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Reviving Haiga: Interpreting and Painting the Haiku of Matsuo Bashō

Norman Ralph Isla, Mindanao State University, Philippines

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Abstract

Haiku is a poem that embodies qualities of Japanese art: precision, economy and delicacy; and, Matsuo Bashō fathers this literary art by showing his superb poetic skills made him Japan's significant contribution in World literature. This study aimed to interpret haiku, to revive the use of *haiga* as a creative method of interpreting a haiku/poem and to justify its use as visual interpretation as congruent with the oral interpretation.

The researcher analyzed and painted fifteen haiku of Bashō, translated by Akmakjian and Barnhill, by employing *haiga* (haiku combine with a painting) – a technique going back to the old poetic style of presenting a haiku. Alongside with the *haiga*, the study used formalism of poetry and of the structure of haiku (kigo and kireji) and the specific uses of its imageries. The visual interpretation and the formalistic interpretation were used to formulate theme and apparently the recurring.

The oral interpretation is found related to the visual interpretation; thus, the oral harmonizes with the visual and vice-versa. Indeed, the imageries helped to paint the haiku – as it gives life to the words. Also, the recurring themes in the haiku of Bashō dealt with reality: seven haiku belonged to the theme "solitude makes man sensitive"; four haiku in "resiliency enables man to survive"; and four haiku in "nothing is permanent." Here, the study instilled that a work of literature is always a work of art; thus a *haiga* is a creative and effective method of interpreting haiku and poems.

Keywords: Haiku, Haiga, Matsuo Bashō

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Introduction

Haiku is a form of Japanese poetry that embodies qualities highly valued in Japanese art: precision, economy and delicacy. The traditional haiku form dates from the seventeenth century and has very narrowly defined rules – using in the original language only seventeen syllables in three lines with a pattern of five, seven and five syllables per line (Hynes-Berry and Miller 1992).

Matsuo Bashō is known as the greatest haiku poet and considered as the "Father of Haiku". His haiku reflects the deep compassion for all things that, along with his superb technical skills as a poet, made him a significant figure in World literature. Bashō was well aware of the sophisticated level of his poetics: "Anyone who creates three to five haiku in a lifetime is a haiku poet. Anyone who creates ten is a master" (Akmakjian 1979).

Moreover, Bashō's influence transcends modern Japanese literature and poetry. This study has chosen the haiku of Matsuo Bashō because of the wit and the beauty it contained. And Bashō was one of the prominent haiku poets, and his works showed great level of aesthetic and evocative quality.

Problem

This study aimed to analyze the haiku of Matsuo Bashō. Specifically, the study sought to answer the following: (1) What types of imageries are employed in the haiku? (2) What are the uses of the imageries in conveying the meaning of the haiku? And, (3) What are the recurring themes reflected in his haiku?

Significance

Haiga is the art of painting the haiku. It is not known to Philippines and (somehow) in Japan so this paper hopes to revive the practice of haiga as an integral method for interpreting the poem visually and orally. This centers the idea of correlating poetry with the visual arts. It is proving that haiku or poetry or any literary form can be an inspiration for the visual and/or tangible arts.

Related Literature

Japanese poetry has no rhyme, but it has devices, some of which defy transplantation into the English language. Readers are familiar with punning, especially in Elizabethan verse, but aside from an occasionally successful pun by John Donne or another of the so-called metaphysical poets, it does not tolerate the trick in serious English poetry. The Japanese, on the other hand, regards word-play as a grave matter. Their pivot words, which turn in two directions, often carry a large part of the burden of the poem. Of what may seem to be the innocuous in little verses consequently is that often it has a very sharp edge of wit. Moreover, an emotional dimension is added by the symbolical meaning that attaches to geographic or historic sites or to natural objects. Plum blossoms will mean love; cherry blossoms beauty; the cuckoo and the nightingale play different roles from those which our culture has assigned to them (Yohannan 1956).

Although Japanese poetry is extremely suggestive, it never loses its clarity and definiteness or its utter simplicity of form. Limited in range though it is, it achieves a kind of perfection in miniature which one is tempted to believe is the essence of poetry. Rhetoric and philosophy, which play so large in English poetry, are kept at arm's length by the Japanese poet, who prefers the image and its implication to the statement and its commentary.

So, poetry intimately bound up with Japanese life and literature, it had been part of their lives long ago. Famous Japanese forms of poetry were renga, tanka and haiku, but haiku achieved recognition in the world of poetry and literature because of its contents isolated only within seventeen syllables forming the refined three lines of 5-7-5 pattern (Yohannan 1956).

The haiku, like other Japanese verse form, is like painting. Many consider haiku to be literature's most subtle art form. It communicates emotion so seemingly effortlessly yet with such sophisticated force than the poems of Western poets. A haiku chooses for its subject the most common things and events of life. To write a haiku the poet "gets inside an object, experiences the objects' life and feels its feelings". A haiku does not just describe. Description introduces a division between poet and experience, stands outside them. In a haiku, poet and experience become one. All is related to all. Thus, the method of haiga as painting the haiku had been used by poets and artists long before (Akmakjian 1979), but the practice was gone because of modernity and advent of mass media.

Haiku was considered as the shortest and simplest form of poetry in Japan and in the World literature, but it took the place as the wittiest and most philosophical expression of human soul about nature, life and existence.

Haiku use imageries. Imagery in poetry is an appeal to the senses through words. Through the senses the emotions and intellect of the reader can be swiftly stirred; consequently, poetry makes much use of imagery. Then, the critic must decide the reason for, and weigh the effectiveness of, the use or disuse of such imagery. Imagery can be classified according to sense to which they are directed: visual imagery (sight), olfactory imagery (smell), gustatory imagery (taste), auditory imagery (sound), tactile imagery (touch), kinesthetic imagery (movement) and thermal imagery (temperature).Most poets have their favorite imagery or imagery-groups: certain sense impressions haunt them throughout life, or throughout particular periods of their lives (Burton 1974).

Moreover, imagery is used to move emotion. To do this, it employs two different methods – describing (description) and symbolizing. Of course, many images make use of both methods, but such a distinction can be made and is useful when we are trying to deepen our understanding of imagery. It is essential to understand exactly what a poet means by the images he is using, and to decide whether they are descriptive or symbolic, or both, since we cannot otherwise be sure that the full imaginative sympathy which should exist between poet and critic has been established.

Every good literary piece is shaped by a controlling idea. This controlling idea or the theme selects and arranges everything which goes into the story – the imagery, figures of speech, symbols, etc – used by the poet to convey the total meaning.

The theme should be understood as the writer's insight of general observation about nature, human behavior and human condition that is conveyed through elements of fiction. In the case of haiku, the theme is extracted from the whole representation of its image and tableau, even it is short and brief; there is a theme that can be formulated out of it (Kennedy and Gioia 2003).

There are many approaches to reading and interpreting literature for analysis. One of the more controversial approaches to literary analysis is the formalist (formalistic) approach. The formalist approach to literary analysis emphasizes the objective and literal interpretation of the tone, theme, and style of a literary text. The formalist literary analysis is often referred to as a scientific approach to literature because of the unembellished and literal analysis method that is applied to the written text. Formalist critics do not discuss any elements outside of the text itself such as politics or history. The formalist critic analyzes the form of a text and the content (Abrams 1993).

According to Kennedy and Gioia (2003), formalist criticism regards literature as a unique form of human knowledge that needs to be examined on its own terms. It is the natural and sensible starting point for work in literary scholarship; the interpretation and analysis of the works of literature. To a formalist, a poem or story is not primarily a social, historical or biographical document; it is a literary work that can be understood only by reference to its intrinsic literary features, that is, those elements found in the text itself. To analyze a poem or story, therefore, the formalist critic focuses on the words of the text rather than facts about the author's life or the historical milieu in which it was written. The critic would pay special attention to the formal features of the text – the style, structure, imagery, tone and genre. As cited, Robert Penn Warren commented, "Poetry does not inhere in particular element but depends upon the set of relationships, the structure, which we call the poem".

Methodology

The study used descriptive-analytic research design and was analyzed using the formalistic approach. The study had undergone procedures of analysis: from reading the biography of the poet and the background of the haiku, followed by rereading the haiku. The study also evaluated the formalistic elements of the haiku including the object, time and place and the structure of haiku – kireji and kigo. The study proceeded to the interpretation of the literal meaning of the haiku and the identification of the imageries into descriptive or symbolical; and specified the descriptive imageries into visual, auditory, thermal, kinesthetic, olfactory, gustatory and tactile and interpreted the symbolical meaning of the haiku. Then, in answering the second problem, the researcher evaluated the haiku so as what are the uses of the identified imageries in conveying the meaning. And, the third problem was answered by the use of formalistic approach; the researcher carefully interpreted the haiku and evaluated the literal and symbolical so as to formulate the theme. After the formulation of the theme, the researcher grouped the haiku with the same theme.

Also, the study engaged in drawing and painting the haiku, as it was suggested by most of haiku translators. This technique was going back to the old poetic style of presenting a haiku; it was called "haiga" in which a haiku is combined with a drawing.

Results and Discussion

Types of Imageries used in Haiku

Haiku is short that the imagery mostly governed. The imageries employed in the haiku of Matsuo Bashō were descriptive and symbolical imageries including kigo.

Haiku are concerned with human emotions, so descriptions of nature and events were used as a device for conveying feelings. The haiku of Matsuo Bashō used numerous descriptive imageries. Since haiku is more of picture, the visual imagery was employed in most of the haiku – it was used to described particular thing or scene through the sense of sight like "the old pond," "old-lady cherry in bloom," "a crow settles on the dead branch," "an open door," "a solitary bird," "monkey seems to want," "a little straw raincoat," "me without a hat," "the road is empty," "the evening is falling," "ill on a journey" and "withered fields". There were also visual – kinesthetic imageries like "a frog jumps in", "I take the dark path", "daffodil leaves bend under the flakes" and "withered and bent over…bamboo in snow". There were visual – thermal imageries: "autumn evening," "autumn wind," "sad autumn," "first snow," "passing clouds…scattered winter showers," "icy night," "first winter rain" and "a cold rain". There were also visual – auditory imageries: "earthenware jar snaps" and "cicada chirrs"

There were also auditory imageries ("Plunk!", "piercing cry" and "and pissing"; thermal imagery ("withering frost," "icy night", "cold rain") and kinesthetic imagery ("a "passing clouds – like a dog running about and pissing scattered showers").
In haiku, feelings are only suggested thus symbolical images represent life. Most symbolical objects in the haiku of Matsuo Bashō were common things from nature and ordinary scenes. There is a frog, a crow, solitary birds (cuckoo), cicada and monkey a daffodil, bamboo, a cherry tree (melancholic blossoms), an empty road, the clouds, the falling evening, an old pond and even the "journey".

An addition to the imageries is Japanese poetic element of haiku called "kigo". To the Japanese a highly important element is the kigo, the season word. In each haiku a season is either described or implied. It was also evident in the haiku of Matsuo Bashō, winter haiku was classified through the use of "first snow", "flakes", "snow", "icy night" and "winter rain", it is a spring haiku when there is "in bloom" and autumn haiku when there is explicit "autumn evening", "autumn wind" and "sad autumn".

Use of Imageries in Haiku

The imageries helped to paint the haiku to be real – as it gives life to the words for a haiku is a glimpse captured from a simple object and scene in life. According to Burton, imagery in poetry is an appeal to the senses through words. Through the

senses the emotions and intellect of the reader can be swiftly stirred; consequently, poetry makes much use of imagery. Then, the critic must decide the reason for, and weigh the effectiveness of, the use or disuse of such imagery. (1974)

The imageries in the haiku of Matsuo Bashō facilitate the understanding of the whole poem. The imageries are effective in conveying the meaning through (1) expressing an idea in few words, (2) symbolizing, and (3) heightening the emotion (4) complementing and reinforcing other imageries.

1. Expressing an idea in few words

All of the haiku are short and used imageries to tell and describe a particular object or a scene. It takes one, two or three words to contain one image. The imageries captured the scene into words and those words perceived the details of the image. A successful haiku is the haiku of right balance of saying too much and saying too little. All imageries used in the haiku of Matsuo Bashō express vivid pictures and imaginations as to what it really expresses.

