solve it.

Peer assessment is massively used on various fields and with outstanding effect but there are studies show setting up clear standard should improve the fairness in grading system (Wang & Yang, 2015). Many lectures now use "rubrics" for grading includes Language curriculum, Literature, Mathematics, Music, Performance Art, Visual Art, etc (Orsmond, Merry & Reiling, 2000; Wolf & Stevens, 2007). As rubrics mainly used in traditional classroom, study shows that it can also be used on online animation lecture.
Therefore, this research aim to establish a rubrics for online animation lecture then evaluate the grading result of students, below are the two questions for this research:
(1)   The participants' satisfaction about rubrics of peer assessment.
(2)   The relation between peer assessment using rubrics and teachers' grading.

Literature Review

Peer assessment

Peer assessment is a new grading system develop from multiple assessment and by the definition of Falchikov (1995), peer assessment is a process of group giving score to individuals. Participants will be able to raise thought and doubt to each other while their ability of self reflection is being trained. There are four advantages of peer assessment which includes, (1) improve student's reflection ability, (2)increase learning motivation, (3) encourage self learning and (4)train to accept criticism and four disadvantages, (1) high anxiety in learning process, (2) failure in fulfilling grading duty, (3) reluctant to grade in order to maintain harmony in peer and (4)lack of professional knowledge (Sluijsmans & Moerkerke, 1998; Lin & Liu, 2000; Topping, 1998; Bhalerao & Ward, 2001).

While peer assessment system exist before the popularity of internet, there has been a great deal of related research (Topping, 1998; Searby & Ewers, 1997; Brindley, Scoffield, 1998). In particular, Topping's (1998) literature review identified 109 peer assessment studies and found it is mainly used on Writing, Civil engineering, Electrical engineer, Information engineer, Mathematics, Society science, and so on which cover lot of different fields. Different from online's grading system, the process of traditional's is (1) teacher give out assignment, (2) student finish assignment, (3) turn in assignment, (4) first round of peer assessment, (5) adjust assignment and resubmit, (6) second round of peer assessment and (7) give out final score. As the stability of internet improves over decades, the combination of peer assessment and online learning help it to be multivariate (Rush, Sue et al., 2012; Vozniuk, Holzer & Gillet, 2014; Lai & Hwang, 2015), however, online peer assessment system has its time frame limitation and difficulty in controlling large scale of students. On the other hand, fairness is still an issue in many cases which rubrics

should solve (Kaufman & Schunn, 2011). Under the discussion of MOOCs as learning platform for 2D animation lecture of Wang & Yang (2015), the research result show student' doubt toward the fairness of the system. One of the improvement actions is to use rubrics as grading standard. This method can significantly reduce unfair situation (Kaufman & Schunn, 2011; Reddy & Andrade, 2010). We can see the importance of a clear standard for peer assessment system.

Rubrics

Rubrics is a standard system for grading which not only has qualitative description list but quantization score to evaluate certain performance and assignment. The benefit of rubrics is the detailed description of every scoring rule that do not vary due to change of standard or subjectivity from different person or time. By understanding grading system, students can evaluate his/her performance by themselves. It is obvious that it is not easy to design a rubrics. First of all, one needs to understand the lecture requirement in order to establish clear standard. There are eight steps to construct the rubric (Hsu, 2009), including (1) take reference from other rubrics example then choose a suitable model from analytic rubrics or holistic rubrics, (2)set up clear definition for grading system, (3) detail description and subtitle, (4) establish three or four degree of grading level like need improvement, room to grow, excellent work, (5) define the scores for each level, (6) make sure the description is easy to understand, (7) constant check and discuss with peer and (8) communicate with students during class and make sure they understand this grading system. And this research focus on online lecture therefore is unable to discuss with student in class thus use only the first seven steps to establish the rubrics.

After construct a complete, however, whether it can improve the fairness issue when apply in class or not, is still debatable. Let us see below for details.

Sadler & Good (2006); Reddy & Andrade (2010) apply rubrics in lecture and it shows a positive impact on student's learning attitude and professional skill while reducing fairness issue. Research from Andrade & Du (2005) also shows rubrics can help students to understand the focus of lecture, to divide project in parts and evaluate his/her work then leads to better learning and academic performance. While study from Alias & Salleh (2015) show rubrics and grading system fail to consistency the score between students' and teachers'. In conclusion, though using rubrics can set up clear standard, it can not guarantee the consistent result. Learning is a necessary step before using rubrics thus this research will focus on rubrics applying on online lecture and how students can learn to evaluate and grade assignment after times of grading.

In MOOCs environment, due to the large number of students, teachers are unable to finish assignment grading individually. Though many platforms have automatic grading system but as the focus of this research is art lecture, the result can not be standardized thus unfit for automatic grading system. The fairness issue has always exists in peer assessment system, but above of the literature shows the rubrics can make improvement. On the other hand, rubrics mainly apply on traditional classroom and there is little study on its application on online lecture. Based on the above descriptions, this research will target at online animation lecture with peer assessment using rubrics then observe participants' perception in online lecture environment and collect their performance by questionnaires.

Methodology

This research observes *2D Animation Production-2015 Fall Courses* on *ShareCourse* (http://www.sharecourse.net) learning platform which take ten weeks and used rubrics designed by this research as peer assessment tool. The data collect method based mainly on grading result, questionnaires and interview then analysis on the data.

The research subject has to fulfill two conditions, (1) sign up for *2D Animation Production-2015 Fall Courses* and (2) finish courses and participants of the peer assessment. The questionnaire will release after ten weeks courses and put on online platform *Wenjuan* (https://www.wenjuan.com). The data were collected from Nov. 18th 2015 to Nov. 30th 2015, total twelve days for volunteers. Nineteen questionnaires turned in at the end including seventeen female and two male participants with average age of twenty-two. In addition, we have invited three experts with more than ten years professional experience to grade the assignments as comparison data to peer assessment result. Table 1 is the brief description on three experts.

Table 1 Brief Description on Three Experts

	Experience in Industrial	Experience in Academic
Expert A	23 years	11 years
Expert B	32 years	5 years
Expert C	32 years	2 years

Experiment Design

2D Animation Production-2015 Fall Courses will turn in assignments practice on week 3, week 5 and week 7 and final project assignment on week 8 and 10. Each student is required to upload it to learning platform and use rubrics to do peer assessment within a week. Total scores will be 100. Four assignments grading is needed on each peer assessment for each student. First student interview place after week 7 on assignment practice to understand the difficulty in process. We thought regarding actual usage then adjust before week 8 and 10's assignment grading. Second interview done after the 5th peer assessment in order to understand participants' perception, problems encountered when using rubrics and their opinion. All the content will be used to improve rubrics application on 2D animation on online courses.

Questionnaires

Peer assessment questionnaires take reference from scholar Liu, S. Y. (2003) and Wang & Yang (2015) which has a considerable validity and reliability then modified to questionnaire on "*Questionnaire of participants' opinions on Online Peer assessment*" for this research. It contains three parts, below is detailed description:
 (1) Acceptance: understand participants' preference and acceptance toward online peer assessment system, eight questions in total.
 (2) Fairness: understand whether students can be genuine and fair during grading process, ten questions in total.
 (3) Learning Performance: understand participants' learning experience and performance by self evaluation based on peer assessment system, six questions in total.

This questionnaire is the seven point Likert scale.

Interview

After three peer assessment on assignment practices will perform the first interview on three random students. The interview is based on two questions aim to understand student's usage on rubrics and take ten minutes in total. After 10th week's courses, second interview will choose five students randomly and ask five questions which take ten to fifteen minutes in order to understand the actual experience and motivation in using rubrics. Consent will be acquired before interview to voice record as research data.

Rubrics

This research will set up three rubrics for different type of assignment using Microsoft® Excel. Grading a animation assignment for this course has to based on below four aspects, proposal design, action design, visual art and character design (Chen, 2011). Each assignment choose suitable aspects for three different rubrics on practice assignment, proposal assignment and animation project.

The content is to do basic practice assignment on provided script thus the first version of rubrics choose action design, visual art and character design as grading aspects. This version does not have level differences of each item, the score is fixed. Each standard item has a checking point, the score will be generated based on clicked items on Microsoft® Excel. While students might not have the professional knowledge for grading, we set up clear items for them to click on which lead to automatic generation of score. Make the grading become very easy. On the interview after three assignment practices, student feedback on the inflexibility and tendency to miss click on items causing failure in score calculation. So adjustment is made based on above feedbacks.

The second version perform on two project assignments including proposal assignment and animation project two rubrics (see Fig. 1). Second version change the single column into five scale so the student can choose from 0 to 4. On the other hand, checking area is added to prevent any mis-clicking issue which will first appear X sign and turn O sign if every column is check correctly. X sign will appear in two cases, one is mis-click, the other is double click on same item. The rubrics is ready is checking area all show O sign. This version is not only more detailed but user-friendly. Both of them has automatic counting system to prevent potential error in calculation. Items chose for proposal assignment and animation project are proposal design, action design, visual art, character design. The proposal assignment and animation project require students to execute all the knowledge from course and reflect the idea, concept and elements of making thus need four items to grade a animation assignment thoroughly.

Standard	Item	Excellent (4)	Nice (3)	Ordinary (2)	bad (1)	Very bad (0)	score		checking area
Idea and Story (16%)	The story is creative	V					4		O
	The story is interesting		V	V			0		X
	The content of the story has been carefully designed						0	4	X
	The story is complete						0		X
Action design (32%)	Action is very smooth						0		X
	lens design is fluency						0		X
	"In Between" used correctly						0		X
	Timing is master the correct						0		X
	Action design have strengthened the performance						0	0	X
	Character's action perform is interesting						0		X
	role expressions rich						0		X
	Front and rear lens of action is coherent						0		X
Scenes (30%)	Scenes design rich						0		X
	Has increased the picture level design						0		X
	The scenes has been design						0		X
	The location of each object is appropriate, the picture is not messy						0		X
	Performance style is unique, with individual characteristics						0	0	X
	Color use appropriate						0		X
	Line drawing fluency						0		X
	The texture of each object is delicate						0		X

Standard	Item	Excellent (2)	Nice (1.5)	Ordinary (1)	bad (0.5)	Very bad (0)	score		checking area
character design (14%)	Character Stature proportion correct						0		X
	Character facial features proportion correct						0		X
	Character modeling is interesting						0		X
	Character design style is unique						0	0	X
	Character model is simple						0		X
	Characters has a clear character						0		X
	Meet the needs of the subject						0		X

Standard	Item	Excellent (4)	Nice (3)	Ordinary (2)	bad (1)	Very bad (0)	score		checking area
music (4%)	Have background music and sound effects						0	0	X
Completeness (4%)	Please give a score according to the overall integrity of the assignment.						0	0	X
						Total Score		4	

Figure 1: Rubrics for Project Assignment.

Results

The data collection of this research is based on questionnaire and interview then analyze by SPSS18 software tool, independent sample *t-test* and *Spearman's rank correlation* coefficient. The results of the study are presented as follows.

Result of Questionnaire

First of all, we intend to know whether student can understand the rubrics and follow its rule provided by online courses. *The rubrics for this course's peer assessment is easy to understand and follow* (average 5.36); full scores is 7, 74% students agree on the fact that the rubrics is user friendly. At the same time, we need to know if four assignments at a time is appropriate; *I think four assignments for peer assessment on this course is appropriate* (average 5.26). The result show 79% students think four

assignments is appropriate. After interview, students state that using rubrics help them understand the standard on peer assessment and how their score come from. Other students express their difficulty in grading five assignments which is very time consuming and advice decrease the number down to three or four. After researcher change the number into four, it become acceptable for students.

Regarding fairness issue, we would like to understand the attitude hold by students when they are giving out score. *I was careful and concentrate when grading others assignment* (average 5.47), 68% students think they are dedicated in grading process. But from another perspective, though 63% students think they pay full attention to assignment grading, there are almost 20% students think their own assignment is graded by careless grader. *I think other classmates give grade my assignment carefully* (average 4.78). After the interview, students thinks using rubrics can help them grade accurately and rubrics for project assignment is more fair than assignment practice. Grade by different level is more flexible than click on checking columns. There are students think as detailed as the rubrics is, he/she can not fully understand each items which cause uncertainty in grading process. Online instructional video is advised to help explain the content, advantage and disadvantage on example assignment thus students can have clear idea toward grading process.

Regarding self evaluation on learning effect, we want to find out whether student can have deep understand on lecture by peer assessment. *Through online grading system, I have better understanding of courses focus* (average 5.31). The result show 74% students agree. After peer assessment, will students learn their own advantage and disadvantage? *As I finish peer assessment, I have better understanding on my assignment's advantage and disadvantages* (average 5.31), 79% students agree. Furthermore, we want to know whether students will have extra related knowledge aside from lecture. *I have extra related knowledge by joining online peer assessment* (average 5.31) it show 74% agree on this. From the result of interview, we understand most students' motivation of joining peer assessment is to view others work and see if they are falling behind or ahead as well as the advantages and disadvantages of others. Other than that, students can understand the focus of making an animation from grading standard to better themselves. There are students, however, hope to get advice from different respective. While teacher's professional ability is not the same as the participant, it will be better to have advice from teachers.

Comparison between the scores from experts and peer assessment

We want to know if there are any differences between two teams thus we use independent sample *t-test* for analysis. Table 2 is the *t-test* result from five assignments' peer assessment and expert grading.

Table 2 Brief Description of t-Test on Five Assignments' Peer Assessment and Expert Grading

	Assessment mode	N	M	SD	t	p
Practice Assignment 1	Peer Assessment	19	54.6842	21.34649	-2.066	.046*
	Expert Grading	19	66.1579	11.41764		
Practice Assignment 2	Peer Assessment	19	55.2105	21.83671	-1.980	.055
	Expert Grading	19	66.3684	11.25073		
Practice Assignment3	Peer Assessment	19	65.3158	19.27881	-.360	.721
	Expert Grading	19	67.2632	13.58039		
Proposal Assignment	Peer Assessment	19	77.3158	11.15573	.974	.337
	Expert Grading	19	73.6316	12.14821		
Animation Project	Peer Assessment	19	74.2105	9.07732	1.056	.298
	Expert Grading	19	71.1579	8.74492		

*. $p < 0.05$

Learning from Table 2, the first assignment reach significantly high($p < .05$) which means great difference between average grade given by experts and students. From average scores and standard deviation, there is also great difference between the first and second assignment. Coming to the fourth assignment (proposal assignment), average scores and standard deviation of grading from peer and experts start to be close. Take a further step to evaluate the consistency from the two by Table 3 Spearman's rank correlation coefficient of five times grading result of peer assessment and expert's grading:

Table 3 Brief Description of Spearman on Participants' Peer Assessment and Expert Grading

	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Peer Assessment1	.792**				
Peer Assessment2	.672**	.724**			
Peer Assessment3	.688**	.553*	.795**		
Peer Assessment4	.823**	.528*	.824**	.988**	
Peer Assessment5	.234	.215	.024	.162	.777**

**. $p < 0.01$

We can see from Table 3, all five assignments reach high level($p < .05$) while the forth assignment reaches ($\rho = .988**$) which show the highest consistency and the other three as well. Though the first and second has high consistency, it start to rise at the third assignment. Starting to use the second rubrics from the forth assignment(project assignment one), it rise even higher.

Discussion

The result we can understand there is positive reaction toward applying rubrics on online animation peer assessment system which corresponds to Reddy & Andrade(2010). Students not only establish clear concept of grading but deeper understand toward course and assignment by using rubrics. However, the amount of assignments needed to grade requires extra precaution. Though using rubrics improve

the fairness issue, it add up loading too which lead to carelessness and impatient at grading then the fairness issue become even worse. This research start with five assignment to grade, the first two was normal and begin from the third, student start to complain. As the assignments needed grading change to four on the fourth assignment, the acceptance rise again. Thus, this research believe four assignments seems to be reasonable for online animation courses.

On the other hand, statistic show the first assignment reach significantly high(p<.05) which means great difference between average grade given by experts and students while the other four are insignificant. The result of Spearman's rank correlation coefficient, five assignments all reach average and has high correlation. Started from the third assignment, the correlation begin to rise. And from average and standard deviation, the differences decrease and get closer to expert grading which also show peer assessment is consistent with expert's. There is a descend of correlation on fifth assignment, however, due to the project assignment requires professional knowledge. Though using, rubrics, it still needs more training with grading and experience to reach better effect. In fact, below three prospects affect the accuracy as well, (1) knowledge and experience of students, (2) the difficulty of assignment and (3) training on grading.

Based on above analysis, having rubrics is not enough. Though clear and detailed standard can provide reference for student in grading process but incomplete understanding of grading item could mislead them to failure and incorrect grading. Thus explanation online instructional video is advised to provide detailed description on each grading item's meaning in order to reach a accurate grading.

Conclusion

Participants use rubrics in peer assessment system with this course and this research rubrics is suitable for online animation courses, below are three contributions of this research:
(1) Make the peer assessment system to be easier and more accurate to use. The rubrics not only assist participants deepen the understanding of assignment and course, it also take away loading from teachers.
(2) Through rubrics and weeks of grading training, the score of peer assessment start to have high correlation with expert's which suggest a good rubrics can help to improve fairness issue.
(3) Rubrics of this research is fit for art design course and provide to future courses' usage and reference. User is free to alter the grading item and content based on the course.
   The result of the research show, the amount of grading assignments will affect fairness with the using of rubrics in peer assessment system. This research believe the acceptable amount should be four assignments. Moreover, prepare rubrics beforehand can help students to better understand rubrics and grade more accurately.

References

Alias, M., Masek, A., & Salleh, H. H. M. (2015). Self, Peer and Teacher Assessments in Problem Based Learning: Are They in Agreements?. *Procedia-Social and Behavioral Sciences*, *204*, 309-317.

Andrade, H. L., & Du, Y. (2005). Student perspectives on rubric-referenced assessment.A peer-reviewed electronic journal.Volume 10 Number 3, April 2005.

Bhalerao, A., Ward, A. (2001). Towards electronically assisted peer assessment: a case study. Association for Learning Technology Journal, 9(1), 26-37.

Brindley, C., & Scoffield, S. (1998). Peer assessment in undergraduate programmes. *Teaching in higher education*, *3*(1), 79-90.

Chen, S. C. (2011). Animation Box: Traditional animation production process. Retrieved from http://anibox-toon.blogspot.tw/2011/06/2d.html.

Cheng, W., & Warren, M. (1997). Having second thoughts: student perceptions before and after a peer assessment exercise. *Studies in Higher Education*,*22*(2), 233-239.

Chiu-Lin Lai, Gwo-Jen Hwang.(2015). An interactive peer-assessment criteria development approach to improving students' art design performance using handheld devices. Computers & Education, Volume 85, Pages 149-159.

Falchikov, N. (1995). Peer feedback marking: developing peer assessment. *Programmed Learning*, *32*(2), 175-187.

Hsu, S. Y. (2009). Rubrics:The Helper of Teacher Assess of Students Assignment. Retrieved from http://ctld.nccu.edu.tw/ctld/?p=1496.

Kaufman, J. H., & Schunn, C. D. (2011). Students' perceptions about peer assessment for writing: their origin and impact on revision work. *Instructional Science*, *39*(3), 387-406.

Koller, D. (2012). What we're learning from online education. *TED Talk, online verfügbar unter http://www. youtube. com/watch*.

Lin, S. S. J., & Liu, E. Z. F. (2000). The Learning Effects of Web-based Peer Assessment for Various Thinking Styles Students. In *annual meeting of the American Education Research Association, New Orleans, Louisiana* (Vol. 404).

Liu, S. Y. (2003). Learning Mathematics with Computer Technology：Using Networked Peer Assessment in Junior High School. Departments of Electrophysics, National Chiao Tung University, in Chinese.

Orsmond, P., Merry, S. & Reiling, K. (2000). The use of student derived marking criteria in peer and self-assessment. Assessment & Evaluation in Higher Education,

25(1), 23-28.

Reddy, Y. M., & Andrade, H. (2010). A review of rubric use in higher education.Assessment & Evaluation in Higher Education, 35(4), 435-448.

Rush, S., Firth, T., Burke, L., & Marks-Maran, D. (2012). Implementation and evaluation of peer assessment of clinical skills for first year student nurses. Nurse education in practice, 12(4), 219-226.

Sadler, P. M., & Good, E. (2006). The impact of self-and peer-grading on student learning. *Educational assessment*, *11*(1), 1-31.

Searby, M., & Ewers, T. (1997). An evaluation of the use of peer assessment in higher education: A case study in the School of Music, Kingston University.*Assessment & Evaluation in Higher Education*, *22*(4), 371-383.

Sluijsmans, D., Dochy, F., & Moerkerke, G. (1998). Creating a learning environment by using self-, peer-and co-assessment. *Learning environments research*, *1*(3), 293-319.

Topping, K. (1998). Peer assessment between students in colleges and universities. *Review of educational Research*, *68*(3), 249-276.

Vozniuk. A. , Holzer. A. C. & Gillet. D .(2014).The 4th International Conference on Learning Analytics and Knowledge LAK14, Indianapolis, Indiana, USA, March 24-28 2014.

Wang, S. Y., & Yang, H. H. (2015). A Study of Peer Assessment Mechanism on Online Course in 2D Animation Production. The Eleventh Taiwan E-learning Forum(TWELF), in Chinese.

Wolf, K., & Stevens, E. (2007). The role of rubrics in advancing and assessing student learning. The Journal of Effective Teaching, 7(1), 3-14.

Contact email: knowlonely108@gmial.com

Design and Developing Technology Integrated into Learning Origami: Using the Origami of One Straight Cut as an Example

Hsi-Hsun Yang, National Yunlin University of Science and Technology, Taiwan
Yuan-Ting Chen, National Yunlin University of Science and Technology, Taiwan
Sheng-Kai Yin, MingDao University, Taiwan

Abstract

The students can learn effectively through folding paper to observe and investigate the property of geometry. Therefore, the origami is getting more valuable. The action of folding paper can train the concepts of geometry like spatial abilities, line symmetry and hand-eye-brain coordination. The main purpose of the study is to investigate the effect of technology integrated into learning origami of one straight cut on elementary school students' spatial abilities. "Origami of one straight cut," which means first folding the paper and then cut the folded paper along one straight line. The unique shape then showed up when spreading out the paper. By rotating, folding and spreading the paper out, it is training the "spatial orientation" and "spatial visualization" at the same time.

A quasi-experimental design is adopted as the methodology. The participants included 40 students, using technology integrated into learning origami of one straight cut. The students were required to complete origami of one straight cut hands-on learning activities and eight levels of WOOS II (Web of Origami Simulator II). The results showed that technology integrated into learning origami of one straight cut had a statistically significant effect on spatial ability achievement. From the results of correlation analysis, the WOOS II and spatial ability achievement have significant positive correlation. The students learned the basis of origami of one straight cut through teacher's demonstration and practice on WOOS II. Technology integrated into learning origami of one straight cut can improve students' spatial ability effectively.

Keywords: Origami of one straight cut, digital origami simulator, e-learning, spatial ability

iafor

The International Academic Forum
www.iafor.org

1. Introduction

Geometry is one of the significant elements of the mathematics curriculum, National Council of Teachers of Mathematics encourage students to understand mathematical concepts through origami. (NCTM, 2000; Pearl, 2002) The action of folding paper can train the concepts of geometry like spatial abilities, line symmetry and hand-eye-brain coordination. Each step will affect the final origami shape, so each decision is the key of final origami shape.

Origami can be use in geometry teaching. The student should learn to determine the geometry of the shape, also be understood that the geometry properties of line-symmetric pattern, which is the basis for elementary school students into junior high school. Teachers use origami to teach students about the concept of symmetry, and let students to use scissors to cut out symmetry figure. (He, 2005) The main purpose of the study is to investigate the effect of the teaching session like this on elementary school students' spatial abilities.

Successful origami requires skill and understanding of spatial ability. (Yuzawa, 1999) Guay and McDaniel (1977) mentioned that the low spatial ability students cannot process visual graphics. Such as whether there is symmetry graphics. The students learn symmetry through folding paper. Bobis, Sweller, and Cooper (1993) study mentioned that the cost of time is shorter through children using graphics to learning origami. The animation can support the conversion of origami concept.

This study is based on the Web of Origami Simulator I (Yang, Yin, & Chen, 2014). Learning spatial ability through origami. Using digital environments to enhance learning effectiveness. This study design and developing technology integrated into learning origami – WOOS II. The main purpose of the study is to investigate the effect of technology integrated into learning origami of one straight cut on elementary school students' spatial abilities.

2. Literature Review

2.1 Spatial abilities

National Council of Teachers of Mathematics encourage students to understand mathematical concepts through origami (NCTM, 2000). Students will use spatial abilities when they observed symmetry of geometric or folding paper from two-dimensional to three-dimensional. Spatial ability is the capacity to recognition, remember, conversion the spatial relations among object (McVey, 2001). Thurstone(1938) mentioned that spatial ability is to remember an image in the mind and move or rotate the image. Spatial abilities can be subdivided into "spatial orientation" and "spatial visualization" (Linn & Petersen, 1985). "Spatial orientation" is the ability to understand the spatial relationship between the objects. Spatial visualization is the ability to think about objects in two-dimensional or three-dimensional figures.

Ambrose and Falkner (2002) using a simple triangle, square space to develop elementary students' spatial concept. In Zhang and Wu study (2009), using the cube counting exercise to observe the graphics from two-dimensional to three-dimensional.

Boakes, Norma J. (2009) found that teaching origami will affect the student's spatial ability and knowledge of geometry. Because it's easy to obtain paper, while folding paper or rotate the paper also training spatial abilities.

2.2 The use of origami

Students learning origami can enhance different abilities, such as thinking more flexible, a higher EQ, strong execution, strong inferential ability. Sternberg(1989) mentioned that the repeatable process of folding paper can improve students' concept of origami and mathematics.

In the elementary school mathematics curriculum that students use origami to learn geometric course. In Taiwanese elementary school mathematics curriculum, using folding paper to teach the student how to learn the symmetry, angle bisector, the Pythagorean Theorem. The folding process requires the use of hand-eye coordination and hands-on practice, which is more attractive for the students. Pope (2002) integrated origami in mathematics teaching that allows students observe the characteristic of geometric polygons. Yang and Yin (2015) use the characteristics of symmetry to enhance the concept of student graphic reasoning. Simple action of folding paper and intuitive learning can increase students' interest in learning.

2.3 The origami of one straight cut

The origami of one straight cut means that folding paper and then give one straight cut. Different folding and cutting process, it will produce different geometry. In Taiwan elementary mathematics curriculum, through folding paper to learning axis of symmetry. For example, origami or cutting paper. He (2005) using the process of folding paper to teaching student to learn symmetry principle. When the student cut the different axis of symmetry pattern, there will be a different shape. In Wang and Tzeng (2015) study, discover that the permutation of the paper cutting will fold as triangle or square.

If you want to cut off a geometry with one straight cut, according to Erik Demaine (1998) mentioned The Fold-And-Cut Problem, the geometry on paper can cut off by one straight cut. Students need to use space orientation when they are doing one straight cut. Observed the axis of symmetry pattern. Think of the way of paper folding and use the ability of mental rotation to think what the cutting pattern shape is. This activity can improve students' spatial ability, concept of symmetry and inferential ability.

On the training spatial ability, there are different materials. The origami is one of them. In fact, there are many origami digital simulator (Origami Club, 2002; Miyazaki, 1996; David, 2008; Let's fold, 2015; Joel, 2012; Make-a-Flake, 2016). The origami digitized can break the restrictions of paper thickness. Give the student repeated practice environment. The main purpose of the study is to investigate the effect of technology integrated into learning origami of one straight cut on elementary school students' spatial abilities.

3. Methodology

A quasi-experimental design is adopted as the methodology. The participants included 40 six-grade students, using technology integrated into learning origami of one straight cut. Technology integrated into learning origami of one straight cut include *Hands-on learning activities* and *operating Web of Origami Simulator II* (WOOS II) at computer classroom. Each session is 40 minutes. First teaching session is writing origami of one straight cut pre-test. Second teaching session is *Hands-on learning activities*. Third teaching session is *operating WOOS II*. Fourth teaching session is *Hands-on learning activities*. Fifth teaching session is *operating WOOS II*. Sixth teaching session is writing origami of one straight cut post-test. Table 1 is experimental design.

Table 1. Experimental design

Group	Pre-test	Intervene	Post-test
Experiment group	O_1	X	O_2

X: Technology integrated into learning origami of one straight cut
O_1: Origami of one straight cut pre-test
O_2: Origami of one straight cut post-test

3.1 Materials

3.1.1 Origami of one straight cut teaching materials

Origami of one straight cut is mean folding paper and give one straight cut. The origami of one straight cut base on paper fold as triangle or rectangle (figure 1). We can fold paper and give one straight cut, then we will get L-shaped paper or V-shaped paper. Origami of one straight question is based on L-shaped paper and V-shaped paper. Left of Figure 1 is use L-shaped paper mirrored to T-shaped. Right of Figure 1 is use V-shaped paper symmetrical to W-shaped.
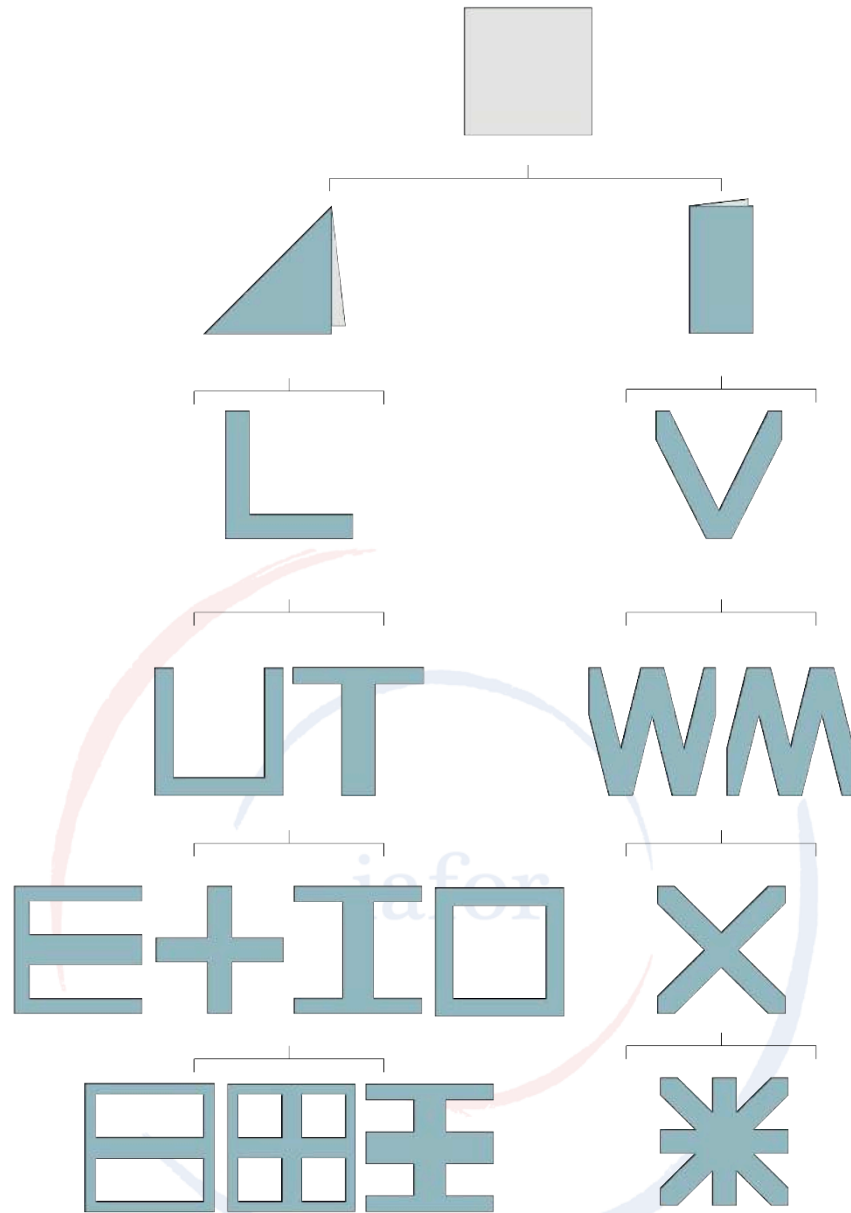
Figure 1. the basic of origami of one straight cut

L-shaped paper each step look figure 2. First found the symmetric line of L-shaped. Fold the paper to triangle and then cut a one straight cut we will get L-shaped paper. This is the basic of one straight cut. According to the shape, student can observe the axis of symmetric and cut off the geometry. Student must be know well with line symmetry relationship when they doing origami of one straight cut.
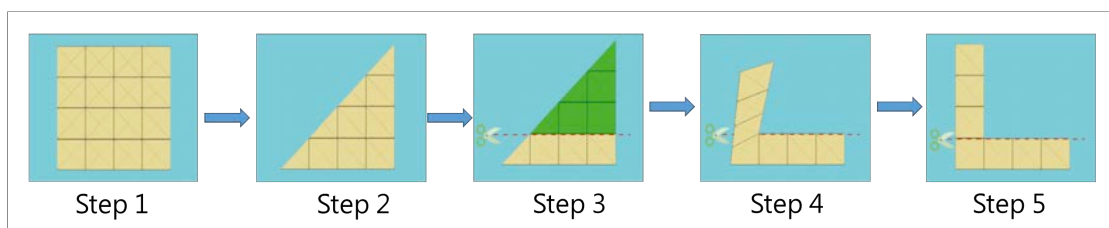
Figure 2. L-shaped paper steps

Another example is T-shaped paper (figure 3). First we should find the T-shaped paper symmetry line. We could found that T-shaped paper is a bilateral symmetry graphics. Fold the paper left to right, we can found that L-shaped at the top of T-shaped. And then we can fold and cut the paper, unfold the paper we will get the T-shaped paper. The key of this example is symmetry axis of paper folding.
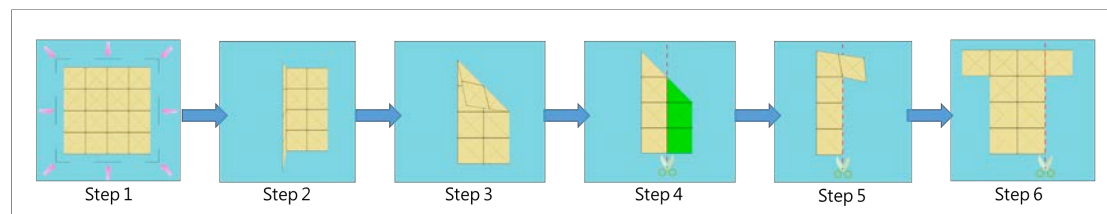
Figure 3. T-shaped paper steps

Demonstration by the two example, we can find that L-shaped paper can extend the U-shaped or T-shaped. And U-shaped and T-shaped can be continue extend. Such as the U-shaped duplicate the symmetrical, and you can create an E-shaped.

3.1.2 Web of Origami Simulator II (WOOS II)

WOOS II using the Unity game engine for the development platform. Combined with origami animation, drag and click on operation. WOOS II designed basic on Origami of one straight cut teaching materials, spatial ability and Taiwan's grade 1-9 curriculum guidelines (Taiwan Ministry of Education, 2008). WOOS II contains 8 levels and the levels are progressively distributed from easy to difficult. The detail can be described as the following levels. Level 1: student needs to observed symmetrical characteristics; Level 2: the relational of symmetrical and one straight cut; Level 3: using different folding, observed difference of shape; Level 4: using same folding and different cutting angle, observed difference of shape; Level 5: find geometric properties through one straight cut; Level 6: the basic of one straight; Level 7: learn to use origami to paper to complete shapes; Level 8: observed the one straight properties through animation.

User interface see Figure 4. There are four areas.
A area (Subject area): A area is Subject area. This area provides the description of topic. Students must understand the subject according the topic.
B area (Tool area): B area is Tool area. WOOS II provides ruler, protractor, and scissors to help students learn.
C area (Operate area): C area is Operate area. The main operating object is placed in this area. Students use mouse to operate object.
D area (Answer area): D area is Answer area. Students submit answer at this area.
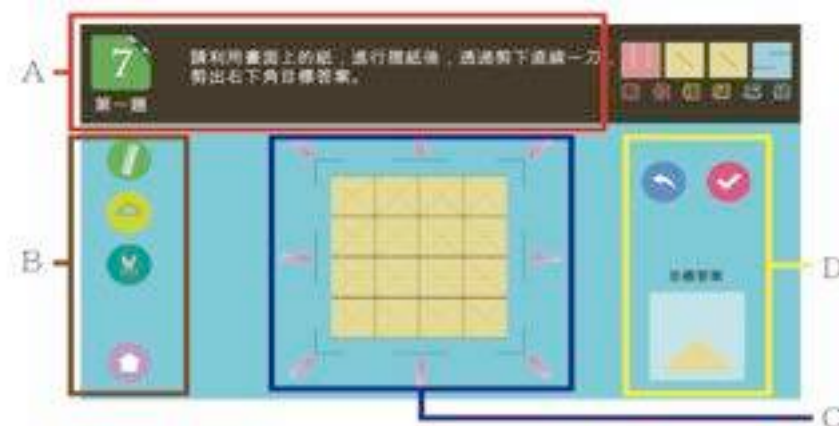
Figure 4. WOOS II user interface

3.1.3   Hands-on learning activities

Hands-on learning activities mainly use the actual folding and cutting, it makes students understand with basic of origami of one straight cut. The content based on origami of one straight cut teaching material. There has three parts in hands-on learning activity, "Find symmetrical of the shape", "The paper folding and cut", and "Origami of one straight cut". Hands-on learning activities according to Taiwan Ministry of Education Indicators (2008). Learning sheet refer to the following table.