2. Symbolizing

The imagery is used to represent a picture or even the state of the picture with symbolical meaning. The symbolic use of imagery reaches its zenith in metaphor, the most intense form that imagery can take. This imagery finds expression in one word, and the sense impression that it conveys is always subordinate to the emotional and intellectual associations that is to stir up. It describes objects with deeper meaning so as to compare, contrast and associate it in life. The imagery signifies something that is valuable to the reader's imagination.

In the haiku of Bashō, the imageries are used to convey meaning by giving it a representation to be the focal object of his haiku. The images created are the embodiment of such concrete things and abstract ideas.

As used in the haiku, the "old pond" represents the old civilization from where the "frog jumps in" that signifies a man who brings and generates change to that civilization. See Figure 1.

Fig. 1. Frog in the Old Pond (Isla, 2012)

The "crow settles on the bare branch" is an omen of death and the persona looks at the crow and believes that all things are bound to end. See Figure 2.

Fig. 2. Crow in the Branch (Isla, 2012)

The "old-lady cherry tree in bloom" is an elderly who never stops to do great things, as she compares herself to a blossoming cherry tree. See Figure 3.

Fig. 3. Old-lady Cherry in Blossom (Isla, 2012)

Other examples are like the "daffodil leaves bend under the flakes," "withered and bent over…bamboo in snow" and "melancholic blossoms through the flower field" are representations of man who bends against the challenges of life and gets back to live his life again. The "passing cloud" is the impermanence, a thing that just comes then goes out of life. The "earthenware jar snaps" is an omen of an accident, disaster or something wrong. The "empty road" symbolizes solitude and the falling evening is telling the dusky age of the man. While the "journey" is related to the notion that "life is a journey"; here, the journey is the life that a man takes, throughout the life of a man he experienced a lot but as he paused and look at the world – he realized the things he let go and the ambitions he shattered.

3.   Heightening the emotion

Imagery is used to move emotion. Images make use of both descriptive and symbolical imageries. The imageries generate feeling and appeals not just to the senses of the reader but also to the soul.

Primarily, in the haiku of Bashō , the kigo (season word), considered as imagery, develops the meaning and intensifies the feelings present in the poem. These imageries add up to the sentiment and sensation of the object.

There is autumn – "autumn evening," "autumn wind," and "sad autumn". The autumn season is associated with sadness because it is the falling of the leaves and the preparation for winter. Thus, autumn intensifies the pain and solitude of the object as it reflects with the sad happening.

In Bashō's haiku, the "snow", "first snow", "flakes", "frost", "icy night" and "winter rain" refers to winter. The winter is the coldest time of the year, and coldness is associated with sadness. The winter season serves as the challenges in life and builds up the pain as the object or the persona struggles.

On the other hand, the use of "blossom" and "in bloom" is the representation of spring. Spring is the flourishing time of the year – it is beautiful and everything was bright. Also, the visual imagery "dark path" adds to the pain and fear of the persona as to what to expect in a dark road for home. The imagery creates the gloom in the haiku; it brings the haiku into sentimentality. This auditory imagery "*chirrs*" – the happy sound of a cicada builds the notion that the cicada is alive. The auditory imagery contributes in the literal meaning of the haiku so as giving life to a simple time of the persona's observation.

4. Complementing and reinforcing other imageries

Imageries not just describe a particular scene but complement other imageries to form a deeper meaning. These imageries reinforce such imageries to capture the totality of the haiku.

The auditory imagery "Plunk!" gives the scene the presence of action in the haiku as the frog leaps then the water splashes. The "piercing cry" complemented the "autumn wind" and created a shrilling sound resembles of crying. And the "pissing" resembles the sound of falling snow on the ground.

While the visual imagery "little straw raincoat" is what do the monkey needs to make him warm. A dream was dump through the use of the visual imagery "withered fields" – the interpretation of the persona's dreams together with the withered fields would mean all dreams that were wasted.

Recurring Themes of the Haiku

The recurring themes of the haiku of Matsuo Bashō were profoundly touched in the discussion of imageries and the meaning. According to Zen philosophy, "The Zen mind is the everyday mind" relating to haiku as this literary form stays close to the everyday sensual world. They offer insight into things that are "useless" for others – such as feelings, human emotions through sensing nature or even themselves. But feelings are present in every haiku for it signified the condition of the human soul (Akmakjian 1979).

The haiku are simple but they express life and make the readers feel what it is to experience on that particular moment in time. The recurring themes in the haiku of Matsuo Bashō dealt with reality: seven (7) haiku belonged to the theme "solitude makes man sensitive"; four (4) haiku in "resiliency enables man to survive"; and four (4) haiku in "nothing is permanent, everything is bound to end."

a. Solitude makes man sensitive

This theme means that by man's being alone and lonely, he is able to see, hear, smell, taste, feel, touch and experience the world. He will be aware not just of his existence but also of the world he is in.

The first haiku with this theme is the "Earthenware jar snaps", that being alone; the man is able to listen to the sound of the snapping jars – the sound that made the man worry for someone. Similarly, the haiku "First winter rain" expresses the idea from which the persona sees the monkey, the sense of sight is the dominant sense the

persona used. The sight of that hopeless scene means that the man is able to feel the pain of others when they are alone making them observant to see the real world.

Still on the same theme and on the sense of hearing is the "Autumn wind", but here it was heightened by the sense of feeling. Being lonely, the sound generates the sadness. The loneliness is experienced through the wind and through the sound of sadness. The mournful aura enters the scene through the door; when one is lonely, he can feel the simple touch of nature and could even relate to the message it brings. Man and nature are connected, nature feels the existence of human but through being alone, human can feel the nature.

Another haiku that conveys the first recurring theme is the "Ill on a journey". The persona sees and feels the world for him to keep those dreams hovering over the fields. With the persona being lonely, he is able to be sentimental and sees his dreams after detaching himself away from the world and attached himself to sense the real world. The man pauses, then, that man realizes the dream he never has.

The haiku "A cold rain starting" is about the man who sees his condition and has been sensitive to that, but solitude makes the persona to be indifferent of the world. While, "there is no one here" is a poignant haiku because it shows the condition of man who observes the world that he is in. The persona walks alone observing the road and the sunset. Also, the "Now in sad autumn" talks about loneliness that pushes the persona to go and do what his heart tells so even the path is unclear. When one is lonely, he can see the world clearly like a flying bird and sometimes associate it with the condition he is experiencing.

b.   Resiliency enables man to survive

This theme is saying that problems are not reasons to cry and to wallow in sadness because there is resilience or the inner strength that motivates man to do great and prove his worth in the world. Resiliency turns man to be a fighter who struggles against his problem and has the hope to overcome it.

The first haiku belongs to this theme is "Withered and bent over". It talks about the experience of a man who loses a child, but he must be strong like a bamboo that sways with the wind. This means that a man should be strong; even if loneliness and sadness cripples him. All he needs to do is to accept it and moves on so he can continue his life. Challenges in life such as death are part of it, all man needs to do is to go on.

The haiku "First snow of the year" connotes the idea that a man like a daffodil can stand against the adversities of life. In spite of trials, one can still bloom and continue his life.

The cherry tree being isolated from the flowers experience loneliness and the withering frost challenges the tree more, but the cherry tree still stands all by his self. With those problems and isolation that the tree experiences; he gains strength to stand.

This unique haiku of "The old – lady cherry" speaks of the capacity of the old people to inspire and their capability to do great things. The old cherry is still blossoming in her old age. Age does not determine who is strong, who is worthy to inspire and who deserves success. One can always make remarkable things.

c.   Nothing is permanent; everything is bound to en

This theme resembles the common Zen belief and life's reality of impermanence. Impermanence means that life ends and all things in the world vanish. Some of Matsuo Bashō's haiku expressed reality of life. It tells that by knowing this notion of impermanence, loneliness arises followed by sadness and nostalgia.

A haiku that expresses this theme is the "passing clouds" which is about the impermanence. It is a reality in life that some persons or some things just come and go. They exist in the world for some time but they live a long time in the minds. Those people and things shared some time but sooner or later they will be gone. After knowing that they are gone, then, one feels loneliness and experiences nostalgia.

The "On the bare branch" is the most melancholic haiku written by Bashō. It is all about the crow alone and settling in the branch ignoring the whole world. The stillness of the scene is the sadness. The scene itself conveys the loneliness of anyone who does not mind the world – waiting for everything to end like the autumn. The crow is the omen of death but here, it is the reflection of apocalypse. The autumn means end of life – a reality of life.
In the "Oblivious", the man is lonely thus he is aware of the chirring of the cicada. With his own awareness, he is amazed of this little creature which lives without worrying of its death. The cicada doesn't know when its life ends so it sounds like it is celebrating its existence. The ignorance of dying is a delight of an individual.

The "old pond" talks about change. Change is the constant thing in the world. The stillness of the old pond is disturbed by a frog causing the water to splash and to ripple. Indeed, sometimes, one thing comes and brings changes.

Conclusion

The study on imagery is a difficult to deal with because of the complexity of the word meanings. The use of haiga as a method for interpreting the haiku is a great help for it gives the interpreter an idea or the tableau of what it looks like (visually). The researcher identified the imageries in the haiku; the task was misleading because not all of the words and phrases were imageries. The identification whether the imagery is descriptive or symbolical was handled but it demanded time for analysis and interpretation. The evaluation on how effective the imageries in conveying the meaning was the most complicated part of the study because it needed to relate the identified imageries to the meaning of the poem.

The formulation of theme required an emotional entanglement so to give justice to what the poet presented in his haiku. The evaluation of haiku for recurring themes involved understanding and knowledge.

Since, the study was on haiku, the analysis of this literary type was challenging for it demands careful interpretation both in literal and symbolical meaning. The haiku even if it is a five-seven-five syllable patterned poem was great for it opened a long discussion about life and existence. Haiku has distinct structure and elements, so the researcher thoroughly examined the kireji and the kigo, as well as the object, time and place present in the haiku. The discussions and meanings of the haiku were rich and sensible. Haiku expressed most of the significant things that human should be aware of. Haiku and poetry and literature as a whole, do not consider a work great because of its length but of the life it contained and conveyed.

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The Analysis of History, Story and Narrative; A Case Study of Contemporary Performing Arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen"

Mutjarin Ittiphong, Silpakorn University, Thailand

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Abstract
Jao Jan Phom Hom: Nirat Phrathat In Khwaen by Mala Khamchan (Mr.Charoen Malaroj), is a famous Thai literature Awarded by The Southeast Asian Writers Award (S.E.A. Write Award) in 1991.
The literature imagined the portrait about sentimentality and emotion of an unfamiliar princess in an antecedent, which it never been found or record in history. The story is an elegiac poetry, which is a mixture of folk tales from northern and central Thailand, on a pilgrimage to the Golden Rock in Burma.
The researcher has adapted and presented the magnificent literature through the vision and forms of contemporary performing arts creature.
The theme of the performance narrate by the main character; Princess Jan, as a solo performance. It also emphasizes on insignificant of life related to the belief on Buddhism.
This creative research is the literature development to the contemporary performance, which retains on the history background and narrates through the story of the princess. The analysis of history, story and narrative will lead to the integration of the knowledge to create a contemporary performance.

Keywords: Performing Arts, Contemporary Performance, Playwright

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Introduction

The word history comes ultimately from Ancient Greek, meaning "inquiry", "knowledge from inquiry" or "judge".

Throughout its 800-year history, Thailand can boast the distinction of being the only country in Southeast Asia never to have been colonized. Its history is divided into five major periods, following this;

1. Nanchao Period (650-1250 A.D.)
Thais founded their kingdom in the southern part of China, which is Yunnan, Kwangsi and Canton today. A great number of people migrated south as far as the Chao Phraya Basin and settled down over the Central Plain under the sovereignty of the Khmer   Empire, whose culture they probably accepted.

2. Sukhothai Period (1238-1378 A.D.)
Thais began to emerge as a dominant force in the region in the13th century, gradually asserting independence from existing Khmer and Mon kingdoms, called by its rulers "the dawn of happiness", this is often considered the golden era of Thai history, an   ideal Thai state in a land of plenty governed by paternal and benevolent kings, the most   famous of whom was King Ramkhamhaeng the Great (1237/1247 – 1317). However in   1350, the mightier state of Ayutthaya exerted its influence over Sukhothai.

3. Ayutthaya Period (1350-1767)
The Ayutthaya kings adopted Khmer cultural influences from the very beginning. No longer the paternal and accessible rulers that the kings of Sukhothai had been, Ayutthaya's sovereigns were absolute monarchs and assumed the title Devaraja (god-king). The early part of this period saw Ayutthaya extend its sovereignty over neighboring Thai principalities and come into conflict with its neighbors. During the 17th century, Siam started diplomatic and commercial relations with western countries. In 1767, a Burmese invasion succeeded in capturing Ayutthaya. Despite their overwhelming victory, the Burmese did not retain control of Siam for long. A young general named Taksin(April 17, 1734 – April 7, 1782) and his followers broke through the Burmese and escaped to the East of Thailand. Seven months after the fall of Ayutthaya, he and his forces sailed back to the capital and expelled the Burmese occupation garrison.

4. Thonburi Period (1767-1772)
King Taksin decided to transfer the capital from Ayutthaya to a site nearer to the   sea which would facilitate foreign trade, ensure the procurement of arms,   and   make defense and withdrawal easier in case of a renewed Burmese attack. He established his new capital at Thonburi on the west bank of the Chao Phraya River. The rule of King Taksin was not an easy one. The lack of central authority since the fall of Ayutthaya led to the rapid disintegration of the kingdom, and Taksin's reign was spent reuniting the provinces.

5. Rattanakosin Period (1782 - the Present)

After King Taksin passed away, general Chakri became the first king of the Chakri Dynasty, Rama I, ruling from 1782 to 1809. His first action as king was to transfer the royal capital across the river from Thonburi to Bangkok and build the Grand Palace. Rama II (1809-1824) continued the restoration begun by his predecessor. King Nang Klao, Rama III (1824-1851) reopened relations with Western nations and developed trade with China. King Mongkut, Rama IV, (1851-1868) concluded treaties with European countries, avoided colonialization and established modern Thailand. He made many social and economic reforms during his reign. King Chulalongkorn, Rama V (1869-1910) continued his father's tradition of reform, abolishing slavery and improving the public welfare and administrative system. Compulsory education and other educational reforms were introduced by King Vajiravudh, Rama VI (1910-1925). During the reign of King Prajadhipok, (1925-1935), Thailand changed from an absolute monarchy to a constitutional monarchy. The king abdicated in 1933 and was succeeded by his nephew, King Ananda Mahidol (1935-1946). The country's name was changed from Siam to Thailand with the advent of a democratic government in 1939.

The study of history has been classified not only as part of the humanities, but also as part of the social sciences. It can also be seen as a bridge between those two broad areas, incorporating methodologies from both.

History background

A case study of contemporary performing arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" has history background on Central of Thailand and majority on history of Lanna Kingdom (13th - 18th centuries). The Lanna Kingdom (the kingdom of a million rice fields) covered most of Northern Thailand, it was ringed by high mountains, teak tree forests and well stocked rivers and its fertile valleys and plains were a rich source of agriculture.

The history of Lanna Kingdom can be traced to the reign of King Mengrai (1238-1311) who established the kingdom in the Northern of Thailand. In 1296, King Mengrai cooperated with King Ramkhamhaeng the Great (1237/1247 – 1317) of Sukhothai and King Ngam Muang (1238 –1298), of Phayao to choose an appropriate site for founding the capital of Lanna Kingdom. The present location of Chiang Mai was selected. It took about 4 months to complete the building task and, finally, it became the capital of Lanna Kingdom named Nophaburi Sri Nakorn Ping Chiang Mai which was later shortened to Chiang Mai.

Nophaburi Sri Nakorn Ping Chiang Mai / Chiang Mai became an important cultural and religious centre which remained so for several centuries. The city was laid out over roughly a square mile; temples were built – Wat Chiang Man, dates back to the early 14th century, and still remains; while Wat Phra Singh followed in 1345 – and the distinctive moat and bastions were added. The wealth of the kingdom left behind legacies, such as Wat Suan Dawk with its towering chedis and Wat Jet Yod, which was built for the Eight World Buddhist council in 1477. expanding east as far as present-day.

The greater Lanna Kingdom, reached its zenith under King Tilokarat (1548 – 1580). Lanna's power began to wane by the end of the 15th century and was repeatedly attacked by Lao and Burma whose troops and puppet lords occupied the area on many occasions.

In 1558, Lanna Kingdom was captured by King Bayinnaung (16 January 1516 – 10 October 1581), King of Toungoo Dynasty of Burma. In 1596, King Naresuan (1555/1556 – 25 April,1605) of Ayutthaya seized Lanna Kingdom back from the Burmese. Later the kingdom fell to the hands of the Burmese again before King Narai (16 February 1633 – 11 July 1688) of Ayutthaya succeeded in its recovery. Ayutthaya took control of the town for 20 years. After that Chiang Mai was alternately ruled by the Burmese and became independent.

Between the 16th and 18th centuries Chiang Mai lacked effective leadership, which resulted in a series of invasions and occupations from Burma and Central Thailand, and control of the city remained elusive to the people of Lanna for over 200 years, despite multiple attempts to recapture it. At one point the city was even evacuated and nearly deserted. Control of Chiang Mai was briefly returned to the northern kingdom between 1727 and 1763, but was to be conquered by the Burmese one last time.

In 1774, King Taksin(April 17, 1734 – April 7, 1782) of Thonburi, who reestablished Thai sovereignty after Ayutthaya had been defeated in the war with Burma in 1767, realized the necessity of driving the foreigners out of Lanna Kingdom to prevent them from further attacking Siam (Thailand). He sent forces under Chao Kawila (1742 – 1816), the first ruler of the Chao Chet Ton Dynasty of Lanna Kingdom.

Following the capture of Chiang Mai, King Taksin of Thonburi appointed Chao Kawila as the city's viceroy. Under his leadership the city went from strength to strength, with the reconstruction (c.1800) of the monumental brick walls – that are mostly still standing – and the establishment of a river port at the end of, what is today, Thapae Road. During this period Chiang Mai entered into prosperous trade relations with Burma and China.

Lanna Kingdom formally became part of Siam in 1774 by an agreement with Chao Kawila, its then slowly grew in cultural, trading and economic importance to its current status as the unofficial capital of northern Thailand.

By the 1850s the British had a firm grip on Burma and the Bowring treaty – negotiated between the Siamese crown and British Consulate in Bangkok – gave British traders in northern Thailand extra-territorial rights for teak logging. Towards the end of the century this was to drive a wedge between Bangkok and Chiang Mai as the British constantly pressured the Royal Siamese Government to force compensation out of the impoverished Chiang Mai prince in return for lawlessness on the frontier. In fact in 1869, two years after the first missionaries arrived, some of their first Christian converts were clubbed to death, instigating a reaction from King Rama V (20 September 1853 – 23 October 1910) of Rattanakosin. Moreover, during the reign of King Rama V, Lanna or Chiang Mai became an administrative unit named Monthon.The last ruler of the Chao Chet Ton Dynasty in Lanna Monthon was Chao Keo Naovarat (29 September, 1862 – 3 June, 1939). When the Thai government

abolished this unit, Chiang Mai became a province in 1933, and, finally, Thai government appointed governor replaced Chao Keo Naovarat in 1939.

As Siam modernised, Chiang Mai became less isolated from the rest of the Rattanakosin Kingdom that now controlled much of the area of present-day Thailand. Lanna had enjoyed a degree of autonomy, but with the arrival of a postal service (1883), and later telegraph and railway (1921), Chiang Mai found itself increasingly drawn into the politics of the entire country. Finally, after the bloodless revolution of 1932, Siam (it only became officially known as Thailand in 1949) ceased to be an absolute monarchy and Chiang Mai became a province of the country.

Kyaikhtiyo; the Sacred Pagoda in Lanna Legend.

Figure 1. Photo of Kyaikhtiyo (from https://asiaculture.info/culture-information/kyaiktiyo-golden-rock-pagoda.html,2014.)

The Kyaikhtiyo pagoda is one of the most ancient and celebrated of all pagodas in Myanmar. It is situated in the vicinity of Kyaikhto township, Thaton district.

The pagoda is said to have been built during the life-time of the Buddha over 2,400 years ago. The pagoda, about 15 feet high, is situated on a rocky mountain 3,615 ft. above sea level. It is built on a huge, almost egg-shaped, rounded granite boulder perched on the very summit of a projecting and shelving tabular rock, which in itself is separated several feet from the mountain by a rent or chasm, now spanned by a small foot bridge of iron and on the further side drops perpendicularly into a valley blow.

On the extreme verge of this sloping rock table, and actually over hanging it by nearly half, is perched this wonderful boulder, now completely gilded with gold, surrounded by the pagoda. By gently rocking the boulder a thread can be passed underneath; seemingly appears as if the additional weight of a few pounds, or a strong wind, would send it sliding down from the place it has occupied for unknown centuries watching over three thousand feet into the sloping valley beneath and we know what freakish law keeps it in its position.

The Story of Jao Jan Phom Hom: Nirat Phrathat In-Khwaen
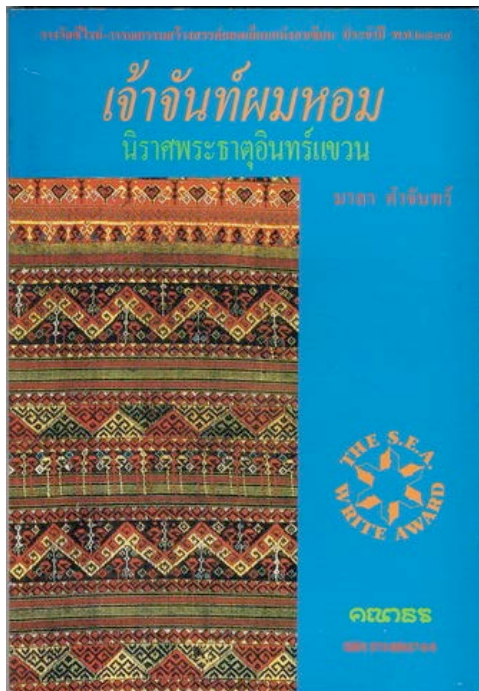
Figure 2. Cover of the literature "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" (from http://oknation.nationtv.tv/blog/bookinlove/2009/12/27/entry-1, 2009.)

The literature "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" by Mala Khamchan (Mr.Charoen Malaroj), is a famous Thai literature Awarded by The Southeast Asian Writers Award (S.E.A. Write Award) in 1991.

The Southeast Asian Writers Award or S.E.A. Write Award, is an award that is presented annually since 1979 to poets and writers of Southeast Asia. The awards are given to the writers from each of the countries that comprise the Association of Southeast Asian Nations, though not all countries in ASEAN are represented every year. The award is sometimes given for a specific work by an author, or it could be awarded for lifetime achievement. The types of works that are honored vary, and have included poetry, short stories, novels, plays, folklore, scholarly and religious works.

Mala Khamchan (Mr.Charoen Malaroj) once gave an interview that he would like to write about the story of the unknown princess whom already lose her power but still believe in her status and faith.