Table 2. Hands-on learning activities

Content	Learning sheet unit
Find symmetrical of the shape	1-1~1-4、2-1
The paper folding and cut	1-5、2-2
Origami of one straight cut	2-3~2-4

Learning sheet 1 contains five topics, perfect score is 100 points, each topic is 20 points. Learning sheet 1 material contains four geometry shapes and 10 pieces of paper. Learning sheet 2 contains four topics, perfect score is 100 points, each topic is 25 points. Learning sheet 2 material contains six geometry shapes and 10 pieces of paper. Hands-on learning activities took 2 teaching sessions (40 minute each). The learning activities are explained as follows:

1. Find symmetrical of the shape:
This topic let students use the geometry paper such as triangle, squares. Students can observe whether the graphic symmetrical. To know whether the graphics have same angle or edges.

2. The paper folding and cut:
This topic let student draw the graphic on the paper, fold the paper to find the symmetry line. Practice how to cut paper with one straight cut. The example contains L-shaped paper. Students can extend in following course.

3. Origami of one straight cut:
This topic let student to observe the graphic. First, student should find the symmetric line of the graphic, overlap all the lines together, and cut off the shape. With L-shaped paper, we can extend other shape like T-shaped or E-shaped.

3.1.4 Origami of one straight cut test

Origami of one straight cut test is bases on Taiwan Ministry of Education Indicators (2008). Origami of one straight cut test contained four topics, perfect score is 100 points, each topic has five questions, and each question is 5 point. First topic is to observe the meaning of symmetric graphic. Second topic is the graphic of one straight cut. Third topic is true/false item, this topic in order to understand students' the performance of spatial ability. Fourth topic is the geometric shape of one straight cut, in order to understand students' performance of inferential ability. Test time took thirty minutes.

4. Results

In order to understand the effect of technology integrated into learning origami of one straight cut on elementary school students' spatial abilities. Use *t-test* analysis origami of one straight cut pre-test and post-test. The origami of one straight cut test perfect score is 100 points. Table 3 shows the result of origami of one straight cut test:

Table 3. Origami of one straight cut test *t-test* analysis

	n	Mean	SD	t	df	p
Pre-test	40	70.00	12.810	-2.238	39	.031*
Post-test	40	74.25	14.031			

* p<.05; **p<0.01

According to the result of *t-test*, the experiment group pre-test average was 70 (perfect score = 100), Standard Deviation is 12.810, post-test average was 74.25, Standard Deviation 14.031. After lesson the effect were significantly to the benefit of them. t=-2.238, *p<0.05*.

In order to understand the correlation between spatial ability achievement and technology integrated into learning origami of one straight cut teaching materiel. Following table 4 and table 5 is the result using Pearson correlation analysis. "Technology integrated into learning origami of one straight cut" is the average of "hands-on learning activities" with WOOS II.

Table 4. Means and standard deviations for tests

	Mean	SD
Hands-on learning activities	92.40	7.89693
WOOSII	88.38	5.42743
Technology integrated into learning origami of one straight cut	90.39	5.68421
Post-test	74.25	14.03064

Table 5. the result of correlation analysis

	Post-test	Hands-on learning activities	WOOSII	Technology integrated into learning origami of one straight cut
Post-test	-			
Hands-on learning activities	.276	-		
WOOSII	.526**	.437**	-	
Technology integrated into learning origami of one straight cut	.443**	.903**	.781**	-

*** = p<0.01; * = p<0.05*

Table 5 shows that the average of hands-on learning activities was 92.4, the average of WOOS II was 88.38, technology integrated into learning origami of one straight cut were 90.39, the average of post-test was 74.25. The correlation coefficient of post-test and hands-on learning activities were 0.276($p=0.084$), the correlation coefficient of post-test and WOOS II were 0.526($p<0.01$), the correlation coefficient of post-test and Technology integrated into learning origami of one straight cut were 0.443($p<0.01$). The correlation coefficient of hands-on learning activities and WOOS II were 0.437($p<0.01$).

The results about post-test achievement revealed that there was a statistically significant change in spatial ability achievement scores. It shows that technology integrated into learning origami of one straight cut can improve students' spatial ability effectively. And the result shows that the correlation coefficient of post-test and WOOS II were positive. The better operation in WOOS II, students had a better score at spatial ability.

5. Discussion

After the result of analysis, shows that there was a statistically significant change in spatial ability achievement scores. The better operation in WOOS II, students had a better score at spatial ability.

This is the first contact with the students and origami of one straight cut, origami is still a new area (Chen, 2006). The student understand the concept of symmetry have no trouble on hands-on learning activities. They need some time to learn WOOS II operation. The student learning faster through teacher's demonstration.

The students seek answers to others without thinking when the student feel impatient. This causes the students cannot understand the concept. But students can learn faster with teacher's demonstration at hands-on learning activities. When operating WOOS II, some students feel confused about graph rotation or the process of origami. It must be demonstration many times to the students.

There were some students can find the different solution during WOOS II. The students try to share the different solution to others. For example, square-shaped paper can be as two L-shaped, the students will tell others the difference. Such interaction provides a better influence.

Overall, students can learn with teacher's demonstration at hands-on learning activities. Students could practice origami of one straight cut through operating WOOS II. Students learning symmetry, spatial orientation and spatial visualization through technology integrated into learning origami of one straight cut.

6. Conclusion

This study design and developing technology integrated into learning origami, which contains hands-on learning activities and WOOS II. Technology integrated into learning origami have variability and the limit of one straight cut, hands-on learning activities and digital learning can train students' spatial abilities and symmetric concepts.

The result of technology integrated into learning origami shows that students can learn the basic of one straight cut with teacher's demonstration, and practice with WOOS II. Technology integrated into learning origami could enhance students' ability. Origami is the geometry most use tool for learning. Also train students' hand-eye-brain coordination.

The technology integrated into learning origami which contains hands-on learning activities, and also contains digital origami simulator. Digital origami simulator is currently less used by researchers. Technology integrated into learning origami let student be able to promote coordination through the hands-on learning activities, also practice with digital environment, and improve learning efficiency.

In summary, the technology integrated into learning origami contains hands-on learning activities and WOOS II. Hands-on learning activities can impression through actual operation, and practice with digital learning, reduce waste of resources. Therefore, WOOS II is a system which can enhance students' spatial ability and the knowledge of symmetry.

References

Ambrose, R. C., & Falkner, k. (2002). Developing spatial understanding through building polyhedrons. *Teaching Children Mathematics, 8*(8), 442-447.

Barkley(2016). Make a Flake. From http://snowflakes.barkleyus.com/

Boakes, N. J. (2008). Origami-mathematics lessons: Paper folding as a teaching tool. *Mathitudes*, *1*(1), 1-9.

Bobis, Sweller, and Cooper (1993)
Bobis, J., Sweller, J. and Cooper, M. (1993). Cognitive load effects in a primary-school geometry task. Learning & Instruction, Vol. 3, 1-21.

Chang P. C., Wu C. J. (2009). Exploring the Factors That Influence Sixth Graders' Cubic Enumeration: The Roles of Spatial Orientation and Visualization. *Bulletin of Educational Psychology*, 41(1), 125-145.
[in Chinese]張碧芝、吳昭容（2009）。影響六年級學生立方體計數表現的因素－空間定位與視覺化的角色。教育心理學報，41(1)，125-146。

Chen, K. (2006). Math in Motion: Origami Math for Students Who Are Deaf and Hard of Hearing. *Deaf Educ. 11*(2), 262-266.

David, H. (2008). Tabula. From http://numeracyworks.com/apps/tabula/app/index.html

Erik D. Demaine, Martin L. Demaine, and Anna Lubiw. (1998). Folding and Cutting Paper. Computer Science, 1763,104-117.

Five Thirty, (2015) Inc. Let's fold. From
https://play.google.com/store/apps/details?id=air.kr.fivethirty.YouCanFold

Fumiaki S. (2002). origami club. From http://en.origami-club.com/.

Guay, R. B. & McDaniel, E. D. (1977). The relationship between mathematics achievement and spatial ability among elementary school children. *Journal for Research in Mathematics Education, 8,* 211-215.

He, F. J. (2005) Life mathematical opportunity - Symmetric what can play. Taiwan *Journal of Mathematics Teachers*. *1*, 30-39.
[in Chinese]何鳳珠（2005）。生活中的數學契機~對稱可以玩什麼。台灣數學教師電子期刊，1，30-39。
Joel Bekly (2012). Origami Paper Airplane Folds in 3D. From
https://itunes.apple.com/tw/app/origami-paper-airplane-folds/id440455939?mt=8

Linn, M.C., & Petersen, A. C. (1985). Emergence and characterization of sex in spatial ability: A meta-analysis. *Child Development, 56*, 1479-1498.

McVey, M. D. (2001). Understanding concepts in research methodology. *Research in Education*, *65*, 100-102

Miyazaki S., Yasua T., Yokoi S., Toriwaki J. (1996). An Origami Playing Simulator in the Virtual Space. *The Journal of Visualization and Computer Animation*, *vol.7*(1), 25-42.

National Council of Teachers of Mathematics. (2000). *Principles and Standards for school Mathematics*. Reston, Va.: NCTM.

Pope, S. (Ed.), (2002). The use of Origami in the teaching of geometry. *Proceedings of the British Society for Research into Learning Mathematics, 22*(3).

Taiwan Ministry of Education Indicators(2008). Outline of Mathematics.
[in Chinese]教育部（2008）。九年一貫數學課程綱要，台北市：教育部。

Thurstone, L. L. (1938). *Primary mental abilities*. Chicago: University of Chicago Press.

Wang Y. Y., Tzeng, C. S. (2015). Geometric Form Arrangement in Paper Cutting. *Journal of Design*, *20*(2), 43-62.
[in Chinese]王俞雅、曾啟雄（2015）。剪紙創作模式探討幾何造形排列研究。設計學報，20(2)，43-62。

Yang, H. H., Yin, S. K., Chen P. Y. (2014, March). *Design and Implementation for the Web of Origami Simulator. Applied Mechanics and Materials,* Hong Kong.

Yang H.H., Yin S.K. (2015, May). A Study of Elementary School Students' Geometric Reasoning using Digital Origami Simulation System. *in Proceedings of ICETC2015*. 138-142, Bangkok, Thailand,

Yuzawa, M., Bart, W. M., Kinne, L. J., Sukemune, S., & Kataoka, M. (1999). The effect of origami practice on size comparison strategies among Japanese and American children. *Journal of Research in Childhood Education, 13*, 133-143.

Heroes Seeking for Their Own Justice as a Cultural Reflection on New Turkish Cinema

Tugba Elmaci, Canakkale Onsekizmart University, Turkey

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

The concept "justice" had been one of the most solutions seeking concept since the existence of mankind. The first age philosopher (earliest philosopher) Aristotle claimed that the origin of justice had been the notion of equality. For him, it not satisfactory for justice to treat everyone equally, yet law can be judicious till it protects weak people. In modern law, it is thought that it provides justice if the judge assesses by taking the specialities of the condition into consideration while enforcing the law on any case. By this way, the short comings of a general law can be fulfilled in practice and the justice can be provided well. Yet justice is a cultural fact beyond all these. Although societies live and secure their lives with law, their prejudge arising from their own internal dynamics don't match with universal law. That is why especially in non-aligned countries where in the law is less trusted and custom loyalty is still banished, people mostly try to seek and distribute their own justice. These practices of seeking and distributing justice developed culturally against universal law are affirmed culturally as well.

The acceptance of people who distribute own justice is mostly seen within art products and anti-heroes those who distribute own justice can become social heroes who serve social catharsis. We can see the most significant examples on New Turkish Cinema countlessly. Moreover, the audiences enjoy distinctly solving the problem of both their and their country's being hard done by the heroes of motion picture screen. For instance, in 2003, during American occupation in Iraq, American troops captured Turkish military officers located in the northern Iraq by putting sacks over the officers' heads. This was a political crisis which was imprinted on memories and discussed on media for months as an honour tarnishing event. Later on in 2006, valley of the wolves Iraq was produced and four million people rushed to cinemas to watch the avenging in the name of Turkish people by the hero.

In this study, the (own) justice seeking heroes from historical perspective on New Turkish Cinema are going to be analysed by the use of physiological, sociological and ideological critics methods.

Keywords: Justice, New Turkish Cinema.

"The enactment is imperial therefore the mountains are ours" – Dadaloglu

iafor

The International Academic Forum
www.iafor.org

Introduction

When the cinema in Turkish is watched, we see a cinema which is just located in the center of social events and change. Turkish cinema has been shaped mostly according to society's admiration, daily regards and world perception but not superior minds. In this study, a general picture is drawn regarding the society's justice sense and the correspondence to this sense in cinema field. Hereby, it is required to focus on how the people in Turkish perceive the concepts such as living conditions, trust areas of the society, state and law. Procuration is also overtaken from the culture (where in the person lives) and becomes a significant part by interiorising. (Ryan, Kellner, 1997:37) Modernization movement in Turkish is based on Europe and it is beyond figural imitation that it is not considered with the philosophy of modernisation. According to well-known Turkish sociologist Serif Mardin, modernisation movement initially affected institutive fields then intellectual fields and finally social fields. In his famous book called Turkish Modernisation, he claimed that it is independent tradition from time for Turkish society to resist again alteration and change and he also claimed that Turkish society took the shape but resisted against philosophy of the modernisation for a long period. Another sociologist Nilüfer Göle stated that Turkish modernisation experience is not based on western countries (non-western based modernisation). For her, modernity dictates a hierarchy in its own periphery center within traditional modern differentiations that is why it could become resolution mechanization for societies out of Europe. She stated that modernisation could be possible in non-western countries by an inner exposition without demolishing it. (Göle, 2008:170) Turkish modernisation took place both in destruction of past and future because it was carried out as an movement which was based on refusal of past. For Göle, *modernization is not that accepts traditions as taboo which will be lost later. It should be a bounding bridge between past and future but we destroy past while going on.* (Göle, 2008:173) Turkish now in a period where in it staggers between modernisation (westernisation) and restoration of past which it misses. May be as Jose Ortega y Gasset says; *to believe in modern culture was something melancholic: it was to know; tomorrow everything would be equal to today and advancing was not different than what proceeded. Such a way reminds a prison, a prison; elastic, long and capturing* (Gasset, 2010:60-61). For the hostages of this prison which has no way out, rebellion and opposition is a nostalgic resting area which they can go finally hosts a little hope as a cultural fact. The fact that representation of opposing against the rebellion and law has a relation with history and gives meaning to present time with a passion of tradition or past is an indispensable final or start for Turkish. As a cultural representation tool when cinema is regarded, we watch the social injustice in all times and see that there had always been historical press, exploitation and frustration between urban and rural area. Therefore the theme opposition, seeking own justice, social rebellion against social injustice is spectacular for Turkish Cinema.

Social rebel are accepted people as public heroes, defenders, revengers, justice warriors, leaders of freedom, adored, helped and supported. Moreover while the rebel comes out from rural areas historically, the attraction of the rebel has always been larger than his local area. The rebel has always had glamour in legends, literatures and on tv and films 20th century's industrial cultural type. This is not just a problem of missing past. Moreover, rebel is the source of utopian hopes: rebel is the one who somehow accomplishes the justice dream. Therefore the rebel becomes a tool for a different type of future hope which is ancestral. Hobsbawm who refers Robin Hood states: it is all to defend pressed, deceived and weak people and to protect one's self from authority.(Wayne, 2011:103). Mike Wayne, in his study wherein he tells 3rd cinema states that the importance of rebel figure regarding 3rd cinema and oppressor and oppressed is an empiric sample. But he cares about the collective rebellion rather than second cinema samples of Turkish cinema which focuses on the opposition and the justice seekers against injustice. For him the first cinema sees opposition and rebellion as romantic adornment. It is subjective, although the rebel obeys the socially negotiated rules, his public relation is limited. Douglas Kellner and Michael Ryan the owner of political camera support Mike Wayne while they define Hollywood rebellion films. In this book they also explain rebellion as absence rather than social inequality. *In these types of films heroes are initially the part of system but later on they focus on the lacks and poverty in the society. moreover they give examples from the variation of tradition. There are also alternative norms and social ideals and alternative social structures. Mostly they refer to nature because the nature is the alternate far from the society therefore it is the new world. These films have a lot of metaphors regarding the relations between the nature and the human behaviour.(Kellner, Ryan, 1997:55)* for the second cinema rebel has close relation with people but in the first one not. In the final, the individualist romantics does not change and it does not turn into a movement that heralds the public / mass salvation. As for the 3rd cinema the rebellion is mass and it is done for the salvation of pressed societies. The opposition of the rebel should go on till the social inequality and injustice gets better.

Historically Mutinousness: *It is seen in all type of societies which are between the phase of clan and affinity organisation and modern capitalist and industrial society and as well as the phase of agricultural capitalism. (Hobsbawm, 1969,14). Hence, as Turkey which completed this gap process, second cinema acknowledges this relation with oppressed. This was also mentioned by Gasset as an prison. By this way the rebel becomes available fantastically to deal with national facts which the first cinema omits. It is obligatory that the rebel belongs to past and he rebels to modernisation by omitting the negatives and disadvantages of past. The emerge of capitalism and its products such as exploitation and social layers are reasons for the rebel to oppose to the system but economic improvement, effective communication and public management reduces the conditions for opposing (Hobsbawm, 1969, 15). In respect to modernisation, past speciality of mutinousness reminds the moment of Fanoun as anti-colonist. The rebel can not exist as a rebel (Wayne, 2009: 107). As fano say; massive liberation reaches the fight phase within the deal of political and cultural traditions. Here the rebel has to be radical.*

In the new Turkish cinema the movies about justice distributors are very limited except guerrilla movies. Therefore this study is for the first and second cinema samples in new Turkish cinema started in 1996. It is aimed to give justice seeker heroes in three main titles.

The film heroes in the new Turkish cinema:
1; they prefer to distribute their own justice in order to save the men honour.
2; they provide international justice; they head for social justice with organized crime connections.
3, they save social honour.

Conclusions

1. Men Honour

The social gender codes means to form a society's gender by informal rules and to attitude according to those rules. So the roles of women and men changes in every social order. In Turkey the gender codes are rubbed in urban areas yet it forces many people to obey its rules. In Turkey gender codes can be quite difficult for both men and women that in some cases the results emerged by these rules can be also very sorrowful. Especially the case of integrity has a great pressure on women and men distribute justice in case of any delict. The notion custom determines the way of providing justice. Mostly the men are assigned to execute the rules. Those who do not want to perform or provide justice are marginalized. So the results are dramatic both for men and women. What is the origin of custom in Turkish society? What does it mean? Custom/tore were the un written rules in Gokturks. *The customary law dominated the social and political order within the societies of Central Asia. But with the will of Göktürk khan founder it became a custom. The Hakan added his own orders to it and put the province in a new order. Custom is the whole of the rule of objective law which are connected to the ruler ." (İnalcık 2000:160).* In the Turkish tradition the customs are not independent from the daily life. While the word used as custom up to today meant all the rules protecting the social order in the Turkish communities in Central Asia, today it continues its existence as the codes of conduct helping the traditional society by still protecting the social order outside the universal law. Violence is the most basic tools determining the hierarchy among men even if they are in the same classes. In this context, there is a direct relationship between male dominance and violence (Connell, 1998:151). Especially, in the eastern part of Turkey the custom which provides a daily life pattern beyond the state law, the commitment of the society to it is more respectable than many other laws and can be more stringent in terms of the results. On the other hand m*asculinity is built on a huge role; namely perhaps we are a gentle human our inner world, you need to be more severe due to be man. While you are able to sit concatenating legs, you're sitting astride. So you need to show that more men. (Sancar,2011:134)* Especially the custom ensuring the patriarchal domination over a woman does not find it unfavourable if a woman is killed by her closest relative when she contaminated the honour of the family. Moreover, this reduction continued until the early 2000's along with the compliance laws of the European Union. Unfortunately, in Turkey for many years it was possible to benefit from the so called vendetta and honour murders deduction law which was also blessed by the legislator. This phenomenon when the community struggled on its own was analysed many times within the new cinema. For example

the subject of the film which was nominated by Turkey for the Oscar nomination in 2012 was about the story of a family which was forced to deploy its own justice despite of everything when the customs entered into play. In 2012, the subject of the film which was shot by Ismail Günes and was titled as "Where the fire burns" was briefly the following: It is the drama of the sixteen-year-old Ayse. The sixteen-year-old Ayse who is the daughter of a farmer family from Eastern Turkey and lives in Alanya gets suddenly ill and needs to have a surgery. Ayse's family showed great solidarity in order to carry out this operation. But everything has changed when during the operation it was found out that the girl was three and a half months pregnant. The family who just learnt that their daughter was pregnant were forced to bend their neck against the custom. The family who was fighting in order to keep Ayse alive wanted to kill her due to the shame. Ayse enters a journey with her father Osman who undertook the duty of killing Ayse. This sad journey helped the father and his daughter to learn and love each other again   but it did not change the fate of Ayse. The Hidden Faces directed by Handan Ipek in 2007 and the Uncoming spring directed by Emrah Doğan in 2013 focused on the new cinema's seeking for this terrible social justice.

The reason for starting this section with justice of social gender was the film called The Bandit (Eşkıya) which was the cornerstone of 1996 by starting a different cinema understanding in the Turkish movie theatre historiography. The Bandit film which was directed by Yavuz Turgul tells the story of a former bandit who was arrested through the notice of his best friend and struggled to find his former lover. The best friend of the bandit tipped him off the cops in order to take his lover then later the bandit returned back to Istanbul to get the ex-girlfriend back. But here he made friend with a young man who tried to take him in and found himself in the middle of an immoral and criminal world, while his old friend has become one of Istanbul's most famous mafia leaders. He faced an unjust world which was against the law and also far beyond the traditional values and the unwritten rules of masculinity he believed. The bandit put on the role of the distributor of the Anatolian –specific justice in order to get back the woman he loved and to save his young friend from the hands of the mafia. He did not leave the justice for the law and took the revenge on his loved ones by knowing that he will die. In 2004 the same director made the film called Lovelorn (Gönül Yarası). The same leading actor had to save a woman escaped from her husband and from the customs as a heroic and naïve teacher. Stories of Yavuz Turgul which were blessed with the job of dispensing justice have not finished yet. He continued this with the film For Love and Honor (Kabadayı) which was shot in 2007. Zeki Demirkubuz's film 3rd Page (1999) and Nuri Bilge Ceylan's Three Monkeys (2002) also focused on the murders committed in order to clean the family's honour or the dignity of the masculinity. The murders which were committed by the male heroes for the masculine dignity arise as the result of the seeking for justice upheld by the society.

Films such as Emin Alper's Behind the Peak (Tepenin Ardı, 2012) which was a metaphorical film trying to give its justice over the paranoia are encountered as man stories running mostly after their own justice.

Beyond all these, there are two films about the small but successful women seeking for their own justice; The films Last Stop: Salvation (Kurtuluş son durak) directed by Yusuf Pirhasan and What remains left (Geriye Kalan) made in 2012 need to be evaluated in this context. Last Stop: Salvation tells the stories of 5 women who punish the men causing them pain according to their own methods. The film What remains left provides her own justice by killing the successful woman having a relation with her husband. Both of these films are appropriate to the feminist film theory and the solutions suggested to the women were written in the language of the father and not in the language of the law.

Apart from all these, although films like "Pardon" and "Paper" came up as good examples for the people's distrust in the legal system and for the weakness of the social beliefs, but the individual in the searching point of his own justice is faithless and frustrated.

2; Justice of the Social Honor

In this section, it was observed that especially in the 2000's the problems experienced during the international crises and the internal conflict periods were carried to the cinema. These films which were shot especially in nationalist line intended to save the honour of the country. Then the results which can be taken neither from the national nor from the international law caressed the society's sense of justice on the screen.

The film the Valley of the Wolves Iraq which was directed by Serdar Akar was shot to save the honour of the Turkish soldiers who were taken hostage in northern Iraq by the Americans by passing sacks on their head. At the time when this incident happened there was a huge social honour crisis. Together with the film which was shot during this period and the hero of the film Polate Alemdar defeated the Americans by fighting with them and saved everyone. The film broke a record in the Turkish cinema and was watched by large audiences (4.5 million). The world shown during the entire film was set up to prove how the visible legal system turned into the symbol of injustice in the human spirit.   The hero Polat Alemdar who rose against the imperial order over the American symbol turned into a superhero while searching for the justice of delivering the rights of all oppressed people. Polat Alemdar caressed the sense of justice belonging not only to his own nations but of all oppressed people and delivered their rights.

The Masked Gang: Iraq film focused on the same issue but in comedy style. The 5 mindless heroes saved the honour of their country in Iraq and cured the conscience of the oppressed people.

The film Breath (Vatan Sağolsun) focuses on the conflict between the Turkish military and the Kurdish terrorist organization PKK. This film tells the story of a raid carried out in October 2007 by the PKK against a police station on the mountain. During this fight 12 soldiers died, 16 of them got injured and 8 soldiers were taken. Again it was intended to save the social honour after a social trauma. The film witnesses the rituals blessing the militarism and masculinity rituals in a police station on the mountain far away from the practice of law. Anyway, the basic thing blessed by the dirty militarism is the lawlessness and it is the strategy of seeing its own lawlessness as a facility of law or justice. The commander's absurd daily life and the

fact how far it is from the reality was emphasized and it was told on the first day that the mountain had its own rules and those who did not comply with these rules will be erased by the nature.

3; The Establishment of Justice through Organized Crime

Before starting to explain how the organized crime establish justice, it should be explained how the organized crime organizations are considered by the society in Turkey. Despite the crime related nature of the concept it should be explained by different cultural perceptions and different social structures. For example: *mafia Omerta arise from the omu term in the Sicilian dialect which means man. The meaning expressed by the word first of all is the thought of a real man. According to the Sicilians the nature of a man is to gain respect with his own possibilities, to protect his goods and property alone, to make anybody accept his and his family's honour and dignity, to resolve the problems and conflicts alone not to seek for help coming from outside and not to apply for the bureaucracy (Mafia-Zentrali Herrschiijt and Lokale Gegenmacht,(Hess 1996:208)*

In this sense a similar mechanism and concept can be mentioned also in Turkey. In this sense, in Turkey the concept of "Kabadayı" defines the man who defences the right of those who believe in him, resolves the inequality and loves his country and nation. His is different from mafia or gangster. He is closer to Mike Wayne definition about the social rebels. He is a modern Robin Hood who is far from the law but has terrific respect towards his own rules and traditions; he is always on the side of the people and the righteous.

The film Love and Honour (Kabadayı) directed by the famous director Yavuz Turgul in 2007 worked precisely with these traditional code. It is blessed to be the organization of the Greaser. "Greasering" hosts all the organization rules of omerta throughout the entire film. " *Within the mafios social structure the so called "omerta" rule constitutes the most important pillar of the local people's resistance against the general law and ethics. Omerta includes an important component of the basic morality that prevents the recourse to the common law for the individual who suffered injustice in the mafios society in order to search for his rights. In other words, it suggests that a person who suffered injustice should not apply to any authority other than the local to remain silent and search for his right with his own power by contacting one of the local center powers. Briefly it is called as the "rule of silent" in the mafios social structure. If the individual who suffered injustice do not comply with omerta he will be punished. Not complying with the omerta will be treated as illegal and non-moral behaviour and will be punished. The punishment is execution by using physical violence. Cogito 208: whether it is called omerta or greaser, all these rules turn into codes described one by one with the film of Love and Honour. Despite the respect of the heroes towards the state, there is a serious distance at the point of establishing justice. Although the state's punishment is accepted the execution of his own omerta rule is beyond all these. (Culcu 1996:208)* Within their world the state cannot be the tool of establishing justice. In fact, the main concept of the film is he saved his son whom he met after many years by distributing his own justice by killing. Other search for the right does not suit for the greaser.

The concept of organized crime or mafia emerged during the 90's in Turkey as a phenomenon other than greaser. In this study the mafia which is on the agenda due to its wide network of cooperation with the state, mafia organizations, politicians and police does not remain on the side of the people at the point of establishing its own justice. It should be kept separate from the rebel-type gangster or bank robber. *According to Fanon, gangster even if he tries to reach the capitalist wealth or if he is in a grotesque parody is the false assimilation imitating the bourgeois values. A rebel is the person who on the contrary tries to integrate within the social order but is living on the edge of it and questions the basic assumptions of this order. The rebel does not seek for wealth he only seeks for revenge, justice and living. In contrast to the gangster figure, the rebel maintains the contact with the oppressed while the gangster represents a political congestion; accepting greed, selfishness and the capitalist competition values even if he often comes from a poor and marginal past he is weak in a way that he never feels solidarity with the oppressed (Wayne, 2009:104).*

Mafia or gangster movies can be encountered frequently within the new Turkish movies. Especially in the 1990's the deep relationship between the mafia and the politics led to the emergence of such organizations within the films and TV series. The most serious examples in this sense are ; The Cholera Street (Ağır Roman) the film of Mustafa Altioklar made in 1998, Elephants and Grass (Filler ve Çimen) directed by Dervis Zaim and Serder Akar's On Board (Gemide, 1999), the Magic Carpet Ride (Organize Işler) directed by Yılmaz Erdoğan in 2005, these films focus on relationship among the mafia, state and the ordinary people. Indirectly, many film including mafia organizations continue to be seen in the new movie. In general these films demonstrate that even the people whose hands are clean do not believe in the law and seek for their own justice by distributing the law on the mafia. For example in the comedy film called Magic Red Carpet (organize İşler) which was directed by Yılmaz Erdoğan in 2005 a women who works as a professor at a university seek for help from to mafia to get her car back from a mafia gang. It creates a serious social allegory that an individual who comes from the most educated segment of the social hierarchy asks for justice from the mafia due to the fact that even she does not believe in the law and does not accept the late justice.

John Wayne focused on the point that the power of turning the justice seeking of the rebels or in the context of this article the heroes who are looking for their own justice against the social inequalities into a collective action can be one of the dominant issues of the 3rd cinema. However, in this context the Turkish cinema repeats it away from showing political connectedness by trying to solve its own justice and by blessing a deep pessimism.

The love of a nation which turned the words of the folk hero Dadaoğlu " If Ferman is a sultan the mountains are mine " into a cultural motto to distribute its own justice is encountered in many field from the daily life to the art as a cultural allegory. First the new Turkish Cinema were many movies which aimed to save the honour of the manhood and to impose its own justice to this world. In this sense, the new Turkish Cinema does not show any difference from the past and is rewarded by the audience as a cinema consecrating those who seek for their own justice.

References

Connell R. W. (1998) Gender and Power, Istanbul:Ayrıntı Press, 158

Culcu,M. (1996) Mafia and violence *in Cogito* Istanbul:YKY, *207-213*

Gasset,y O. (2010) The Revolt of the Masses Istanbul:Is Press, 60-61

Göle, N. (2008). *Hybrid Patterns* ,İstanbul: Metis Press, 170-173.

Hess,H. (1996) Mafia-Zentrali Herrschııjt und Lokale Gegenmacht*, in Cogito* Istanbul:YKY, *207-213*

Inalcık,H. (2000). Genre and Tradition in History of Turkish Law, in *Dogubati* 160 Istanbul: Dogubati Press, 160.

Kellner, D. & Ryan,M. (1997) Politic Camera, Istanbul:Ayrıntı Press,

Sancar, S.(2011). Masculunity: İmpossible Power (2. Edition). Ankara: Metis Press, 134

Wayne, M. (2009) Politic film, Istanbul:Ayrıntı Press, 104-155

Contact email: tugbaelmaci@comu.edu.tr

Personal Branding of Jesus –Portrayed in the Movies 1897-2014: Applying Meaning Theory of Media Portrayal

Carly Stiana Scheffer-Sumampouw, Universitas Pelita Harapan, Indonesia

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

A phenomenal figure throughout the centuries, a hero for Christians and the savior for believers –JESUS- is the name that is the center of this research. More than twenty movies since 1987 until 2014 –in fact the newest of Ewan McGregor's has been featured on Sundance film festival 2015- have been portraying the life, the death and the resurrection of Jesus.

By definition, branding is all about creating differences. Derived from marketing and communication science, personal brand is about specific characteristics, unique quality, name and symbol that each person has and that conveys meaning to others. This paper explores the personal branding of Jesus –how He is different from other persons, if not other religious leaders. How He is unique depicted from these movies. What are His unique selling propositions which inspire mankind? And what are His brand promise?

It argues whether the movies shown throughout different times and languages manage to portray true meaning (image and USP) based on the Bible. Movies as media portrayal can establish, extend, substitute and stabilize the meaning, but at the same time it can reduce the meaning of the name Jesus.

Keywords: Jesus, movies, personal, branding, meaning, media, portrayal, bible

iafor

The International Academic Forum
www.iafor.org

Introduction

Feature films nowadays have been one of the most favorite media ultimately for audience to receive entertainment if not information. We refer feature films as those being produced for the cinemas which have a variety of length in time; 40, 70, 80 minutes or more. Usually after being projected in the cinemas, those movies will then go to television broadcasting or later will penetrate the household's entertainment through mediums what we call nowadays as DVDs or VCDs. Movies in the cinema, movies broadcasted on TV station or even on the DVDs, they are categorized as media which have functions-one of them is to entertain and to inform the audience.

After the discovery of *cinematographe* in 1895, the phenomenal figure throughout the centuries, a hero for Christians and the savior for believers, Jesus Christ, has been presented for the silver screen. And since then, numerous feature films have been created by movie directors across centuries, different languages, and different cultures even for different purposes. Interesting to learn that in the late 19th century, cinema was called as a new medium whilst now the 21st century, internet holds that title and who knows what lies ahead serves as a new medium after decades.

Since the cinema was born, the brand "JESUS" has been undergone several reconstruction in accordance of subjectivity develop in society of certain era. The limitations of cinema and the limitations of humans in representing "JESUS" as recorded in the Gospel contributes to the discourse about the brand "JESUS CHRIST". And the gospel referred within this text, is in accordance to the Bible – translated into Bahasa Indonesia- produced by Lembaga Alkitab Indonesia (LAI 1974).

Representation is unavoidable. People receive images within their mind –color and black-and-white; moving and still images- both deliver inputs to people's mind. People construct meaning inside their mind, their feelings are much more affected by their mind and they will act upon what resides within their heads and hearts. What people think and how do they feel are influenced by individual determinants and experiences as well as culturally constructed. The thoughts, feelings, attitudes even intention usually precede the behavior as learned in consumer behavior (Blackwell et al., 2012).

This writing aims to see how the brand "JESUS" is portrayed through the medium we call a movie using the model of a successful brand according to Jason Miletsky's book (2010, p.227). It is taking samples of 15 movies that can be gathered representing different centuries, different cultures and languages, yet only focusing on one brand that is "JESUS". Perhaps there are more than 20 even 30 feature films about the same brand all over the world, however these 15 are the ones that the author use. Theory meaning, according to DeFleur and Plax (1980), media portrayal can establish, stabilize, expand and substitute the meaning of something. Thus, media portrayal of a person in a movie can positively establish and stabilize the meaning conveyed in accordance to the bible or it can also expand even substitute it. Having said this then the meaning of the name "Jesus" can be either expanded or reduced; meaning can also be either substituted or distorted against bible narrative. Later, matrix below are made to contrast what the filmmakers had produced –using the point

of view of brand manager- and what did the bible say about it (as general knowledge that bible is the sole and foremost source of reading by Christians). And here, the writer uses the term film and movie interchangeably with no significant difference. The FBB matrix is created to serve as a ground-thinking on examining both silent and sound films against the biblical narrative in a point of view of brand management.

This article starts with the concept of branding then crystalized in personal branding concept and continue in dividing the movies based on three centuries; the first movie about Jesus was made in the year 1897 or the 19th century, the largest number of movies fall under the 20th century, while entering the 21st century was the movies produced in the year 2003 until 2015 (however, the newest of Ewan McGregor's that has been featured on Sundance film festival 2015 will not be part of this writing rather the next one).