The literature imagined the portrait about sentimentality and emotion of an unfamiliar princess in an antecedent, which it never been found or record in history. The story is an elegiac poetry, which is a mixture of folk tales from northern and central Thailand, on a pilgrimage to the Golden Rock in Burma.
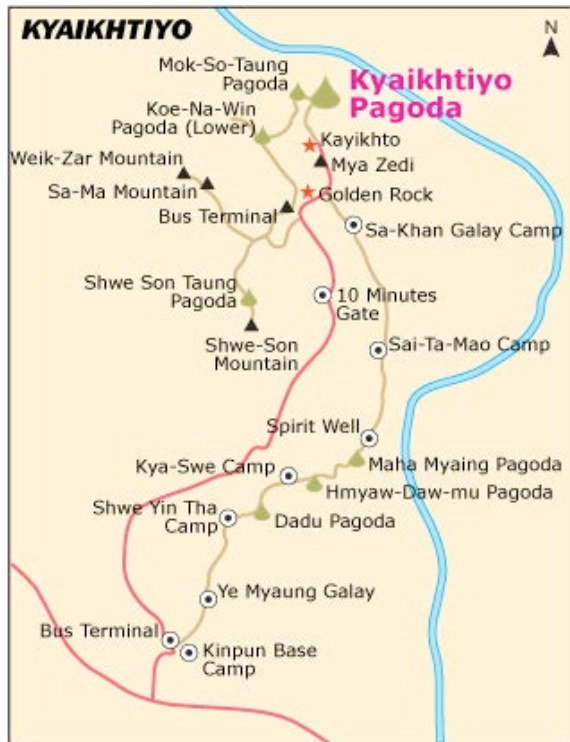
Figure 3. Map to Kyaikhtiyo (from www.youmustsee.com/asia/myanmar/kyaikhtiyo-pagoda-myanmar.html#, 2015.)

Princess Jan was a beautiful Lanna Princess. She traveled to worship the sacred relics of the birth, Phrathat In-Khwaen. She strongly believe to cut her adorable long her for worship. Their legends believe that if the hair can pass through the pagoda, the dream becomes true.

Princess Jan went to Phrathat In-Khwaen, sponsored and was companion by Pholeang, the ugly but rich man whom want to marry her.

This trip was her learning process to understand what the true of life is.

Narrative
A narrative or story is any report of connected events, real or imaginary, presented in a sequence of written or spoken words, or still or moving images, or both. Narrative is found in all forms of human creativity, art, and entertainment.

In cultural storytelling, a narrative can take on the shape of a story, which gives listeners an entertaining and collaborative avenue for acquiring knowledge. Many cultures use storytelling as a way to record histories, myths, and values. These stories can be seen as living entities of narrative among cultural communities, as they carry the shared experience and history of the culture within them.

The integration of History, Story and Narrative to create the Contemporary Performing Arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen"
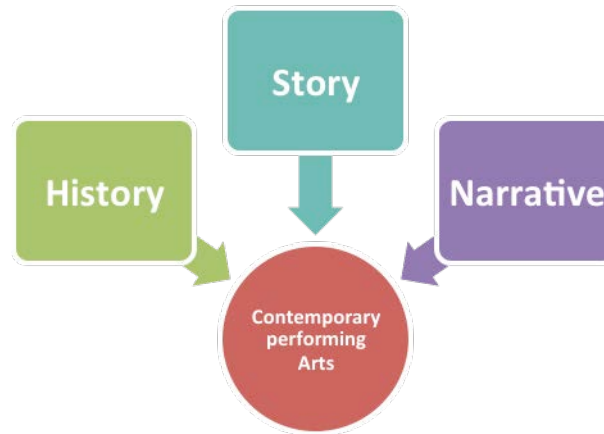
Figure 4. The chart of The integration of History, Story and Narrative to create the Contemporary Performing Arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" (from Mutjarin Ittiphong, 2016).

From the chart of the integration of History, Story and Narrative to create the Contemporary Performing Arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" (Figure 4) above, signifies that, from History of Thailand and Lanna Kingdom to the story of "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen", which narrated by Princess Jan as a solo performance can integrated and created the contemporary performing arts. The contemporary performing arts with those backgrounds were very powerful and can bring the theme/message to the audience.

Figure 5. The Contemporary Performing Arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" (from Gan Phittayakornsilp, 2016).
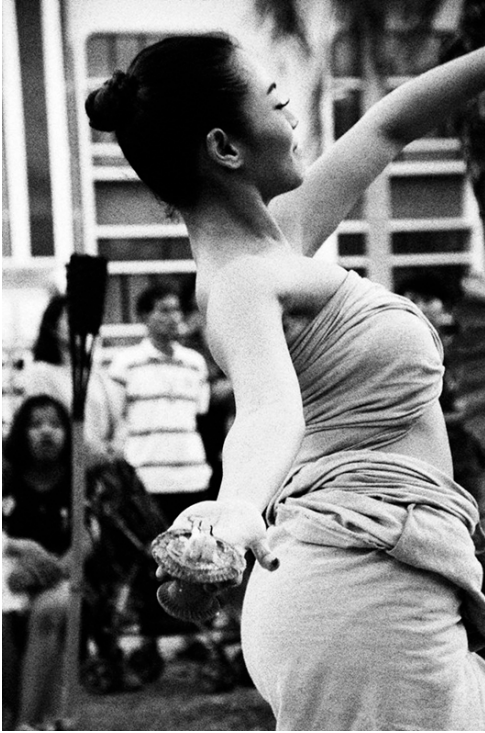
Figure 6. The Contemporary Performing Arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" (from Gan Phittayakornsilp, 2016).

For conclusion, this creative research, finally, is the literature development to the contemporary performance, which retains on the history background and narrates through the story of the princess. The analysis of history, story and narrative will lead to the integration of the knowledge how to create a contemporary performance.

Figure 7. The Contemporary Performing Arts, "Jao Jan Phom Hom: Nirat Phrathat In-Khwaen" (from Gan Phittayakornsilp, 2016).

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Kofi Kayiga - The Construction of an Identity

Courtney A. Hogarth, The University of the West Indies, Jamaica

Abstract

Born to a Cuban mother and a Jamaican father in 1943, in Kingston, Jamaica, Kofi Kayiga - the former Ricardo Wilkins - has traversed several spaces, both external (geographic) and internal (ideological).

Having studied at the Jamaica School of Art, The Royal College of Art, London, and Makerere University, Uganda, where he also taught, Kayiga has been at the forefront of that movement, begun in the late 1960s, for the affirmation of that seminal place of an African cosmology in the creation of his art as a New World individual. History accounts that this ''New World'' arose from the meeting of Europe and Africa on alien soil. This significant undertaking was to influence a generation of Jamaican artists from the 1970s through the 1990s.

Escaping possible harm at the hands of Idi Amin's soldiers, Kayiga returned to the Caribbean to head the Department of Painting at the then Jamaica School of Art in Kingston. He now holds a professorship at the Massachusetts College of Art & Design in Boston.

This paper takes as its core the locating of Kofi Kayiga within that broad construct of Identity, examining those selfsame indices that are the foundation upon which his work flourish. This it will do from an ideological, religious, social and political perspective, employing that rich tapestry which is Kayiga's oeuvre.

Keywords: Jamaican identity, ideology, religion, African retention/cosmology, painting, organic process

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The artist now known as Kofi Kayiga, shares with most Jamaicans what I have elsewhere called a *'Mosaic-Identity'*[1]. Present-day Jamaica, and indeed the entire Caribbean archipelago, may be described as the common meeting ground of diverse civilizations, drawn from Africa, Europe, Asia and the Middle East. While Jamaicans bear differences of race and religion, yet their common bond lies in being shaped by individual histories of an Old World melding into a unique Jamaican identity in a strange New Land, underlined with history's chafe. This is the direct result of five hundred years of servitude.

It was against this historical background that Ricardo Wilkins, now known as Kofi Kayiga - hailed as the foremost Expressionist of the Jamaican artistic tradition - was born in 1943, to a Cuban mother and a Jamaican-Panamanian father. His birth in colonial Jamaica coincided with growing agitation for self-government and an expanding call for Jamaica's independence. Sherlock and Bennett note:

"The final conflict between African-Jamaica and Britain began in the 1920s at the bidding of Quashie, the most underrated character in Jamaica's history, and of Marcus Garvey, the most feared and derided black leader of his time.
"So decisive, so far-reaching were the results of this conflict that we refer to it here as the Jamaican revolution. It brought about the enfranchisement of all adult Jamaicans, set the feet of the people on the path to independence, speeded up the rapid growth of racial and national consciousness, the emergence of a Jamaican culture, the development of ties with Africa and the modernisation of the Jamaican economy."
(Sherlock & Bennett, 1998. Page 346)

It might be useful at this juncture to look briefly at the key words, *'construction'* and *'identity'*. According to the Concise Oxford Dictionary, to construct means to build or erect; to pile upon. In the context of this paper, it must be established at the outset, that the constructor is the construction. Identity refers to the fact of being who or what a person or thing is, as well as those characteristics determining this. 'A close similarity or affinity' is also accepted as part of this definition.

Kofi Kayiga has been at the centre of an Afro-centric awareness among New World Blacks that saw its full emergence in the 1960s as an extension of a growing consciousness associated with the Black Power Movement, and that general march to selfhood of dispersed Africans globally. He came to artistic prominence at a time when continental American Blacks were in the throes of rediscovering and affirming important truths about self, society and history. Primarily, they were awakening to the knowledge of self-importance - that this 'self' was possessed of beauty, towards which they had hitherto been visionless. The descendants of slaves, as most Caribbean people are, such unspeakable negativity had been internalized over the centuries of their servitude, that it was impossible to realize this truth independently or easily. Sometimes a society throws up an individual who is a light illuminating the darkness. It might be argued that Kofi Kayiga represents such a personality for Jamaicans.

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[1] *'Mosaic-Identity'* is a termed coined by the author in 2008 during the writing of his doctoral dissertation. It describes the common lot of most, if not all, Caribbean people who are drawn from several continents and races and pieced together as in a mosaic.

Kayiga's seeds of self-consciousness were sown initially by his parents and later nourished through the influence of seminal literature he encountered as an impressionable youngster, introducing him to Mysticism, Philosophy, Religion and Poetry. The Jamaican society of Kayiga's boyhood, with its African cultural retention and syncretistic religious expressions in Pukkumina, Revivalism, Myalism, Kumina and a fledgling Rastafarianism, along with its unique music and language, also affected him profoundly. From his earliest days he has been a keen observer of life, unwilling to accept ready-made dogma marinated in traditional Christian Theism. He questioned, and questions, our journey as a race and the existence of an omnipotent power. By the time he achieved 18 years of age he was a professed agnostic.

Edmund Barry Gaither in an essay titled, *'Kayiga: A Transatlantic Kindred Spirit'*, remarks:

"The importance of commenting on the volatile matrix which framed Wilkins's birth lies in recognizing that his formative years coincide completely with the nationalist period, which was characterized by rising anti-colonial sentiment and ascending racial aspirations… Uniquely paralleling the struggle to give meaning to Jamaican independence was Wilkins's commencement of training for his career in art. Again, his personal development coincided with cultural and intellectual crises which centered around the question, What does it mean to be Jamaican? Though not essentially political in his art, Wilkins was profoundly aware of this question and its corresponding struggles. They were an inescapable dimension of his own personal identity formation, a formation profoundly sensitive to those spiritual forces that empower creative expression to manifest within a specific time and place with peculiar originality."
(Gaither, 2000, Page 5)

This identity formation, of which Gaither speaks, became a life-long journey for Kayiga, underpinned with the primary cognizance that a visibly palpable world moved about him, in which the achievements of his race could be examined. In both art and life, which he affirms are one and the same, he endeavours to connect with, recall and give voice to the African aesthetic, to value the spirit-world of his African ancestors - penetrating with discernible force into modern life on continental America - and to shed the vestments of narrow Eurocentrism.

Ricardo Wilkins attended the fledgling Jamaica School of Art, graduating in 1966. He subsequently went to London, on a Jamaica Government Scholarship, where he studied at the Royal College of Art. From here, he obtained his Master's Degree in 1971. Later, he travelled through Kenya and Tanzania, and taught for two years at Makerere University, in Kampala, Uganda, from 1971 – '73. This was to be a crucial juncture in his life.

At Makerere, he enrolled in a doctoral programme to undertake studies in Traditional African Art and Religions - Baganda[2]. He was able to come to an understanding of life in Uganda, initially, through a young Ugandan named Lutalo Makonzi whom he met at the Royal College in London. Makonzi belonged to Baganda nobility, and

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[2] The Baganda indigenous religion, known as *Balubaale* was concerned with gods who had temples identified with them, and concerned with specific problems. They also believed in spiritual forces thought to cause or cure illnesses. The most significant spirits were the *Muzimu* or ancestors who visited the living in dreams and sometimes warned of impending dangers.

encouraged Wilkins in his quest. The move to Uganda was intended to be a permanent one. Here he would live, fully engaged in an African nation, answering the challenge of Jamaican Pan-Africanist thinker, Marcus Garvey, of a return to the motherland for dispersed Africans throughout the Americas: *"… the Negro peoples of the world should concentrate upon the object of building up for themselves a great nation in Africa…"(Garvey, 1986, Pg. 68)*
Kayiga notes:

"It was through him (Makonzi) that I met the leadership in the religion and… culture. But I had to leave Uganda because of Idi Amin… I had too many confrontations with his soldiers, with machine guns in my chest. I was called a 'confusing agent', because they were not sure how to place me. I'm not Ugandan and I'm in the village because of my research.
"… I didn't think I would be leaving Africa when I went there. I stayed for two and a half years."
(Interview with Kofi Kayiga, September 29, 2016)

The situation was exacerbated when Amin's army stormed onto the campus of Makerere University, beheaded a female member of staff and paraded her head on a stick. At this point he thought it would be prudent to return to Jamaica. He moved back to Kingston, Jamaica in 1973, accompanied by his first wife, Mukesa, of Ugandan birth.

It was during his tenure at Makerere that Ricardo Wilkins was transformed into the individual we now know as Kofi Kayiga. Taken together 'Kofi Kayiga' means 'lord of hunters, born on Friday'. Again, Kayiga notes:

"My name change started in 1971 when I was 28 years old. So I lived as Ricardo Wilkins for 28 years. There was a lot of introspection as Ricardo Wilkins, living with a name given to me by my Cuban mother and Jamaican father. Wilkins is an English name which most likely has its roots in slavery and oppression. I did not give it the importance that a name deserves but I accepted it. It was more about my connection to my parents and relatives than about me as an individual. However, my quest was not my name but a search for a spiritual identity.

"In 1970 I had an opportunity to travel throughout Kenya, Uganda and Tanzania in East Africa, and I developed a wider world view. I discovered that the culture in Jamaica is African. I saw myself in a larger context beyond Jamaica. I decided to change my name and embrace a new name, a new identity. I wanted a name that makes me one with art and my spirituality. After much research by 1973 I merged West Africa (Kofi) from my time spent in Ghana, with East Africa (Kayiga). I owned Kofi KAYIGA and as such my work and I were much larger than my former name. I left the family behind and accepted a name that had meaning and would support my art and I. I was planning a life in Uganda so it was necessary for me to develop a kinship with my new homeland.   KAYIGA means highest hunter. I was hunting, searching for greater spirituality. I became clearer about my art and I expressed myself freely as an artist and my art morphed as bold and demanding and I owned it fearlessly just as I owned Kofi Kayiga and embraced his complexities.

"... the name change worked for me, it was a rebirth. It brought a freshness to my art. My new name emboldened me, I was its creator and my work now lives under this name..."
(Interview with Kofi Kayiga, February 6, 2017)

Kofi Kayiga was determined that this redefinition of self would be entirely on his own terms, in his own time and manner.
Interestingly, there is an added dimension to this name change:

"I am interested in numerology, astrology and metaphysics. It took me a while to understand that the name you are called helps to influence who you are. It is the way in which you greet the world, and how the world greets you. I have become clearer about many things after my name change."
(Interview with Kayiga, January 9, 2008)
And:

"... once I changed my name it was amusing, in terms of numerology. There have been certain emphases. I emphasize Kayiga rather than Kofi, and that is because it coincides with the number 9. 27 is also 9, and 9 is completion. 9 is the hermit..."
(Interview with Kofi Kayiga, September 29, 2016)

It would, of course, be disingenuous to suggest that Kofi Kayiga's influences come only from Africa. For Kayiga, the beauty of living in the world is that the collective heritage of mankind, artistic or otherwise, belongs equally to humanity. It is not uncommon, therefore, for him to speak about mysticism, Buddhism, and the like. Several streams of discipline converge to create his knowledge base, which in turn enriches his visual language. After all, Kayiga, like most Jamaicans, embrace a *Mosaic-Identity*. This preoccupation with Africa, however, was and is in direct rebellion against a perverted history, written and propagated by Western scholars, tending to portray Africa as a tabula rasa.

Interestingly, upon Kayiga's return to Jamaica, those students he encountered in the late 1970s and early 1980s, before his eventual departure to the United States of America, in 1983, all came under his influence. Many followed suit and changed what they considered a colonial name for one more in keeping with an African identity. Prominent among them are: Robert Cookhorne to Omari Ra, Douglas Wallace to K. Khalfani Ra through Makandal Dada, and Valentine Fairclough to Tehuti Ra, among others. We might, here, view Kofi Kayiga as our own 'New World Griot'. We know of how in ancient West Africa the Griot was a 'Keeper of Memories'. Kayiga and his students were and are seeking to resurrect and keep that ancient memory of an oral tradition, fragmented through colonialism and slavery, in quest of a renewed identity. Kayiga works tirelessly, endeavouring to find the shape of self and spirit in his artistic undertaking. For him, life is about artistic output, and *vice versa*. Life and work exist in ceaseless embrace, always shaping, constantly bestowing deeper meaning and credence to his creative/spiritual journey. He seldom concentrates on one painting at any given time. The surfaces on which he labours are laid out before him like instruments/musicians, in an orchestra. With hand and eye he conducts this orchestra, expressing in colour and with vitality a broad range of emotive vision. He is constantly *'going'* and *'coming'*, playing at this piece, then at that, using one colour

across several paintings, operating as a fountain from whence inspiration and labour flow out onto his surfaces. It is always a symphony of colours that he is in the process of orchestrating:

" An artist-mystic on a path to higher knowledge, Kofi Kayiga seeks a balance between spirituality and materiality as he touches "the deep energy that makes the heart beat and the sun set." His high-energy colours, semi-abstract expressionist forms ... radiate a consciousness that is both meditative and an intuitive reflection of the forms and structure he apprehends in his mystical journeys.

"Working multi-compositionally, on many paintings, at the same time, Kayiga injects a free-flowing quality to his paintings, and in the process he creates an underlying visual unity of patterns and themes. The spontaneous nature of his creative process reduces the probability of compositional error from his spiritualized Afro-expressionist work since, in his view, "all destruction is new creation in an endless cycle of creativity." Kayiga's conception of spirituality is all encompassing: a hybrid blend of Eastern mysticism fused with Masonic principle, Rastafarian ideas, and strengthened with African esoteric principles he learned in Uganda. Given Kayiga's preoccupation with the invisible, his brilliantly colourful paintings ... emit intense primeval energies of immense visual force. As well, they depict primordial mystical ideas and concepts that speak of an expanded reality and of a wisdom that lies beyond tomorrow."
(Gaither)

This *"deep energy that makes the heart beat and the sun set"* is what, in the Yoruba religion, is known as 'Ashe' – the primordial creative force residing in the universe. Robert Farris Thompson, in his book, <u>Flash of the Spirit - African & Afro-American Art & Philosophy</u> , notes:

"Spiritualized form-making reappears in the astonishing work of Kofi Kayiga, a painter who now resides in Boston… he came in contact with John S. Mbiti, one of the richest minds in the study of African spiritual systems…
"… An intricately unfolding odyssey, Jamaican, East African and Black North American, explains why his work stands in spiritual affinity with African-United States traditions of visual enactment
"… in Jamaica… painters… sometimes work in a trance, seeking to document, in line and color, the places where the spirit sings the world into existence.
"These marvels spiritually bind Kayiga to the way he makes his art. Not unlike priests who trace ground-blazons for their ancestors and for God in Kongo, or priestesses chalking sacred ground-signatures for the deity, Olokun, in the ancient city of Benin, Kayiga places paper on the floor and then begins to paint.
"He works, in other words, from an eagle-like fullness of perspective, gazing down upon the play of his forms… "Things read better to my vision from above"… In addition, again akin to the Haitian master [Hyppolite – my insertion] *and to Pollock, Kayiga works multi-compositionally: "I never work on one work by itself."… In this regard Kayiga also reminds me of the late master potter, Abatan of Egbado Yoruba, who used to make two sculptures for her deity, Eyinle, each time she worked. It was insurance against bad fortune in the firing – if one image cracked, there was always another one at the ready.*

"… Kayiga argues that making several paintings at the same time deepens the accomplishment of their form and meaning… "That painting brought forth this one" and "This one vibrates that one.
"… And so, at the end, a buzz of hieroglyphs, reading like subtitles supplied by the spirits, translate powers and presences into their proper mystery."
(Thompson, 1984. Pages 104 – 107)
Kayiga often remarks that he works from the inside out, through a process in which the work emerges without too much interference from him. In his own words:
"Much of my work is concerned with the metaphysical. On some level my work embraces an African aesthetic. I am not trying to consciously work in African modalities, but it is subliminal. It comes out of that inner place, so there's no force."
(Interview with Kayiga, January 9, 2008)
In Art As Experience, John Dewey, in quoting William James, writes:
"When the… center of energy has been subconsciously incubated for so long as to be just ready to burst into flower, 'hands off' is the only word for us; it must burst forth unaided."
                    (Dewey, 1934, Pg. 75)

Those African cultural retentions, mentioned previously, included Pukkumina, Revivalism, Kumina and Myalism. It is in dances integral to observation of Myalism that devotees enter a trance-like state where they are able to commune with a West African Pantheon of gods, including their ancestors. In such dances, initiates actually believe that during spirit possession they journey back to Africa. In this state it is also believed that initiates are able to communicate with ancestors who may have meaningful messages for the present time. In a certain sense, Kayiga's art-making process reflects tendencies in Myalism. Borrowing, once again from Gaither:

"… let us focus briefly on some aspects that render him such an interesting and compelling artist. Three dimensions require special attention: 1) his approach to art making, 2) his visual vocabulary, and 3) the content of his paintings and drawings. Of course, in practice, these aspects are inseparable, and intimately bound up together, and integral to his creativity.

"In describing his approach to making art, Kayiga stated, "I am never sure what I paint, in a conscious way…" continuing, he said, "I really work from an inside-out situation, so that makes my work become a real surprise to me." Kayiga works in a largely intuitive way, minimizing conscious interventions, and constantly scanning the emerging work for guidance and ideas that will lend to its completion. His role is akin to that of a houngan (voudou priest) who relies upon the loas (spirits) to direct his actions while under possession, because conscious knowledge is only partially vested in him… In his openness to intuition, Kayiga allies himself with artists of the "unconscious," submitting himself to a divine improvisation where he discovers hidden symbols and narrative in his work, rather than deliberately constructing them. "I have a preoccupation with things of the invisible and my work is expressionistic as an art form because I work intuitively… Often my paintings paint themselves, making my feelings clearer to me once they have been laid down on canvas.""
(Gaither, 2000, Pgs. 12 – 13)