Personal Branding as Part of Brand Management

"Branding is all about creating differences" (Keller, 2013, p.57); differences in your name, icon, symbol, mark, logo and tagline, so that when those appear, people or audience in this case, will have meaning when they encounter with those brands. Now, take these examples: when you encounter a big golden letter M while driving, you will associate it with McDonald's-the biggest fast food burger food chain in the country, or when you hear the word chicken as food then Kentucky Fried Chicken (KFC) may come across your mind, or nowadays, the generation X, Y and Z or millennials will most likely associate the word "apple" not only with a healthy fruit, rather with a sophisticated gadget such as laptops, tablets and iPod. Those are the power of a brand and the term "branding" is the process of creating all the above or what Duncan refers to as "the process of creating a brand image that engages the hearts and minds of customers" (2008, p.38).

The letter "M" in McDonald's refers to the symbol or mark of the brand of the biggest fast food burger food chain, while the word "chicken" as food will be associated to KFC –also a fast food restaurant- which has gained an image of restaurant with its signature dish on chicken. "Apple" computer, on the other hand, has gained a reputation in expanding the meaning: do you want to buy *apple*? (Then one might ask: is it fruit or gadget?)

At simplest, the American Marketing Association (Keller, 2013), defines brand is a "name, term, sign, symbol or design or a combination of them, intended to identify the goods and services of one seller to another, to differentiate them from those of competitions." Professor Keller argued that "a person brand must live up to the brand promise at all times. Reputation and brands are built over years but can be harmed or even destroyed in days. One slip can be devastating and difficult to recover from" (2013, p.283). Montoya and Vandehey's book "The Brand Called You" (2009) refers to a lot of luxury product brands out there for example: Ferragamo, Versace, Mercedes-Benz, Rolls-Royce, Prada, Yves Saint Laurent, many others are actually someone's name, a person who started a company and built over the years of reputation and crafted of excellence.

Based on these preliminary definitions, this text is going to examine whether the movies of Jesus in the year 1897 – 2014 portraying the same meaning as in the bible?

Which movies can be said establish and stabilize the same meaning based on bible and which can be said to reduce even distort the meaning based on the bible?

A successful brand according to Jason Miletsky's model of branding (2010, p.227) is as follows:

Figure 1: Model of a Successful Brand by Jason Miletsky.

There are four elements that make up a successful brand –be it a product/service or personal brand- i.e. brand promise, brand personality, brand unique selling proposition and brand image. This text will elaborate the four elements of one brand name that is the name of Jesus Christ; what is Jesus' promise, Jesus' personality, Jesus' unique selling proposition and Jesus' image as the four elements being portrayed in the movies. Movies as the representation of the bible in the digital era, are evaluated whether they establish the meaning as written on the bible, whether they stabilize the meaning of the bible or the contrary would they expand (reduce) the meaning of the bible or they substitute (distort) the meaning of the bible.

BRAND PROMISE

Dr. Woodrow Kroll, leader of Back to Bible International in Lincoln, Nebraska and Jonathan Ziman, have compiled chronologically the brand promise and unique selling proposition (USP) of Jesus in a book "Simply Jesus" (2010). There are about nine promises written and quoted direct from the bible. First, Jesus has promised that the presence and guidance of the Holy Spirit will teach us about Jesus (Luke 12:12), second, ask then it will be given to you (Matthew 7:8), third, God is our protector, He will be with us everlastingly (Matthew 28:20b), fourth, Jesus will grant us joy, peace and relief to those who come to him and obey his commandments (John 16:33), fifth, God provides our needs; seek the kingdom of God and He shall provide all your needs (Luke 12:32), sixth, those who believe in Jesus will gain eternal life and shall live with Him (John 3:16), seventh, to God all things are possible (Mark 10:27), eighth, God loves us (John 16:27) and ninth, Jesus' sacrifice are for all men, not only for the "righteous" (Mark 10:45).

UNIQUE SELLING PROPOSITION (USP)

Kroll and Ziman wrote at least five of Jesus' uniqueness. First, the incarnation of God in a flesh named Jesus. Therefore, Jesus is unique because He is the God himself. The Christians understand this concept as the "Triune of God" which consisted of the Father, Son and Holy Spirit. Secondly, as human being, there is no other human beings that is willing to die for other human beings but Jesus (the Christians celebrate this as Easter day). Third, His birth, His death and His resurrection are unique due to

His deity. Fourth, Jesus claims in John 14:6 that he is the only way and the truth and the life and no one can come to the father unless through him. This makes him unique because he claims that he is the only way to reach heaven and there is no other way to reach heaven. And fifth, closely related to the fourth, is actually talking about branding, that there is no other human name in which salvation is bestowed than in the name of Jesus Christ (Acts 4:12).

BRAND PERSONALITY

Another two elements of successful branding is personality and image. Herewith, the author categorize brand personality into four: origin, occupation, adjective(s) and predicate(s). The origin of Jesus will mean that genealogically he was from Nazareth –the city of Mary, his mother, in Galilee and the fact that he was born in Bethlehem as the city of David (Joseph -Jesus' father is the descendant of David and Abraham). All these confirm that Jesus is a Jew.

The bible depicted Jesus' occupation is as a teacher and a healer. As read in the bible especially the gospel, all of Jesus' words are his teachings where many is formulated into parables and idioms. The bible did write in several chapters that Jesus teach in the temple of God (Matthew 21:23, Matthew 26:55, Mark12:35, Mark 14:49, Luke 19:47, Luke 20:1, Luke 21:37, John7:14, John 7:28, John 8:2, John 8:20, John 18:20). While in his actions as the bible witness, Jesus performed a lot of healings as part of his miracles, confirming his deity. Many other miracles are performed but not as many as healings.

As a human being, Jesus is also associated with at least two adjectives notably: Jesus is powerful (John 3:35, 16:15, Matthew 28:18) and Jesus is love (Luke 6:27-36, Matthew 5:38-48).

Predicates are given by people to you as an individual. In the case of Jesus, the notable predicates were among them are "Jesus of Nazareth" that were written scattered in five books of the bible (Matthew, Mark, Luke, John and Acts). Another predicate was given not by other people but by God's angel "Emmanuel" which means God be with us (Matthew 1:20-23). One of Jesus' disciples exclaimed this third predicate "The Messiah" which in Judaism will mean as a savior or liberator. Peter was the first who associated Jesus with this predicate (Matthew 16:15-16, Mark 8:29, Luke 9:20).

Needless to say that one's origin, occupation, adjectives and predicates can describe one's identity. According to Temporal (2001), an identity of a person is reflected in his appearance, action and behavior. The way a person dressed, talk, act or move are indicating whether he is believable, creative, friendly, etc. Even though an image is important, but an identity is supposed to actuate the brand. Thus, brand identity or personality contributes to consistency and long-lasting.

BRAND IMAGE

As explained in paragraph four, visualization creates meaning in the audience mind. The mind can associate pictures with interpretations. The result of these interpretations is called brand image. Temporal argued that brand image is how the brand is perceived, but this is only a comparison point toward the identity. The image is supposed to reflect and to express the personality of the brand (2001, p.51). Thus, the image of Jesus Christ has to be reflected and to be expressed truly as a person named Jesus is a **Jew** came from **Nazareth**; Jesus is a **teacher** and a **healer**; He is **love** and **powerful**; And it has been written throughout centuries that he is **Emmanuel** and **The Messiah**. This text examined that the visualized images within these movies will be in forms such as symbol, logo, and color, appearance of brand name, Jesus' birth, Jesus' death and Jesus' resurrection.

Taken from the bible, the author infers that the symbol would be the **cross** (Matthew 27, Mark 15:21-32, Luke 23:26, Luke 23:33-43, John 19:17-24), logo is **INRI**, which is a Latin acronym that stands for *Jesus the Nazarene, King of Jews* (Matthew 27:37). In product/service brand for instance, the corporate color of Blue Bird Taxi is blue or AirAsia corporate color is red. In the case of Jesus, during his trial, they put on him the **purple** robe as a mock; purple color signifies royal status, even though at that time, they meant it for a joke (Matthew 27:27-28). While the images of his birth would be the **star from the east** (Matthew 2:2,9) and the **sheepfold** (Luke 2:7), his death would be visualized by the **cross, crown of thorns, Lamb of God** and **blood or shedding of blood** (Matthew 27:32-44, Mark 15:20-32, Luke 23:33-43, John 19:17-24). His resurrection is represented by the **dawn, empty tomb** and interestingly to learn that his resurrection event was firstly exposed to the **women** not to Jesus' disciples (Matthew 28:1-10, Mark 16:1-8, Luke 24:1-12, John 20:1-10).

Below is the epitome of 15 feature films about Jesus which were examined using a cross wising of personal branding model, theory of meaning and the biblical narration.

Figure 2 – FBB Matrix.

FBB Matrix (Film, Branding & Bible)

No.	Year	Title	Director	Promise	Personality	USP	Image	WHAT THE BIBLE SAID	THEORY OF MEANING / Conclusion
	19th Century							Promise & USP are taken from the book SIMPLY JESUS. While the author sets down personality & image.	By ML DeFleur & TG Plax
1	1897	Passion du Christ	Albert Kirchner (Lear)					**Promise:** 1) Guidance from Holy Spirit to understand about Jesus.	1) .Most silent films are actually establishing the same meaning as the Bible.
1	1898	La Vie et La Passion de Jesus Ch (11 minutes)	George Hatot & Louis Lumiere	√	√	√	√	The book SIMPLY JESUS 2) Ask then it will be given to you. 3) God will always be with us.	They were quoting the verses from the Bible in explaining the moving pictures. Or vice versa, the moving pictures are actually explaining the Bible verses.
	20th Century							4) Jesus will give peace, joy, relief to those who come to Him & obey His commandments.	
2	1903	La Vie et La Passion de Jesus Christ (The Passion Play)	Lucien Nonguet & Ferdinand Zecca	√	√	√	√	5) God provides our needs.	2). Establishment
3	1906	La Naissance, La Vie et La Mort du Christ	Alice Guy	√	√	√	√	6) Those who believe will live eternally.	3). Establishment
4	1912	From Manger to the Cross	Sidney Olcott	√	√	√	√	7) To God all things are possible.	4). Establishment & Stabilization
5	1916	Christus	Giulio Atammoro	√	√	√	√	8) God loves us.	5). Establishment & Stabilization
								9) Jesus sacrifice offered to all men; not only "the righteous" but especially to sinners.	6). Establishment & Expanding (the film is not telling the bible story per se).
6	1923	INRI	Robert Wiene	√	√	√	√		7). Establishment & Expanding
7	1927	The King of Kings	Cecil B.DeMille	√	√	√	√		8). Stabilization (the scene started when Jesus was hailed entering Jerusalem.
8	1935	Golgotha	Julien Duvivier		√	√	√	**Personality** Jesus is Jew (family tree)	9). Establishment yet Reducing (some scenes are not according to the bible)
9	1942	Jesus de Nazareth	Jose Diaz Morales		√	√	√	He was from Nazareth	10) Expanding the Bible and yet reducing the meaning of the brand "JESUS".
10	1973	Jesus Christ SuperStar	Norman Jewison		√		√	a teacher & a healer (occupations)	11) Substituting but not exactly distorting (because as the title said, it is not the movie about Jesus The Nazareth).
11	1989	Jesus of Montreal	Denys Arcand					powerful & love (adjectives)	
	21st Century							"Jesus of Nazareth"	
12	2003	The Gospel of John	Philip Saville	√	√	√	√	"Emmanuel"	12). Establishment & Stabilization (the movie portrays the most Brand Promises of Jesus).
13	2004	The Passion of The Christ	Mel Gibson	√	√	√	√	"The Messiah"	13) Stabilization (using aramic, latin & hebrew).
14	2006	Color of The Cross part 1	Jean Claude de la Marre		√		√		14) Expanding & Substituting (a lot of scenes are replacing the biblical narrative).
15	2014	Son of God	Christopher Spencer	√	√	√	√	**USP** The book SIMPLY JESUS 1) God who incarnated into human.	15). Establishment & Stabilization
								2) As human being, no other person willing to die for others but Him.	
								3) His birth, death & resurrection are unique due to his deity.	
								4) (John 14:6) the only way, truth & life.	
								5) (Act 4:12) there is no other saviour in this world & no other brand name can save this world. Only 1 brand name: Jesus Christ.	
								Image Birth: star from the east, sheepfold	
								Death: cross, crown of thorns, blood, Lamb of God.	
								Resurrection: empty tomb, dawn , women.	
								Color: purple robe during his condemnation	
								Taglines: (famous quotes:)	

Figure 2 – FBB Matrix.

The First Movie about Jesus in the 19th Century (1801 – 1900 M)

David Shepherd's "The Silent of Jesus in The Cinema (1897-1927)" released March 2016, confirms the earliest silent films of Jesus were created by Albert Kirchner (aka Lear) on 1897 and the following year-1898 was the work of George Hatot and Louis Lumiere. Most silent films are considered establishing the same meaning as those in the bible. They were literally quoting the verses from the bible both in explaining the moving pictures or vice versa the moving pictures are actually visualizing the bible verses.

Known as the very first movies of Jesus and quoting bible verses in explaining the scenes, it can be inferred that these films are establishing the same meaning as written in the bible. The FBB matrix above indicates there are elements of brand promise, personality, USP and image representing the brand name of Jesus.

The Movies about Jesus in the 20th Century (1901 – 2000 M)

The largest numbers of sample movies in this writing falls under this category. Six of which are still a silent film while the 1935 "Golgotha" by Julien Duvivier is marking the first "sound film" of Jesus (Shepherd, 2016). FBB matrix shows the movies from 1903 until 1916 are either establishment or establishment and stabilization. They contains the four elements of personal branding. Most movies only portray one brand promise and USP, thus stabilization of meaning here means that the movies have shown more than one element of brand promise and USP.

Nonetheless, INRI (1923) and The King of Kings (1927) are not only establishing but also expanding when they add dramatism even humor to the original stories.

Several movies in this category do not portraying nativity scenes, nevertheless, they can still be considered as stabilizing the biblical meaning of the brand "Jesus". However, "Jesus de Nazareth" and "Jesus Christ Superstar" are not portraying resurrection scene. Resurrection part is important to Christians that explains the USP #1-God who incarnated into human, it explains that Christians are worshiping the living God. Thus, this leads to a meaning reduction of the brand "Jesus". Not only the missing resurrection part, in "Jesus Christ Superstar" the adjectives of powerful does not shown and the adjective of love is deflected by the scenes of Mary Magdalene. The fact that Jesus is powerful proved by the miracles he performed and Jesus is love are not correctly visualized in "Jesus Christ Superstar".

Interestingly, the movie "Jesus of Montreal" can be inferred to have meaning substituted where the whole scenes of the movie are not telling the bible story rather than a group of actors performing "The Passion Play" or inspired by the biography of Jesus. However, such a substitution in meaning is not necessarily regarded as a meaning distortion because as the title already stated "Jesus of Montreal".

The Movies about Jesus in the 21st Century (2001 – 2100M)

Four movies are studied here; "The Gospel of John" (2003) is not only establishing and stabilizing the meaning of one person "Jesus", but also it portrays the most brand promises of Jesus. And Mel Gibson in the following year has stabilized the meaning of that name when he is focusing on the last days of Jesus on earth –the crucifixion. The 2006 Color of the Cross Part 1 by Jean Claude de La Marre is trying to expand the meaning of "Jesus". The director of that movie is also the leading actor playing "Jesus". However, a lot of scenes are replacing the biblical narration and therefore, this film is considered expanding yet substituting the meaning of the brand name "Jesus". For example that Jesus is visualized fainthearted-always running from the authority. Two years ago "Son of God" by Christopher Spencer has successfully portrayed not only three important milestones of Jesus life but it can be said that this film is the most complete one since it visualizes the nativity, death, resurrection as well as the ascension of Jesus to heaven.

Conclusion

The ninth brand promises of Jesus as quoted from Matthew 9:12-13, he came down to earth to do his father's will and that is to become the ransom for all sinners, he did not come for the righteous. His argument was that not a healthy man needs a doctor, rather the sick. This means that the nature of the brand "Jesus" contains justice. Conviction of the Christians that Jesus' sacrifice on the cross is for all men, everyone deserves salvation (and not just Jews even though he is Jewish) is just. Justice ought to apply in the portrayal of Jesus in films. It is considered equitable for both Christians and non-Christians if filmmaker does not neglect the fact of historical data of the bible when making a movie bearing the brand "Jesus". Although, one can be inspired by the bible when doing creative work though. The work of Denys Arcand "Jesus of Montreal" (1989) is the precise example of it. The film is not meant to tell the story of "Jesus of Nazareth" at the first place, rather vividly the spectacle aware that the film is inspired by the biblical narration of "The Passion Play". When feature films bearing the brand "Jesus of Nazareth", hence it is only just, when both the silent and sound films are portraying historical data from the bible.

Finally, out of fifteen movies from three different centuries, watching the six different languages (French, German, Italian, Spanish, English and Aramaic), but focusing on one brand "Jesus Christ", it is found that some movies especially the earliest ones are establishing the meaning of the name "Jesus", they are visualizing the gospel into moving pictures. Audience can have better understanding after watching these films. Secondly, the FBB matrix above also categorized some movies to stabilize the meaning from the bible. It means they are strengthening or reinforcing the words of the gospel. Media portrayal of "Jesus" is not merely explaining the words of gospel, but also reinforcing the meaning of the name "Jesus". Nonetheless, FBB matrix indicates as well that movies as media portrayal can positively expanding the meaning of the brand "Jesus", but negatively it can also reduce the meaning of that name. Expanding means the creative work does not telling the bible story per se, but on the other side, reducing means the representation is diminishing the value of the brand name. One last category of theory of meaning is that movies can substitute even worse distort the meaning from the truth which is a biblical narration. The author does not find any distorting meaning out of these 15 movies from three different centuries, but several does have a substitutional meaning and the reduction in meaning (FBB Matrix –Figure 2). There are still quite a number of films about Jesus are yet to be studied.

Using the FBB matrix-Figure 2, anyone can decipher feature films about a person (or God in this case) using the personal branding model created within this text, apart from what language it uses even in a silent film. It is a development of Jason Miletsky's branding model and the augmentation of human communication as a biosocial process by DeFleur & Plax plus Jesus' promise and USP concept taken from the book "Simply Jesus".

References

Aaker, David. (2014). *Aaker on Branding*. Jakarta: PT.Gramedia Pustaka Utama

Blackwell et al. (2012). *Consumer Behaviour*. Boston: Cengage Learning

DeFleur, M. L., & Plax, T. G. (1980). Human Communication as a Biosocial Process. In *International Communication Association Conference, Acapulco, Mexico*.

Duncan, Tom & Ouwersloot, Hans. (2008). *Integrated Marketing Communications*. New York: McGraw Hill

Grifin, Em. (2012). *A First Look at Communication Theory 8th Edition*. Singapore: McGraw Hill

Keller, Kevin Lane. (2013). *Strategic Brand Management-Building, Measuring, and Managing Brand Equity, Forth Edition*. London: Pearson Education Limited

Kroll, Woodrow & Ziman, Jonathan. (2010). *Simply Jesus*. Michigan: Baker Publishing Group

LAI 1974. *Alkitab dengan Kidung Jemaat*. Cetakan Ke-20. (2011). Jakarta: Lembaga Alkitab Indonesia

Montoya, Peter & Vandehey, Tim. (2009). *The Brand Called You Create a Personal Brand That Wins Attention and Grows Your Business*. New York: McGraw Hill

Movies. (n.d.). *In Internet Movies Database*. Available from http://www.imdb.com/

Potter, W.James. (1996). *An Analysis of Thinking and Research About Qualitative Methods*. New jersey: Lawrence Erlbaum Associates.

Severin, Werner J.& Tankard, James W. (2010). *Communication Theories: Origins, Methods & Uses in the Mass Media 5th Edition*. New York: Pearson International

Shepherd, David J. (2016). *The Silent of Jesus in the Cinema (1897 – 1927)*. David J.Shepherd (Ed.). New York: Taylor&Francis; Routledge

Temporal, Paul. (2001). *Branding in Asia*. Batam: Interaksara

United States Library of Congress. *La Vie et La Passion de Jesus-Christ*. Available from https://www.loc.gov/item/78710669/

Contact email: carly.scheffer@uph.edu

Jesus in Film: Audience Reception from Poster Promotional Film

Magdalena Lestari Ginting, Pelita Harapan University, Indonesia

Abstract

Art has seven categories, starts from literature, music, dance, writing, sculpture, theater, and film. One of the art categories has been debated into art with the consideration of the attraction of the film casting, the narration, the sound system to the social circumstances and the political background that affected the production of the film.

In 1916, a movie called "Christus" produced with an indication that there was a message. Stuart McPhail Hall, an initiator of cultural theories composed a theory that emphasizes the message encoding and decoding process. In the theory, the audience does not only receive the message delivered by the sender, but also be able to reproduce the message.

In the marketing mix communication, 4Ps elements always become a part of the analysis. Film, in this case, is the product of movie maker or producer. Thus, in the process of film socialization and marketing, those elements are then used to distribute the film. The promotion elements, a film always issues a poster to attract the audience which crystallizes the overall message of the film into symbols of headlines, bodycopy, and the logo of the film maker. This paper is used to record any message conveyed by and from the film which reflects Jesus' life in a movieposter.

Keywords: promotion, poster, advertisement, encoding, decoding, message, film

iafor

The International Academic Forum
www.iafor.org

Introduction

Various ads are spread around the world showing that advertising is a means of visible (visible) of marketing communications. Basically, the ad aims to sell the product in the form of goods, services, and ideas; because in general advertising broadly reach an audience of potential market both mass and a specific group that is targeted. It is a proof that the world of advertising is a dynamic industry and is strongly influenced by changes in technology, media, economic, social and political.

Six Eras in Advertising World

The timeline divides the evolution of advertising into stages, which reflect historical eras and the changes that lead to different philosophies and styles of advertising. The changes of environments, in particular media advancements, have changed the way advertising functions.

a. The Early Age of Print (1704 – 1850)
Industrialization and mechanized printing spurred literacy, which encouraged businesses to advertise beyond just their local place of business. Ads of the early years look like what we call classified advertising today. Their objective was to *identify products* and *deliver information* about them including where they were being sold. The primary medium of this age was *print,* particularly newspapers. The first newspaper ad appeared in 1704 for Long Island real

b. The Early Age of Agency (1850 - 1904)
The 19th century brought the beginning of what we now recognize as the advertising industry. Volney Palmer opens the *first ad agency* in 1848 in Philadelphia. The J. Walter Thompson agency is formed in 1864, the oldest advertising agency still in existence. P.T. Barnum brings a Swedish singer to the United States and uses a blitz of newspaper ads, handbills, and posters, one of the first *campaigns.* In 1868 the N.W. Ayer agency begins the *commission system* for placing ads—advertising professionals initially were agents or brokers who bought space and time on behalf of the client for which they received a commission, a percentage of the media bill. The J. Walter Thompson agency invents *the account executive* position, a person who acts as a liaison between the client and the agency. As advertisers and marketers became more concerned about creating ads that worked, professionalism in advertising began to take shape. The purpose of advertising during this period was to create demand, as well as a visual identity, for these new brands.

c. The Scientific and Regulation Era (1904 - 1960)
In the early 1900s professionalism in advertising was reflected in the beginnings of a professional organization of large agencies, which was officially named the American Association of Advertising Agencies (known also as 4As) in 1917 (*www.aaa.org*). In addition to getting the industry organized, this period also brought a refining of professional practices. As 19th-century department store owner John Wanamaker commented, "Half the money I spend on advertising is wasted and the trouble is I don't know which half." That statement partly reflected a need to know more about how advertising works, but it also recognized the need to better target the message.

In the early 20th-century, modern professional advertising adopted scientific *research* techniques. Advertising experts believed they could improve advertising by blending science and art.

d. The Creative Revolution (1960 – 1970)
   The creative power of agencies exploded in the 1960s and 1970s,a period marked by the resurgence of art, inspiration, and intuition. Largely in reaction to the emphasis on research and science, this revolution was inspired by three creative geniuses: Leo Burnett, David Ogilvy, and William Bernbach. Leo Burnett was the leader of what came to be known as the *Chicago school of advertising.* He believed in finding the *"inherent drama"* in every product. Ogilvy, founder of the Ogilvy & Mather agency, created enduring brands with *symbols,* such as the Hathaway Man and his mysterious eye patch for the Hathaway shirt maker, and handled such quality products as Rolls-Royce, Pepperidge Farm, and Guinness with product-specific and information-rich claims The Doyle, Dane, and Bernbach (DDB) agency opened in 1949. From the beginning, William Bernbach—with his acute sense of words, design, and creative concepts—was considered to be the most innovative advertising creative person of his time. His advertising touched people—and persuaded them—by focusing on *feelings and emotions.*

e. Era of Accountability (1970 – 2001)
   Starting in the 1970s, the industry-wide focus was on *effectiveness*. Clients wanted ads that produced sales, so the emphasis was on research, testing, and measurement. To be accountable, advertising and other marketing communication agencies recognized that their work had to prove its value.

f. Era of Change: Integration, International, and Internet (2001 – now)
   Communication nowadays spreading *word of mouth* among a social network of consumers, companies became even more concerned about their practices and reputation. Integrated marketing communication (IMC) is another technique that managers began to adopt in the 1980s as a way to better coordinate their brand communication. Integration and consistency makes marketing communication more efficient and thus more financially accountable. (Moriarty, 2012: 13–17)

The JESUS Film

Jesus as the Christ, through Christianity, has experienced a long and varied relationship to those traditions long recognized as major religions of the world. (Tatum, 2009: 229). The early Jesus-films are highly episodic in structure and content, composed of "series of tableaux, autonomous units. Simple cuts and title cards join episodes and serve as rough transitions between them. The films evince no shaping of events into an integral narrative whole. The real connections between episodes, the transitions, are spontaneously made by the "reconstructive capacities of the viewer familiar with the Gospels that is, one who has already done that work of shaping and integrating the Gospel story as he or she has read or heard it. Rather than a narrative recounting of the story of Jesus or a fictionalized reworking of the Jesus-material, both of which become popular approaches later on in the Jesus-film

tradition, these early films are more like "reminders, iconographically cued remembrances from the source-text that is the Bible. (Baugh, 1997: 7)

Jesus is far too important a figure to be lift only to the theologians and the church. In addition to the fact that postmodernism makes the distinction between high and low culture rather ambiguous, there are three justifications for JESUS-films. First, Jesus, along with the hero of the Western in various incarnations, is the American icon. Second, Jesus is a sign contested by various ideologies. We invest Jesus with our own personal meanings and use that construct as an authority for our own programs. Interestingly, while scholarship often obscures its ideological designs, such investments are rather obvious in religious and aesthetic criticism of the Jesus films. Third, and most important, comment on Jesus films simply because it is interesting. (Walsh, 2003: ix)

Films are neither icons to be emulated, nor are they distillations of evil. They are cultural products, deeply it i formed by the perspectives, values, and aspirations of their makers. They beg for creative discussion, for it is finally the uses to which Hollywood films are put that determines their function in American society. Many moviegoers considered the portrayal of religious subjects as irreverent in the early days of film. The Protestant iconoclasm in American culture, the immoral reputation of the theater and actors, and audience discomfort when actors did not look like the audience's mental image of various religious characters all contributed to this sense. Filmmakers and marketers attacked these notions by advertising the spectacular, authentic, and reverent manner of their treatment of religious subjects. For filmmakers, biblical and religious topics guaranteed audience interest and conferred an aura of respectability on their new industry. Accordingly, advertising rhetoric depicted the theater as a church and the film as a sermon. (Walsh, 2003: 2)

Early in the development of moving pictures there were those who immediately recognized the potential of film as a communications medium that could be used for evangelistic purposes – intending to bring non-believers to belief in Jesus as the Christ. Cecil B. De Mille, the great Hollywood impresario who created that Jesus spectacle known as *The King of Kings* (1927), wrote in his 1959 autobiography that he supposed more people had been introduced to the Jesus story through *The King of Kings* than through any other means, except for the Bible itself. He even calculated the total number of viewers to have been more than 800 million people; and he noted how the film had been used in faraway jungles by Catholic and Protestant missionaries. Obviously De Mille's silent film had enjoyed a long post-theatrical life. Certainly the best-known film produced for evangelistic use is the movie simply called *Jesus* (1979). I have previously observed how this film, which for thirty years has been "in the fields," intended to be a faithful rendering of the Jesus story according to the Gospel of Luke. Although this *Jesus* can be heard on screen in more than a thousand languages, the look of Jesus – played by Brian Deacon – remains unchanged. He still looks northern European. However, there is another Jesus film, from the same film era, that was adopted for evangelistic use. This Jesus projects a persona quite different from the Jesus in most other films. (Tatum, 2009: 256)

Poster Promotional

In the contemporary world, the purpose of the image has become its function as a product of mechanized production and financial exchange, especially as these are personalized in desires. The purpose of the advertising image is not to bring the absent object present, but to structure emotional reactions that are related to our consuming the product. The commercialization of the image is not limited merely to advertising, however. Even works of 'great art', the culturally hallowed masterpieces which adorn museums and the boardrooms of the corporate headquarters of multinational firms, have been stripped of their function as art and transformed into markers of wealth and power. As Robert Hughes has remarked, the extremely high prices paid for art 'have already done incalculable damage to the idea of art as a socially shared medium freely accessible to thought and judgment (Krug, 2005: 80)

The elaboration of precise aesthetic and interpretive systems, that is, social framings for the subjectivity of the dominant view, was well established by the end of the nineteenth century. The new mass production of the newspapers, facilitated by advances in printing technology, ensured the ubiquity of the image within the cultural landscape. The multiplying numbers of images guaranteed the success of such a system through its very commonness, through its own vulgarity. The new world of the image was created simultaneously with the creation of individual psyches which were well accustomed to the fleeting glance, the flickering image, and which were capable of taking in everything important in a glance (Krug, 2005:85)

An obsolete term for what is now described as poster, packaging, display and advertising design. The termitself was an uneasy Victorian invention, the word 'commercial' being intended to relegate these areas of graphic design to a lowly status. Communication design as a design discipline stresses the importance of experimentation within the framework of the contemporary design profession and the redefinition of traditional design areas, exploring new relationships between text, image and new technologies. It also encompasses information design, which focuses on making complex information, such as that required for forms, spreadsheets and databases, easier to understand. (McDermott, 2007: 43)

Audience Reception Theory – Encoding Decoding

Stuart Hall's "Encoding Decoding" model of communication essentially states that meaning is encoded by the sender and decoded by the receiver and that these encoded meanings may be decoded to mean something else. That is to mean, the senders encode meaningin their messages according to their ideals and views and the messages are decoded by the receivers according to their own ideals and views, which may lead to miscommunication or to the receiver understanding something very different from what the sender intended. (Hall 1993, 91)

Audience reception theory can be traced back to work done by British Sociologist Stuart Hall and his communication model first revealed in an essay titled "Encoding/Decoding." Hall proposed a new model of mass communication which highlighted the importance of active interpretation within relevant codes (Hill, 2010).

The social situations of readers/viewers/listeners may lead them to adopt different stances. 'Dominant' readings are produced by those whose social situation favours the preferred reading; 'negotiated' readings are produced by those who inflect the preferred reading to take account of their social position; and 'oppositional' readings are produced by those whose social position puts them into direct conflict with the preferred reading (Wilson, 2009)

The Hall/Morley model invites analysts to categorize readings as 'dominant', 'negotiated' or 'oppositional'. This set of three presupposes that the media text itself is a vehicle of dominant ideology and that it hegemonically strives to get readers to accept the existing social order, with all its inequalities and oppression of underprivileged social groups.

Conclusion

JESUS films with the classification of the film promotion poster in each era of advertising history are listed below:

1. Scientific and Regulation Era
   - 1903 - La Vie Et La Passion De Jesus Christ - Dir Lucien Nonguet
   - 1906 - La Naissance, La Vie Et La Mort Du Christ - Dir Alice Guy
   - 1912 - From The Manger To The Cross - Dir Sidney Olcott
   - 1916 - Christus - Dir. Giulio Antammoro
   - 1923 - Inri - Dir. Robert Wiene
   - 1927 - King Of Kings, The - Dir. Cecil B. Demille
   - 1935 – Golgotha - Dir. Julien Duvivier
   - 1942 - Jesus De Nazareth - Dir José Díaz Morales
   - 1951 - I Beheld His Glory - Dir. John T. Coyle
   - 1952 - El Martir Del Calvario - Dir. Miguel Morayta
   - 1954 - Day Of Triumph - Dir. John T. Coyle, Irving Pichel
   - 1954 - Il Figlio Dell'uomo - Dir Virgilio Sabel
   - 1958 - O Redentor - Dir. Joseph I. Breen, Jr.
2. Creative Revolution Era
   - 1964 - Gospel According To St. Matthew, The - Dir. Pier Paolo Pasolini
   - 1965 - Greatest Story Ever Told, The - Dir. George Stevens
   - 1969 - Son Of Man - Dir. Dennis Potter
3. Era of Accountability
   - 1971 - Jesus Nuestro Señor - Dir. Miguel Zacarías
   - 1973 - Jesus Christ Superstar - Dir. Norman Jewison
   - 1975 - Il Messia - Dir. Roberto Rossellini
   - 1977 - Jesus Of Nazareth
   - 1978 - Karunamayudu (Ocean Of Mercy) - Dir. A. Bhimsingh
   - 1979 - Jesus - Dir. Peter Sykes
   - 1989 - Jesus Of Montreal - Dir. Denys Arcand
   - 1995 - Revolutionary, The - Dir. Robert Marcarelli
   - 1996 - Kristo - Dir. Ben Yalung
   - 2003 - Gospel Of John, The - Dir. Philip Saville
4. Era of Change
   - 2004 - Passion Of The Christ, The - Dir. Mel Gibson

- 2006 - Color Of The Cross Part 1 - Dir. Jean-Claude La Marre
- 2007 - Color Of The Cross Part 2 - Dir. Jean-Claude La Marre
- 2007 - Messiah, The - Dir. Nader Talebzadeh
- 2012 - Apostle Peter And The Last Supper - Dir. Gabriel Sabloff
- 2014 - Son Of God
- 2015 - Killing Jesus - Dir. Christopher Menaul

A focus group is a form of qualitative research in which a group of people are asked about their perceptions, opinions, beliefs, and attitudes towards a product, service, concept, advertisement, idea, or packaging. Questions are asked in an interactive group setting where participants are free to talk with other group members. The research question is the movie posters strengthen or weaken the message of JESUS as a redeemer.

Three results are (1) Audience in the dominant hegemony position stated that in each era, poster strengthen the message of JESUS as a redeemer (2) Audience in the negotiated position stated that in era of accountability, there are 2 posters that weaken the message of JESUS as a redeemer, (3) Audience in the oppositional position state that none of posters promotional film weaken the message of JESUS as a redeemer.

References

Baugh, Lloyd. 1997. *Imaging the Divine: Jesus and Christ-Figures in Film.* Kansas: Sheed & Ward

Bakker, Freek L. 2009. *The Challenge of The Silver Screen: An Analysis of the Cinematic Portraits of Jesus, Rama, Buddha, and Muhammad*. Netherlands: Koninklijke Brill NV

Gibbons, Joan. 2005. *Art and Advertising.* London: I.B. Tauris
Grifin, Em. 2012. *A First Look at Communication Theory 8th Edition*. Singapore: McGraw Hill

Hall, Stuart. 1993. *Encoding Decoding*. London: Routledge

Hill, Andrew. 2010.Investigating Audience Reception of Electroacoustic Audio-visual Compositions: Developing an Effective Methodology." *eContact! 12.4 — Perspectives on the Electroacoustic Work / Perspectives sur l'œuvre électroacoustique* (August 2010). Montréal: CEC.

Krug, Gary. 2005. *Communication, Technology, and Cultural Change*. California: Sage Publication

Mackay, Adrian. 2005. *The Practice of Advertising*. UK: Elsevier

McDermott, Catherine. 2007. *Design: The Key Concept*. NewYork: Routledge

Monaco, James. 2000. *How to Read A Film: The World of Movies, Media, Multimedia, Art, Technology, Language, History, Theory*. Oxford University Press.

Moriarty, Sandra. 2006. *Advertising*. USA: Prentice Hall

Moriarty, Sandra. 2012. *Advertising & IMC Principles and Practice*. Prentice Hall

Semenik, et .al. 2012. *Advertising and Promotions: An Integrated Brand Approach.* USA: Cengage Learning.

Tatum, W. Barnes. 2009. *Jesus: A Brief History*. United Kingdom: John Wiley & Son
Waldenfels, Hans. 2009. *Jesus Christ and the Religions*. Wisconsin: Marquette University Press

Walsh, Richard. 2003. *Reading the Gospel in The Dark: Portrayals of Jesus in Film*. Harrisburg: Trinity Press International.

Wilson, Karina. 2009. *Audience Theory*. Media Know All

Contact email: magdalena.ginting@uph.edu

New Ceramics Out of Brunei Darussalam: A Teaching Exhibition

Martie Geiger-Ho, University of Brunei Darussalam, Brunei Darussalam

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

"New Ceramics Out of Brunei Darussalam: A Teaching Exhibition" was a recent studio-based exhibition of ceramic pots and sculptures fashioned from local clay found primarily on the University of Brunei Darussalam (UBD) campus, Brunei Darussalam. Geiger-Ho's solo exhibition represented a body of work and its relationship to Brunei's creative industries. Geiger-Ho's exhibition was intended to be a teaching model for her ceramic students and the public as a means for introducing the concept of using found clay as opposed to already processed commercial clay. Furthermore, her exhibition also included digital photography showcasing the techniques and skills involved with locating, excavating and processing ceramic materials, along with images about the methods involved with the making and firing of her experimental ceramic sculptures. Geiger-Ho's paper also examines the methodology, content and outcome of her practice-based research and its importance for producing artwork that is essentially made from clay that is the same as the kind used for making bricks. Geiger-Ho's exegesis highlights how her exhibition at the FASS 1.89 Teaching Gallery, UBD campus, from 11 January to 6 February, 2016 demonstrated the concept that practice as research in art not only produces knowledge but also the capacity to show how that knowledge is revealed, acquired and expressed. A lesson plan for teaching her AR-4305 Ceramics and Product Design students on how to locate and use local Bruneian clay to make functional pottery and sculpture, starting with a pinch-pot, is included in her paper.

Keywords: Ceramics, teaching-artist, art exhibition, practice-based research

iafor

The International Academic Forum
www.iafor.org

Introduction

"New Ceramics Out of Brunei Darussalam: Dr. Geiger-Ho's Reconstructed Landscapes," shown in Figure 1, is a studio-based exhibition of ceramic sculptures made from local clay found on the University of Brunei Darussalam (UBD) campus, and the nearby location of Berakas Beach recreational park, Brunei Darussalam. Geiger-Ho's solo exhibition represents a body of work that can be, through its material, connected to Brunei's creative industries. Geiger-Ho's exhibition is intended to be a teaching model for her ceramic and sculpture students because she will use both her pottery and a special teaching display as a means for introducing the concept of using found clay, as opposed to processed commercial clay, to produce art. Furthermore, her exhibition also includes digital photography intended to accompany her special educational displays, which showcase the physical resources and outcomes involved with processing raw ceramic materials into fired clay articles.
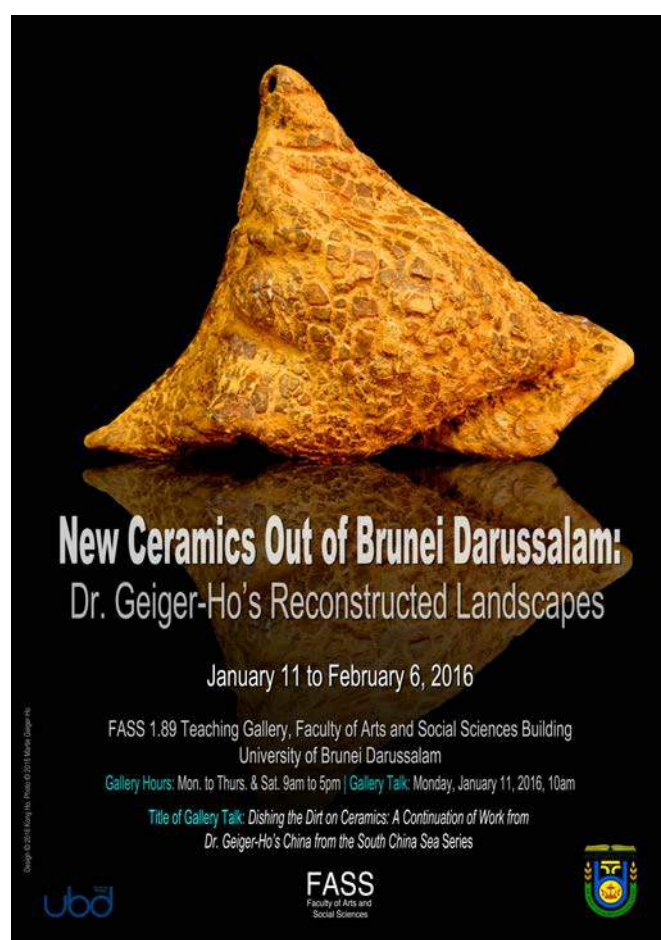

Figure 1: Martie Geiger-Ho's "New Ceramics Out of Brunei Darussalam: Dr. Geiger-Ho's Reconstructed Landscapes" poster.

Geiger-Ho considers all of her exhibited work, from her semi-functional bowls, to her sculptural pieces, to be experimental works because each object was fashioned from a small batch of hand gathered and prepared clay that yielded new and slightly different and unpredictable results. Also, instead of using commercially blended clay that would offer consistent results every time, Geiger-Ho chose to work in a less predictable manner because she wanted to pay homage to the landscape that yielded

the clay that was gathered one small bucketful at a time. By touching and experiencing each small landscape area that displayed a different kind of clay, Geiger-Ho became familiar with the qualities of that place and then worked towards using her precious ceramic materials to their full advantage to make sculptures and wheel-thrown vessels that resonate back to the character of their original location. This is why all of the work in her exhibition has a rugged, natural quality to it, shown in Figure 2.

Figure 2: Martie Geiger-Ho. *Thrown Hill-Draped Vessel*. 2015. Cone 04 electric kiln fired red earthenware clay, unglazed with colored oxides. 9.5"H x 7"W x 7"D.

Geiger-Ho considers all of the ceramic art work that she exhibited in her exhibition, "New Ceramics Out of Brunei Darussalam: A Teaching exhibition" to be experimental in nature because each object, from her semi-functional bowls, to her sculptural works, was fashioned from a small batch of hand-gathered and prepared clay that yielded new and slightly different results from all previous work. Instead of using commercially blended clay that offers consistent results every time, Geiger-Ho chose to work in a less predictable manner because she wanted to pay homage to the landscape that yielded the clay that was primarily gathered from a freshly exposed clay seam at a construction site on campus.

Formative Research and Studio Work Leading to Geiger-Ho's Teaching Exhibition

According to the *Teaching Artist Handbook* (Jaffe, N., Barniskis, B., & Cox, B. H., 2013), Geiger-Ho is a teaching artist with an active international exhibition record. Her work always has a conceptual component that is the driving force in her ceramic art. Very often, the country and the material that comprises her work supplies the meaning and outward look or appearance of her work. The content of her work is derived from the landscape and materials found embedded in that landscape. Other influences in her ceramics come from the ceramic world itself and she is a leading researcher into the beliefs and customs surrounding the ancient and modern firing of Chinese pottery.

It took Geiger-Ho over three years of researching natural clay materials and teaching ceramics at UBD before she felt comfortable enough with her new body of work to launch a full scale solo exhibition of completed pieces. The gestation of her work needed such a lengthy time frame because several major technical problems needed-to-be-overcome before she and her students could begin making fired ceramics at all. The most pressing problems were clay and an electric kiln in which to fire it. Secondary to having a reliable source of commercial clay (commercially blended moist clay that is ready to use without lumps and is suitable for handbuilding small sculptural objects) and a kiln was the lack of tools. The large overshadowing problems were solved when Geiger-Ho found a way to have clay imported from Singapore for her classes, and an electric kiln was procured from the United States by UBD. However, now that she had the basic equipment and materials needed to properly teach ceramics (she had been giving paper-mache and air-drying clay assignments to her students up until the end of her first year of teaching at UBD) her own desires as a ceramist were left unfulfilled because to her the processed clay was sterile and what she really needed was something new and interesting to explore in her work, or "dance with clay".

The answer to her need for inspiration and meaning for her clay work came when she realized that almost all of the "soil" in Brunei is either sand or clay. Since, at this point Geiger-Ho was already teaching ceramics on a limited bases (one module per year) and that she only had limited ceramic materials, she realized that adding a lesson to her module about using local clay to produce ceramic articles would greatly enhance her teaching and allow her to more effectively teach students about the science of mixing clay and glazes on a more experiential learning level.

The two major reasons why Geiger-Ho chose to present her research and body of work through the lens of education and not through the concept of fine art and personal expression, was firstly: she felt that much of the impetus behind her work stemmed from her desire to learn more about the Bruneian landscape and to share that understanding of geology and working with the earth with her students; and secondly, there was, and still is, a strong teaching emphasis placed on UBD's faculty to lead students towards using the skills learned in their various disciplines to become entrepreneurs, or innovators in Brunei's expanding creative industries. Since Brunei has no cultural history of ceramic making, the notion of adding a new material as part of Brunei's arts and crafts movement using available clay found everywhere throughout the country seemed like an idea that was exciting and doable.

Gathering and Processing Found Clay

The gathering and processing of clay where UBD facility contractors either dumps, or collects clay earth for construction projects on campus is an easily accessed area that is not usually busy, shown in Figure 3. Geiger-Ho hand gathers the clay in a bucket that she carries to the ceramic studio/classroom, where she breaks it into pieces that are allowed to dry on boards in the back of the room.

Figure 3: UBD campus clay used for road construction and by Geiger-Ho as material for making various kinds of ceramic art. Similar terracotta clay deposits are used to manufacture ordinary building bricks.

Geiger-Ho works with small batches of clay because she enjoys working with various mixtures of sandy and smooth clays, and because she does not have much room in her area to process large batches of clay. Next the dry clay is placed in a plastic container and covered with water so that it can slake down into a mud-like slurry. This part of the process takes about 24 hours to complete. The next step is to sieve the clay through a coarse regular kitchen sieve. Finally, the clay is dried on a piece of cloth laid on top of a thick board until it is the right consistency for use. Of course, a dry thick plaster slab with a piece of cloth on top would dry the clay much more quickly than it does on a wooden board. Moist clay is then stored in plastic bags until it is needed.

An Exhibition to Inspire Students

In addition to her artist statement and other signage about her work, Geiger-Ho also gave several talks to her ceramic students along with other Art and Creative Technology (ACT) majors about her art and its significance for laying the foundation for a possible new direction for a new kind of creative exploration that could by undertaken by anyone looking to add a new resource and art form to Brunei's creative industry, shown in Figure 4.

Figure 4: Martie Geiger-Ho gave a gallery talk to her ACT students at the opening of her exhibition at FASS 1.89 Teaching Gallery, UBD, in January 11, 2016.

Geiger-Ho found that the students were very interested in the textures of her artworks and in the knowledge that the clay could be found on the ground not far from the FASS building where the exhibition was held. Geiger-Ho made a point of explaining to the students and other attendees of her talks that a natural mineral called iron-sulfide, which occurs in large quantities along with the clay, leaches out of the processed clay and forms a surface that can be stretched to create unique surface textures. Instead of lamenting the problem of the scrumming clay and seeing it as a problem, Geiger-Ho produced shapes out of stretched slabs that could accentuate the clay's unique property. The shapes of her hand-built exhibited forms were greatly influenced by the natural clay and its unusual composition. An example of this kind of stretched surface can be seen in the earthy finishes of her sculptural forms in Figure 5 and 6.

Figure 5: Martie Geiger-Ho. *Iron Crusted Cone-Vessel*. 2015. Cone 01 electric kiln fired earthenware clay with slips. 7.5"H x 11.5"W x 5"D

Figure 6: Martie Geiger-Ho. *Elemental Sculpture*. 2015. Cone 04 electric kiln fired earthenware clay, slip and found wood. 15"H x 14"W x 7"D

Figure 7: Martie Geiger-Ho. *Three Trays of Ceramic Related Teaching and Production Materials.* 2016. Collected from the University of Brunei Darussalam campus and Berakas Beach.

Tray No. 1 (Left) contains raw clay and minerals for making pottery.
Tray No. 2 (Middle) looks like a dry riverbed, only because it displays dried clay that was processed for use in the studio for the production of pottery articles.
Tray No. 3 (Right) holds an arrangement of electric kiln fired clay tests and experiments. Without carefully calculated and controlled experimentation, a ceramic artist will not be able to predict the outcome of the chemical interactions of the clay(s) with the other minerals from the earth that he or she mixed together to fire on the surface of the ceramic ware in order to decorate and sometimes glaze it. This display was included in Geiger-Ho's teaching exhibition, 2016.

Conducting Arts Research and Producing Work as a Role Model for Students

Geiger-Ho knows that research in art can be generated and classified in many ways. However, this research is almost exclusively qualitative in nature. As a teaching artist she believes that her professional development as both a creator of visual art and as a researcher of historical and tangible and intangible culture, is such that her various methods for producing work and undertaking research informs and supports each other.
Visual art production can sometimes be a thorny problem in terms of how a college or a university's academic department evaluates it as part of a faculty-members appraisal. Understanding the importance and impact of visual art is not easy, especially when it is bound-up with research output, its impact on teaching and service or usefulness as part of the social climate of the university. However, it is standard practice for studio art faculty to be hired on the strength of their exhibition record along with their ability to produce avant-garde work that in some way influences and propels prevailing global art concepts forward.

Research in art begins as a kind of qualitative enquiry called "practice-led research". Qualitative art research is undertaken through inductive reasoning for understanding a particular concept, situation, historical period, or style. Qualitative enquiry or practice-led research or artistic research is no less demanding or rigorous than regular quantitative or qualitative research that is specifically undertaken as discourse.

Haseman (2007) notes that a new paradigm for the visual and performing arts that teaching artists use to illicit meaning and knowledge from their art practice based projects is the 'performative research paradigm' (J. L. Austin 1962: 121 as cited in Haseman, 2007, p. 150).

Usually, practice-based research includes four major components: production of physical artworks, research presentation; dissemination of knowledge; and publication (either by the artist or a critic). The production phase of art making by teaching artists includes: documentation of processes, both intellectual & physical; outlining ideas (sketchbook, journal writing, photographs); collecting data; creating and constructing artworks; exhibition brochure publishing (artist's statement, exhibition statement, biography & selected artworks description); curating the exhibition (booking exhibition venue, organizing related workshop, promoting exhibition, setting up exhibition); and conducting gallery talks (presenting creative ideas behind the artworks to the audience). In research presentation, teaching artists present their research discoveries (findings) and performative research (data) in the form of research papers to be given at conferences, symposiums or workshops. In dissemination of knowledge, teaching artists incorporate new knowledge to students through teaching concepts and techniques. Students learn to research art concepts, identify who their influences are, and write about their own art as part of their visual art making assignments. Publication of work may involve articles with images of the art. Teaching artists publish their conference papers or research papers in recognized peer-reviewed journals and authored or edited books.

According to Haseman (2009), "Practice-led researchers operating within the performative paradigm have found they too, need to engage a range of mixed methods, especially those which are instigated by and led from the demands of their practice". Haseman (2009) also states that:

With its emergent, but nevertheless systematic approach, practice-led research promises to raise the level of critical practice and theorizing around practice in a more rigorous and open way than professional practice alone is able to achieve. And as evidence of this, while the outputs of performative research will certainly include the material forms of practice: images music and sound, live action digital code and so on, there will be an additional commentary commonly referred to as an exegesis (p. 156).

Finally, Haseman (2007) explains that, "It is common for practice-led researchers to compliment their exegesis (explanation of their artistic work) with appropriate documentation drawn principally from the methods they use to map and interpret the progress and findings of their research" (p. 156).

Conclusion

No lesson ever taught is a repeat experience for either the teacher or the student. Always students and teachers are engaging in new and unique learning situations that call for flexibility in the learning environment and a willingness to try new approaches to problem solving. One of Geiger-Ho's primary goals as a teacher is to provide her students with multiple possibilities for creative problem-solving through critiques and interactive dialogue. She also does not believe in absolute answers or

final solutions. As an artist and teacher Geiger-Ho finds that absolute answers often lead to closed and predicable conclusions.

Clay is a versatile medium with links to both sculptural and functional heritages. In the climate of today's postmodern and pluralistic art world, it is essential that students understand the relationship of ceramics in the context of this multiple inheritance. Without a firm grasp of the fundamentals of art theory, along with the practiced skills of art making learned in studio courses, future ceramists will not be equipped to develop their own conceptual ideas and strategies for making art later on in their professional careers. By using naturally clay on the UBD campus, Geiger-Ho was able to produce an exhibition of work that showed students the way to conducting research into a material that can in turn lead to a body of work with a strong content. That research and work then was parlayed into an International Academic Forum (IAFOR) Japan presentation and paper, which is the expected outcome for most research in academia.

As a teacher I feel it is my responsibility to be available for my students, and to challenge them with my own working methods and art ethics. I believe that by regularly working and demonstrating side by side with my students, I can foster an exciting and open exchange of ideas between them and myself. I highly value a learning environment where students are encouraged to push the physical and creative limitations of their work in order to seek deeper solutions and meanings within the content of that work.

Addendum

Lesson Plan
Instructor: Dr. Martie Geiger-Ho

Pinch Pots from Found Clay

Description
No one learns to make pots on the potter's wheel without learning how to first work the clay. This also holds true for handbuilding. Generally speaking it is best to learn how to hand build before attempting to throw on the wheel because becoming sensitive to the clay's working properties before tackling the skill of throwing. Knowing how the clay responds to the movements of your hands and learning at which stages of wetness, or drying allows for various forming techniques is important for understanding how to make anything out of clay that will give you immediate satisfaction because your artwork will not fall apart and properly dry. Working on the potter's wheel takes a lot of skill and it may take a while before you are able to make something that is very personal.

Preparing Your Hand Gathered Clay

1.   After locating a good source of clay (road-cuts, river-banks, and construction sites that are not dangerous places) are good places to look. Dig, or pick-up chunks of clay.

2.   Lay the clay chunks out on boards to dry. After drying, break the chunks up into smaller pieces and soak them in a plastic pan with enough water to cover them. The clay will "slake" down to form muddy "slurry" or "slip".

3.   Using a plastic or metal kitchen sieve (the kind for straining the lumps out of gravy) strain the clay slurry into a clean catch bucket. Use a rubber scraper to push the thick clay through the strainer.

4.   Pour the slurry onto a large piece of canvas or bed-sheet that has been placed on a dry plaster slab or even a thick piece of wood.

5.   Depending on the weather, the clay will start to dry and thicken, so keep an eye on it and work the dry edges into the soft wet middle as needed.

6.   After the clay is the proper consistency it is ready to use or to be stored for later in an air tight plastic bag.

Pinch Pots—Fashioning A Pot Into Shape.

Please do not try to make pinch pots with bases or added handles at this time. I will demonstrate how to add coils onto your pinch pot in another assignment to make a larger vessel. Attaching clay parts together requires the use of the "slip-and-score method" that will be taught along with the coil pot making method. Be patient! Also, check out YouTube for short videos on how to make pinch pots.

1.   To make a large pinch pot, begin with a ball of clay that looks like a soft-ball or round orange, but will fit comfortably in the palm of one hand. Everyone's hands are a different size, so for this assignment you should learn to make a small bowl that uses an amount of clay that is comfortable for you. Sometimes a bigger ball of clay does not mean a bigger pot if you cannot control the clay.

2.   For this project you will need a small board on which to place your pot. Cover the wooden board with a piece of newspaper to keep your pot from sticking to it.

3.   After wedging or slamming your clay down on the board (without the newspaper) to get out the air pockets, press and mold your ball of clay in your hands until it forms a nice round ball.

4.   Press your thumb into the ball of clay while holding it in your other hand. If you put the clay on the board and press it you will not end up with a nice bowl because you will squish the clay and in the end you will have a pancake!

5.   Do not press your thumb all of the way through the ball. Leave about half an inch on the bottom. Now, with your thumb still inside the ball of clay, start pressing out the sides of the bowl a little at a time as you turn it gently in the palm of your other hand.

6.   Remember to keep turning your work and to look at it from all angles as you work.

7.   Do not add water to your pot. Use your fingers to smooth out flaws and cracks.

8.   Decide on how the rim of your pot should look and create the rim. Now turn you pot over and indent the bottom of it or it will have a rounded bottom that will cause your piece to roll around after firing.

9.   Put your name somewhere on your pot before setting it out to dry. Remember that dry work cannot be altered or handled. It is simply dry mud and can easily crack. Never re-wet dry work. Please do not touch the dry or wet work of others.

10.   Have patience during the drying process. I will only fire work that I deem dry enough to make it though a kiln firing. Remember that steam is a very strong force and that its presence in the walls of damp pots or sculptures is the reason why these works sometimes explode in the kiln.

Always handle greenware (newly made pottery) with two hands. Cradle the artwork in your hands. Never touch the work of others. Dry, unfired pottery is even more fragile than wet pottery. Please be respectful of the work of others.

References

Haseman, B. (2007). Rupture and recognition: Identifying the performative research paradigm. In Barrett, E. & Bolt, B. (Eds.). *Practice as research: Context, method, knowledge* (pp. 147-158). New York, NY: I.B. Tauris.

Jaffe, N., Barniskis, B., & Cox, B. H. (2013). *Teaching Artist Handbook* (Vol.1). Chicago, IL: Columbia College Chicago Press.

Contact email: kilnlore@aol.com

Survey on the Role of Visual Arts in Reading Motivation and Visual Tranquility among Managers, Librarians and Library Users of Tehran

Zohreh Mirhosseini, Islamic Azad University-Tehran North Branch, Iran
Maryam Arabzade, Islamic Azad University- Science and Research Branch, Iran

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
This research studies the role of artistic atmosphere in public libraries in order to create reading motivation and providing visual tranquility for the clients. The main role of public library is to disseminate information without discrimination and help social justice to reduce information gap of the society. So libraries can use visual arts to attract more people and reduce the gap. The research also surveys the physical and welfare facilities of public libraries attached to the Cultural and Artistic Organization of the Tehran Municipality (CAOTM).

Research Method is analytical survey. The data is gathered by three questionnaires for three groups including 66 managers, 113 librarians, and 320 users. The questionnaires' validity using Cronbach's alpha was 87% for users, 74% for librarians, and 82% for managers. The information is gathered via 80 Tehran public libraries attached to CAOTM at February 2015.

Results show that there is a significant difference among the users' views with average3.58 and the librarians with 3.63 rather the managers with 2.75 about the existing artistic spaces and physical/ welfare facilities, so the hypotheses according to ANOVA and Scheffe post hoc test is confirmed.

The users believe that artistic spaces and works, increase the circulation of books and reading, also visiting the library. The librarians believe that the visual arts can transfer Sense of aesthetic, exhilaration and freshness among them and raise their motives better toward their job.

The managers believe that the galleries& exhibitions has lower effect on the sale of visual arts of the members or outside works.

Keywords: Visual arts, Visual tranquility, Public Libraries- Tehran, Cultural Artistic and Organization of the Tehran Municipality (CAOTM), reading plans

iafor

The International Academic Forum
www.iafor.org

Introduction

Public libraries have considered spreading knowledge and awareness of community members as their responsibilities. The purpose of this social institution is helping to grow the individual talents, to create idea, knowledge and brings cultural richness for society. Library is an institution which provides the context of proper utilization of the human resources by having a substantial portion of codified knowledge. So that, it creates the possibility of continuous learning for users by providing the necessary opportunities, and it increases the growth of social life (Malekahmadi, 2002, p 2). Environmental conditions which has surrounded the library, inevitably affects its activities. Library and environment regularly engaged in a complex exchange of messages, actions and interactions. This action and interaction has a wide range which formally and informally involved people, technology and groups. In such conditions, any sensitive organization, considers itself bound to immediately respond to needs, opportunities and environmental constraints (Dayani, 2001). Libraries need to create the right environment, exhilarating, joyful and attractive, where the user feels the same sense of happiness and joy that he feels in the park. Also, an appropriate environment means an exhilarating space where one can grow and flourish regardless of unwanted psychological pressures. On the one hand, the quality of the interior space has a direct impact on the activities of its staff and on the other; it affects also on the attitude, mood and personality of users.

The interior design can be affective in creating such a space in the libraries. The purpose of the internal architecture of libraries is to improve physical and mental performance of space for the comfort of its activities.

Tools, equipment, colors, textures, payments and all other factors which are seen during the work in the library are considered as an inseparable part of the interior architecture of library. These factors should be coordinated with the building architecture and be complement and together with it so the result of the library's internal design be pleasant and favorable (Taavoni and Asefi, 1998). According to the guidelines of IFLA/ UNESCO for public libraries, Library should provide an open, attractive, pleasant and exciting environment for users of all ages. There are two types of design in buildings of libraries: one type is open design where unnecessary walls are removed and all the different parts of the library are open and free and linked together. The librarian can form the desired location by adjusting the layout of shelves, tables and chairs if needed to have a separate space.

The other type is close design where librarians work rooms and various sections of the library are surrounded by walls. Furniture and book shelves are fixed, and walls of the building are made from materials such as brick, stone, metal and concrete, and there is no possibility of movement and flexibility in building of the library.

In terms of architecture and interior design, the best design is of course open design that librarians be able to make changes in their environment for the beauty and attractiveness of library as well as for the optimal use of its environment in case of emergency. Also if the suitable art space coping with the environment could be created in libraries alongside the appropriate environment in terms of architecture and interior design, certainly creates an additional motivation in users and leads to a good visual enjoyment (IFLA Guidelines, 2000).

The visual arts which is said ocular arts, is the art based on design which specifically addresses the sense of sight. (Denison, 1994).

Arts such as (painting, calligraphy, sculpture, photography, graphics, industrial design and architectural and interior design) as well as arts derived from them are in this category. Existence of art spaces in libraries and organizing exhibitions of visual arts has contributed to a sense of joy and vitality of environment, and through this, it plays a role in encouraging the user for using the library.

Recognition of fine artworks, celebrities, scholars, artists, and special people of society from the old to the present day is very impressive in increasing continual growth of user's information in the scientific and cultural space such as library. (Sharveh, 1998)

About interior design of library, it is said that the successful libraries are safe places for admission the people with different physical and mental abilities. In public libraries, facilities should be for admission of people in all ages. In designing a safe library, the principles of accessibility, lighting, signpost must be considered. Libraries that are now designed should have spaces for placing future technologies. (Brown, 2010)

Itelson regarded the process of seeing as a transaction. Such as the exchange of goods that is made by the seller and the purchaser. This transaction makes no sense without one of these two. Seeing is a transaction that occurs between perceiver and its environment. Therefore, a thing that provides by environment is important as much as intelligence and ability of the understanding of information's receiver. Also today, it is more considered to the crucial impact of surrounding spaces. For instance, need to tranquility is strongly felt in libraries. Also, the development of cultural relations, reduce the fear, create intimacy and joyful environment seems to be essential. When a client attends in library to access information or even for spending leisure time, he is confused by the mass of information and feels the weariness of being limited in closed space of library. As a result, designing the interesting spaces for informal group meetings without formalities and talking with friends can reduce this feeling. (Hoag, 2003)

The color of library space should provide a space without fear where improves the visual process, reduces the stress and involves the process our mental development by stimulating the sense of sight. In fact, the visual stimulation makes windings the mind again and solves the connections problems during training the visual thinking and makes stronger creativity. (*Daggett*, 2008)

Interior design, type of equipments and furniture, traffic arrangements, materials of library, light, quiet space and even appropriate color affect the staff and users. The equipment of library should be comfortable for staff and users in terms of performance. In addition to equipment comfort aspects, the facilities should also be considered and be prepared a quiet and pleasant space for enthusiasts of knowledge who use library for many hours. (Mortazavi, 1998)

Research Questions

1- How is the state of artistic space of studied libraries in terms of librarians, users and managers?
2- How are libraries facilities in terms of managers and users?
3- How is the impact of art space in interacting with users in terms of managers and librarians?
4- How much are the impact of art spaces in selling works of library in terms of managers?
5- How effective is the art space of libraries in increasing the amount of study in terms of users?

Methodology

Statistical population of the study groups includes managers and librarians of 80 Tehran Municipality public libraries and their users with the age group of 20 to 30 years. The study has used three organized questionnaires. They were directly distributed to users at libraries. Then the questionnaires were sent to the managers and librarians of Art and cultural organization of Tehran Municipality via its portal. There were 66 questionnaires for managers, 113 questionnaires for librarians and 320 questionnaires for users. Indeed, according to the statistics compiled by the state bureau of Art and Cultural Organization of Tehran Municipality's libraries; the number of those who have registered in organization' libraries was related to the winter of 2015 which is used the Cochran formula for calculating the sample size. For validity of the questionnaires, the views of professors and some librarians of public libraries is questioned. The reliability of questionnaire was calculated by using reliability coefficient of Cronbach's alpha and alpha value was 87% for users, 75% for librarians and 82% for managers which shows the reliability and validity of the research.

Review of the study

Zalzadeh (1994) studied the condition of using the public libraries by high school students in Shiraz and he indicated that the public libraries are only used in order to study textbooks and personal texts. More than three- quarters of high school students didn't use the public libraries for various reasons. Sports, fiction, science, technology and art topics were the most favorite subjects by the students respectively. 1.97% of the students didn't participate in the extracurricular activities of the public libraries such as film screenings, holding educational and art classes include calligraphy and painting, holding art exhibitions (painting) and recreational, cultural and scientific competitions and participating in programs of anthem and music forum.
Herantel (1998) studied a research entitled "influences of environmental color in Munich schools". He came to the conclusion that main colors have been accompanied with more positive subjective effects. In this research, yellow, green, orange and blue colors were more favored to students. When these colors were used in coloring classes, the students' IQ was increased to 19 grades. While the grades of students were decreased in places where had used in them of white, brow and black colors. (Ghorbani, 2004)

Scargall (1999) in an article titled "color, undoubtedly has an impact on school libraries" suggests colors that are as follows:
Primary schools: shades of blue, red and yellow colors.
Elementary schools: best choices for libraries of these types of schools are blue, green and grey colors.

As it's obvious, there have not been many researches about the role of art spaces in public libraries especially its role in motivating to study and creating visual tranquility for users of libraries.

Bahrami (2006) studied "the impact of cultural and art activities of the Institution for The Intellectual Development of Children and Young Adults on the educational progression of Paveh County's students in fourth grade elementary school in 2003-2004". This study generally showed that reading and writing of Paveh County's students in fourth grade elementary school in the art and cultural activities of Institution has been effective as a powerful tool on the reading and writing skills of students. Also, the art and cultural centers of Institution can be used as a place for flourishing teenagers and children's talents not only a place for fun and entertainment in order to referring students during the summer.

Daggett (2007) has a different approach to color. He addresses to "effects of color in treatment" in his book. His approach to the issue of color is more abstract and philosophical. He refers to emotional value of colors in addition to classifying them. Color creates different feelings on people according to their cultural background, so the lack of attention to this issue, will lead to distress and confusion.
For instance, red color can induce the feeling of danger in USA, nobleness in France, death in Egypt, creativity in India, anger in Japan, happiness in China. Also, green color can induce the feeling of security in USA, crime in France, fertility in Egypt, prosperity in India and youth in Japan. Therefore, it's important and essential to consider the regional and cultural backgrounds of each area before choosing a color.
Color, can improves the range of attention by avoiding a monotonous environment. It can also increase the focus of students via mental excitation. As a result, it increases the rate of usefulness and accuracy. Color can moderates time perception, and it adjusts destructive and violent behaviors. Even it can be effective on the rate of students' absences. Dr. Willard Duct, the president of the international center for leadership in education, with his colleagues have suggested some colors for use in educational environments in an article titled "color in appropriate educational environments". For instance, he finds the Rasa center as a full comfortable place, and he offers for using colors of light green and pink. Also, he prohibits the use of white and black and dark colors while it's seen suitable the use of light colors in computer labs.

Mahmoodi (2009) has conducted a research in titled "determine job satisfaction rate of librarians in public libraries of the Art and Cultural Organization of Tehran Municipality" in 2008. He came to the conclusion that it has been a survey research. The study population is composed of 213 people, 148 females, 65 males and the collected data is analyzed by using Excel software. The results shows that the librarians' satisfaction level of educational, research and job promotion has been less than average (based on Likerd scale). While the rest of components (financial, cultural and welfare facilities, human relations, occupational safety, social base of policies and

management policy, nature of the work) have been more than average. So the research hypothesis based on job satisfaction more than 50% of the Art and Cultural Organization of Tehran municipality's librarians has been approved. The ACOTM, Scientific communication journal (2010), concerning the importance of public librarians, in a research entitled "Reviews of the factors influencing on reduce the amount of effectiveness of ACOTM public libraries" has studied the multiple problems in these libraries. The data gathered in this study is questionnaire and the study population includes 67 persons from the officials of ACOTM public libraries. The respondents were involved 44 females (65.7%), 23 males (3.34%), 50 persons with expertise in the field of librarianship (74.6%), 16 persons non-specialist (23.9%) and one unknown. Analyzing data has been done through statistical- descriptive and inferential methods with the use of SPSS statistical software. In this research, libraries have been studied by using the survey method in terms of collection, staff and equipment, condition of use, management, building and physical space, budget and services. The results show that the majority of libraries are in a good condition in terms of budget, condition of use, staffing and collection development, but many libraries are face with the problem of building and physical space and necessary equipment and these two are the most important deterrent factors in amount of effectiveness respectively.

Maleki Gonadishi (2012) studied a research entitled "Survey on proper design for libraries o public libraries of Tehran" in society. Research came to the conclusion that proper design can be helpful to improve the quality, increase the amount of utilization, optimization and the efficiency of public libraries. The design of libraries should provide the ease of use for users and the rendering of services by librarians, to meet the needs of users and librarians in the best way. Also, Librarians consent is not located in an acceptable position. In discussion of provide solutions for designing libraries, the creativity and ingenuity of librarians can be seen. But the results showed that there are many obstacles in the way of design of library which the most important of them is the management and planning by the mother organization. Existence the present obstacles has caused that libraries have no the logical model to design, and the only used model according to available equipment is placed in unfavorable space. Finally, the impact level of proper design on rendering services was identified. Overall, the results of this study shows that the designing public libraries of Tehran affiliated to the organization of country's public libraries is not in an acceptable place and there are profound problems and obstacles in the way of designing libraries. Despite the influential role that librarians can have in designing libraries, it is not considered for them a serious and important role.

Mollaei (2012) has studies a survey entitled "identify ways of improving side services from the users' perspective in public libraries of Isfahan province" based on the guidelines of IFLA and UNESCO. He has evaluated the three side services; the libraries' outer services, forming study and storytelling groups. His statistical population was composed of 459 members of the public libraries attached to the Public Libraries Foundation from the 5 geographical regions in Isfahan. The results showed that the outer services, storytelling and trainings programs as well as forming study groups were effective on improving the side services in public libraries of Isfahan province.

Sims & Willforth (1998) have studied a research entitled "the effect of color and light on the behavior of children 7 to 10 years old". They have found that the available light and colors in the classroom has an impact on students' behavior and cause severe physiological changes on them. When fluorescent lamps were replaced with full-spectrum type and color of school's walls was changed from red and grayish white to bluish light purple and floors color from orange to grey, the average blood pressure of the students was reduced from 120 to 100. According to teachers report, the students had a more accuracy and they showed better behavior with less violence. When the condition of classes was returned to the first state, the results returned again to the initial level (Ghorbani, 2004).

Findings
First question

Table1.What is the condition of present art spaces in the libraries from the perspective of managers, librarians, and users?

Options	Quantity	Average	standard deviation	average compared	T value	DOF	SIG	Result
Managers	66	13.5	2.3	12	5.423	65	000/0	Art Space is in a great extent
Librarians	113	22.2	3.8	18	11.792	112	000/0	Art Space is in a great extent
Users	320	14.9	3.1	12	16.741	319	000/0	Art Space is in a great extent

Considering the fact that the T calculated value is significant for each of the three groups (managers, librarians and users. So, there have been significantly art spaces and aesthetic sense in studied libraries from the perspective of all three groups.

Second question
Table 2.What is the physical and welfare facilities of the libraries from the perspective of users and managers?

Option	Quantity	average	standard deviation	average compared	T value	DOF	SIG	Result
Managers	66	31/8	6/2	33	-1/607	65	0/113	Facilities is at the intermediate level
Users	320	18/4	3/7	15	16/529	319	0/000	Facilities is in a great extent

According to the above table it can be seen that the T value is not significant for managers group. So the quantity, quality, facilities and physical amenities of libraries are at an intermediate level from the standpoint of managers. But the test is significant for users. So the quantity, quality, facilities and physical amenities of studied libraries are in a great extent in a meaningful way. However, according to the above results, users were more satisfied of cultural centers' environments than other libraries of the organization. The viewpoints of users were generally positive in the interview with them during of distributing the questionnaires due to existing facilities and nationwide membership in all libraries of organization.

Third question

Table3.How is the condition of art spaces impact in the interaction with users from the viewpoint of managers and librarians?

Option	Quantity	average	standard deviation	average compared	T value	DOF	Significance level or SIG	Result
Managers	66	18/59	4/08	18	1/176	65	0/244	Interact is at the intermediate level
Librarian	113	21/86	3/87	18	10/610	112	0/000	Interact is in a great extent

According to the table3, it can be seen that the T value is not significant for the managers group. So from the perspective of managers, the art space impact is at the intermediate level in interaction with libraries' users. But the test is significant for librarians. Therefore, from the viewpoint of librarians, the art space impact is significantly in a great extent in interaction with users of studied libraries. However, from the standpoint of managers, there is no suitability in the libraries environment in terms of proper lighting, color, interior design and equipment. But according to the results, the test is significant for the libraries, so from the view of librarians, the art space impact is significantly in a great extent in interaction with users of studied libraries.