In approaching Kayiga's oeuvre it is important to bear in mind that his work is devoid of rigid, conscious control by the artist. That act of creating art, for Kayiga, lies also in the process of creation. In other words we must not fix our gaze on the finished work as product. The 'art' he intends to express is also in the doing – that which is hidden from the viewer and privy only to the artist as a sense of 'process in labour'. Having dispensed with knowledge acquired in the academy Kayiga no longer plans his paintings by way of plans, sketches and thumbnails. Yet there is a very strong compositional sense and musicality to Kayiga's expression. His surfaces are covered with lines that zigzag, sweep in curves and get lost in darker, deeper tones. Colours are bold, defiant, yet not unpleasant, and his subject matter, other-worldly. There are dots scratches and broken lines, ordered in their seeming aimlessness. Sometimes one colour waves at us from beneath other, more liberating colours, doing their dance of life.
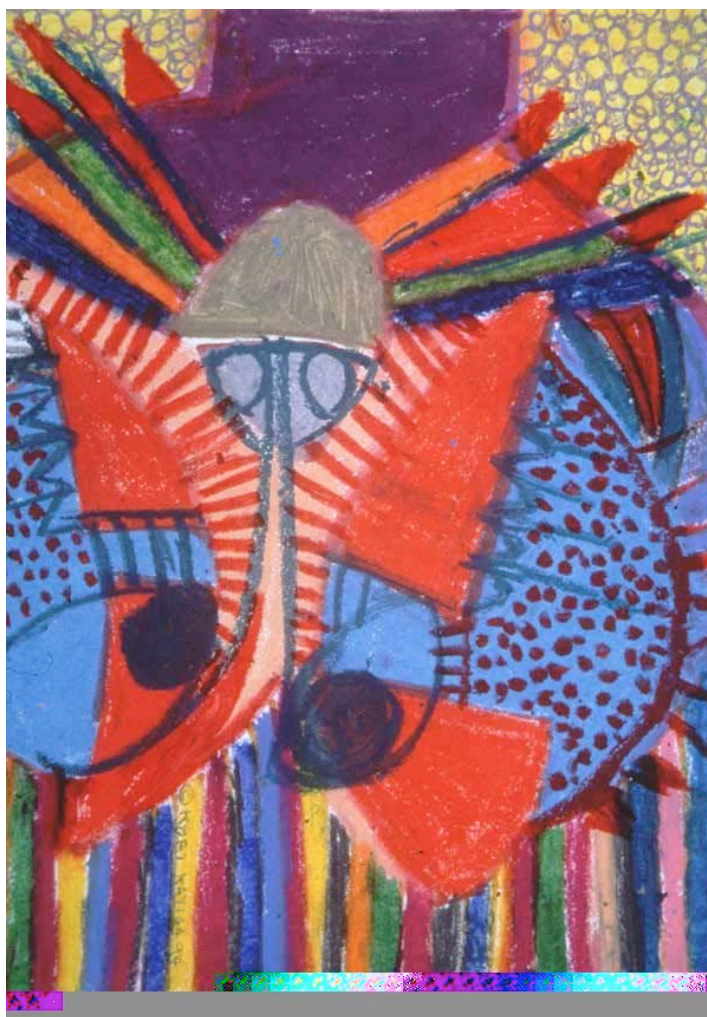
Figure 1. 'Dark Eyed Mask'. Mixed Media on Paper.
12X 9 Inches. 1994.

His expression lies somewhere between Representational-ism and Abstraction, with a slight leaning towards the Surreal. Kayiga's oeuvre teems with music – African drumming, Jazz and Blues, *My work is connected to Jazz and Blues in that they deal with the human condition and the struggle to find one's voice.*" Works such as 'Dark-

Eyed Mask', 'Drum Drumming' and 'Urban Landscape' all suggest this. In these paintings 'the colour of the sound' rings out.

In the early 1980s Kayiga migrated to the United States of America as a Cuban national, his mother's son. He now holds a full professorship at the Massachusetts College of Art and Design (Mass Art) in Boston, where he lives with his second wife, of Trinidadian birth, and their daughter.
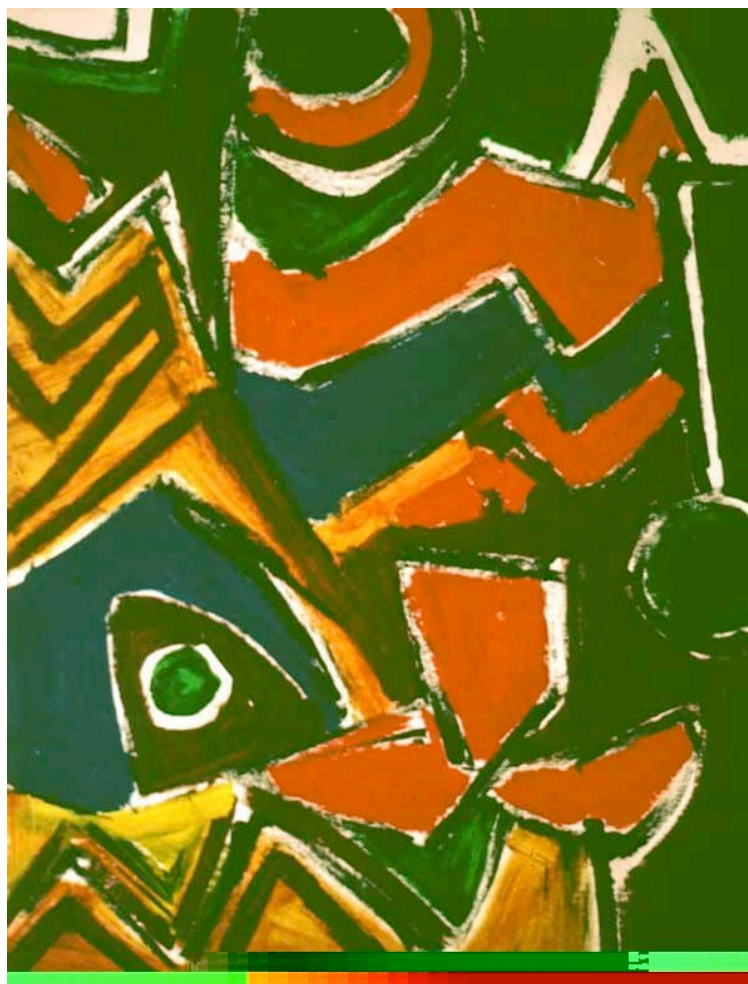
Figure 2. 'Drum Drumming'. Acrylic on Paper.
24 X 20 Inches. 1982

In conclusion, if we examine closely, we shall find several roots intertwined beneath that cultural and ethnic subsoil which nourishes and yields up a deeper sense of identity to the man and artist – Kofi Kayiga – now four years into his eighth decade. These roots derive, as I've outlined, from Europe, Africa, Asia and the Americas. In thought and creed, they derive from his native Jamaica with its African retentions, London, which paved the way to the African Continent and from Africa on whose soil Ricardo Wilkins transformed into Kofi Kayiga. They derive from Christianity, Buddhism and the mystic way – all manifested in a unique personality whose autobiography has been so eloquently inscribed with line, colour, form and essence as much as with defiance and repudiation.

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A Stroke in Time: An Artist's Memoir

Kong Ho, University of Brunei Darussalam, Brunei

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Abstract

As a teaching artist for almost three decades, Prof. Kong Ho recalls his art experience in the form of a memoir. This paper explores his retrospective study into his transcendental paintings and why he chose to write a personal memoir. This paper is divided into two parts. In the first part, Ho presents the reasons behind writing a narrative memoir derived from his art making story and nostalgic feelings. The second half of this paper discusses the influence of a Taoist-Buddhist perspective on his art as well as the tracing of his art awakening experiences. Ho's insights into his spiritual art and the meaning of writing a personal memoir 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 a personal memoir on an individual is artistic endeavours. An artist's memoir should be a true story written by a practicing artist. Like an artist's statement which elaborates the intent or content of individual artist's work. The memoir presents the inner thoughts and aims of the artist. The narrative aspect of memoir is drawn directly from the memory of individual. This paper will also examine how individuals constantly reconstruct their memories when writing a memoir.

Keywords: Memoir, art writing, artistic research, spiritual painting

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An Artist's Memoir

A Stroke in Time is a memoir based on my past and present practiced-based or artistic research projects in painting. The idea of this monograph begins with a reworked account of my studio art terminal degree Master of Fine Arts thesis, *A Reconciliation of Self and Nature.* Next I move onto a first-person artist's statement or manifesto, and finally I casually ruminate about symbolic influences in my art. Usually, an artist's statement is a personal statement about a specific artwork or a series of artworks of an artist, while a manifesto is about the theory or philosophy of art of an individual artist. In most of academic papers, the first person is avoided in respect to egotism and non-academic practice. From my point of view, writing about personal experiences is as difficult and rigorous as any academic research paper. It is hard to understand oneself because of our own subjectivity and bias. Everyone has a tendency to think highly of oneself and to show the best of oneself to the others. Following this line of reasoning, Mashey Bernstein and George Yachisin (2001) said: "On the face of it, nothing should seem easier than writing about your own work, but ironically, finding the right words to explain your art can be daunting" (p. 31). *A Stroke in Time* does not mean to be comprehensive, but instead offers a new perspective for people wishing to perceive and interpret my past, present and future art ideologically. My ultimate intention in writing this memoir is to bring to light my never articulated Taoist-Buddhist perspectives, nostalgic feelings and bicultural background as it is woven within my art. By exploring my beliefs, feelings and attitudes about art through words, I am able to explain what my art means to me and what my art can mean to informed viewers. I also hope that my interpretation of my art may influence other artists explore their own work.

As Bill Roorbach and Kristen Keckler (2008) explained: "A memoir is a true story, a work of narrative built directly from the memory of its writer, with an added element of creative research" (p. 13). They also stressed, "Memoir arises in and exists only because of the first-person singular: the *I* remembering" (p. 13). However, my memories can be faulty and my recorded images can be faint. In writing a memoir, I know that I constantly reconstruct my memory a tiny bit differently every time I recall it. Memoir is not an autobiography, which is similar to a resume or curriculum vitae recording the data of an individual but not a life experience or the story of an individual. I believe that the truth of a memoir can go beyond being just autobiography and reveal the distilled life behind my art. Instead of using third-person to write my artistic memoir, I prefer to use first-person, I to represent "I".

Taoist-Buddhist Perspective

As an art teacher for almost three decades, I am still searching for a concise description for meaning of teaching art practice and studio art making. I understand that students can be taught if they are willing to learn. Learning requires change in an individual's mindset just as personal growth involves transformation both physically and mentally. It seems like a contradiction that giving up what one already knows about oneself is necessary to have a better understanding of oneself. According to the quoted phrase of Shunryu Suzaki (1904-1971), edited by Trudy Dixon (2011): "In the beginner's mind are many possibilities; in the expert's mind there are few" (p. 2). I painted this phrase, as shown in Figure 1, as part of the first community mural, titled *Fisher Hall Mural: Marriage of Art and Science,* done by my students and I in the

University of Pittsburgh at Bradford (UPB) when I was teaching there sixteen years ago. I intentionally omitted the space between the words and added "abc" letters at the front of the phrase. This was painted on one of the puzzle modules of the mural. The reason was to let viewers to find the meaning behind the mural unconsciously during their contemplation. My bicultural background and interest in Chinese philosophy, especially Taoist, Buddhist and Confucian thoughts, influenced me to cite this Zen Buddhist phrase in this mural with the theme of searching for the truth in art and science.

Figure 1: Kong Ho. *Fisher Hall Mural – Marriage of Art and Science* (Detail view). 2002. Acrylic on wall, 8'3"H x 20'1"W.

According to Lao Tzu's *Tao Te Ching* about self-mastery, "Knowing others is intelligence; knowing yourself is true wisdom. Mastering others is strength; mastering yourself is true power" (as cited in Espiritu, 2016, p. 10). It is very true that it is not an easy task to write about one's life experience because each person thinks that there should not be any problem in understanding oneself but actually there is. Quoted from Lao Tzu about Tao, "The Way that can be walked is not the eternal Way" (as cited in Addiss and Lombardo, 2007, p. xi) emphasizes that in order to know ourselves, we have to give up what we know about ourselves first. I still remember my struggle in finding my art direction in the graduate school at Texas Tech University (TTU) in Lubbock, Texas during the early 90s. I felt that the Master of Fine Arts (M.F.A.) program would offer me the time and space needed to search for the meaning behind my motivation to make the type of art that I felt compelled to produce. I knew that I was not seeking a certificate to be an artist or a credential to teach at the college level after graduation. It proved daunting to leave the comfort zone of my geometric abstraction painting style and to search for another way to express myself. I had been quite successful with my geometric abstract paintings in Hong Kong before starting to study my M.F.A. in the United States in 1991.