Fourth question

Table4. How much is the impact of art spaces in selling artworks at libraries from the viewpoint of managers?

Option	Quantity	average	standard deviation	average compared	T value	DOF	SIG	Result
Selling the artworks	66	20/44	4/638	27	- 11/492	65	0/000	The impact is in low extent

Considering that the T value is negative and significant, it's indicating that the art spaces significantly have a little impact in selling artworks at libraries from the perspective of managers. Eventually, managers of art centers do not allocate the

budget for buying artworks from exhibitions and they are just as organizers to display the works in galleries. They just receive from artists a few percent of selling works. However, library manager is responsible for art spaces in public libraries outside the cultural centers' environment which includes half of the organization's libraries. Library manager can use the profits from the sale of works exhibited in lobbies and halls of library with regard to its terms and conditions. But main manager and gallery director of cultural center are responsible of art spaces and galleries. So decisions for selling and budgeting are different for each one.

Fifth question

Table 5.How effective is the impact of present art space in libraries in increasing of study from the users' viewpoint?

Option	Quantity	average	standard deviation	average compared	T value	DOF	SIG	Result
The impact of art space	320	17/56	3/78	15	12/109	319	0/000	The impact is in a great extent

Considering that the T value is positive and significant, it shows that the art spaces significantly have great effects on increasing of study from the standpoint of users. Existence of art spaces causes the increase of study from the viewpoint of users, which is finally the main purpose of this research. Also it causes the visual tranquility and motivation as well as a better understanding of study by users. It makes a fine visual sense; having freshness and vitality in environment through the combination of light and color and arrangement of environment as well as designing library even in limited extent. Among the important cases in users' consent of art spaces are: increasing study, a better understanding of study, achieving visual tranquility and filling leisure time users.

Research hypothesis

There are significant differences between the average of users, managers and librarians consent.

Table 6-the descriptive indicators of three groups' consent rate

Option	quantity	average of consent	standard deviation
Managers	66	2/75	0/47
Users	320	3/58	0/62
Librarians	113	3/63	0/51
Total	499	3/48	0/65

According to the results in table 6, it can be seen that the consent average of managers, users and librarians is 2.75, 3.58, and 3.63 respectively. Due to calculations, it can be seen that the librarians' average is more than two other groups.

It has been used to investigate the existence of significant difference between the three groups of the one-way analysis of variance test.

Table 7- the one-way ANOVA test to determine the difference between the three groups

Option	Total squares	DOF	Mean squares	F value	SIG	Result
Between group	41/273	2	20/637	60/835	0/000	The test is significant
Intergroup	168/255	496	/339			
Total	209/528	498				

Concerning that the F value (60.83) is significant in alpha level of 0.05. Thus, there is a significant difference between the averages of three groups in statistical terms. It is used Scheffe post hoc test to determine the difference between groups which are shown in the following table.

Table 8- the Scheffe post hoc test to determine difference between groups

Option		average difference	Standard error	significant level	Result
Managers	Users	-/83151*	0/07874	0/000	difference between the two groups is significant
	Librarians	-/88779*	0/09023	0/000	difference between the two groups is significant
Users	Managers	/83151*	0/07874	0/000	difference between two groups is significant
	Librarians	-/05628	0/06373	0/677	difference between two groups is not significant
Librarians	Mangers	/88779*	/09023	/000	difference between two groups is significant
	Users	/05628	/06373	/677	difference between two groups is not significant

According to the table results, it's shown that the managers' consent rate is significantly lower than other two groups. But the difference between users and librarians is not significant.

Conclusion

The librarians group is included 64.6% of women and 35.4% of men. The managers group is included 66.7% of women and 33.3% of men. The users group is included 52.2% of women and 47.7% of men. In other words, women have a greater percentage in all three groups and their total comments dominate men.
According to the comments of research society (libraries users), they demand to create art spaces by librarians even in a simple form (Of course with the exception of cultural centers of Tehran Municipality where have the proper art spaces and

independent galleries). Also, they have announced that these spaces will contribute to increase motivation for study. But in general, the comments of librarians and users are closer together with an average consent of 3.63 and 3.58 and the managers are far away from them with an average consent of 2.75. In other words, an average of three groups has a significant difference in statistical terms on a basis of the ANOVA test and Scheffe post hoc test. And the research hypothesis is confirmed based on a significant difference between groups.

Suggestions

- The public libraries need to be seriously revised in terms of architectural interior and exterior spaces. It's suggested that the launch of new libraries be done with the poll of architecture experts.
- the optimal use of galleries and art spaces in cultural centers should be provided to attract users.
- Exhibitions to be held tailored to the needs of users and clients indoor the library.
- Development and promotion of skilled manpower and efficient be incorporated in the field of cultural and artistic programs of public libraries.
- Choosing the appropriate light and color for the interior space of library by interior design experts.
- Setting up a special department of cultural and artistic services for ACOTM libraries (except the cultural centers that have such these spaces).
- Hold training courses in the field of visual arts in order to attract users and clients of the public library to the art, and creating circumstances for further study opportunities.
- Inviting users with high capability to hold various exhibitions in the library.

References

Bahrami, Erfan (2006) the impact of cultural and art activities of the Institution for The Intellectual Development of Children and Young Adults on the educational progression of Paveh County's students in fourth grade elementary school in 2003-2004. Master degree dissertation, Kharazmi University,Tehran.

Brown Carol R.(2002)Interior design for libraries: drawing on function and appeal..Chicago: American library association; Tehran:Samt

Caivano, J.L; Juanl. Nieves; Javier Hernandez, Andres,(2005)The Research on environmental color design: Brief history, current developments, and possible future, *AIC Colour 05-10* the congress of theInternational Color Association, 8-13 may 2005. Granada, spain: Granada.

Daggett, Willard R.; Cobble Jeffrey E.; Gerfel, Steven J. (2008) Color in an Optimum Learning Environment. International Center for leadership in Education, 1-9

Donis A. Donis. A primer of visual literacy. The MIT Press; Revised ed. edition (September 15, 1973); Tehran: Khane Honarmandan, 2000

 Dayani, Mohamad Hossein(1991) Collection Building and Acquisition in the   libraries. Ahwaz:Shahid Chamran University

Ghorbani, Bijan (2004). The impact of color in educational activities of the students. Amuze Quarterly. 23: 31-33

Hoag, Richard. (2003). Building Analytic Frameworks: Towards an Optimum Education for Beginning Students in Architecture **.**Unstated *territory: frontiers of Beginning Design*. Proceedings of the 19th National conference on the Beginning Design Student, 3-5 April 2003**.** Oklahoma state University: Stillwater, Oklahoma, IFLA Guidelines (2000) "Revision of IFLA Guidelines for public Libraries 2000" available at: www.ifla.org

Mahmoodi (2006) determine job satisfaction rate of librarians in public libraries of the Art and Cultural Organization of Tehran Municipality". Epistemology Quarterly Fall 2006.6:63-74

Malek ahmadi,Mohamad Hosseini(2002). Notes. Payam-e-ketabkhaneh.12. N.3-4: 18-19

Maleki Gonadishi, Mahdieh(2012) Survey on proper design for libraries o public libraries of Tehran. Master degree dissertation. Khwarizmi university

Mollaei,Ebrahim (2012) identify ways of improving side services from the users' perspective in public libraries of Isfahan province .Master degree dissertation, Isfahan University

Mortazavi, Nahid (1998) Library equipments.National studies on Librarianship and information organization. Falland winter. No.35-36: 91-100

Sherveh, Arabali (1998). Integrated Artistic Information. Tehran: Asrare Danesh

Taavoni, Shirin; Asefi, Naser (1377). Standards of Library equipments. Tehran:authors

Scargall, Hollie. (1999, December).color: unsuspected influence. **Library Talk.** Nov/Dec.7.Vol 12,11-12

Zalzadeh, Ebrahim(1994). The condition of using the public libraries by high school students in Shiraz. Master degree dissertation, Tarbiat Modares University

Contact email: zmirhosseini@yahoo.com

Transgender Seeking for Justice: An Analysis of Transgender Images in "Madame X"

Ferry Kurniawan, Maranatha Christian University, Indonesia

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

Transgender existence is real in many aspects of life for a long time, yet is still controversial in most societies. A film does not only act as a medium for representing life, but also serves as a mirror to reality about transgender. it build a cultural construction of transgender in the society, as well as distributes and embeds the image in the mind of the society. The reason is to form a simplified and at once complicated stereotype that may limit the transgender rights as human being.

Unlike many films that put transgender as extras, "Madame X" puts transgender not only as the main character, but also as the main theme of this film. "Madame X" is a film about a transgender who becomes a super hero and defeats a militant and homophobic organization that always terrorizes the transgender community. Madame X is a superhero that is different from most other super heroes, such as Batman that have burly body, or sexy look like Cat Woman, However, Madame X has one thing in common with other super heroes and that is fighting for justice.

This study aims to dissect the image of transgender through a cultural study as an attempt to form a perceptive of the real image of transgender. The result reveals that the image of transgender in the film is able to reduce the stereotype of a transgender, which views a transgender to be weak, unable to fight, can only work in beauty parlor or become prostitute.

Keywords: Transgender, super hero, discrimination, stereotype, image

Introduction

Lately, mass media in Indonesia has caused a stir on the pros and cons of the existence of LGBT (Lesbian, Gay, Bisexual, and Transgender), especially the LGBT's presence in the educational environment as well as on Indonesian TV. On January 2016, the University of Indonesia banned the LGBT counseling activities organized by the Research Center on Sexuality Studies (SGRC) University of Indonesia. This ban has become viral in various national media and social media and risena lot of pro and cons arguments of the existence of LGBT groups, to the extent that the Minister of Research and Technology and Higher Education also participated voice. Not long ago, the world of Indonesian's entertaiment also enlivened by the news of some artist's in attempt of doing sexual harassment with the same-sex. This news becomes viral and airs every day on TV stations nationwide, even the Indonesian Broadcasting Commission (KPI) has to warn television stations nationwide in order to caution against viewing this news as "smelling" LGBT.

Although it is a controversial thing, the presence of LGBT in Indonesia is not a new thing, it often can be seen in the shows of television or films in Indonesia. Soap operas or comedy shows often show transgender characters. This character becomes very attached to the actor and is loved by the public, like the character of a comic group Srimulat, Tessy. There are not many people who know the original name of the character actor Tessy is Kabul Basuki. Most people only know him as Tessy. Film Indonesia also occasionally featuring LGBT in his films, perhaps the most famous one is the movie "Betty Bencong Slebor" starring Benjamin Suaeb in 1978 and the movie "Arisan" (2003) featuring the intimate scenes between characters Sakti (Tora Sudiro) with Nino (Surya Saputra). Interestingly, although the LGBT scene lifted the controversial and widely repudiated in the community, these films are actually liked by the community itself, and even the movie "Arisan" managed to steal five Citra trophies in 2004.

In 2010, "Madame X" directed by Lucky Kuswandi was released. It was a film that told us about LGBT as the major theme. There are not many films in Indonesia that raise transgender issue as the main character as well as its main theme, except "Madame X". In the film of "Madame X", the main character who is a transgender is made to be a super hero. This film tells the story of a transgender named Adam (Aming) who works in a salon and whose livelihood is threatened by the "sweeping" conducted by a group led by anti-LGBT Kanjeng Storm (Marcell). Adam, who is celebrating his birthday at the time of the raid hits Kanjeng Badai and militant forces whos are supposed to have died. HE ~~is~~ thrown and falls into the tub of a pickup truck carrying vegetables. Unfortunately, when Adam regains his consciousness, he gets harassed by the driver of the pickup truck and later leaves him in a quiet side street. Adam is helped by a dance group leader of a former drill sergeant (Roby Tumewu) and his wife who also turns out to be a transsexual (Ria Irawan). Later on, Adam is trained by them to become a superhero to defeat the Kanjeng Badai's group as to get freedom for transgender people.

The film is considered to be interesting to be analyzed as a research object because it has a rare theme which is about transgender. The film is trying to raise the realities faced by transgender in Indonesia, as well as a satire against marginalized transgender.

The analysis of the image of transgender in the film "Madame X" is expected to obtain stigma, identity, resistance and view on transgender are represented in this film. This Research on transgender is of course not the first, there are many researchers who have conducted a research related to the existence of transgender in Indonesia. Similarly, in the study of the image of transgender in the film "Madame X", this study is not the first, there are at least two other studies of the figure of transgender in this movie, but this study attempts to show a study which is different from the previous studies. This study is not only limited to the analysis using a semiotic approach but also confining to the elaboration of the representation of the characters in this film.

Therefore, this study tries to do an analysis of cultural studies using a broader range and can touch the real society more closely. This study attempts to show resistance through the study conducted by transgender symbols which are displayed visually and audio, as well as to reveal the ideology.

Baker quoted Stuart Hall, declared "cultural studies is a formation diskrusif, which is a set (or formations) ideas, images and practices that provide ways to talk about, providing forms of knowledge and behavior associated with, a topic, social activities or certain regions in the institutional community. Cultural studies formed from a regulated manner of objects and coalesce around concepts, ideas, and issues key ". (Baker, 2000: 7)

Meanwhile, Bennet (in Baker, 2000: 8-9), states that "cultural studies was defined as an interdisciplinary field that selectively take various perspectives from other disciplines to examine the relationship between culture and politics. Bennet states that cultural studies also have enormous interest in various forms of cultural power, which including the gender, race, class, and more. Studying how these forms are interconnected and influence each other. "

As a study drawn to culture, this study has the key concepts that are used when performing a cultural studies. Key concepts are: Defining, representation, materialism and non-reducsionism, articulation, power, popular culture, the text and the reader, as well as the subjectivity and identity.

The method used in this study is a qualitative text analysis. Qualitative research is research that seeks to explore, describe, explain, and predict events in a social setting. While the tools used to dissect the problem is television codes proposed by John Fiske.

The Image of Transgender

Based on the prevailing gender in Indonesian society, there are two identities, male and female. The community provides a distinct identity construction on the gender. For example, a man equals masculine and a woman equals feminine. Each culture has its own way to provide attribution, nature, and roles to men and women. In accordance with gender, humans will give meaning to her identity through a role constructed by society. One identity imposed by society against the division of the sexes is garments, such as men are identified as wearing trousers, while women wear a skirt. Although in modern times, it is a common thing for a woman to wear trousers and still does not eliminate her identity as a woman. However, problems may arise

when men wear skirts. If a man wears a skirt, he will be considered as losing their gender identity and obtain designations transvestites.

In this millennium era, transsexual or transgender characters are often found in the mass media such as movies and television programs. Media represents identities that have already existed in the community. In other words, the media constructs people's mind with certain identity. Identities that are constructed by the media are then displayed in various forms and views, so that people can consume.

As a media conveyor of reality, a film presents a real social situation. A character is portrayed and made to resemble the real situation in the real world. How a character dresses and behaves is created in such a way that the audience can understand and believe what is desired by the filmmaker. This is also found in the film "Madame X". The film "Madame X" is served not only as a medium for constructing transgender identity that has formed in the community, but through the depiction of a transvestite character as a super hero, the film has tried to deconstruct the transgender image, especially the image of transgender people in Indonesia.

Using the Fiske's television code, "Madame X" was split into three levels; the level of reality, the level of representation, and the level of ideology. The level of reality is a condition where an event is constructed through the media. In the film, the rate is linked to the appearance of reality, environment, gesture, and expression. The level of representation is how the realities describe it. In the movie, the level of reality is associated with a camera, lighting, and music. While at the level of ideology, such events are organized in such conventions ideologically acceptable. The codes of representation associated with social coherence, such as social class, or dominant beliefs that exist in society.

Reality

At this level, there are four social codes that appears in the film "Madame X", ie the appearance code, environment code, the code of gesture and expression code. The appearance of the characters in "Madame X" is made in accordance with the reality that can be understood by the audience. The casts are given identity through the costume they are wearing. For example, the role of the army trainers who are wearing army clothes and the role of a religious Kanjeng's wives who are wearing clothes that covered the body, sort of burqa.

Identification as superhero costumes plays an important role in the construction of superhero identity. It is not just a costume or clothing, but also a mask or veil that is used to identify a superhero. Associated with the representation of female superhero who refer on the behavior and actions of male superhero.

As for identifying the transgender characters, the clothes of course are the same outfit as the woman's identity. The clothes worn by the cast transgender is a women's clothing, such as skirt, tank top, and so forth. However, because the transgender have a different physical appearance with a female lead, then the transgender wearing a long wig colorful as the reinforcing transgender identity. Even when the figure of Adam turns into a super hero, transgender identity is shown through the costume he wears. In this film there is a scene when the character turns into a super hero Adam,

Adam figures is still shown as a figure who has the physical characteristics as male, but dressed as a woman. Adam figures do not have breasts like a woman, but he was wearing super hero costumes have shaped bra top which is identified with the identity of the woman.

Weiss (2005) states that the environment can create a picture of the background theme of the film's title was created. That is because if the environment is not adequate against the background of the film, then the film may not necessarily be a quality film to get people watching it. In the film, Adam figures depicted life in a lower middle class people to work in a small beauty salon. This picture is very acceptable to many people of Indonesia who identified transgender as a beauty salon worker, musician, or prostitutes.

Gesture code shows in figures transgender movement as graceful and coquettish. First is when Adam is dancing. His movement exceeds gracefully more than female characters around him. Next is a code expression, where the expression looks very cute and sometimes excessive. For example when transgender characters get angry, the lips cast will become pique raise. It is an expression that is not visible in the figures of men and the other female character in the film, but can be understood by the audience that what is expressed is an identity for transgender.

Representation

Representation term refers to how a person, group, idea, or any opinions displayed through a medium. This representation displays two very important things, whether an individual or group displayed properly, and how such representations are displayed. The word should be above refers to whether a person or a group described as such or impaired. The depiction of disparaging can form an image that can make a person or a group marginalized.

At this level, there are various techniques of shooting with different lighting. Shooting between the figures of Adam and the villain in the film have differences. Adam figures tends to be in quite a long exposure with brighter lighting to give a representation of the difference good and evil characters. It is an interesting thing because the physical appearance of the character Adam is not as attractive as the other characters, but the filmmakers are trying to show a view of the display transgender. Sometimes it is not very interesting to look at, but it has a good character. However, with brighter lighting and longer on the camera's attention, filmmaker is trying to make a good representation of the transgender character.

Ideology

At this level, the filmmakers are trying to show the image of transgender correspond to reality. The filmmakers are not only trying to build a good image of the transgender, but also give the audience treats the image of transgender commonly known.
In addition to transgender characters are depicted as graceful and dressed like a woman, a dialogue that emerges in the film forms an image of a real transgender. For example the language "sissy salon" is used by the transgender and that can only be understood by them.

Through the performances, the dialogue and the gesture of the transgender, the filmmakers try to present a reality that can be accepted by general public. Besides, the filmmakers are trying to build a new image of the transgender. Transgender is not a group that is weak and marginalized, by making a transgender character as a super hero. An image of a superhero can be seen from the fighting scene of the transgender. He fights fearlessly to give justice for himself, his group and the people around him.

Filmmakers are also trying to encourage people to create a view that transgender can act against evil, and not a group of marginalized, vulnerable groups, or groups that actually vulnerable to prostitution.

In this film, transgender raises as workers in the salon. It becomes attractive later on because in this movie a transgender identity as a salon worker does not receive a denial. Madame X movie makes transgender identity as salon workers increasingly assertive. Transgender usually finds it difficult to get a job. They also cannot rely on the government because the government has not yet approved the status transgender. In the National Identity Card (KTP) there are only two options, Men or Women, and can only be determined from the shape of the genitals, not on their gender. Male and the woman is a dichotomy that has been existing ever since the first human was born.

By making a transgender as a super hero, the filmmakers are trying to construct a new image of transgender. An image of the transgender is not limited by gender ambiguity in the community. In fact, transgender people become part of a community that have important role as to protect justice. It is a construction which is expected to deconstruct transgender imagery that has long been embedded in the community.

Conclusion

The role of super hero has deconstructed the stereotypes that have been formed and made transgender marginalized. Although there are some old stereotypes featured in this film, such as impressions about the discrimination life of a transgender, it is still worth to watch. Moreover, giving some old stereotypes in the film is actually part of the strategy that filmmakers make so the audience can understand the film. By making a super hero transgender, the filmmakers want to deconstruct the stereotypes and discrimination that is built by the dominant culture.

This film is a medium to show a resistance to the dominant culture and ideology that is formed in general public by providing a new picture of transgender. An overview shows that transgender also is a human who has weaknesses and strengths as worthy as men and women.

References

Baker, Chris. (2000). Terj. Cultural Studies: Teori dan Praktik.Yogyakarta. Bentang.

Edgar, Andres & Sedgwick, Peter. (2002). *Cultural Theory: The Key Concepts*. New York. Routledge.

Eriyanto. (2001). Analisis Wacana. Yogyakarta. LKiS.

Fiske, John & Hartley, John. (1978). Reading Television. London. Routledge.

Fiske, John. (1989). *Reading the Popular*. New York. Routledge.

Iswari, Hutami Parama. (2014). *Representasi Identitas Waria dalam Kostum Waria pada Film Madame X*. Jurnal Universitas Airlangga Vol 3. No. 3: 696-706.

Kuswandi, Lucky. (2010). Madame X (DVD). Kalyana Shira Film.

Storey John. (1996). *Pengantar Komprehensif Teori dan Metode Cultural Studies dan Kajian Budaya Pop* (terj). Yogyakarta. Jalasutra.

Stryker, Susan. (2008). *Transgender History*. California. Seal Press.

Triwulandari, Ajeng. (2012). *Wacana Superhero Transgender dalam Film Madame X*. diunduh dari: adln.lib.unair.ac.id/files/.../gdlhub-gdl-s1-2012-triwulanda-24067-abstract

Contact email: ferry_k11@yahoo.com

A Communication Requirements Research of Children with Severe Cerebral Palsy

Tseng Yu-Wei, National Yunlin University of Science and Technology, Taiwan
Chou Wen-Huei, National Yunlin University of Science and Technology, Taiwan

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract
This study looks into the communication needs of a young cerebral palsy (CP) patient with severe physical disability and speech impairment. This individual case study involves interviews with the caretaker, observation of the patient's living habits, and development of customized assistive technology. A vocabulary database of the patient is made for the development of an augmentative and alternative communication (AAC) system. This research looks into previous research and literature for a general understanding of the potential difficulties of a CP patient, and then gathers individual data through interviews and observations. A foot-controlled computer cursor device is then developed to enhance the abilities of the patient's foot, enabling him to use a computer. Finally, data of the communication needs of the patient is collected and a set of scenario emoticon are designed.

Keywords: picture exchange communication system (PECS), scenario emoticon, cerebral palsy, foot-controlled assistive technology

iafor
The International Academic Forum
www.iafor.org

Introduction

Communication disorders can be divided into two categories: organic disorders and functional disorders. Cerebral Palsy (CP) is a type of organic disorder cause by neurological damage. Since surgery cannot restore their damaged brain cells, CP patients may have problems with the muscles in their mouths, tongues, and throats. They may also experience communication difficulty due to slower mental development or intellectual disability (Liu, 1994; Lin, 2004).

Although 100% of CP patients have speech disorder, only 75% have intellectual disability. The remaining 25% have cognitive abilities like the average population but experience difficulties in communicating with others. Moreover, it may be hard to evaluate the intellectual level of these patients due to their communication disorders (Lin & Lin, 1994; Lin, 2004). Augmentative and alternative communication (AAC) system designed for these patients should use innovative ideas and designs in its communication functions in order to help patients of various intellectual and physical abilities (Lin & Yang, 2004; Potter, Korte & Nielsen, 2014).

The subject in this study with multiple severe physical disabilities, speech impairment, and illiteracy is a 15-years-old boy named Eli (an alias). The muscles in his entire body experience great hypertonicity, only his left foot have less tonicity and allow some controlled movements. Although Eli can follow directions to move his left foot, and vocally imitate someone talking about the flags colours and the relevant countries, his echolalia (imitation speech) is very unclear and requires a longer time to process. Due to his multiple disorders and a lack of stimulation and learning experience, it is hard to determine his cognitive abilities. Eli is able to use monosyllabic echolalia to answer questions from others. Based on the compliments or scolding around him, his mood also varies. Based on the these observations of Eli's understanding of speech around him and logical thinking ability when following instructions, Eli's intellectual is most likely a mild disorder or even the same as the average person. However, Eli is unable to easily and swiftly communicate with other or express his own needs.

This study aims to improve Eli's communication methods using the "Picture Exchange Communication System (PECS) developed by Bondy and Frost (1994). PECS is a great assistive communication and learning system for many patients with communication disorders because it is relatively cheap and very easy to use. It is suitable for different communication disorder patients trying to learn (Teng, 2005; Bondy & Frost, 1994). A child with intellectual disability or development delay can use PECS to improve speech capability. It may even greatly improve the speech capability of children with intellectual disability, who previous could only do monosyllabic echolalia. PECS also provides continuity and generalization, helping users to apply the communication skills they learned in the system to other situations (Teng, 2007).

Every CP patient has different physical disabilities, physiological condition, and other characteristic. In order to develop customized assistive device for these patients with

multiple disorders, each individual case must be researched and investigated to induce an appropriate design. Thus, in order to resolve Eli's problem of "having cognitive abilities but unable to communicate," this study must first understand "how to help Eli communicate with limited physical abilities" and "how to help Eli, an illiterate, use pictures to communicate with others." In order to resolve these three questions, this study conducts long-term discussions with Eli's mother and observes Eli to understand his physical communication habits and personal interests. The teaching and operational modes of PECS are used to design a "Scenario Emoticon AAC System." This study plans to use the concept of "emoticon" from messaging software programs in the system design. The emoticon are drawn based on Eli's reinforcement objects. A combination of an assistive technology and a tablet computer is used to help Eli communicate.

Literature Review

Eli learns slower than children of the same age do, mainly due to his multiple severe physical disabilities and communication difficulty. An easy-to-use AAC system can improve the flow and efficiency of the patient's learning process, as well as lighten the burden of the caretaker (Cheng & Tang, 2013; Lin, 2004). In order to help Eli, who is unable to express his own needs and opinion in learning, a communication channel with others must be developed. Suitable assistive device can improve communication so Eli can smoothly interact with others.

In the first section of literature review, we look into some potential physical disabilities and consequent communication difficulty of CP patients. The second section considers some assistive methods for Eli's physical disabilities. Finally, a solution using PECS is discussed, including some reasons for using PECS and the application of PECS.

1. Communication Difficulty of CP Patients

Among CP children, 75% of the patients have moderate intellectual disabilities, including lower understanding of contexts in communication, speech perception, and oral memory. Repeated practice and teaching is needed for them to learn (Li, 1991). CP children develop reading and writing abilities slower than children of the same age even before formal education (Peeters, Verhoevan, de Moor & van Balkom, 2009). According to Lin (2004), about one-fourth of CP patients have average intellectual abilities or even higher. For patients with speech impairment, but otherwise normal physical and intellectual abilities, they can communicate with others through writing or sign language. These patients generally experience a certain level of abnormal tonicity in their muscles, resulting in imprecise control of their mouths, tongues, and throats, or possibly epilepsy, partial or complete paralysis, hearing or vision impairment, emotional disturbance, and other growth disorders. Their speech impairments are often due to brain or neurological damage, causing patients to lose control of the muscles of their vocal organs. However, some patients' articulation and comprehension impairment is actually caused by their caretakers' education method (Pirila et al., 2007).

For autistic children with communication disorders, digital PECS are more effective than traditional paper PECS in encouraging oral expression. The cards are unable to

attract autistic children's attention because they are inconsistent with the unique learning habits of autism. On the other hand, digital PECS allows easy addition of new cards and convenience in searching for a card, thus decreasing the burden on the family and teachers of autistic children. PECS is applicable to many other communication disorders as well, not just autism (Cheng & Tang, 2013). Digitalized PECS and simplified card-making process are important elements for the patients and their caretakers. This study will also take these key points into account in design.

2. Assistive Method with PECS

For autistic children with communication disorders, digital PECS are more effective than traditional paper PECS in encouraging oral expression. Digital PECS allows easy addition of new cards and convenience in searching for a card, thus decreasing the burden on the family and teachers of autistic children (Cheng & Tang, 2013). Digitalized PECS and simplified card-making process are important elements for the patients and their caretakers. This study will also take these key points into account in design.

The PECS system developed by Bondy and Frost in 1994 included six (6) steps to promote spontaneous communication and help children initiate communication with others. The steps are as follows: How to Communicate, Distance and Persistence, Picture Discrimination, Sentence Structure, Answering Questions, Commenting. An example of the implementation of PECS research on the usage of PECS system with students of moderate intellectual disability (Teng, 2007). After conducting these six steps, the students in the research learned to use pictures or sentences to communicate with others, to accomplish spontaneous communications, to change their habits of taking others' possessions, to express their needs using cards or speech, and improve their speech capability. Most importantly, the skills they learned through PECS are maintained and generalized, able to be applied to other situations or communication with non-teaching persons.

In regards to selecting an AAC system, those with audio feedback can improve the sense of hearing of CP patients without speech capability, thereby enhancing their oral memory. Early intervention of AAC systems can help CP children with speech perception, oral memory, and prevent low memory retention, which may have ultimately led to reading disorder (Peeters, Verhoeven, de Moor & van Balkom, 2009).

After literature review and study on CP children and AAC system, this study decides investigate the communication requirements of Eli, and uses the six steps in PECS to improve communication of CP patients with "limited verbal understanding" in future.

Study Methods

This study fist carried out an interview with Eli's mother and observed Eli's physical and verbal abilities to understand and analyse the difficulties that Eli currently faces. With the help of industrial design experts and investigations of literature on CP and the AAC system, we firstly proposed a left-foot-controlled device to assist Eli in building a communication channel, and then delivered a communication framework for Eli's daily usage. This was followed by 10 months of assistance to Eli in using assistive technology

to operate a computer. At the same time, the establishment and design of scenario emoticon and vocabulary database were implemented.

1. Conceptual Framework

We conducted practical observation of Eli, and interviewed and discussed with his caregiver, which is his mother. Try to identify potential issues that CP patients may face when communicating with others and how these issues may be resolved. At the end, this study assisted Eli in operating a tablet computer through foot-controlled assistive technology, helping Eli to establish a communication channel with others.

As shown in Figure 1, the development of scenario emoticon AAC system involves the designing of a software operation procedure based on teaching and operational modes of PECS. In this study, PECS was digitalized and the paper picture cards were replaced by scenario emoticon. As for the vocabulary database of scenario emoticon, it was planned based on experiences of Eli's mother as a caretaker and Eli's daily demands observed in the study. After potential scenarios and essential vocabulary were listed, Eli's mother was involved in the discussion of finalizing the emoticon vocabulary database that is appropriate for Eli to use at present for learning and living. The finalized emoticon vocabulary database was applied in the design.
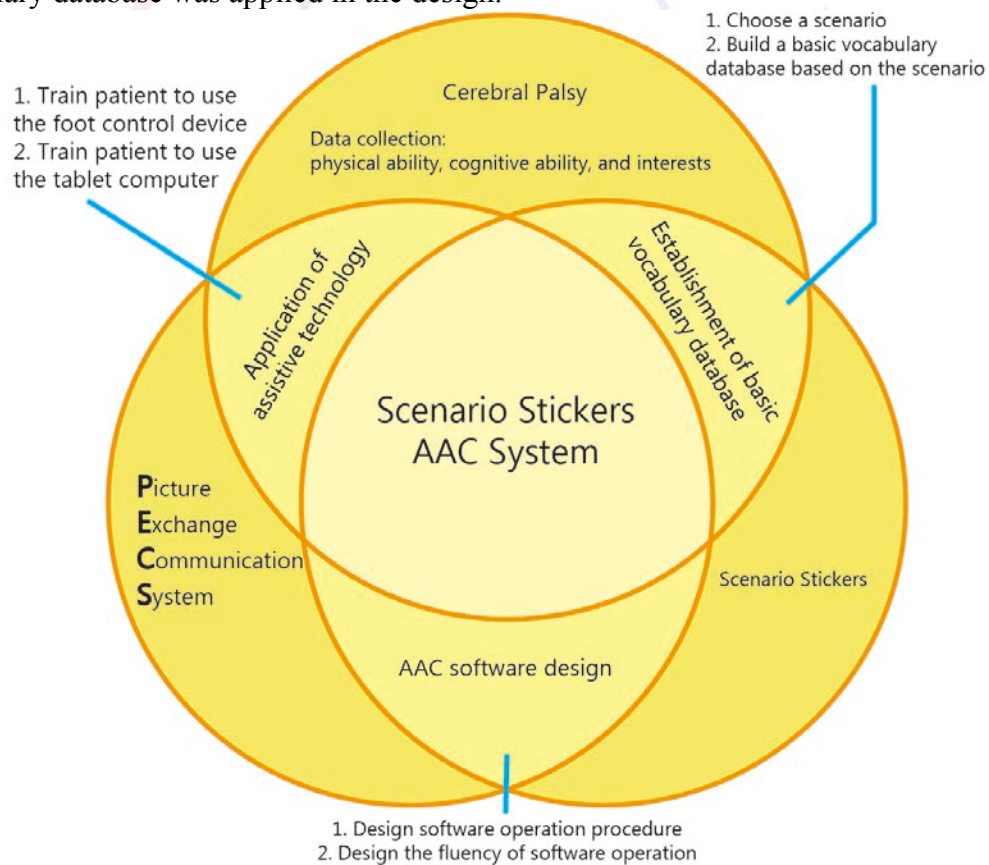
Figure 1. Diagram of study architecture

2. Study Process

In order to understand Eli's needs in tears of physical and cognitive abilities, interviews with Eli's mother and long-term observation were carried out, and methods to improve Eli's communication skills were investigated. The research involved four stages of designing, testing, and evaluation of assistive technology. Data collection and the respective executing design tasks of each stage are shown in Figure 2.

1. Interviews with Eli's mother and teachers from Eli's special needs school were carried out. The information obtained from the interviews was compared with that of observation and records of Eli's daily life. Eli's current difficulties and existing abilities were understood. The usage of assistive technology was proposed to improve Eli's physical limitations, so that Eli may operate a computer with assistive technology after training.
2. Through investigation of literature and cases of AAC software applications, the preliminary design of an AAC software was made. A basic vocabulary database that may potentially be used in the AAC software was made based on interviews and observation of Eli's life. After the design approach was determined, the practical production stage commenced.
3. In order to help Eli easily use the future scenario AAC software, a computer application that had similar operation methods to that of the study's software was chosen as training software. At the same time, discussions with Eli's mother were carried out to identify vocabulary that Eli uses daily and at school. A vocabulary database was consolidated and used as a reference for the designing of emoticon and software applicability. Thus, the first version of scenario emoticon AAC system was produced and tested.
4. A practical test of application and usage was carried out to evaluate software efficiency. People's understanding of Eli's expressions before and after implementing the system was compared, and the comparative results were used to improve software operation fluency or adjustments to emoticon contents.
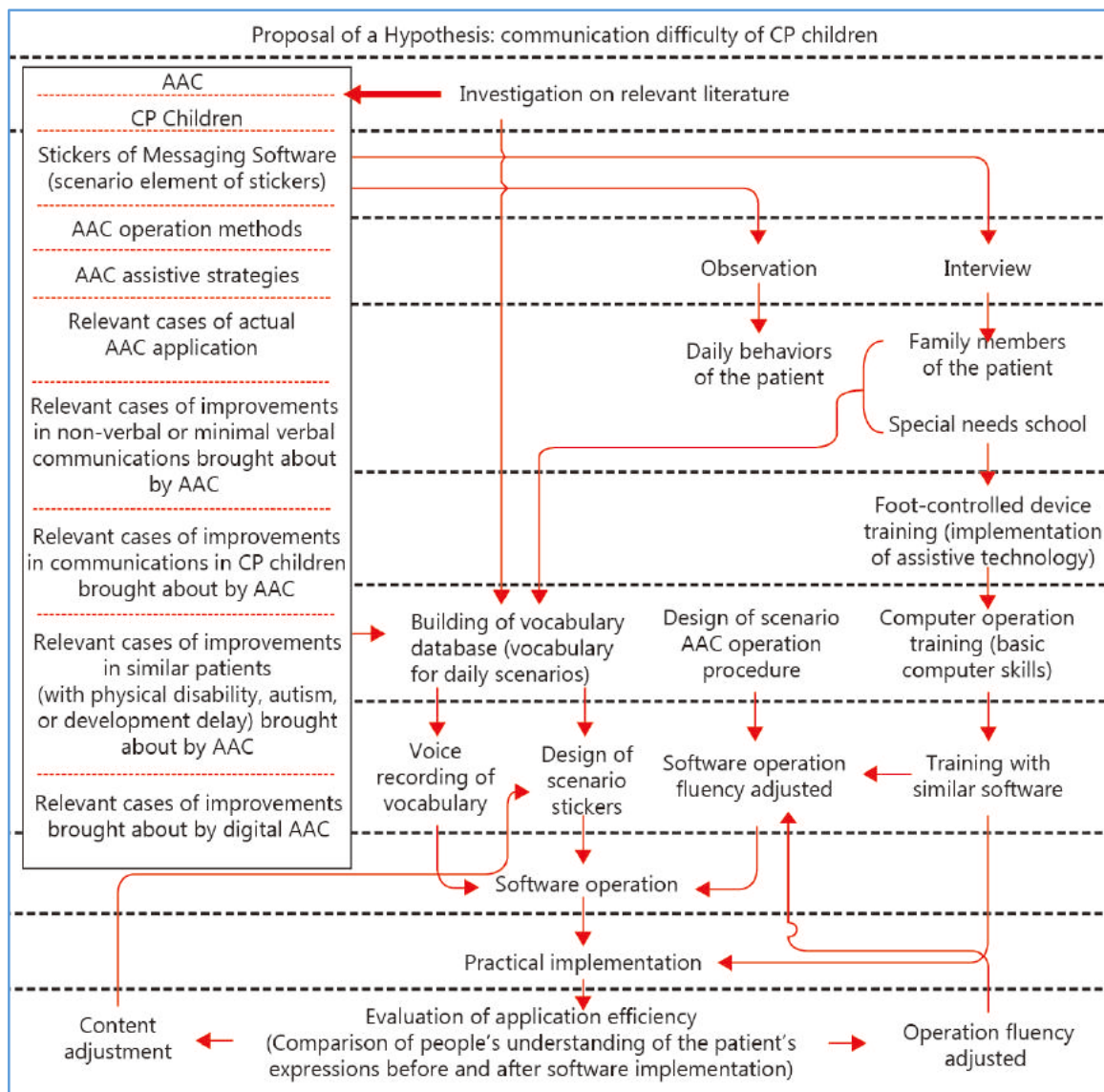
Figure 2. Flowchart of study process

3. Interviews and the Establishment of a Communication Channel

In order to assist Eli in solving communication difficulties in living and learning, the study conducted thorough discussions with Eli's mother to understand Eli's learning conditions at his special needs school and the assistance provided by the school, and proposed potential assistive strategies. Details of the first interview are shown in Table 1. So far, the study has conducted 12 interviews, with each being 2 hours long. The discussion on assistive technology implementation began in the second interview, involving selection of assistive technology, training for technology operation, selection of tablet computer stand, and etc. These discussions were thoroughly carried out in subsequent interviews, aiming to prepare Eli with the ability to use AAC system. The objective, process, and results of the 12 interviews are shown in Table 2.

Table 1. Topics and details discussed in the first interview.

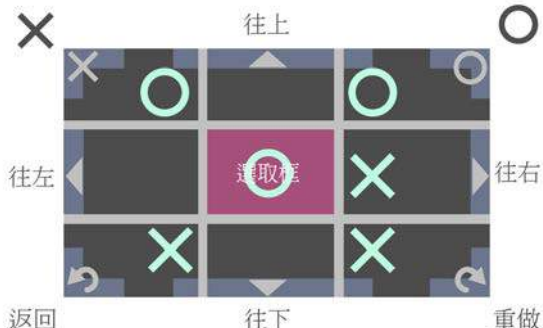| Items	Details obtained from the interview
Eli's daily activities	• Eli enjoys watching TV and videos of Michael Jackson. • Eli possesses better controlling skills with her left lower limb. When Eli lies in bed, he uses his left lower limb to shift his body so that he could face the television. • Eli watches videos on Youtube by attaching a tablet computer to the bedside.
Existing assistive devices	• Wheelchair with posture support is used to avoid spinal deformity. • Eli wears supportive shoes to avoid continuing deformity of his feet.
Physical functions and features	• Due to the tonicity of his muscles, Eli would sometimes involuntarily turn his head when he is nervous. If this occurs when Eli is watching TV and he is unable to turn his head back to face the TV, he would use his left lower limb to shift himself until he could face the TV again.
Cognitive ability	• Eli is capable of monosyllabic echolalia. • Eli is able to match country names and their respective national flags through echolalia. • When learning a new name, Eli would need something he is familiar with to help himself remember the name, such as, Mr. or Ms. Computer. Once Eli has remembered the person's face, Eli's

	●	mother would then begin to address the person by his/her real name to help Eli learn.
Assistance provided by the school	●	The special needs school provides Eli with a bike that allows him to practice movements of his lower limbs. However, Eli dislikes using the bike.
	●	Teachers at the school sometimes assist in massage and stretching.
	●	There are many students. The teachers are not able to spend too much time in caring for one particular student.
Expectation of the study	●	Eli does not like to be fixed in a wheelchair. However, if Eli is not in a fixed posture, his organs will suffer from pressures of physical deformities. If Eli's attention is less focused on his posture, he might be more willing to use the wheelchair. It would be ideal if Eli approaches others and initiate conversations with others. This would reduce the stress the teachers have.
Additional notes	●	Eli's left big toe is the best for pressing a targeted object. Eli has sufficient understanding of language. However, illiteracy in addition to inability to communicate with others normally has result in significant learning difficulties.

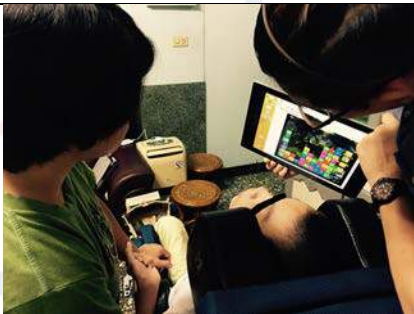Table 2. Purposes, processes, and results of the 12 interviews

1st Interview October 29, 2014	Purpose: The purpose was to understand, together with an industrial design expert, Eli's physical abilities, habits, and cognitive abilities, and discuss possible assistive methods with Eli's mother and the expert.
	Process: The researcher and the industrial design expert discussed with Eli's mother the difficulties Eli faces in daily life and learning, and proposed assistive methods. They also found out about Eli's learning situation in school and the kind of assistances the school provides. Finally, a discussion was held with Eli's mother regarding her expectations and views for this study.
	Results: • The muscles in Eli's entire body experience great hypertonicity, only the muscles in his left knee, left lower leg, and left ankle have less tonicity. • After discussion with the industrial design expert, it was concluded that although Eli's left foot can function, it would be difficult for him to turn his head to face his foot and view a tablet computer, and therefore an eye-controlled assistive technology might be required to assist Eli to operate computers. • An eye tracking device—The Eye Tribe—was used. • The O And X game was developed; the computer game allows cursor control with eye movement data. • Eli was trained to operate a computer with an eye-controlled device; the caretaker joined Eli to play the computer game in

	order to increase Eli's willingness to use such devices.
2nd Interview January 21, 2015	Purpose: The purpose was to introduce an eye-controlled device and the operation method for Eli to practice a one-hour exercise every day with the help of Eli' mother.
	Process: A learning session of device operation was given to Eli's mother for her to assist Eli in practicing computer cursor control with eye movement for one hour every day.
	Results: ● Eli's mother informed by phone that Eli could not maintain a straight-ahead eye position facing the device, possibility due to muscle tonicity problems. ● Even with Eli's head fixed in one position, eye misalignment problems were still not resolved.
3rd Interview January 31, 2015	Purpose: The purposes were to confirm whether the eye-controlled device is usable, discuss Eli's left foot control with Eli' mother, and test his control abilities.
	Process: It was confirmed that the eye-controlled device was not usable. Instead, a simple physical ability test was conducted by gently patting Eli's left foot and guiding him to move his foot in the instructed directions. Thus, a foot-controlled assistive technology was chosen for assisting Eli to operate computers.
	Results: ● The researcher developed a foot-controlled assistive device suitable for Eli's left foot. This assistive device is connected to a tablet computer and can move the computer cursor without requiring any toe movement. Instead, the cursor direction is controlled by having the heel as the support point and then turning left, turning right, front-kicking, and pressing backwards. The right-click function of the mouse can be enabled by pointing to the front with the tip of foot.
4th Interview March 21, 2015	● Purpose: The purpose was to have Eli carry out a simple trial on the foot-controlled assistive device.
	● Process: As the front-kicking and front-pointing control methods of this foot-controlled assistive device are similar, Eli sometimes confuses these two functions. However, after half an hour of training and cursor sensitivity adjustments, Eli was able to move the cursor. This was Eli's first time using a computer and a foot-controlled device. He was very happy at first, but became angry due to unsuccessful operations. Therefore, the researcher left the assistive device to allow Eli to get familiar with the computer user interface and foot control, and asked Eli's mother to note down problems encounter during operations.

	Results: ● Eli's mother informed by phone that Eli's mood swings while operating the assistive device caused muscle hypertonicity and subsequently damaged the device. ● Eli's mother sent a picture of the damages by mobile phone. After initial assessments, it was concluded that the rotation function and the key spring-back function were damaged. ● Eli's mother fixed the assistive device following the instructions of the researcher over the phone.
5th Interview March 27, 2015	Purpose: The purpose was to retrieve the first version of the foot-controlled assistive device and discuss the problems encountered and ways of improvement.
	Process: Though the problem was solved through phone conversations, the researcher still visited to thoroughly examined the foot-controlled assistive device and discussed the problems encountered in the past week while operating the device, in order to understand the possible reasons behind these problems
	Results: ● The researcher collected and compiled the problems encountered during operation and discussed with an industrial design expert experienced in making assistive devices. ● A new foot-controlled assistive device suitable for Eli's foot was made. The support point will still be the heel, and cursor's left and right movements will still be done by turning the fool left and right. However, the ways to move the cursor up and down will be changed to turning the tip of foot in the up-right and up-left direction, and the right-click method will be replaced by front-kicking instead.
6th Interview April 19, 2015	Purpose: The purpose of this interview was to have Eli carry out a simple trial on a sample-version of the new foot-controlled assistive device, and confirm whether the operation fluency problems were resolved.
	Process: Eli was trained to operate the new version of the foot-controlled assistive device. It was confirmed that the operation problems were resolved and the assistive device was left for Eli's daily practice.

	Results: ● The size of the assistive device was too large and required modification. ● Ease of operation of the foot-controlled assistive device was confirmed. ● A moderate-sized and strong model was made.
7th Interview May 23, 2015	Purpose: The purpose was to have Eli carry out a simple trial on the modified foot-controlled device, and train Eli to open a video file in a computer (a Michael Jackson's music video that Eli likes).
	Process: The researcher first guided Eli to control cursor direction, and then conducted a test to ensure that the device was strong enough for his muscle hypertonicity. After confirming that the devices can be smoothly operated, Eli was trained to open music video files in the video and music viewing page of the Microsoft Windows 8 operating system.
	Results: ● Eli began practicing one-hour computer operation exercise. ● With some assistance, Eli was able to open different music video files in the video and music viewing page of the Microsoft Windows 8 operating system. ● The assistive device did not suffer damage or become loose during the operation. ● However, two days later, one of Eli's family members bumped into the device and damaged it. ● Eli's mother informed the researcher of the control malfunctions.
8th Interview May 27, 2015	Purpose: The purposes were to repair the foot-controlled assistive device and track Eli's progress in device operation.
	Process: An examination of the operating procedure of the assistive device software was conducted, the software

	configuration file was rebuilt, and the damaged parts of the hardware were replaced by stronger materials.
	Results: ● After examination, it was concluded that the configuration file was lost due to wrong procedures when opening the software. ● The operating procedure was explained again. ● The software configuration file was rebuilt ● Eli operated the device more smoothly than before.
9th Interview July 18, 2015	Purpose: The purposes were to track the results of the exercise for foot-controlled assistive device and to discuss the selection of a tablet computer stand.
	Process: Tablet computer stands suitable for Eli to use with the foot-controlled assistive device were shortlisted by the researcher, who then discussed with Eli's mother for final selection. The results of the exercise for the foot-controlled assistive device were tracked.
	Results: ● A discussion was carried out with Eli's mother, and a robust tablet computer stand was selected. The stand can prevent the system from becoming loose when accidentally bumped into. ● Eli sometimes directed his foot in the opposite direction, but with some quick guidance and practice, he was able to quickly click and open the desired music and videos.
10th Interview August 2, 2015	Purpose: The purposes were to assist Eli to apply for an account on the messaging software WeChat and try to send emoticon using the built-in emoticon functions, and discussed emoticon design and vocabulary.
	Process: The researcher discussed with Eli's mother the vocabulary that Eli uses daily, assisted her in helping Eli to apply for a WeChat account, logged in the researcher's WeChat account, and conducted an exercise of sending emoticon with Eli.
	Results: ● The icon of WeChat's emoticon library was too small for Eli to click on and open. ● The researcher opened the library and Eli was able to click on and send emoticon. ● Discussions with Eli's mother were carried out to determine 68 words or phrases that Eli might use in daily life and at school, which will be used to consolidate a basic emoticon database.
11th Interview August 25, 2015	Purpose: The purpose was to train Eli to open webpages.
	Process: The researcher assisted Eli to adjust the computer desktop background and icon sizes for ease of selecting and

	clicking.
	Results: ● Eli began practicing one-hour exercises of opening webpages. ● Eli was able to open web browsers and the Quick Launch bar. ● Operation was smoother than before.
12th Interview September 13, 2015	Purpose: The purpose was to train Eli to open games on the browser.
	Process: The researcher bookmarked the webpage of a predetermined game page for Eli to open with the skills he previously practiced and conduct simple exercises of game operation.
	Results: ● Eli was able to open the webpage of the game bookmarked in the browsers more quickly than before. ● With some guidance, Eli was able to complete the first two challenges of the small game.

Scenario Emoticon AAC System Design

With these 12 interviews and a newly developed and improved assistive technology, this study has now successfully improved Eli's physical abilities. He can now open a browser on the computer, click on a link, and play games. After a year of interviewing and customizing assistive device, this study has also gained a better understanding of Eli's echolalia. This process shows just how long and difficult the process is to help a patient with communication disorder to communicate. The assistive technology customized in this study is developed through many testing and adjustments. Especially designed according to Eli's left foot mobility, this assistive technology connects with a tablet computer to help Eli to communicate with others. However, the assistive technology, the computer, and even the various icons on the computer are all very unfamiliar to Eli.

Continuous practice is needed for Eli get used to the assistive technology and computer operation. In order to help Eli adapt to this type of operation, this study helped Eli's mother use the assistive technology so she can help Eli practice using it in daily life.

Based on interviews with Eli's mother, this study made a database of vocabularies Eli may use in life. These vocabularies are then divided into different scenarios to meet the needs of Eli in daily life. The three scenarios are dinning, living, and social. The dinning scenario is further divided into "feeling" and "choosing." The living scenario is divided into "wants," "unwell," and "entertainment." The social scenario is then divided into "greetings" and "emotions." Moreover, "greetings" is again separated into "general" and "family" to include all the needed phrases for various greeting situations and the names of each family member. Finally, in consideration of general application of the words "yes" and "no," a "general vocabulary" category is added. After the vocabularies and scenarios are selected, this study designed and drew the equivalent emoticon. At the same time, this study also discussed with Eli's mother to decide the sound recording of each word to decide on a tone that is more acceptable to Eli. For example, for the "punk" emoticon under family greetings, the sound recording is in Taiwanese, the same language Eli's family use when calling him a "punk." When Eli's family calls him "punk," Eli will also respond with the "punk" emoticon.

Table 3. Classification of Scenario Emoticon and Vocabulary

Scenarios							
Dinning		**Living**			**Social**		
Feeling	**Choosing**	**Wants**	**Unwell**	**Entertainment**	**Greetings**		**Emotions**
Nasty Delicious Thirsty Full Hungry	Want to drink Want to eat	Sleep Outdoor Downstairs Upstairs Bathroom	Head Stomach Back Hands Feet Bottom	Music TV Watch Michael See Pretty Girls	**General**	**Home**	Satisfied Whatever Helpless Happy Sad Angry
					How are you? Bye-Bye Goodbye Miss Sir Hi~	Sister Brother Dad Grandma Grandpa Mom Punk	
General Vocabulary							
Yes				No			

The scenario emoticon AAC system developed in this study mainly helps Eli to use a foot-controlled assistive technology to control a computer. The computer then produces a sound recording and picture to help Eli interact with others. When Eli has a need, he can also use the monitor of the scenario emoticon AAC system to decide which emoticon to use to express his needs. He can then use his left foot to control the foot-controlled

assistive technology and choose the correct emoticon. The computer then plays a sound recording for Eli while displaying the relevant emoticon. Thus, the person communicating with Eli can understand Eli's needs using the sound and picture, thereby providing the right assistance. A detailed flow diagram of system operation is shown in Figure 4.
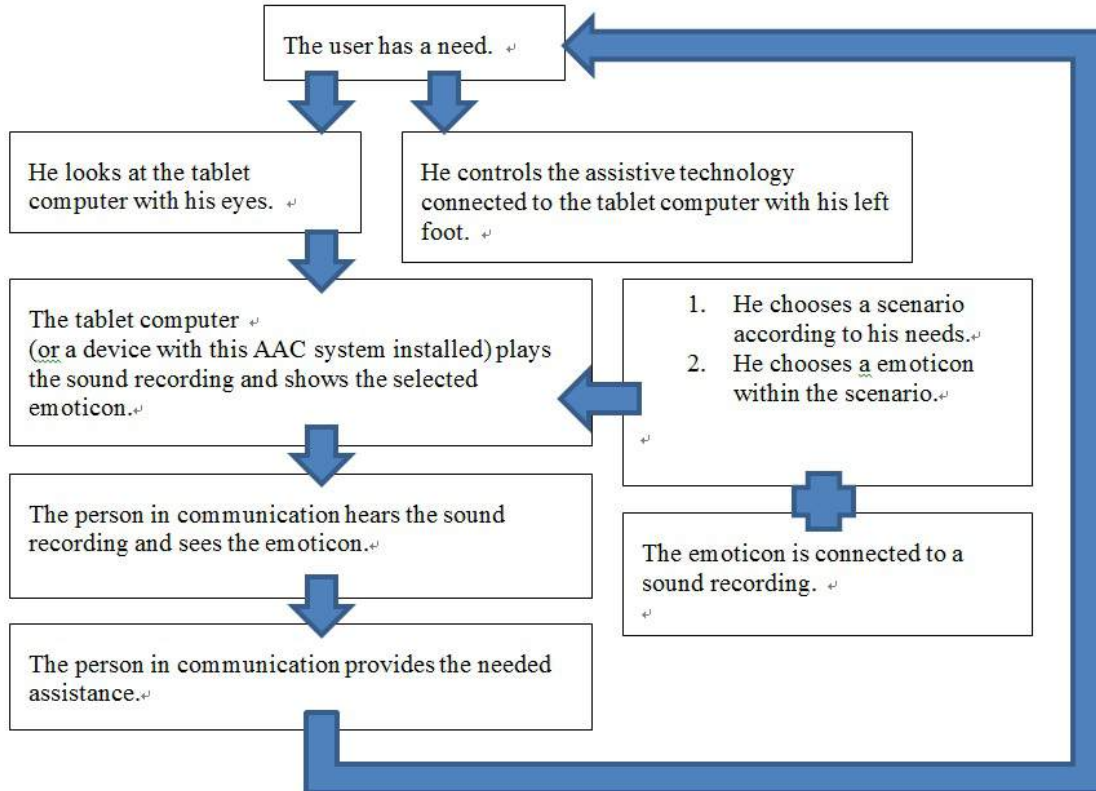

Figure 4. Scenario Stick AAC System Flow Diagram

Conclusion

This study successfully uses foot-controlled assistive device and tablet computer to help a CP patient with multiple physical disabilities and speech impairment to use a tablet computer. Vocabularies that Eli might use in daily life and at school are also collected through interviews and observations.

In terms of technology use, Eli is still unable to use the on-screen keyboard to type at this stage due to illiteracy and inability to control his toes for fine motor movements. He is also unable to click the left button of a computer cursor. However, with the help of a foot-controlled assistive device and some training with a computer, Eli is able to perform simple task on the computer with the help of a guide on the side. Eli can click on the desktop icon, open a browser, open an internet gaming website, play games, and even complete a game level. With the same actions, Eli will be able to select and open a music video, browse news websites, and play games on the internet. Most importantly, teachers at school will be able to design learning activities that utilize Eli's skills.

The vocabulary database can be used in the future to develop scenario emoticon AAC system. Moreover, researchers or teachers can also use them to understand Eli's living habits and develop assistive software for Eli or other individual cases.

References

Bondy, A. S., & Frost, L. A. (1994). *The picture exchange communication system*. Focus on Autism and Other Developmental Disabilities, 9(3), 1-19.

Cheng, Chun-Meng & Tang, Hsuan-Hui.(2013). *User experience and aids iCan APP : A case study of improve autism caregiver teaching burden*. Industrial Design, 128, 43-48.
Liu, Li-rong (1994). *Overcoming communication barriers (Vol. 60)*. Taipei :Yuan-Liou.

Lin, Bao-Guey, & Lin,Mei-Hsiu (1994). *Speech and language disorders of school-age children with cerebral palsy*. The Journal of Speech-languagehearing Association, 10, 30-52.
Lin, Hsin-yi,& Yang, Tsung-Ren. (2004). *The Effect of Picture Exchange Communication System on the Spontaneously Generalized Communication Behaviors for Low-Functioning Children with Autism*. (Doctoral dissertation or master's thesis).Retrieved from
http://ndltd.ncl.edu.tw/

Pirila, S., van der Meere, J., Pentikainen, T., Ruusu-Niemi, P., Korpela, R., Kilpinen, J., & Nieminen, P. (2007). *Language and motor speech skills in children with cerebral palsy*. Journal of communication disorders, 40(2), 116-128.

Peeters, M., Verhoeven, L., de Moor, J., & Van Balkom, H. (2009). *Importance of speech production for phonological awareness and word decoding: The case of children with cerebral palsy*. Research in developmental disabilities, 30(4), 712-726.

Peeters, M., Verhoeven, L., & de Moor, J. (2009). *Predictors of verbal working memory in children with cerebral palsy*. Research in developmental disabilities,30(6), 1502-1511.

Potter, L. E., Korte, J., & Nielsen, S. (2014, June). *Design with the deaf: do deaf children need their own approach when designing technology?*. InProceedings of the 2014 conference on Interaction design and children (pp.249-252). ACM.

Teng, Yu-Hsin (2005). *Teaching Effective Communication Introduction : Picturing Exchange Communication System*. Special Eucation of Taitung, 22, 10-15.

Teng, Yu-Hsin (2007). *The Effects of the Picture Exchange Communication System in Communication Behaviors for an Elementary School Student with Mental Retardation*. (Doctoral dissertation or master's thesis).Retrieved from
http://ndltd.ncl.edu.tw/

Zhang, Qiong-yi. (2014). *Behavioral Intention to Using Stickers on Instant Messaging App*. (Doctoral dissertation or master's thesis).Retrieved from
http://ndltd.ncl.edu.tw/

The International Society for Augmentative and Alternative Communication(ISAAC) ：
https://www.isaac-online.org/english/what-is-aac/what-is-communication/

Contact email: s58169338@gmail.com

Schematic Figures as Foregrounding Elements in John F. Kennedy's Inaugural Speech

Trisnowati Tanto, Maranatha Christian University, Indonesia

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

A writer's style of persuasion is worth analysing, especially when this style can serve as a powerful tool to convey the writer's persuasive goal in a speech as well as to highlight the aesthetics of the language used. In this case, a writer can use certain linguistic features to function as foregrounding elements in the story. This paper focuses on the use of schematic figures used by John F. Kennedy in his inaugural speech in 1961, *Ask Not What Your Country Can Do for You; Ask What You Can Do for Your Country*. Schematic figures are those dealing with excessive order or regularity, such as in the repetition of sounds, words or structures, both in a simple and complex way. Furthermore, this paper will see how these features become interesting foregrounding elements that can attract the readers' attention so that they will be more noticeable for the readers. The method used in analyzing this is the descriptive method with the referential technique. The grand theory used is Stylistics, which is a study of style in language, or more specifically, the study of distinctive linguistic features. This analysis results in the finding that the schematic figures are proven to be powerful features in realizing the persuasive goal.

Keywords: persuasion, aesthetics, foregrounding, schematic figures

iafor

The International Academic Forum
www.iafor.org

Introduction

Communication is a vital aspect of human life. It is like a bridge that relates one person to another. We can communicate and exchange the information in the form of thoughts, opinions, or feelings. Yet, whether people can communicate with others through many ways depends on the context, participants, and goals as well.

In our daily life, we may communicate the same idea in different ways of speaking. It depends on the relationship between the speaker and the hearer, the situation, the time, etc. Moreover, the ways of communicating something determine how effectively the message will be received by the hearer.

Out of the many ways of communication, a speaker has to choose one of the best ways in delivering the message appropriately. There must be a reason why we decide to choose one way of communication to others. It is arguable why a speaker chooses certain words and not other words in one text. The speaker has to decide to choose the style that he or she uses for a special purpose or intention.

According to Leech (1994, p. 12) style is the linguistic characteristic of a particular text. In linguistics there is a study which deals with the style of language, namely Stylistics. Stylistics is defined as "the (linguistic) study of style, describes what use is made of language" (Leech, 1994, p. 13). By studying Stylistics, we are able to explain something explicitly or implicitly, so that we will understand specifically "how language serves a particular artistic function." (Leech, 1994, p.13)

Rhetoric is one of the topics in Stylistics. Rhetoric deals with some features of language that create "the art or skill of effective communication." (Leech, 1994, p. 210) By using rhetoric in our communication, we will achieve such communication ends at a different level. Not only can we make the communication successful in transferring our ideas but we can also produce effective and beautiful form of communication. Besides, when one tries to communicate one's ideas through writing, one must think more deeply, as it is intended to be read by others who have different ways of thinking. The reader may not see something exactly as the writer sees.

Actually, it is not a difficult thing to find some examples of the rhetorical figures in our daily life. Examples of rhetorical figures can be found in speeches, advertisements, song lyrics or any texts. A writer must make a text "interesting, clear, persuasive, and memorable, so that they will pay attention to, understand, believe, and remember the ideas it communicates." (Harris, 2011)

This paper analyzes the rhetoric used in a speech. Most of the time, a speech is considered something boring and does not appeal much to most people. After hearing a speech which is usually quite long, people tend to forget its content easily. However, there are also speeches which are still remembered even until the next century after the delivery. In this case, there must be some extraordinary things in the texts so that they are memorable. It is believed that the use of rhetorical figures plays a prominent role in making the speech text outstanding and memorable. This is, I believe, a significant study because it encourages us to be more critical in understanding an effective way of communicating an idea. Thus, when reading a text, we will learn to take a deeper meaning through some of the rhetorical figures that are

used in the speech. Besides learning how to comprehend the context of the text, we can also learn to appreciate the form or style of the language so that we can get some pleasure from the artistic value of the speech. Moreover, we can also be encouraged to think 'out of the box' in dealing with the issue of stylistics. In short, we are expected to be able to communicate better on a meaningful level.

Stylistics itself is "the study of style … defined as the analysis of distinctive expressions in language and the description of its purpose and effect." (Verdonk, 2002, p. 4) Style is "linguistic characteristics of a particular text." (Leech, 1994, p.12) In analyzing a text, we need to pay attention to the type, the way in which language is used in the text, and the writer's intention or reason for choosing a certain style. Moreover, in Stylistics, we deal with literary appreciation and linguistic description in order to get the aesthetic function as well as linguistic evidence. (Leech, 1994, p.13)

In making a stylistic analysis we will not focus on every form and structure in the text but more on those which stand out in it. That element "holds a promise of stylistic relevance with the reader's or listener's interest or emotions" (Verdonk, 2002, p. 6). In Stylistics the psychological effect is called foregrounding, a term which is borrowed from the visual arts. Foregrounded elements often include "a patterning of parallelism in a text's typography, sounds, word choices, and grammar or sentence structure." (Verdonk, 2002, p. 6) Other potential markers are repetitions of "some linguistic element, and deviations from the rules of language in general or from the style we expect in particular text type or content." (Verdonk, 2002, p. 6)

One style of language which stands out in the language used in speeches is the use of rhetorical figures. A rhetorical figure can be defined as a deviation of the ordinary form of expression or ideas in order to produce a greater effect. In other words, McQuarrie & Mick (1996, p. 425) stated that a rhetorical figure is an artful deviation. Traditionally speaking, rhetoric is the art or skill of effective communication. (Leech, 1994, p. 210) Rhetoric of texts deals with the superficial expressive form of language. In the perspective of rhetoric, the way of how a statement is expressed may be more important than its content. Rhetoricians see that there are many ways to express a statement. The central concern of rhetoric has always been method and manner. It is a matter of how to choose the best way to express an idea in a certain situation.

When rhetorical figures are used in a speech, persuasion is naturally the overriding goal. In rhetoric, we can identify the most effective form of expression in any given case. Thus, a rhetorical approach to the language used in a speech will cover the types of the style of speech language, specifically the use of rhetorical figures, which have an important effect.

According to McQuarrie & Mick, there are four types of fundamental rhetorical operations: repetition, reversal, displacement, and destabilization. Whatever the operations are, basically there are two things involved in rhetorical figures. The first is excessiveness of order and regularity, and the second is a deficiency of order or irregularities. This can relate to the distinction between schemes and tropes. Consequently, schemes and tropes cover two distinct modes of formal deviation, namely schematic figures covering the repetition and reversal operations, and tropic figures, covering the displacement and destabilization operations. (McQuarrie & Mick, 1996, p.420)

In the rhetorical operation of repetition we find repetition of sounds in the forms of rhyme, chime, and alliteration or assonance. Repetition of words is found in the forms of anaphora (beginning words), epistrophe (ending words), epanalepsis (beginning and ending) and anadiplosis (ending and beginning). Phrase structure can also be repeated in the form of parison. (McQuarrie & Mick, 1996, p.429)

Reversal is an operation which adopts more general terms of parallelism. "The rhetorical operation of reversal combines within an expression elements that are mirror images of one another." (McQuarrie & Mick, 1996, p. 432) Thus, just like a mirror, it repeats the original but in reversal order.

Besides the syntactic reversal as seen in the example above, this reversal operation can also be applied to semantic reversal, in the form of binary pairs where one term may be thought of as the reverse or opposite of the other: i.e., high/low, easy/tough. When a message structure includes both members of such a pair, the figure known as antithesis results. (McQuarrie & Mick, 1996, p. 429)

With the assumption that the use of rhetorical figures must be on purpose and designed to serve a certain function, the use of rhetorical figures has an important function to motivate the potential reader/hearer. When the text is a speech, then the most normal and logical function of the rhetorical figures is to persuade the reader/hearer. Thus, it can be said that the deviation in the rhetorical figures is "to call to and arrest attention." (McQuarrie & Mick, 1996, p. 427)

Furthermore, Barthes (in McQuarrie & Mick, 1996, p. 427) said that these rhetorical figures produce a "pleasure of the text" – the reward that comes from processing a clever arrangement of signs. More specifically, Berlyne (in McQuarrie & Mick, 1996, p. 427) said that "incongruity (deviation) can produce a pleasurable degree of arousal", which later will cause the reader/hearer to have a positive attitude towards the text.

The other function of the rhetorical figures is that it can make the text more memorable. The schematic figures, because of the over-coded forms, add internal redundancy to the message. Repetition within a text, for example, is expected to add to the memorability of the text. On the other hand, tropic figures are under-coded. Therefore, they are incomplete in the sense that they lack closure, which urges the reader/hearer to elaborate them further. This additional cognitive activity in the effort to interpret the message "increases the number of associative pathways stored in memory". (Mitchell)

In the history of the United States, one of the most memorable great speeches is John F. Kennedy's *Ask Not What Your Country Can Do for You; Ask What You Can Do for Your Country*, which was delivered in his inaugural address in 1961.

Discussion

In this part I would like to present and discuss the result of the analysis on the use of the rhetorical figures in John F. Kennedy's *Ask Not What Your Country Can Do for You; Ask What You Can Do for Your Country* (1961). I classify the data of schematic

figures which will then be subclassified into the types of the rhetorical operations: repetition or reversal operations. The more detailed classification will be made in terms of the classical types of the rhetorical figures: anaphora, parallelism (repetition operation); chiasm and antithesis (reversal operation). When the classification of the data is identified, the data of the rhetorical figures will be analysed further by relating them to the functions they have in the speech.

Schematic Rhetorical Figures

The schematic rhetorical figures deal with figures showing exploitation of order and regularity. Thus, basically the schematic rhetorical figures cover the repetition operation and reversal operation.

Some things that are repeated over and over are naturally easy to remember. That is why, when a speaker wants to emphasize on a particular point, one of the most effective ways is by means of repetition.

Besides, a speaker can convey his or her message in a much more engaging and notable way by repeating it. In this way the hearer can also detect quite easily the underlying messages that the speaker wants to convey.

The next function of repetition is that it can make something sound more dramatic as well as pleasant in the ears. Stylistically speaking, words that are repeated will produce an aesthetic effect. People tend to like the sounds produced by particular sounds or words or structures being repeated.

Rhetorical Operation of Repetition

In this paper, the findings show that the speaker makes use of four types of repetition: antithesis, parallelism, chiasm, and anaphora. The analysis of each type of repetition form will be discussed further below.

Antithesis

Antithesis is creates a contrasting relationship between two ideas which are joined or juxtaposed. (Harris, 2011)) An antithesis is used to balance contrasted ideas as well as to highlight them. ("The Nation Law Firm") There are two data of antithesis found in this speech, as seen below:

(1) …symbolizing an **end**, as well as a **beginning** – signifying renewal, as well as change…
(2) …we shall…**support** any **friend**, **oppose** any **foe** …

In data (1) the words *end* and *beginning* refer to contrasting ideas. In this sentence both words refer to today, the present time. According to the speaker, today is the end of the past era, when America was led by the previous presidents. Now the country has a new leader; hence, another new era also begins. The speaker wants to say that besides an end, today is also a new beginning. Those two words are contrasting in meaning, but they refer to the same point of time, which is today. During 1950's, there were many problems faced by America. America was involved in the Korean

War, there were many crime issues, racial segregation, Cold War also happened in this period. ("U.S. Timeline") The words *signifying renewal, as well as change* indicate that the speaker hopes that in the era after he is elected president, he can make renewal and change.

Data (2) contains two pairs of opposite words: *support* and *oppose*, and *friend* and *foe*. The function of the antithesis here is to highlight the actions which the speaker and all Americans will do to their friends and foes. They take different actions to different groups of people. They will support those that they call friends. However, those who are the foes will be opposed. By giving support, they will keep a good relationship with others considered to be their friends. Indirectly, there is a kind of persuasion to the addressees to become friends of America instead of being foes. They speaker clearly states that he and his country shall support any friend. Those who choose to become foes will create a disadvantage for themselves because they will be opposed.

Parallelism

Parallelism consists of several parts of a sentence or several sentences which are expressed similarly to show that the ideas have equal importance. Parallelism also adds balance, rhythm, and clarity to the sentence. (Harris, 2011)
There are two data of parallelism that will be discussed here, as seen below:

(3)   **United** there is little we cannot do in a host of cooperative ventures. **Divided** there is little we can do…

(4)   If a free country **cannot help the many who are poor,** it **cannot save the few who are rich.**

Data (3) shows two parts of two sentences which are expressed similarly in a parallel construction. The sentences consist of two clauses and each clause starts with a past participle and then it is followed by a there-clause. The function of the parallel construction is to show that the ideas in the sentences are equal in importance. Both sentences speak about the same point, which is the importance of being united. After the declaration of America's Independence, there were 13 colonies becoming the states of America. At first, these states were joined as an alliance, but later as a nation. The number of the states kept increasing until Hawaii joined as the last state in 1959. When Kennedy began his administration in 1961, the nation got 50 states. Through this part of his inaugural address, Kennedy reminded his citizens about the spirit of nationality. The unity as a nation was important to support the condition of the country at that time, which was in Cold War with the Soviet Union.

The parallel construction found in data (4) refers to the era when Kennedy took office and the economic condition of America was not good. America was in a recession, and there were low inflation and interest rates ("US History"). There were many poor people and few rich ones. Kennedy realizes that the big number of the poor and the small number of the rich are a problem. In order to solve this problem, the first step to do is helping the poor who are bigger in number. If the country could help decrease the number of poor people, automatically it will raise the number of the rich. The parallelism in this sentence shows that the two ideas have equal importance. In this context, both helping the many who are poor and saving the few who are rich are equally important.

Chiasm

In chiasm there are words or elements which are repeated in reverse order. It is often used for witty or aphoristic use (Wales, p. 62). There are two data of chiasm discussed here:

(5) Ask not what **your country** can do for **you**, ask what **you** can do for **your country**.

(6) Let us never **negotiate** out of **fear**, but let us never **fear** to **negotiate**.

The sentence in data (5) contains chiasm because there is a reverse order between the words *your country* and *you*. Here the chiasm is used for aphoristic effect. This sentence can be said to be an aphorism because it speaks about something wise. Through the sentence, Kennedy as a president tells his people what they should do as good citizens. When Kennedy first took office, America was facing quite a lot of problems. Some of them are economic problem, civil rights movement by the African Americans, and also the Cold War that still went on. ("US History") Kennedy asked his citizens to change their ways of thinking. Considering the condition of the country, they should do something for the country for the sake of compassion, instead of keep asking the country to do things for them. The chiasm in this part gives a force to his citizens to do those two things, namely not ask what the country can do for them but ask what they can do for the country. The use of chiasm can make the force more effectively.