Interest in Science and Design

My geometric abstraction style evolved in relation to my interest in mathematics, which developed from my high school science major background. I was fascinated to use a compass and a ruler to draw circles, straight lines or other geometric forms, especially during my study of geometry. I was against my parents' encouragement to choose a professional career, such as accounting, because I preferred fine arts. That is why I selected it as my major during my undergraduate study at the Chinese University of Hong Kong (CUHK). At that time, I was more interested in studying graphic design than fine arts, but the CUHK only offered the fine arts program. So I was majoring in fine arts with a concentration in painting, However, I was still longing to study graphic design. Graphic design was a very popular subject at that time. I was fascinated by all graphic design drafting tools, such as technical pens, T-squares, circle templates, rulers, triangles, compasses, cutters, tapes, color wheel, etc. After graduation, I took up a low-paid graphic design job while my other lucky peers got high-paid public school teaching positions. I was interested in exploring the professional design field in Hong Kong because it seemed exciting. After two years working as a graphic design at the community cultural center, I switched jobs to work as an art instructor in the Architecture Department of the University of Hong Kong. Practicing both fine art and graphic design was not difficult because both fields are related. I had to apply what I learnt from my undergraduate art degree plus the practical experience from my self-taught graphic design to teach my courses. I taught basic design, color theory, sketching and watercolor painting for almost three years.

Working in the academia introduced me to graphic expressions and exploration into architectonic forms. Moreover, I grew up in Hong Kong, a city filled up with high-rise buildings, narrow streets, tight sidewalks and jammed public spaces, so I could relate to architectural concepts. My past living environment in Hong Kong was not a green one. Everything was a cement grey color. Living in a cement jungle featuring modern curtain-wall constructions and old residential buildings formed my unique perception of my environment. My childhood sky came in geometric patches formed by the surrounding perimeters of jammed high-rise buildings.

Another big leap in my work came when I decided to go to further study my M.F.A. at Texas Tech University (TTU). Two of my graduate school art professors metaphorically pushed me to the edge of the cliff in terms of making me question my art pursue during my graduate study at TTU. During the critiques, they kept asking me some puzzling questions, such as the following: Why do I like geometric abstraction? Is it because it is easier to paint an abstract painting than a realistic expression? Is my affection towards geometric abstraction based on the marketability of this kind of appealing work? Why do I want to study M.F.A.? At that time, I didn't understand why they liked to torture graduate students like me. Later, I realized their intention was to push me to think about the meaning of my art and to challenge myself to seek other possibilities for expressing myself through my work. After I completed a breakthrough painting *After Rain Comes Airy Green,* shown in Figure 2, my professors were almost shocked to see the change I had made in my style of expression. This was because I had gone from subtle geometric abstraction to dynamic realistic expression coupled with painterly drips and expressive splashes.

After this painting, I started a new series of large-scale paintings, titled "Reconciliation Series", based on my Chinese heritage, Taoist-Buddhist beliefs,

Romantic disorder and Symbolist spirituality. In *After Rain Comes Airy Green,* I painted a spiral form emerging from a flat circular Chinese jade "bi" disc. The circular historical forms and geometrical lines were still there but they were coupled with expressive splashes and blue washes. The center orange-red spiral form was rendered in high contrast. The dark shadow and reflective light under the spiral generated a strong three-dimensional distance from the flat turquoise background. The success of this painting was not about achieving a trompe l'oeil or realistic look for the symbolic ancient spiral-jade disc, but the acceptance of transience and imperfection as well as the conceptual possibilities it suggested, which for me conjured up a Zen aesthetic notion of imperfect, impermanent and incomplete knowing. The fresh airy-scented feeling after the heavy rain in Lubbock, Texas, reminded me of the turquoise green seawater surrounding Hong Kong in some way, and I wanted to strengthen that aspect of my work.

Figure 2: Kong Ho. *After Rain Comes Airy Green*. 1992. Oil and acrylic on canvas, 60"H x 60"W.

According to Wayne Belonoha (2009) claimed Master Daisetz Tartaro Suzuki has said: "Before Zen men are men and mountains are mountains; during Zen study things become confused; after enlightenment men are men and mountains are mountains, only one's feet are a little off the ground" (p. 90). My breakthrough experience at graduate school "enlightened" my usual way of thinking so that I could reach beyond the external differences between abstract and realistic expression. Personal style or following a school of expression only represents a certain momentary look and thinking of an artist, but in the long run, it may only be a link in the artist's evolution of skill and content. The appearance of my artworks may change from time to time, but the philosophical content of my art remains the same; the manifestation of my

Taoist-Buddhist transcendental thoughts and my nostalgic feelings. After more than fifty years of life experiences, I am beginning to understand that everything means more than its literal form suggests and change that is inevitable. All things may be manifestations of the same truth or Tao. I have started to appreciate things for what they are, and I understand that some remarkable moments in my life are both impermanent and eternal.

In-Between Experiences

After graduate school, I created a different series of scroll paintings, titled *In-Between,* which was mainly about "I", in the other words "self-identity". As an artist with a disability, I preferred not to mention it in my work. I preferred people to admire my "ability" in art rather than feeling pity on me for my "disability". It was not because I had low self-esteem when I was young but I was just not ready to accept the real situation of my disability at that time. Buddhist thought of awakening is less about transcending a person's intellect and more about seeing things as they actually are, realizing and accepting what is so. This "In-Between" series, including ten 9 inches high by 30 inches wide scroll paintings, offered me an opportunity to face my disability and ego. This series of scroll paintings covered almost thirty years of my life history through a nonlinear visual narrative. Starting from a spontaneous ink splash crossing the canvas, I developed my scrolls to incorporate my Chinese name, my childhood pictures, anatomy images of feet, DNA helix shapes, flying kites, toy planes, a burning common blackbird (detail view shown in Figure 3), an eagle, a black horse, a cow skull, and other images that for me symbolized flying, running, escaping, and my loss of mobile ability. These ten scroll paintings were unified by random splashes and drips across the symbolic images and pixel-like gridded background. I strived to convey my personal experience and perception of the four-dimensional world—time and space—around me within a two-dimensional expression. My scroll paintings depicted the in-between feelings of living in two worlds and with two identities. My sentimental longing for a new life experience in Texas resonated with my wistful attachment to my Chinese background in this video. At the same time, the bittersweet feelings of my video echoed the sentiments of my scroll paintings and reverberated the tension between freedom and control.

Figure 3: Kong Ho. *In-Between* (Detail view). 2000. Acrylic on canvas, 9"H x 300"W.

To see oneself is not easy, it requires distance and time. Study abroad for three years helped me to step-back a great distance from my Chinese culture and personal background. This gave me an opportunity to see myself in a broader view or a new perspective. I believe that I am the only person who can define who I am and so I must search for my own path. I am the only one to make meaning of my own life. I share the words of Lao Tzu: "When I let go of what I am, I become what I might be" (p. 77). Creating this *In-Between* series was more than an art therapy for me because it gave me an opportunity to express my personal perception of the world and myself. This in turn enabled me to reflect Taoist-Buddhist thoughts: to have compassion towards myself and others; and to share something others may care about.

Escapism

There is a quote by Lewis Carroll (1832-1898), "If you don't know where you are going, any road will get you there" (as cited in BrainyQuote.com). This quote suggests that in order to learn about oneself, one must be willing to give up what one knows about oneself. I could not imagine what my art would be after graduation. I gave up my favorite symbolic subject matters—spiral forms and jade discs—to death butterflies and skulls after I returned to Hong Kong in 1994. I painted a series of allegorical inkblot paintings with the motifs of butterflies and animal skulls and showed in a solo art exhibition, titled *Flights of Fancy,* in 1999. I was surprised to see my art change from colorful appealing spiral-jade paintings to dark death butterfly-skull artworks. I painted *Blue Diadem & Owl Skull*, shown in Figure 4, during the 1997 Hong Kong Handover, the official transferring sovereignty from United Kingdom to mainland China. A lot of Hong Kong people migrated to Canada,

Australia and Singapore before 1997 because of worry about the loss of individual, political, and religious freedom. Having been raised in a small island like Hong Kong, the desire to escape from the tiny jammed city appealed to many Hong Kong people. At that transitional time, most Hong Kong people found it impossible to leave because they did not possess enough money or they did not have professional knowledge to migrate to other countries. In *Blue Diadem & Owl Skull*, I intended to use inkblot technique to print the symmetrical butterfly image onto the wood surface, like a pinned dead butterfly sample. The inlaid gold leaf hindwings at the top center, and the half carved left forewing at the bottom center symbolized the immobility or trapped feeling. The grey owl skull suggested the message of Western escapism—disenchantment with materialism—in my work. The owl skull and colorful inkblot butterfly might not only represent the chase for freedom from the materialistic world, but they also signify the Taoist-Buddhist thought of transcending oneself from earthly controls.

Figure 4: Kong Ho. *Blue Diadem & Owl Skull*. 1997. Acrylic & gold leaf on wood, 36"H x 36"W.

It is my intention to use first-person to rewrite my thesis or write my artistic memoir to have a better understanding of the intent or content of my art and the articulated path to self-realization and enlightenment. Also, through retrospect of my art endeavor, I explore the possibilities to access to memory, access to ideas, access to the unconscious, access to meaning that is both satisfyingly personal and invitingly universal, which readers may care about and value.

Transient Luminosity

Through my paintings, I explore the visual relationships of the transient phenomena and nostalgic feelings to include recurring rippling patterns, contrasting color schemes, and other visual and symbolic connections between luminosity and

moments. I transcend the phenomena and moments into a unique conceptual expression or illusionary luminosity of a particular time and space based on my artistic preferences and interpretations. My interest in luminosity and transitory beauty is influenced by Buddha's enlightenment experience. According to the description by Baas (2005) about Buddha achieved enlightenment just before dawn:

> He was sitting on the ground under a tree with its head in the heaven and its roots in the earth. Enlightenment occurred when he saw the bright morning star rising, just as the full moon was about to set. It is a mental image of extraordinary luminosity and beauty. (p. 211)

According to the Taoist-Buddhist perspective, the transient nature of being can be seen in natural phenomena, such as the cyclical nature of any species that goes from life to entropy. The beauty of a luminous life evokes a melancholic sense of the transience of being and leaves fragments of memory. My transcendental paintings still feel timeless to me whenever I reconnect with them, but they take on a slightly intangible almost ethereal quality when I contemplate them. In my recent painting *Luminosity of Eternal Peace,* shown in Figure 5, I explored the inner luminosity within a transient phenomenon and timeless moment. In the beginning of 2016, I started a new series of painting, titled "Luminosity Series". In this series of work, I reexamined the subject matter of the lotus and bisected nautilus shell. The blossoming moment when an illuminated pink lotus emerges from the melancholic blue spiral background is the general subject matter. I found myself increasingly drawn to the center cadmium yellow light carpel and surrounding stamens of this blooming lotus.

The stamens symbolized the mind liberated from earthly limitation. The reflection of the blue sky turned the lotus pond to turquois blue than green on a particular morning. The rippling line patterns merged with the veins of lotus petals and turned part of the nautilus shell chambers into lotus petals. The visual styles of this painting based on evolving spiral forms and the timeless moments had its starting point in the real world. On the other hand, the same realistic starting point that grounded this painting in the center of compelling make-believe illumination also transforms the content of this painting before the viewer's eyes into pure visual patterns, colors and visual relationships.

Figure 5: Kong Ho. *Luminosity of Eternal Peace.* 2016. Acrylic on canvas, 24"H x 24"W.

Intuition and Reasoning

Painting without preliminary composition studies allows me to explore directly colors, values and light; and to apply my intuition to direct my images toward a composition that finally feels "right" and matches my associated memories. I believe my intuition is a flare to illuminate certain hidden patterns or orders beyond the surface. Through my observation and analysis, I understand the form, structure, and context of certain objects or phenomena. This intellectualized knowledge forms a slippery boundary to my understanding of the world. Similarly, my conscious awareness helps me to be aware of the reality, but my unconscious mind guides me to understand the hidden meaning of a being. A quote from *Tao Te Ching*: "Those who seek knowledge, collect something every day. Those who seek the Way, let go of something every day" (as cited in Taoistic.com, chap. 48), reveals the truth that to know is to change what already known.