In data (6) the words *negotiate* and *fear* are put in a reverse order; therefore, the sentence is a chiasm. The sentence is a part of some paragraphs about the existence of two opposing powers in the world. Referring to the previous part of the speech, we know that there were two powerful groups opposing each other that brought a high tension to the world's situation at that time. Those two groups are America and the nations that chose to be the adversary of America. Kennedy has his own thought towards this condition. He does not want them to oppose each other as enemies. He wants the two groups of nations to start again from the beginning. According to Kennedy, never negotiating out of fear and never fearing to negotiate are the best ways of the two parties to do the beginning. Again, there is an aphoristic effect in this sentence. The speaker states the concept of his plan for the future of both parties. Since the concept speaks about something wise, it can be categorized as an aphorism.

Anaphora

Anaphora is the repetition of the same word at the beginning of clauses or sentences. In other words, anaphora is an initial repetition (Wales, 1989, p.23). Anaphora can be used to underline descriptive and emotional effects. There are 2 data of this type, which can be seen in the following data:

(7) To those old allies …
To those new states …
To those people in the huts and villages of half the globe struggling to break the bonds of mass misery …
To our sister republics …
To that world assembly of sovereign states, the United States

(8) Let both sides explore …
    Let both sides …formulate…
    Let both sides seek …
    Let both sides unite …
    …let both sides join…

The anaphora in data (7) is the word *to,* followed by an addressee. The speaker addresses his speech not only to his own country, but also to others, which he divides into several categories. Besides to his country, the speech is also addressed to some other groups of people and countries. To each group mentioned, there is a message of what becomes the hope or promise of the speaker. The speaker wishes that America and the old allies of it could keep the good relationship by staying united. Kennedy also pledges that there will be a better administration that helps the new states that just get their freedom to have a brighter future. To the people from low social class, Kennedy pledges that he and the country will sincerely try their best to help them. To the sister republics, the speaker hopes that they and his country could form a new alliance to do a revolution. To the United Nations, Kennedy promises that he and his country will support it. Last, there is a request for peace to the enemies.

The use of anaphora here is to underline descriptive effects. The speaker mentions his messages to all the addresses one by one. The messages are described in six different paragraphs, each of which contains a message for one addressee. From the paragraphs we can see that in giving the messages, Kennedy puts the indirect objects at the beginning of the paragraphs. He gives more emphasis to the indirect objects, which he considers the most important part. The indirect objects become important since this speech is a president's inaugural address, in which a president tells his promises to many addressees. The indirect objects which are placed at the beginning of each paragraph will attract the addressees more.

The phrase *let both sides* in data (8) is repeated five times, with four of them placed at the beginning of the sentences. The sentences following each of them are the expectations of the speaker for both sides to do. Referring to the previous part of the speech, "to those nations who would make themselves our adversary, we offer not a pledge but a request, that both sides begin anew the quest for peace…", what is meant by *both sides* by the speaker are America and the nations that chose to be the adversary of America.

There are five different expectations made by Kennedy. The use of anaphora here is to give an emotional effect. Through the five different paragraphs, Kennedy intends to tell his expectations of the two sides. In each paragraph, the object is the most important part since it is placed at the beginning.

Conclusion

The schematic figures used by Kennedy in his inaugural speech prove to be maximally used and effective. The data also shows that the repetition operation is mostly done in a word and sentence level. Since the genre of the text as the data source of this research belongs to a speech, this can be well understood. A speech consists of several paragraphs, and therefore, it is flexible for a speaker to make use of

phrase or sentence repetition. This is also effective in the sense that the hearers can be made less bored in listening to the speech, especially if it is a long one.

When dealing with the speakers' purpose of using such rhetorical figures in the speeches, it is found out that basically the functions of these rhetorical figures cover such points as aesthetics, memorability, and emphasis. All these functions certainly contribute to the essence of delivering a speech, namely persuasion. These three functions are also interdependent, in the sense that they all work to support one another. When the hearers' attention has been caught, it is expected that they will get more involved in the speech, and thus, what is being persuaded by the speakers can be more successfully delivered.

As an overall comment, these speakers are regarded to be successful in delivering the speeches. One of the success factors is the various uses of rhetoric figures as they function very significantly in persuasion.

References

Harris, R. (2013). *A handbook of rhetorical devices*. Retrieved from http://www.virtualsalt.com/rhetoric.htm

Leech, G. (1994). *Style in fiction*. Essex: Longman Group Limited.

McQuarrie, E. F. & Mick, G. (1996). *Figures of rhetoric in advertising language*. The Journal of Consumer Research, Vol. 22, No. 4, 424-438. Retrieved from http://www.jstor.org/

"The Nation Law Firm". Retrieved from http://www.nationlaw.com/

"US History". Retrieved from http://www.ushistory.org/

Verdonk, P. (2002). *Stylistics*. London: SAGE.

Wales, K. (1989). *A dictionary of stylistics*. Essex: Longman Group Limited.

"Hao Shi Duo Mo": The Combination Practice of Gameplay and Culture Art with IPO-AER Principle

Yi-Shiuan He, National Taipei University of Technology, Taiwan
Saiau-Yue Tsau, National Taipei University of Technology, Taiwan
Ko-Chiu Wu, National Taipei University of Technology, Taiwan

The Asian Conference on Arts & Humanities2016
Official Conference Proceedings

Abstract
Up until the early 1960s, rural Taiwanese people used grindstones to grind food items such as beans or wheat. As technology developed, this tool gradually fell out of use in Taiwan. Yet for the older generation, the tool remains a symbol of the belief that hard work will lead to prosperity. This paper aimed to invoke these memories and beliefs through the design of an innovative museum exhibit. To achieve this, we designed a human-computer interface using the form and feel of this important historical artefact. We analyzed the design of this exhibit using the Idea-People-Object-Physical Attract-Engage-Flip (IPOP-AEF) model developed by Pekarik, Schreiber, Hanemann, Richmond, and Mogel (2014). The designed exhibit "Hao Shi Duo Mo" was on show in Taiwan in May 2015. It was well-received by visitors, which was likely due to its fulfilment of each of the six elements of the IPOP-AEF model. This analysis serves as valuable reference for exhibition designer and artists.

Keywords: grindstone, IPOP-AEF principle, interactive installation, culture art

iafor

The International Academic Forum
www.iafor.org

Introduction

The rapid advance of technology in recent years has thrown a large number of human tools, which were only a few decades ago considered essential, into obscurity. These items still however hold a significant place in our heritage, and their cultural legacy is worth preserving. This study explores the historical importance of the grindstone in Taiwanese culture and mediums of conveying this context to the general museum-going public. Through the theoretical framework of IPOP-AEF, we designed and evaluated an exhibit focused on this artefact. Our team designed an interactive digital installation in which a grindstone formed the principal element of the user interface. The design of this exhibit, entitled "Hao Shi Duo Mo," used the above framework to take the preferences of visitors into consideration.

1.   Context of the grindstone in Taiwan

The grindstone was a household tool in rural areas in general use until a few decades ago. Comprising two circular stones of different sizes, one lodged inside the other, the grindstone was used to grind foods such as rice, wheat, and beans into powder (see Figure 1). It was manually operated by humans or animals. This tool was also used to make pastries and cakes. Similar tools were in use in other countries. The Japanese call it a "mortar" (いしうす), while it is called a "grain miller" in western countries. This paper specifically examines the social context associated with the grindstone in Taiwan.

Figure 1. Grindstone in use
(Photo credit: http://paper.wenweipo.com/2013/08/02/WY1308020004.html)

As technology advances, everyday life is made more and more convenient with the proliferation of automated modular devices. Yet this shift is accompanied by the loss of items that represent traditional and historical values (Dai, 2004).   Among these is the grindstone. Its growing obscurity has been well-noted:

Since the 1960s, grindstones are rarely seen in Taichung… At that time, you could buy any pastries you like in the marketplace. Fewer and fewer women made rice cakes when they needed to offer sacrifices to ancestors at certain occasions. Yet my mother-in-law was frugal and insisted on making rice cakes every year. She used

electric grinders and molds to make rice cakes, saying they tasted better than the ones bought from vendors. (Lin, 2011, web page)

Turning a grindstone is time-consuming and laborious… not to mention that the food ground from it is very soon eaten up. Then you must turn the grindstone once again for another batch of pastries, rice cakes, or rice dumplings… Since the electric grinder was invented, the grindstone fell out of use. Today the few grindstones that are to be found in households or restaurants are displayed as antiques and used to add a nostalgic air. (Wu, 2006, web page)

In Taiwan, the grindstone is often used as a garden water feature, acting as a portent for a good harvest and prosperity (Figure 2). Pronounced "Shi Mo" in Chinese, a grindstone literally advises us to be strong and face challenges head-on. It serves as a metaphor indicating that in the end everything will turn out well. For older generations in Taiwan, these connotations are deeply rooted, and are integrated into their spiritual beliefs. This artefact is therefore an important symbol endowed with multiple meanings and is worthy of a steadfast place in our modern culture.

Figure 2. Grindstone used as a water feature in a Chinese garden

In recent years, local associations for the conservation of cultural assets have made efforts to collect cultural items for display in local museums. Their aim is to provide access for the general public to important cultural historical artefacts and to build a platform for cultural knowledge dissemination. The mere physical display of antiques such as a grindstone however seems an inadequate channel for conveying the heritage of the item. We therefore sought to design an innovative exhibit which would more effectively present the history and connotations of the grindstone.

2.   Experiences of Museum Visitors

For many people, a museum is the only place where they will ever see a traditional grindstone. Audience studies have been an important topic in exhibition design and museum research in recent years. In this kind of research, the exhibition, the information it contains, and every audience member in the exhibition are considered part of an interactive process. An increasing number of exhibitions are beginning to adopt innovative approaches to better appeal to visitors.

2.1 IPOP-AEF principle

Andrew, Zahava and Jean (1998) conducted a survey among the participants who attended an exhibition called "Puja: Expressions of Hindu Devotion" (1996). This was the first study to explore audience experience within the field of museum research. Their results demonstrated that visitors use very different foundations in the formation of their judgments or preferences. Some are attracted to ideas (or learning), some want to know more about people (and their emotions), while others focus on the aesthetics of objects. These observations were later formulized into the Idea-People-Object (IPO) model (Andrew, James, Nadine, Kelly & Barbara, 2014).

Pekarik and Mogel (2010) extended the IPO model with the introduction of three basic principles for the organization of an exhibition: Attract, Engage, and Flip (AEF). As materials and exhibition styles have diversified, a new element was added to the model: physicality (Pekarik and Schreiber, 2013, 2014). This aspect is used to analyze the extent of physical engagement experienced by the visitors, through for example bodily movements, hand contact, sound, light, or odor. The IPOP model can be readily used to design or analyze any exhibition. Using the three basic principles, an art curator can be sure to *attract* the viewers' attention so they will stop in front of an exhibit, to improve their *engagement* during the process, in order to help their perspectives *flip*, i.e., lead to a radical change in perspective or engage them in a memorable experience. The emergence of the IPOP model attests to the fact that audience satisfaction is gaining wider attention in the academic community. The present paper considers a case study of a museum exhibit which puts the principles of the IPOP-AEF model into practice.

3. Interactive installations

Ridel et al. (2014) presented a visualization system that boasts the technology of "augmented reality" in which real objects and 3D models are integrated to enhance audience interaction. For example, in that study spectators were able to explore information by shining a flashlight over specific areas of the exhibit. For this kind of system, information is best displayed in graphs or images rather than text-heavy descriptions. Ridel et al. (2014) conducted follow-up interviews with audience members, many of whom expressed positive attitudes toward their exhibit.

With the aid of interactive technology, museum-goers can engage in a hands-on experience to aid in cultural appreciation. Interactive technology has also been applied to art representation. Human-computer interaction helps to boost audience satisfaction. A successful installation artist is therefore expected to adroitly manipulate each aspect of self (cognitive, physical, and emotional) in the creation of his/her artwork to render a multi-layered interactive installation that conveys his/her innermost ideas in such a way as to elicit a strong response from his/her audience (Winkler, 2000).

4. Design of "Hao Shi Duo Mo"

The name of the exhibit is a play on words. "Shi" and "Mo" refer to the grindstone. "Hao Shi Duo Mo" implies that all will eventually be well as long as one makes every effort to remove the obstacles in one's way. The grindstone was an everyday tool in Taiwanese culture that became iconic of hard work. This was a trait admired by the

Taiwanese people. Although the grindstone has fallen into disuse, this trait is still valued in Taiwanese culture. Many people strive for their lifelong goals with relentless determination and effort, just like their ancestors turned the heavy handle of the grindstone day in and day out.

As discussed above, the artwork "Hao Shi Duo Mo" was presented in the form of an interactive installation so as to provide a hands-on experience for attendees. This installation comprised a wooden box, into and onto which was placed a system for human-computer interaction (shown in Figure 3). This installation allows viewers to interact with the interface while absorbing relevant information displayed on-screen. The interaction into which the viewers were invited comprised three stages: Seeking, Grinding, and Obtaining. This was designed to mimic the process of using a traditional grindstone. It is symbolic of the manner in which determined people pursue their goals: setting the aim, enduring hardships and facing challenges, and arriving at their destination.

Figure 3. Interactive installation "Hao Shi Duo Mo"

4.1 Interactive interface

At the start of the exhibit, animated icons are on the computer screen, and when the visitor operates the installation, animations and text guide him or her through the three-stage process (Figure 4).
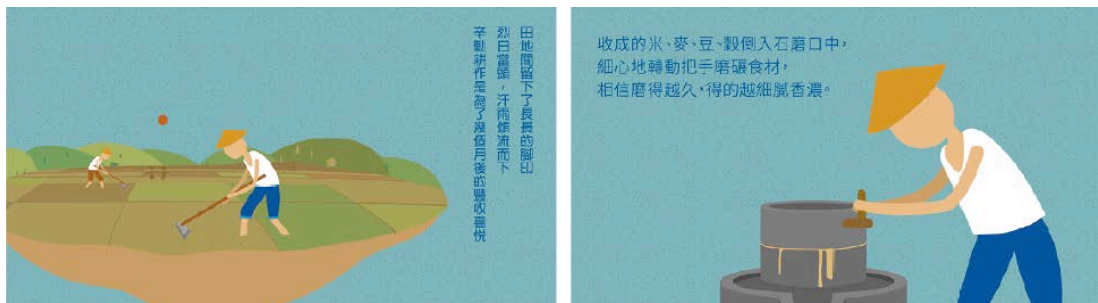

Figure 4. Stills of on-screen animation

Stage 1: "Seek"

In the first stage, five building blocks are displayed. These blocks represent five categories of goals people often set for themselves: health, love, family, career, and dreams. The visitor selects a block and places it into the grindstone. This mimics putting the raw food ingredient into the grindstone in the process of creating a desirable foodstuff. Each block corresponds to a different game scene (Figure 5).

Figure 5. Five building blocks

Stage 2: "Grind"

To achieve one's goals, one must usually exert a large amount of effort. In this stage, the visitor controls a game character who moves up or down through manipulation of the grindstone. (Figure 6)
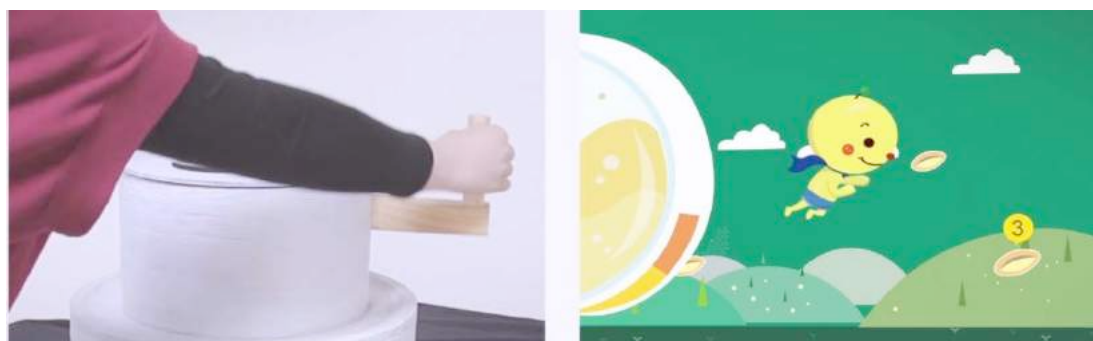

Figure 6. Operation of the grindstone

Stage 3: "Obtain"

When the visitor completes Stage 2, he/she sees a feedback animation on the computer screen. Each game scene returns a different digital result on-screen, and also drops a physical card down the chute of the grindstone, granting the viewer a concrete reward for his/her efforts. (Figure 7)

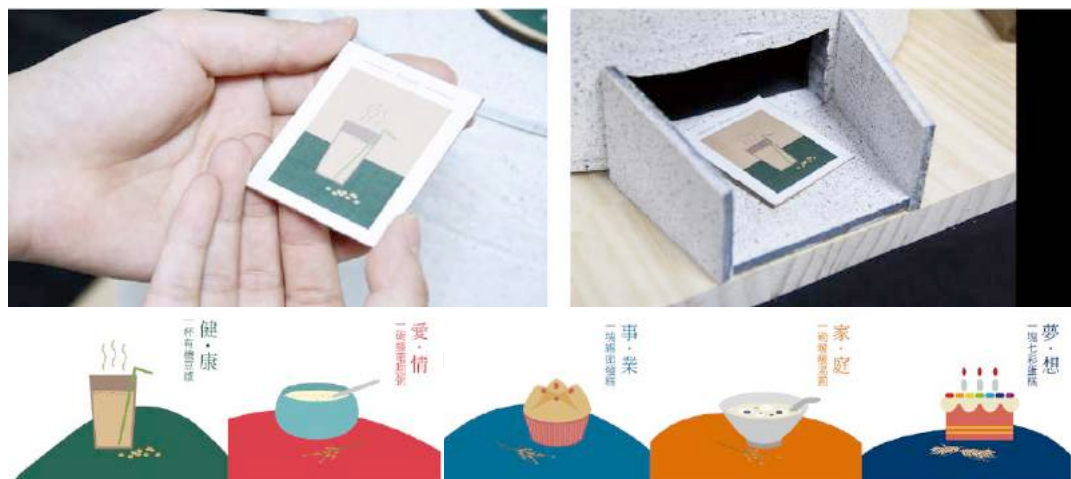Figure 7. "Hao Shi Duo Mo" rewards hard work

5 . Results and discussion

"Hao Shi Duo Mo" was the result of a collaboration among five artists (Figure8) and was displayed at the Young Designers' Exhibition (YODEX) at the Taipei World Trade Center from May 1 through May 4, 2015. The exhibit received enthusiastic feedback from the audience (see Figure 9).

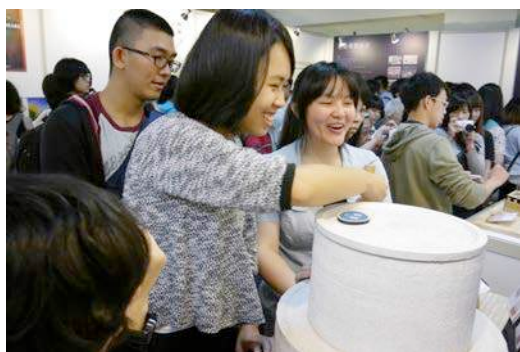Figure 8. Designers of "Hao Shi Duo Mo"

Figure 9. Visitors to YODEX 2015 enjoying "Hao Shi Duo Mo"

"Hao Shi Duo Mo" is an innovative design pioneering interactive interfaces for museum exhibits. In this paper we proposed six elements for the practice of interactive exhibits with IPOP-AEF principle for discussion.

Idea:

A representation of cognitive thinking: Knowledge is traditionally presented in a direct fashion in museums and cultural associations. The designers of this exhibit conveyed knowledge in an inviting style so as to attract the eye of visitors and to engage them in an active participation. In this way, the audiences was totally immersed in the desired conceptual understanding while in pursuit of the storyline.

A thought-provoking mechanism: Many exhibit-goers enjoy a lively conversation with the exhibits they are watching for emotional or intellectual satisfaction. They do this simply because they love this simultaneous interaction. Therefore it might be very important for a curator or artist to actively provide a stimuli from which attendees may get inspiration and get a "flip" sense out of partaking in the process. This is what the "Hao Shi Duo Mo" intends to accomplish in the stage of seeking.

People:

Enacting roles to connect: People who live in different times and circumstances have divergent ways of thinking. Yet we tend to harbor curiosity toward people and things that are unfamiliar to us. Through taking on new and different roles, we can develop a connection with these seemingly strange things. Viewers seem to find much excitement in the "grinding" phase, grinding grains in a similar way to their forebears. This participation allowed them to experience a "flip" of perspective. This further triggers discussion among viewers and may well enhance interaction at the venue.

Object:

Aesthetic representation: For an exhibit (object), the aesthetic representation consists of the exhibit itself as well as its surroundings. For an art installation that boasts high technology, however, it is the overall appearance combined with the functions and appearance of its software and outer furnishings. Aside from visual language, technology-aided interfaces are an important route to engaging audience members.

Environmental factors: Audiences may have differing perception of an object under differing contexts. For example, a grindstone placed in a bustling space (like YODEX) might provoke very different effect on audience members than one placed in a quiet museum. "Hao Shi Duo Mo" was originally intended to convey a sense of "slowness" to the viewers, drawing on its historical context, but the busy atmosphere of YODEX seemed to have exerted a negative impact on the audience in this aspect. Some viewers lost patience with the pace of the game and even suggested fast-forwarding the introductory animation.

Physical

Gains: People tend to want to make physical contact with new media and engage in a hands-on experience rather than passively experiencing new information. The mention of "gains" refers to the satisfaction felt by visitors who touched the exhibit or operated the 3D interface, and also a sense of "worthiness" about the time spent in the process. Virtual technology provides a unique opportunity for attendees to interact with artworks, yet we recommend future researchers continue to seek out new and diverse ways to engage participants. Authenticity was an important goal of this project "Hao Shi Duo Mo". It was designed with the aim of giving the audience an accurate feel of this traditional experience and artefact. The time, speed, and necessary application of force were all determined by the parameters of the topic. We believe this level of authenticity aids the audience in feeling satisfaction and acquiring a sense of having gained something from the process.

Conclusion

As audience studies have gained momentum, curators and artists have learned to integrate the opinions of their audiences, or even the audience themselves, into their installations. In its representation of the traditional grindstone, the value of "Hao Shi Duo Mo" lies in the experience it grants its audience, one that is enjoyable and memorable, bringing to life this important historical and cultural artefact to preserve our heritage. The integration of advanced technology helps to create a lively and appealing atmosphere that is difficult to match with conventional exhibitions. Although it is not always possible to satisfy the diverse needs of all attendees at an exhibition, the IPOP-AEF model seems to be an effective approach which allows designers to consider the perspectives of their market (visitors).

References

(In English)

Andrew J. Pekarik ,& James B. (2014). Schreiber, Nadine Hanemann, Kelly Richmond and Barbara Mogel. IPOP: A Theory of Experience Preference. Curator: The Museum Journal, 57, 5-27. DOI: 10.1111/cura.12048

Andrew J. Pekarik, Zahava D. Doering & Jean M. Kalata. (1998). The Asian Art Experience: Visitor Preferences And Responses To Puja: Expressions Of Hindu Devotio. Institutional Studies Office - Smithsonian Institution. Institutional Studies.

Andrew Pekarik ,& James B. Schreiber. (2013). How Do You Improve the Experience of Museum Visitors? An Experiment at the National Museum of Natural History. Washington, DC: Office of Policy and Analysis.

AndrewJ.Pekarik ,& Barbara Mogel. (2010). Ideas, objects, or people?ASmithsonian exhibition team views visitors anew. Curator: The Museum Journal, 53, 465–482. doi:10.1111/j.2151–6952.2010.00047.x

Anna Trifonova ,& Letizia Jaccheri. (2008). Software Engineering Issues in Interactive Installation Art. Int. J. Arts and Technology, Vol. 1, No. 1, 43-65.

B Ridel, P Reuter, J Laviole, Nicolas Mellado, N Couture, X Granier. (2014). The Revealing Flashlight: Interactive Spatial Augmented Reality for Detail Exploration of Cultural Heritage Artifacts. Journal on Computing and Cultural Heritage (JOCCH) 7 (2), 6.

Todd Winkler. (2000). Audience Participation and Response in Movement-Sensing Installations. ISEA, Paris.

(In Chinese)

Wu Shu-zhi. (2006). Childhood Memories: Turning a Grindstone Rotated and Get the Food We Need. EPOCH TIMES. Cited from http://www.epochtimes.com/b5/6/10/31/n1505179.html

Lin Duan-mei. (2011). Wash Your Hands and Make Rice Cakes. *Voices in Nanpu*, the 5th issue. Nantou County Agriculture, Tourism, Art, and Culture Association. Cited from http://www.nataca.org.tw/modules/tad_book3/page.php?tbdsn=308

Dai Zhao-yang. (2004). The Development of Feature Agriculture in Taiwan and Related Issues. Taiwan Research Institute. Cited from http://www.tri.org.tw/research/impdf/541.pdf

Contact email: hyswsu179@gmail.com

Overlooking Injustices for National Pride: Inside the Australian War Memorial's Representation of the Papua New Guineans During WWII

Erika K. Smith, Western Sydney University, Australia

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Introduction

War is sometimes argued as necessary for maintaining peace and justice. During the Second World War the Australian government sent troops to Papua New Guinea to thwart the imminent invasion of Australia by the Japanese. Papua New Guinea was then a British colony under the mandate of Australia, and it was voiced that its peoples 'should remember that he belongs to the British Empire; and he should be ready to do anything he can to help his empire win' (Inglis, 1971: 507). The Kokoda Track in Papua New Guinea became the site of some of the most desperate and vicious fighting encountered by Australian and Japanese troops during the Second World War. Although not extensively publicised, the savage and fierce fighting in the region also resulted in tens of thousands of Papua New Guinean deaths from introduced diseases, deprivation and violence.

In recent decades the Kokoda Track has become a cultural phenomenon in Australia, with a strong overarching focus on linking its military history[1] with the concept of Australian national identity. Furthermore, the Track itself has grown in popularity as a site of pilgrimage and adventure tourism for many Australians (Smith, 2016: xix). With some exceptions[2], the discussion of the Kokoda Track in Australia has focused on Australian experiences, and very little has considered the experiences of the Papua New Guineans. The Australian War Memorial in Canberra is Australia's national memorial to those who have served the Commonwealth of Australia, and 'its mission is to assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society' (AWM, About). This paper examines the Australian War Memorial's representation of its allies of the then-mandated colony, the Papua New Guineans, in the Second World War Gallery.[3] The main methodology for this paper was several site visits to the Australian War Memorial (2009, 2011, 2012, 2013, 2014) and one week trekking the Kokoda Track in Papua New Guinea (2010). Therefore, prior to any analysis and discussion of the findings, these sites require introduction before they are examined.

---

[1] When discussing military history this paper predominately refers to WWI and WWII. However this author, unlike the Australian War Memorial (which focuses on conflict from the time of Australian Federation in 1901), does recognise that part of Australia's military history should include its Frontier Wars between the First Peoples of Australia (or Indigenous Australians) and white settlers.

[2] *The Path of Infinite Sorrow* (Collie & Hajime, 2009), *The Bone Man of Kokoda* (Happell, 2008), *Cannibal Tours* (O'Rourke, 1988), *The Kokoda Campaign 1942: Myth and Reality* (Williams, 2012), *Angel of Kokoda: Kari* (Wilson, 2010), *Angels of Kokoda* (Mulligan, 2006) and the work of Australian historian Hank Nelson on the subject of Papua New Guinea have offered accounts from Papua New Guinean (the latter four texts) and Japanese (the former two texts) perspectives.

[3] In 1902 Papua New Guinea was placed under the authority of the Commonwealth of Australia (Roberts-Wray, 1966: 132), later confirmed in The Treaty of Versailles (1919) when Germany's colonies were sanctioned and thus German New Guinea became a British colony under the mandate of Australia.

The Australian War Memorial

Plate 1: The AWM Canberra (photograph by author, 6/09/12).

The Australian War Memorial at the northern end of Anzac Parade in Canberra was officially opened on Remembrance Day (11 November) 1941. The AWM consists of three parts: the Commemorative Area (shrine) which includes the Hall of Memory and the Tomb of the Unknown Australian Soldier; the Memorial's Galleries (museum), and the Research Centre (records). Outside the AWM the garden is home to sculptures and plaques of every Company of every Australian Battalion. The main entrance on the upper level consists of the Roll of Honour along two walkways leading up to the Hall of Memory. At ground level there are two galleries on either side of the building; to the left is the WWI Gallery and to the right the Second World War Gallery. The lower level contains 'Conflicts 1945 to Today', the 'Research Centre', 'Education Space' and the 'Special Exhibitions Gallery'. The AWM museum (the two galleries) possesses Australia's largest collection of artworks, relics, artefacts and documents from colonial conflicts in other countries (including the Boer War and the Boxer Rebellion) to conflicts of the present day.

This paper selected the Australian War Memorial for critical examination for four key reasons:

- It describes itself as one of the world's greatest museums (AWM Annual Report 2010-2011, 2011: xii), and is regarded by some as Australia's most important historical museum (Lake, 2006:5).
- The Memorial houses Australia's largest collection of artworks, relics, artefacts and documents from colonial conflicts in other countries (including the Boer War and the Boxer Rebellion) to conflicts of the present day. It also has over 35,000 works of art and 'has one of the largest thematic [photographic] collections in the world', with almost one million negative photographic images, of which over 250,000 have been digitalised and made available on the Memorial's website (Wilkins, 2010: 24; Lakin, 2006: vii, xi).

- The AWM attracts approximately one million visitors and 3-4 million online visitors annually.
- The Australian War Memorial states that its purpose is to 'assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society' (AWM, About).

The significance of the Memorial, the extensive material at its disposal, its popularity, and its purpose as detailed in the aforementioned dot points, make it not only worthy as an incredibly influential institution, but also in need of extensive discussion and critical analysis. In recent decades the worrying trend of linking the concept of Australian national identity to Australia's military history has been made all the more normalised (Smith, 2016: 51). Therefore it is unsurprising that in the AWM's annual report for 2010-11 (2011: 14): Nine out of ten surveyed visitors believe that the Australian experience of war has been a very important factor in shaping the Australian identity. And in 2012-13 reports, 80 per cent of survey respondents rated the Australian experience of war as being important to extremely important in shaping Australian identity (2013: 14).

Arguing that there can be links between war and national identity is not a new assertion that lacks extensive discussion and critical examination. In post WWI Britain, historians such as Eric Hobsbawm (1983), Robert Arnot (1967) and George Mosse (1990) viewed construction of war monuments as part of a deliberate attempt by the authorities 'to consolidate the idea of nationhood, unity, and the meaning of war, in the face of the communist threat' (Abousnnouga and Machin, 2010: 140). Similarly in Australia some have argued that there has been a strategic move to 'takeover the symbolic repertoire of Australia's radical nationalist past' (Ball, 2004) by 'narrowing […] national mythology to one key legend[4], which encapsulated values, defined the moment of national birth and gave rise to a military tradition' (McKenna, 2009: 7), based on a belief that history is the building block of 'social cohesion' and 'national unity' (former Prime Minister John Howard cited in McKenna, 2009: 4-5). In Australia the success of linking its military history to national identity has been demonstrated in the numbers of Australians who attend Dawn Service across Australian cities and towns to commemorate Anzac Day (25 April), pilgrims to Gallipoli in Turkey (where the Anzacs landed on 25 April 1915), and the annual number of trekkers to the Kokoda Track in Papua New Guinea. It is the latter site that is the focus on this paper, which brings this paper to provide background information to Papua New Guinea and the Kokoda Track.

---

[4] Here McKenna refers to the Anzac (Australian and New Zealand Army Corps - ANZAC) legend. According to the Australian War Memorial (https://www.awm.gov.au/exhibitions/dawn/spirit/) the Anzac legend was born on 25 April 1915 when Australian soldiers displayed characteristics (courage, endurance, initiative, discipline, and mateship), which have become well known as qualities of the Anzac spirit.

Papua New Guinea

Papua New Guinea has a population of 7,821,000 (census 2013, REF), most of whom live in customary societies, where over 800 distinct languages are spoken, making it one of the most heterogeneous nations in the world. Given the great diversity of the cultures, languages, customs and traditions, the naming and homogenisation of the region and the peoples we today know as 'Papua New Guinea' and the peoples to be 'Papua New Guineans' by Europeans and the British is problematic.

In the early 1500s Portguese explorer Jorge de Menezes named the island 'Papua', a word derived from *puahpuah* or *pepuah*, Malay words for the distinctive frizzy hair of the people (Wood, 1870: 898; Ballard, 2008: 161). A couple of decades later the Spanish explorer Yñigo Ortiz de Retez, identified what he saw as a resemblance between the people of Papua to the people of Guinea, on the west-coast of Africa. Based on his observations he named the region 'Nueva Guinea' (or New Guinea). Thereafter 'Papua' and 'New Guinea' have been used in the naming a renaming of the region, largely for the purposes of colonial powers to more easily divide and refer to the island, and for making sense of the 'black' Other (Smith, 2016: 31).

Based on this brief history of the naming of Papua New Guinea, and the diversity of the peoples of this region, we can recognise that a perpetuation of colonial ignorance, racism and – in the foundation of term 'Papua New Guinea', making any collective representation inherently inaccurate. Put more simply, the diversity of the people we know as Papua New Guineans is based on colonial ignorance, and to view the peoples as a homogenous group is a myth that makes any representation problematic, to say the least. But this argument goes beyond the focus of this paper and its examination of how Papua New Guineans are represented at the Australian War Memorial, nevertheless it is important to recognise the underlying problems and complexity in any analysis of Papua New Guinea and its peoples.

The Kokoda Track

The Kokoda Track from Ower's Corner to Kokoda in Papua New Guinea is a narrow passageway through steep mountains, rainforests, rivers, grasslands and barren earth. The Track is known as a challenge for Australian trekkers due to the environment and the conditions, such as high altitude, heavy rainfall, thick mud, heat, humidity and slippery surfaces.
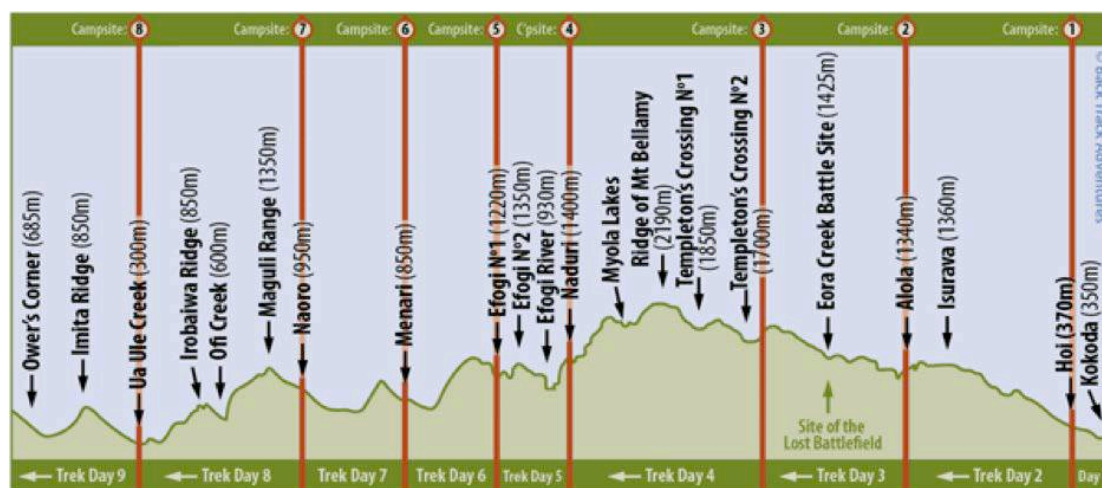
As highlighted in the Introduction, the Kokoda Track has become a popular site for Australian tourism in recent decades. Approximately 3,000 Australians undertake the trek annually (Smith, 2016: 56) and in the last ten years over 52 trekking companies have been granted trekking licenses (Smith, 2016: 67). The aforementioned challenging environment and conditions of the Track have seen a large number of evacuations and a number of deaths. Approximately 50 trekkers are airlifted from the Track annually (SBS, 2009), and since 2001 there have been fifteen Australian deaths associated with the Kokoda Track.[5] There has also been extensive media coverage of violence towards trekkers in and around the region. In September 2013 a group of seven Australians, one New Zealander and twelve Papua New Guineans were attacked while trekking the Black Cat Track[6]. Kerry Rarovu and Matthew Gibob, two of the Papua New Guinean guides, were hacked to death with machetes (Fox, 2013), and most of the other guides had their calves and Achilles tendon sliced (Hoffman, 2014: 3).[7] Although investigations are still being carried out, in January 2016 a British man and an American woman claimed two Papua New Guinean men with machetes ambushed them while trekking the Kokoda Track. The British man claimed to have been beaten and robbed, and the American woman reported to being raped (Hill, 2016). Violence, crime, tribal conflict, assault, theft and murder are realities of the

---

[5] There was one death in 2001, one death in 2008 and four deaths in 2009. In August 2009 a light plane carrying 13 people, nine of whom were Australian trekkers, crashed *en route* to Kokoda Airport killing all on board.

[6] The Black Cat Track is an overland track that runs from Salamaua to Wau in Morobe Province.

[7] Two of the Papua New Guinean guides were killed and one later died of injuries sustained in the attack. It was later found, despite media hype around the Australian trekkers involved, that Kerry Rarovu was the target of assassination (Hoffman, 2014).

region, like many other places in the world, which outsiders can be ignorant of.[8]

Given the Memorial's perception of its role as shaping Australian identity through its representations of war, and the cultural phenomenon of the Kokoda Track in contemporary Australian society the sections which are relevant to the Kokoda Track require critically examined. The following section derives photographic images captured during numerous site visits that are relevant to this paper and its analysis of how the Papua New Guineans are represented.

Representations of Papua New Guineans in the Australian War Memorial

Plate -: Kokoda Campaign Dome in the centre of the room (behind the car), Section 9 of the Second World War Gallery, AWM (photograph by author, 05/09/12).

---

[8] During the author's site visit of the Kokoda Track there was an attempted robbery. When we (the trekkers) went to bed there was a commotion outside our tents, the author was able to look outside her tent only to see men with machetes. The *raskols* (rascals) had stolen our trek leader's pack (which contained money to pay each village we camped at) but we were told after several hours of trekking through the night the Papua New Guinean guides and our trek leader managed to recapture the pack.

Plate -: 'Stretcher Bearers in the Owen Stanleys' by William Dargie, 1947 (AWM ART26653), display on the left wall next to the Dome, Section 9 of the Second World War Gallery, AWM (photograph by author, 05/09/12).

Plate -: Entrance to the Kokoda Campaign Dome, Section 9 of the Second World War Gallery, AWM (photograph by author, 05/09/12).

Plate -: Inside the Kokoda Campaign Dome, clips from Damien Parer's film *Kokoda Front Line* play on the large projection screen, Papua New Guineans, Section 9 of the Second World War Gallery, AWM (photograph by author, 05/09/12).

Plate -: Inside the Kokoda Campaign Dome, clips from Damien Parer's film *Kokoda Front Line* play on the large projection screen, Papua New Guineans, Section 9 of the Second World War Gallery, AWM (photograph by author, 05/09/12).

Plate 5.63: 'Papuan Native Carrier' by George Allen, 1947. Papua New Guinean depicted wearing a lap-lap and carrying a tin of rations, Section 9 of the Second World War Gallery, AWM (photograph by author, 05/09/12).

Results

The photographs show that the Memorial Papua New Guineans played two significant roles during the Second World War, both as soldiers and carriers of the wounded.[9] In reality the roles of Papua New Guineans were far more diverse, including: scouts/intelligence stewards, laundry cleaners, carriers of equipment, cleaners, cooks, soldiers, police, labourers, construction workers, farm hands, repairers, manual labourers, carriers of ammunition, and stretcher-bearers for the wounded (Riseman, 2010: 9).

The other key finding was that the Papua New Guineans are represented as friends and allies of Australia during WWII. What has been omitted from this picture is the physical abuse, racism, discrimination, executions, conscription and forced labor of Papua New Guineans by Australians. Additionally, there were Papua New Guineans who were forced to work for the Japanese. Historian Ken Inglis (1971: 517), the documentary film *Angels of War* (Nelson, Pike, Daws, 1982) and the television show *Foreign Correspondent* and one of its journalists Steve Marshall (Bormann, 2007; Marshall, 2007) have all brought to light historical evidence that during the War Australians shot Papua New Guineans who were suspected of working for the Japanese or who pretended to be members of the Papuan Infantry Battalion. On one

---

[9] An important finding was that representations of Papua New Guineans were male. This finding is in keeping with texts on the subject of the Kokoda Track and Australian military history. Though an important finding, it goes beyond the scope of this paper.

occasion in 1943, 17 men were executed by hanging in front of hundreds of school children 'as a lesson not to co-operate with the Japanese' (Marshall, 2007).

The abuse Papua New Guineans experienced by Australian soldiers is well documented in texts, particularly more recently published works. Paul Ham in his book *Kokoda* (2004: 213) described how Papua New Guinean carriers 'were rounded up […] corralled into pens. Many were pushed to the limits of physical endurance […] expected to work long after their contracts expired, without pay'. In 2011, Papua New Guinean Frederick Soka described the hard work that he had to perform during the War, including carrying ammunition and food for Australians when he was just 12 years old. During the War, Academy Award winning cinematographer Damien Parer described how Papua New Guineans carried heavy loads of equipment and supplies, approximately 50lbs (22.6kgs) each, or 70lbs (31.7kgs) between two (AWM, 1942).

There is the popular perception that the Papua New Guineans 'came down voluntarily from their villages and helped carry the Australian troops over the Kokoda Track. The reality is of course that they were indentured labour' (Duffy, 2007). For many of the Papua New Guineans who were involved in the War there was no choice. These accounts are reflected in the work of well known WWII war correspondent, Osmar White (1987: 29), who witnessed first-hand the recruiting of indentured Papua New Guinean labour and recorded that:

> In some villages every able-bodied male over the approximate age of sixteen years was rounded up […] Brutal disciplinary measures had often to be taken in the field [...] The majority did their work only because the white men in command bullied them into doing it.

Hank Nelson (2007: 81) in 'Kokoda and Two National Histories' described that a tactic of the Australian military to reduce desertion among the Papua New Guineans was to recruit them from areas outside Central and Oro Provinces on the logic that:

> [o]ther Papuans recruited from the south coast had to pass through country where strangers were likely to be killed; they found it hard to find rations to carry with them; and they were likely to run into Australian police and Angau posts where they would be punished and returned to the Track.

The Australian War Memorial held a conference on the subject of Kokoda in 2012. Deveni Temu, the son of a Papua New Guinean labourer (he chose the term 'labourer' over 'carrier'), described his father's mistreatment and abuse at the hands of Australian soldiers during the War, astutely claiming that this area of history has been overlooked.

Conclusion

This paper has examined how Papua New Guineans have been represented in the Australian War Memorial and found that their inclusion is limited, simplistic, tokenistic, and avoids uncomfortable truths in regards to the treatment, conditions and attitudes at the time by Australians. The Australian War Memorial states that 'its mission is to assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society'. The reality is that

an aspect of the Australian experience of war, specifically the Second World War and the Kokoda Campaign, is the injustices Papua New Guineans experienced by Australians. By presenting an easy to digest, overly simplistic account of Australian military history the Memorial, as Benedict Anderson (1983) pointed out, assists visitors to envisage themselves as members of a community made up of millions of people most whom they will not meet but who contribute to this concept of the Australian nation.

It has been argued that people place greater trust in the information that they gain from museums and memorials than from history teachers (Lake, 2006: 5). War monuments and memorials turn public spaces into representational battlegrounds where power structures and historical narratives are contested (Lake, 2006: 2). And if we agree that 'memory is never shaped in a vacuum; the motives of memory are never pure' (Young, 1993: 2), then institutions such as memorials and museums representing history have a responsibility to represent more than one point of view. Earlier this paper argued that there have been strategic moves to push Australia's military history to the forefront, giving rise to a strong military history that is evidenced in Anzac Day observance within Australia and internationally. A number of academics have attributed a large proportion of this movement as political (REF).

Museum studies academic Eilean Hooper-Greenhill (1990: 66) asserts that most governments want museums to be more financially independent and more discerning about their collections. The museum, therefore, becomes a market-driven, corporate industry that relies on the paying customer to survive. In other models, museums are funded by corporations and others are funded by philanthropic bequests. In contrast to those models, the AWM is heavily funded by the Federal Government. For instance, in March 2011, the Gillard Government announced an $8 million annual increase on top of the $38 million that the AWM receives every year (Snowdon, 2011). In the 2014 budget the Abbott Government subsequently increased its funding of the AWM while cutting funding to many other government agencies and services. In addition to the funding the AWM receives from the government annually, since 2012 the Director of the Memorial is former Federal Opposition Leader, Dr. Brendan Nelson. Increasing the funding of the AWM appears to be a rare area for agreement by both major political parties. The AWM's sustained government funding calls into question its content, themes, styles and representations.

Based on the analysis of displays in the Second World War Gallery of the Australian War Memorial the Papua New Guineans are represented as carriers of the wounded and soldiers who worked alongside Australian soldiers. To represent the roles of the Papua New Guineans more accurately and bring to light the injustices they suffered complicates and challenges the Anzac legend and the image of the heroic Australian soldier. The Australian War Memorial has a duty to represent and do justice to historical accuracy. However, based on the evidence examined in this paper, Australia's WWII history, specifically in relation to how the representation of Papua New Guineans and Australian soldiers, has been controlled, limited, politically influenced and over simplified. As a consequence a single narrative, that is at odds with historical evidence and first-hand accounts, promotes a false sense of Australian history and national identity.

References

Commonwealth and Colonial Law by Kenneth Roberts-Wray, London, Stevens, 1966. P. 132 where it is noted that "On March 18, 1902 Letters Patent [S.R.O & S.I. Rev. II, 1096] made for the purposes of section 122 of the Australian Constitution, placed the territory under the Commonwealth of Australia"

Whose Voice? Love Legend of Phra Khanong: A Case of "Mak, Nak and People of Phra Khanong"

Arunwadi Leewananthawet, Assumption University, Thailand

The Asian Conference on Arts & Humanities 2016
Official Conference Proceedings

Abstract

The love legend of Mae Nak Phra Khanong was perceived and portrayed as a haunting, revenge and furious ghost story for almost a century. In 1999, Nonzee Nimibutr's version of Nang Nak was claimed as the first version that humanized Mae Nak and depicted tragic aspect of her as a mournful young lady who devoted her life to her husband, a strong stereotype of how Thai girl (in the past) should conduct. However, Nimibutr had also highlighted the aspect of Buddhist Animism that finally ended 'the life of Mae Nak' in this story. The truth is Mae Nak has never died. In 2013, Banjong Pisanthanakun and his team had recreated a comedy version of this legend to retell a reverse aspect from Mak, Nak's husband, and his friends. This version declared a turning point of how this legend has been perceived and also how the contemporary Thai society has evolved. The research began to question and revisited this legend. In order to investigating the roots of personal and political conflicts in the legend and in contemporary Thai society, the researcher embarked on the collaboration of revising the story of Mak, Nak as individuals and the society of Phra Khanong.

This research paper examines and reinterprets individualism and community. The concept of 'ghost' and the sense of belonging in the community have been explored and questioned. The first stage play of 'Mak, Nak and People of Phra Khanong' is performed in June 20th, at the Prague Quadrennial 2015 with about 200 audiences.

Keywords: Reinterpreting, Mae Nak, Identity, Individualism, Community

iafor

The International Academic Forum
www.iafor.org

The Legend, Analyses and Myth of Mae Nak

Mae Nak Phra Khanong's love legend stands its position as a haunting, revenge and furious ghost story for more than a century. The first performance of Mae Nak Phra Khanong staged in 1911 in Pridalia Theatre where the story was well-received and since then the haunting love tale of Mae Nak has been made to nearly hundred versions including films, television series, radio, stage and musical plays. The truth is Mae Nak has never died.

In 1999, Nonzee Nimibutr's version of Mae Nak, named *'Nang Nak[1]'* was the first version that humanized Mae Nak and depicted her tragic aspect as a mournful young lady who devoted her life to her husband, a strong stereotype of how Thai girl (in the past) should conduct. Nang (or Mrs in modern world) is the female title used to call married women. Nimibutr's version of Nang Nak also put an emphasis on romantic love between Nak and her husband, Mak.

The legend Mae Nak has been known for being a beautiful and dedicated to her husband which would eventually turned into revenge and blindfully to take her husband with her.The analysis of Mae Nak is vast and various, Pornpitcha Boonbanjong writes in her paper *"การประกอบสร้างมายาคติ 'ความเป็นเมีย' ในเรื่องแม่นาก (Myth and Wifehood of Mae Nak)"*[2] that inspite of being suppressed by the society as a woman and as a wife, Mae Nak was still portrayed as an ideal woman who should and should not conduct herself according to society's rules and norms. To analyse Mae Nak's image that represents "what to expect in an ideal woman" from majority
of Thai people's perspective, it became one of the obvious reasons why Mae Nak tale is still prevailed and continued to pass on further.

Mae Nak's resurrection's endowed with superhuman power. It is to an method in the myth creation to empower and enlarge a seem-to-be submissive character to become a dominant character in the story. Jinjing Sun investigated female ghosts in her paper *"When Female Ghost Come Back"*[3] that conpared Arnika Furrmann's study of *"Nang Nak—Ghost Wife: Desire, Embodiment, and Buddhist Melancholia in a Contemporary Thai Ghost Film"*[4] and the ancient Chinese literature and the concept of Confucianism, Sun has summarized the over human being known as "ghost" especially in femal ghost character to be the mixture of two understandings: the first interpretation is when the beauty of the ghost who chased after the man and the man died. According to Sun, the

---

[1] Nimibut, Nonzee. "Nang Nak" a movie. 1999.

[2] Boonbanjong, Pornpitcha. "การประกอบสร้างมายาคติ 'ความเป็นเมีย' ในเรื่องแม่นาก (Myth and Wifehood of Mae Nak)" Journal of Humanities and Social Science, Thaksin University, Year 6 Volumn 1, 2013.

[3] Sun, Jinjing. **"When Femal Ghosts Come Back"** The Asian Conference on Arts and Humanities 2013 Official Conference Proceedings 2013, 261.

[4] Fuhrmann, Arnika. **"Nang Nak—Ghost Wife: Desire, Embodiment, and Buddhist Melancholia in a Contemporary Thai Ghost Film"** Discourse, Volume 31 Number 3, Fall 2009, Wayne State University Press. 2009.

emotion of love has been interpreted to bring life back called "resurrection" The second interpretation in Sun's study is the feminism that

drew from Judith Zeitlin's research paper *"The Phantom Heroine: Ghosts and Gender in Seventeenth-century Chinese Literature."* Jinjing Sun believed that the transformation from the fragile and negative attributes to the power and freedom of female ghosts have been endowed with the death that eventually become the superhuman power. Sun summarized the two interpretations as,

> *"The mixture of these two understandings, interestingly, reflected isself in Fuhrmann's paper on Nang Nak (the movie), a famous ghost wife in a classical ghost story in Thailand. Fuhrmann believes that it is both love and power that give her a period of posthumous life"*
>
> (Sun: 2013, 261)

Buddhism and Politics in the Legend

The love legend of in *"Nang Nak"* in Nimibutr's movie had also highlighted the aspect of Buddhist Animism that finally ended "the life of Mae Nak" in this story. Arnika Fuhrmann declared in her paper that the role of Buddhism in *"Nang Nak"* became nationally politics. Fuhrmann pointed out how this version of Nang Nak has been interpretted the Mae Nak character to bear its position in Buddhism truths of impermanence and of futility of desire which would then became what Fuhrmann firmly stated that "it legitimates a contemporary nationalist outlook."

> *"A particular form of Buddhist melancholic remembering becomes evident in the embodied narrative of loss, in which Nak watches her own body gradually fall apart and her hold on the world loosen. On the one hand, this feature of the film almost literaizes Buddhist orthodox expectations of how detaching is supposed to occur. Women, especially, are supposed to realize the truth of impermanence through contemplation of the repulsiveness of their own bodies."[5]*
>
> (Fuhrmann: 2009)

In *"Nang Nak—Ghost Wife: Desire, Embodiment, and Buddhist Melancholia in a Contemporary Thai Ghost Film"*[6] Arnika Fuhrmann thouroughly discussed and correlated the politics in terms of the return of Mae Nak in *"Nang Nak"* the movie in 1999. Fuhrmann stated that "Haunting is often described as the eruption of the past into the present in a manner that effects the reexamination of past injustices and possibly leads to reparation." Fuhrmann identified distinctively that as a ghost, Nang Nak could be viewed to represent "the minority subjectivity." Fuhrmann further discussed that haunting becomes the cleanse of antihistorical context and the fight between Nak's devotion to her husband as an individual and the villagers' effort to exorcize Nang Nak became the political tension itself. Once Mak has gradually realized that his wife is dead, the shift of the decision making has weighted upon Mak. The truth is Mae Nak has never died. In

---

[5] Fuhrmann, 234.
[6] Fuhrmann, 226.

2013, Banjong Pisanthanakun and his team had recreated a comedy version of this legend to retell a reverse aspect from

Mak, Nak's husband, and his friends, *"Pee Mak Phra Khanong."*[7] This version declared a turning point of how this legend has been perceived and also how the contemporary Thai society has evolved.

In *"Mak, Nak and People of Phra Khanong"*[8] the performance produced by Arunwadi Leewananthawet (the researcher) and directed by Tanatan Tupthong (the research assistant) under the research project that asked three main questions

1)   What is actually Mae Nak's voice (besides from being with her love ones)?
2)   Why Mak does not voice?
3)   What positions Nak and Mak play in the society?

Figure 1: *Nak* is fighting with *People* in the community.

Mak, Nak and People of Phra Khanong's production has been developed from the directing class. At first, the director, Tanatan Tupthong, was interested in recreating a well-known comedy horror film named "*Pee Mak Phra Khanong*" into a comedy drama work that can tell the message about how unconditional love is being judged by the social norms and how their true love can strive society's rules.

---

[7] Pisanthanakun, Banjong. **"Pee Mak Phra Khanong"** a movie, 2013.
[8] "Mak, Nak and People of Phra Khanong" performed at the Prague Quadrennial 2015.

Portraying Bangkok's suburb in 1840s during King Rama III, when Thailand,
formerly known as Siam, was evaded by both Western and neighboring countries. Men
were sent to war while women were expected to stay at home to raise kids. Women were
oppressed and had no status in the society. Slavery was still a norm.

People's lifestyles and cultures were strongly based upon Buddhism. Buddhism rituals
were conducted rigorously to discipline people in the community.

The story begins with Mak, coming back from the war with his four friends whose
lives he saved. Mak introduces his wife,Nak, to friends and invites them to stay in Phra
Khanong. They live together without a doubt until the friends have heard the rumor of
Nak had died during giving birth to her stillborn, Dang. The source of this rumor is Aunty
Priak, owner of a local liquor store. People think that Mak and Nak are living in different
worlds; it is impossible to live together so the friends try to tell Mak about his ghost wife
but he doesn't believe and they have a fight. The friends still attempt to save him from
Nak. Later on, they find out that Mak had already known about ghost Nak and he can
accept and willing to stay with her. Finally, Mak proves his belief by staying with Nak
and continue their lives at Phra Khanong.

Once, the story has been developed, the comedy parts have been omitted, the creative
team wanted to focus on the political message of the story, the struggle as individual
against society norms. When creating a script we asked ourselves what would we be
asking and requesting if we were the girl like Nak, and we finalized the family issues
about the struggle of single and extended family that has long been in Thailand and in
Asian cultures, the mother in law, the daughter in law and the son.The love that blinds
them all, the good intention that turns into tragedy and the realization after they are
willing to let go.

Individualism, and Collectivism

Harry C. Triandis and Michele J. Gelfand have proposed in "A Theory of Individualism
and Collectivism"[9] in 2012 that the construct os of individualism and collectivism were
indicated in religious institutions throughout the centuries." It became obvious that the
concept of individualism and collectivism organically derive from the smallest unit in the
Western society as an individual. In the East, the Asian culture, the roots of the society
deeply and clearly depend on the social status and religious therefore when people
gathered for rituals or religious purposes, the collectivism began. As Triandis and
Gelfand further pointed out in the paper that "Religious in the East were much more
focused on duties and obligations within a hierarchial structure which is associated with
some forms of modern-day collectivism."[10]

In his paper *"Thailand Haunted: The Power of the Past in the Contemporary Thai*

---

[9] Triandis H.C., Gelfand, M.J. **Handbook of Theories of Social Psychology "A Theory of Individualism
and Collectivism."**Sage Publications Inc. 2012.

[10] Triandis and Gelfand, 500.

Horror Films,"[11] Adam Knee explained the critical view on how *"Nang Nak"* stands its points to place Mae Nak as a female ghost individual character who stands herself against the norms. Knee stated that eventhough Ghost Nak was reminded
about the high Buddhist dignitary, Nak was indifferent and the visual image represented in the movie symbolized the opposition and the state of ignorance to any religious or authority power.

> *"In one sense, the striking image of Nak upside down on the ceiling of the wat (temple) nicely sums up the opposition she poses to male order. She literally inverts the male frame of reference – a notion previously suggested in the monk's instruction to Mak to bend over and liik between his legs if he wants to apprehend Nak's true nature. She is upside down to the men's right-side up, one the their many, feminine (indeed,*
> *she again appears here holding her baby) to their masculinity, spectral to their eatherliness. But while this is an overdetermined image of oppositionality, it is also one of complementarity; Nak completes the picture, dwells in the space where the men do not, and wields a power of fertility (the presence of the baby reminds us) that the men on their own are lacking."[12]*

(Knee: 2005)

In May Adadol Ingawanij's essay *"Nang Nak: Thai Bourgeois Heritage Cinema,"[13]* which focused "Nang Nak" on being a heritage film has explained from cinematographic viewpoints about narrative sterotype of Thainess and hierarchy through the lens. Ingawanij specified that three narrative storylines were presented in
"Nang Nak." The first was the couple's involuntary parting and then when Nak became ghost once Mak was back and not knowing about his deadly wife and lastly when the people in Phra Khanong expelled Nak.

Whose Voice Matters

In *"Mak, Nak and People of Phra Khanong"* when Mak insisted to stay with his family (Ghost Nak and the baby), it is a bold statement of shifting himself a clan. Mak persisted to continue his desire, not Nak's desire, instead of being drawn by society's norms and accept it.

---

[11] Knee, Adam. **"Thailand Haunted: The Power of the Past in the Contemporary Thai Horror Films"** Horror International edited by Steven Jay Schneider and Tony Williams. Wayne State University Press, 2005. 141-159.
[12] Knee, 145.
[13] Ingawanij, May Adadol. **"Nang Nak: Thai Bourgeois Heritage Cinema."** Inter-Asia Cultural Studies, Volumne 8, Number 2, 2007. 180-193.

Figure 2: Mak has decided to be with his wife as he knew she's dead.

Throuhgout the story, not only Nak who persisted with her desire to be with Mak, Mak also insisted and declared his sole statement to do what is right for his family (Nak and the baby). Mak decided to ignore the society and norms and fully
understand the consequence of giving up another of his family (his mother). Mak's mother continued to request, forced and asked him to accept Nak's deception. Mak showed ignorance; the truth is Mak already knew and he has also already been ready to be with Nak which meant to enter the death.

Figure 3: Mak's discovery and decision.

Monologue is utilized throughout *"Mak, Nak and People of Phra Khanong"* to represent thoughts, desires and also asking questions to the audiences.

In scene three of *"Mak, Nak and People of Phra Khanong,"* is the turning point when Mak found out that his wife has already been dead but he insisted on being with her and decided to choose his own family over himself.

The followings are Mak's three turning point monologes which consist of 1) People's rumor 2) Discovery and 3) Love and Decision.

นาก (Nak):
พี่มาก พี่รักข้าไหม
Pee Mak, do you love me?

มาก (Mak):
มาก Of course, I do. I really love you

-   มาก   lighting changes, Mak in his own thoughts.
มาก (Mak):
ตั้งแต่วันแรกที่ข้ากลับมาทุกคนก็ต่างก็ทำตัวแปลกๆ
ทั้งอีนาก แม่ข้าและ ยิ่งพวกชาวบ้าน มองข้าแปลกๆ ราวกับมีลับลมคมนัยบางอย่าง
พอถามก็ทำท่าทางตกใจ...ข้าไม่เข้าใจ

วันต่อๆมาก็ยิ่งแปลก แปลกจนข้าจำต้องเค้นถาม
พอถามไปถามมาก็ได้ความอันน่าประหลาด
บ้างก็ว่าเมียข้าตายทั้งกลม บ้างก็ไล่ข้าให้กลับไปมองลอดหว่างขา
บ้างก็ให้ไปดูที่ป่าช้าหลังวัด...ข้าไม่เข้าใจ
ยิ่งนับวัน ข่าวลือของพวกชาวบ้านก็ยิ่งหนาหู
จะให้ร้ายเมียข้าไปถึงเมื่อใดกัน
อีนากก็เลี้ยงดูลูกและทำกับข้าวกับปลารอท่าข้าอยู่ทุกวัน
ถามความจากแม่ก็ยิ่งแล้วใหญ่ ให้ร้ายอีนากยังไม่พอ
มิหนำซ้ำยังไล่ข้าไปบวชอยู่ตลอดเวลา...ข้าไม่เข้าใจ
สงสัยข้าต้องไปดูให้เห็นกับตา

People been acting strange since the first day I came back
Even Nak, my mother, and the villager. All of them looked at me in a very strange way, as if there was something.
They were terrified when I asked, I don't get it.
And as day goes by, it's getting weirder that I have to force them to speak
The more I ask, the weirder the answer gets
Some says my wife died while pregnant, some asked me to look between my legs to find out if she's a ghost.
Some told me to visit the cemetery behind the temple… I don't understand.
The rumor is getting worse by days
What's with all the bad talks about my wife?
Nak takes care of our son, cooks us food and waits for me everyday.
Asking mom doesn't help either. She even blames Nak and keeps asking me to go ordain.
This doesn't make sense to me at all.
Maybe I need to see it myself.

- Nak breaks the silence and asks

นาก (Nak):
พี่มาก พี่รักข้าไหม
Pee Mak, Do you love me?

- Mak walks back to wrap around Nak and their baby. มากเดินไปกอดนากที่ยืนอุ้มลูกอยู่

มาก (Mak):
(กอดนากด้วยความสงสัย)
รักสิ ข้ารักเอ็งมาก
Of course, I do love you

- มากปล่อยกอดจากนากและลูก lighting changes, Mak in his own thoughts again.

มาก (Mak):

ที่นี่ช่างมืดมิด เงียบสงัด น่าวังเวงป่าช้าหลังวัดมหาบุศย์
ความคลางแคลงสงสัย ของข้า
เสียงลมที่พัดแรง เสียงหมาหอนที่ดังสะท้อนไปทั่ว
น่าขนลุกยิ่งนัก…
ลมพัดแรงขึ้น แรงขึ้น ต้นไม้ใหญ่โอนเอน ต้นไผ่ปลิวไหว
บรรยากาศที่นี่ ช่างน่ากลัวจับใจ
ข้าก้าวขาอย่างระวัง พลางกวาดสายตามองไปยังร่างที่มีดินกลบ
ศพ ผีมากมายรายล้อมเห็นแล้วช่างน่าสลดใจยิ่งนัก…
ทันใดนั้น สายตาข้าก็ประสบพบความจริง…
ข้าแทบจะไม่เชื่อสายตาตัวเอง
อยู่ๆเรี่ยวแรงก็หายไป…
ทั้งใบหน้า เสื้อผ้า และรูปร่าง
ความจริงที่ปรากฏ…
คงไม่มีสิ่งใดจะกระทบหัวใจข้า ให้แตกสลายเท่ากับความจริงที่ยากจะยอมรับ
ร่างไร้วิญญาณของอีนาก คนที่ข้ารัก
อยู่ๆดวงตาทั้งสองของข้าก็พร่ามัวไปด้วยม่านน้ำตา
หัวใจของข้า…ช่างร้าวราน ทรมานเหลือเกิน
นาก ข้าจะมีชีวิตอยู่ต่อไปเยี่ยงไร…
จะศพ หรือจะผี น่ากลัวแค่ไหนใครก็รู้
แต่สำหรับข้า…คงไม่มีสิ่งใด น่ากลัวเท่าการจากลา
จะไม่มีสิ่งใดมาพรากเราจากกัน
เพราะข้าคงไม่สามารถอยู่ได้ ถ้าไม่มีเอ็ง นาก

This place is so dark and silent… the cemetery of Mahabut temple
My curiosity swelled along with the howling winds
What a creepy night!
Cold wind blows harder and harder, trees irresistibly waving in the wild wind
This place is horrifying.
I slowly walk along the graveyard, glancing at dead bodies covered with dirt.
Corpse all over the place, such a depressing thing to see
All of the sudden, my eyes meet what I never wish to see
I couldn't believe this
My strength has just vanished right at the moment I see her
That face, that clothes she wore, that body she has
Nothing could possibly break my heart into pieces than this unbearable truth
The soulless body of my love, Nak
Brings tears to my eyes
My heart has never been so injured like this before
Nak, how am I going to live?
Either corpses or ghosts are scary
But nothing scares me more than goodbye
Nothing will do us part, my dear
Because I can't stand living without you, Nak

- Nak breaks the silence and asks

นาก (Nak):
พี่มาก พี่รักข้าไหม
Pee Mak, Do you love me?

มาก (Mak):
(กอดนากแน่น)
รักสิ ข้ารักเอ็งมาก
ข้าไม่สามารถอยู่ได้ ถ้าไม่มีเอ็ง
Of course, I do love you, my dear
I can't live without you

นาก (Nak):
พี่มาก ถ้าพี่ย้อนเวลากลับไปได้ พี่ยังจะเลือกช่วยฉันอยู่หรือเปล่า
Pee Mak, if you could turn back time, would you still save me?

มาก (Mak):
ทำไมเอ็งถามข้าอย่างนั้นล่ะ อีนาก ช่วยสิ
Why did you ask that, Nak? Of course, I would help you

นาก (Nak):
ตอนนั้น ทำไมพี่ถึงคิดช่วยฉัน
Why did you help me?

มาก (Mak):
ข้าไม่คิดว่าเอ็งทำผิดอะไร ไอ้พวกผู้ชายพวกนั้นที่ตายไป
ก็เพราะตัวพวกมัน เองทั้งนั้น เอ็งหาได้ไปทำร้ายพวกมันไม่
Well, you done no wrong, all those guys are dead because of what they did. You didn't hurt them at all.

นาก (Nak):
พี่ไม่กลัวชาวบ้านเค้าประนามพี่หรอกหรือ
You don't fear of being accused?

มาก (Mak):
ข้าไม่เคยสนพวกชาวบ้านอยู่แล้ว
พวกชาวบ้านเอง ต่างก็รู้อยู่แก่ใจว่าไอ้พวกนั้นมันทำผิดทั้งกฎหมายและศีลธรรม
ต่างก็ปิดปากเงียบ ไม่มีใครทักท้วงอะไร
I don't care much about the villagers,
 in fact, they knew for what those guys done to you is illegal and immoral.
They were just dare not to speak

นาก (Nak):
แล้วแม่พี่ล่ะ
What about your mom?

มาก (Mak):
นาก …หลังจากเหตุการณ์วันนั้นที่ข้าได้มีโอกาสช่วยเอง
ข้าก็คิดได้ว่า ตัวข้าเอง ไม่ใช่พวกอันธพาล เสเพลไปวันๆ
ข้าเป็นผู้เป็นคนได้ก็เพราะเอ็ง แล้วข้าจะสนคำใครกันอีกเล่า
ว่าแต่เอ็งเถอะ อยู่ๆทำไมมาถามข้าเยี่ยงนี้เล่า
Nak, after I had a chance to save you,
I come to realized that I'm not living day by day, being drunk and irresponsible.
I became a grown man because of you,
why would I need to care about others' words?
What about you? Why did you ask me such question?

นาก (Nak):
ฉันกลัวว่าวันหนึ่งพี่จะทิ้งฉันไป เพราะคำของชาวบ้าน เพราะแม่พี่
I'm afraid one day you will leave me because of those words people said about me,
or even your mom…

มาก (Mak):
ข้าไม่มีวันทิ้งเอ็งดอก นาก
ต่อให้ใครพูดอย่างไร ข้าก็ไม่มีวันเชื่อ
ข้ารักเอ็งมาก ข้าเชื่อเอ็ง
ข้ารู้ว่าเอ็งจะไม่มีวันหลอกข้า
เพราะเอ็งคือชีวิตของข้า ชีวิตใหม่
เอ็งฉุดข้าขึ้นมาจากความตาย
จากคนเดิม ให้กลายเป็นคนใหม่
I will never leave you, Nak
No matter what people would say, I don't care
I love you so much and I believe in you
I know you would never let me down
You are my life, my new life
Youhave awaken me from the death
From how crappy I was, to the better man I am now

- นากนิ่งไป Nak in silence.

The force from the society which represented by Mak's mother would only drove Mak to fight uncompromisingly but only when Mak has realized his personal desire caused Nak to hurt his own mother. From that moment he realized what his mother did was the same action that he intended to do. In the end, Mak decided to enter the monkhood; it is also solely his own intent (desire) to make his own choice which is different interpretation

from what Nonzee's Nang Nak represented Mak in the monkhood. As Fuhrmann illustrated the last scene in *"Nang Nak"* that when Mak stand in the Buddhism robes, watching Nak's burning body with sorrow and Nak's

forehead was taken out as a symbol of the monk to sustain Nak's power. Fuhrmann stated that "in this resolution, its manipulation of a female corpse for a future end—lies in how it makes female haunting serviceable to a vision of contemporary gender

ideals."[14] It is viewed as the backward of what Thai socity strives to become. Fuhrmann added "Through manipulation of Nak's dead body, "Nang Nak" further creates the vision of Thailand as a site of simple splendor and Buddhist-infused intersubjective and communcal affective sufficiency"[15]

Figure 4: The final scene of fights and realization of all.

Conclusion

To illustrate the purpose of this research paper, it intends to voice another perspective in Mae Nak's tale and look carefully on how to consciously pass this popular legend along to the next generation without indoctrinating the concept of furious and jealously female ghost trying to be with her husband. To a degree, Mae Nak Phra Khanong tale could be inserted with the aspects of how ones should

conduct and follow his/her intention and never give up. The ones who stand up for herself and also himself. How responsible ones could be as an individual and how the society

---

[14] Fuhrmann, 235.
[15] Fuhrmann, 236.

should act towards individual. Mae Nak Phra Khanong could be portrayed as a heroine in her legendary tragic tale and Mak as a hero eventhough they lost the battle to the society and the dhamma. The enlightenment of both characters led them to their own separated ways. It is the vital ending part when you tell, and retell the stories to the next generation and when we decided to overcome the black magic, lust and anger parts of the stories, there will be more to add on to life and the life after death.

References

Ingawanij, May Adadol (2007). Nang Nak: Thai Bourgeois Heritage Cinema. Inter-Asia Cultural Studies, Volumne 8, Number 2, 180-193.

Diamond, Catherine (2006). Mae Nak and Company: The Shifting Duality in Female Representation on the contemporary Thai Stage. Asian Theatre Journal, vol 23, no. 1 (Spring 2006). University of Hawaii Press, 111-148.

Ka F. Wong (2004). Nang Naak: The cult and Myth of a popular Ghost in Thailand. Thai Folklore: Insights into Thai Culture. Nathalang, Siraporn, editor; Bangkok: Chulalongkorn University Press, 123-142.

Knee, Adam (2005). Thailand Haunted: The Power of the Past in the Contemporary Thai Horror Films. Horror International edited by Steven Jay Schneider and Tony Williams. Wayne State University Press, 141-159.

Fuhrmann, Arnika (2009). Nang Nak—Ghost Wife: Desire, Embodiment, and Buddhist Melancholia in a Contemporary Thai Ghost Film. Discourse, Volume 31 Number 3, Fall 2009, Wayne State University Press, 220-247.

McDaniel, J.T (2014). The Lovelorn Ghost and the Magical Monk: Practicing Buddhism in Modern Thailand. Columbia University Press.

Sun, Jinjing (2013). When Femal Ghosts Come Back. The Asian Conference on Arts and Humanities 2013 Official Conference Proceedings, 255-265.

Triandis H.C., Gelfand, M.J (2012). Handbook of Theories of Social Psychology "A Theory of Individualism and Collectivism."Sage Publications Inc.

Boonbanjong, Pornpitcha (2013). **การประกอบสร้างมายาคติ 'ความเป็นเมีย' ในเรื่องแม่นาก** (Myth and Wifehood of Mae Nak). Journal of Humanities and Social Science, Thaksin University, Year 6 Volumn 1, 79-102.

Contact email: arunwadilwn@au.edu

"Mak, Nak and People of Phra Khanong" performed in Prague Quadrennial 2015.
Project Directed by Arunwadi Leewananthawet
Directed by Tanatan Tupthong
Production Designed by Pornpan Arayaveerasid
Sound Designed by Lab No. 5 Soundworks
Script Created by Friend's Laboratory
Stage Managed by Nilobon Hathaipantaluk
Performers: Atthapol Thongjan, Mayya Sathang, Duangdara Jadee