The pink lotus in another recent painting *Tantalizing Lotus Dreamscape,* shown in Figure 6, appeared more dominant in the center of the composition while the blue nautilus shell almost dissolved into the rippling line pattern background. The fully open lotus with its cadmium yellow carpel and stamens became the center of focus in this painting. Some of the veins of the lotus petals transformed into the rippling line patterns and became unified with the bisected nautilus shell background. The illusionary three-dimension space formed by the controlled depiction of lotus dissolved into infinite evolving ripples on the surface of an imaginative lotus pond.
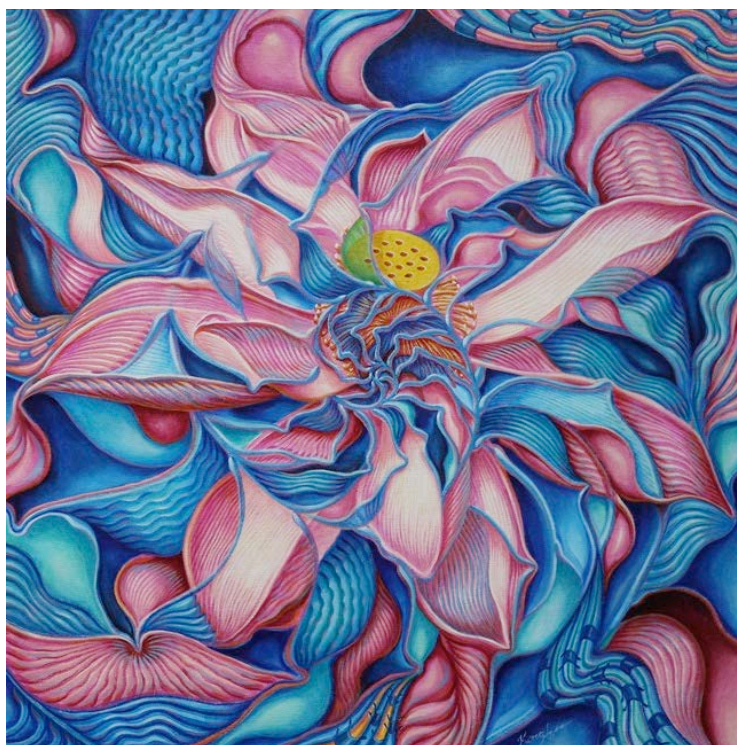
Figure 6: Kong Ho. *Tantalizing Lotus Dreamscape.* 2016. Acrylic on canvas, 24"H x 24"W.

In my *Consciousness of Light,* shown in Figure 7, I intended to capture the transient luminosity of morning light shining on the lotus petals in a symbolic sense rather than a realistic expression. The hidden bisected nautilus shell less visible and merged with the rippling line-pattern background. The effect is like the stained glass glowing light or the comet's brilliant light spreading through the chapel or the sky. Part of the rippling lines not only resembles the veins of the lotus petal, but they also suggest the radiating rays of sunlight shining through stained glass windows or the emitted beams of light flowing from the comet's tail. The fully opened lotus with the golden yellow carpel and stamens placed in the center of the pictorial space are augmented by the brilliant effect of transient luminosity. The powerful visual vibrations from the central lotus expand outward and beyond the square pictorial border to reach the infinite of space-time where timeless moments stand still.

Figure 7: Kong Ho. *Consciousness of Light.* 2016. Acrylic on canvas, 24"H x 24"W.

Wabi-Sabi Aesthetics

In retrospect of my previous undergraduate abstract geometry series, my graduate "Reconciliation Series," my transitional "Spiral Series", and my latest "Luminosity Series," all reflect *wabi-sabi* aesthetics and Taoist-Buddhist influences. I am still fascinated by natural simplicity, asymmetrical relationship, spontaneous expression, and melancholic serenity, even though the appearances or the chosen subject matter of my artworks change from time to time. However, the ingenuous integrity and simplicity of timeless nature of space-time was remained the same throughout my art endeavors over the past 30 years.

My recent, and still ongoing series of paintings is inspired by my bicultural life experiences in Asia and America together with a personal reflection of Taoist-Buddhist philosophy. I have created my ongoing series of artworks based on my nostalgic feelings of past moments and places. Nostalgic images always seem stained and faded into sepia toned snapshots with a vignette boarder. Psychologically, reminiscence may not always suggest a miserable present or gloomy future. On the other hand, personal memory sometimes may stir up downhearted remembrance. The visual power of an image, no matter if it is an old photograph or an object, can arouse the tactile feeling of an existence, which connects me to my sentimental past.

The passing of time may ease the burden of my wistful longing for the distant past and lost memories. However, the full sense of the loss or absence always remains incomplete in my memory. Also, my recalled images do not have the look of sepia colored places placed within a vignette. My memories are fluid and always changing like multi-layered paintings. I intend to use my complex symbolic art to trace the evolving and revolving memories that frequently materialize in my non-sepia nostalgic images. Specific identities pertaining to the objects and images found in my

living environment can be seen to reverberate my cultural identity through my utilization of transformed visual language.

Alan Searleman and David Herrmann (1994) stated, "Research suggests that our memory about a physical environment is more like a sketch than a photograph. In other words, our memory for the environment typically contains gaps of information [missing] from the original scene much like a hastily made sketch would" (p. 199).

Writing my memoir is like revisiting my life experience. Like rereading a book, rewatching a movie, re-engaging with an old photograph, a sketch or a painting; brings back the lost memories of my sensory experiences. A sketch is usually a rough or unfinished artwork with a wabi-sabi sense of beauty, which filtrates the details in a completed painting or a clear photograph to reveal the genuine intent or feeling of an artist. The beauty of imperfect memory is the reengaging experience offered by the missing intervals of real-life experience. My art is about sharing the experience of transitional being, a sense of the bitter-sweet—the time in-between—a feeling of the loss for the past that left behind, and the excitement of the new journey in my life.

Romanticism and Symbolism

In retrospect, my previous artworks and bicultural lived experience, including Western art theories, along with formalist theory, expression theory and cognitive theory adds another dimension to my work. I am able to examine the meaning and context of my art related to the Western art movements, such as Romanticism and Symbolism; plus the Asian philosophies of Taoism and Zen Buddhism because of this historical training. The transitoriness of my semi-abstract or semi-expressive paintings plays a role in emphasizing the Romantic disorder, inspiration, subjectivity and impermanence that these works encompass. I intend to create a sense of transiently inspired beauty without order in a seemingly unsettled in-between expression of representation and abstraction. As Bass (2005) explained, "[Romanticism] was eclipsed in France by Realism and then Impressionism, but artists' interest in the concept of impermanence continued" (p. 15). Sensory perception of impermanence, one of three Buddhist marks of existence, allows me to revisit the sense of serenity and to conceptualize emotive responses while expressing it in the form of art. If my art can bring about a sense of serene melancholy and a spiritual longing, then my art has succeeded. I agree with the cognitive theory or pragmatic philosophy of John Dewey (1859-1952). In the words of Cynthia Freeland (2001), "Dewey's pragmatist view of art emphasized art as a form of insightful cognition, employing a language-like structure" (p. 116). Creating art or writing an artist's statement, manifesto, or a memoir helps me to express my thoughts and ideas in a way that can be comprehended by my audience, which enriches both viewers and myself. Through exhibitions and publications, I transmit or interpret my feelings, emotions, thoughts and ideas to the audience. At the same time, interpreting and analyzing my art helps not only to explain my art but it also enables me to better see and respond to my art.

The transcendental quality of my art is partially related to Symbolism—an indirect expression of spiritual reality, as in the words of Bass (2005):

> By the late 1880s Romanticism had begun resurfacing as Symbolism—the attempt to evoke through art a spiritual reality paralleling physical reality. Symbolist art was fueled in part by syncretism, a melding of religious beliefs and symbols from a variety of sources, including Asia. (p. 16)

The impact of Buddhist emphasis on the present moment is revealed in my Symbolist art. According to Freeland (2001), "Tolstoy believed an artist's chief job is to express and communicate emotions to an audience" (p. 104). Without my personal sensory experience, I can't transmit my feelings and ideas through my art to others. I use symbols, such as butterfly, lotus, nautilus shell, and jade disc, to represent and express my nostalgic feelings, Taoist-Buddhist beliefs, philosophical thoughts and bicultural context through visual language to communicate with an audience. I expect audience to recreate the similar feelings or thoughts through their self-discovery experience when they meditate on my art. Creating art enable me to go through the process of self-realization and to examine my perceptual awareness of the world around me.

Conclusion

My art begins as a cognitive experience and ends up as meditative object. Writing a memoir of my art gives me an opportunity to reflect on my art and explore new possibilities for my future art as well as expand my perceptual awareness. In my latest painting *Evolution of Light,* shown as Figure 8, I merged a white water lily with a light pink lotus to form the transformation of these two seemingly alike and yet opposite flowers. The obvious difference between two flowers is not the center carpel but the leaf. Also, the lilies bloom in bright sunlight and some species of lotus bloom at night or under gloomy circumstances. The leaves of water lily are floating on the water, whereas the leaves of lotus are rising above the water. I intended to express my feelings towards these two symbolic flowers and the illumination emitted from them. By bringing parts of lotus-water-lily into focus, but submerging other parts beneath a swirling nautilus pattern, I was able to create a painting, which is intended to be as much about the unpainted and unseen parts of the whole, as it is about what I have chosen to obviously represent.

Figure 8: Kong Ho. *Evolution of Light.* 2016. Acrylic on canvas, 24"H x 24"W.

Writing this memoir of my art is more about writing my vision in art—from where my art was in the past and present to where it is headed. My nostalgic feeling may seem an attachment to the past nevertheless it is rather about departure from the past to the progressive future.

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Contact email: kongho99@gmail.com

"Indian girls are not supposed to play football":
Gender in Gurinder Chadha's Bend It Like Beckham[1]

Ljiljana Markovic, University of Belgrade, Serbia
Biljana Djoric Francuski, University of Belgrade, Serbia

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Abstract
Throughout history and all over the world, the controversial issue of gender inequality still persists in many cultures, despite enormous efforts from all sides to resolve that problem. As an inexhaustible subject and source of creativity, women in subordinated situations have been portrayed in all artistic areas, including literature, music and film, among other media. Evidently, female artists are much more susceptible and sensitive than men to gender issues, which are therefore culturally constructed and represented in media primarily by women. Among them, an important place is occupied by a British Asian woman director, journalist and scriptwriter – Gurinder Chadha. All her films quite understandably highlight the problems related to race, ethnicity, gender and hybridity – the more so as they depict the life of "women of colour" in the world in which they are marginalised and oppressed in the face of the dominant men on the one hand and of the privileged white people on the other. This paper will focus on Chadha's most successful film, *Bend It Like Beckham* (2002), in which she demonstrates how racial, cultural and gender conflicts can be peacefully resolved by cherishing family and friendship within the framework of the multicultural world.

Keywords: Gurinder Chadha, *Bend It Like Beckham*, gender issue, British Asian

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Introduction

In the postmodern era, ridden primarily with racial, ethnic and nationalistic problems worldwide, another controversial issue still exists in numerous cultures as a bone of contention, in spite of considerable efforts from all sides to close that chapter. The problem in question is, simply phrased: gender inequality, that is, the traditional gap between men and women, males and females, masculinity and femininity (as well as feminism, though in a different way). This problem is an inexhaustible source of creativity in all artistic areas, such as literature, music and film. It goes without saying that female artists are much more predisposed than men to portraying women in subordinated situations. Therefore, gender issues are culturally constructed and represented in media first and foremost by women … and for women, above all.

Gurinder Chadha – life and work

Among these courageous women, a crucial place is occupied by the director, scriptwriter and journalist Gurinder Chadha, of Indian descent but raised in London, in Southall. Although she was brought up in the traditional way in a Punjabi family, as the second-generation immigrant, her environment was downright British. Therefore, at first she tried to reject the heritage of her culturally mixed – that is, hybrid family. Later on, however, she learned how to appreciate what is best on both sides and developed her own identity right in this cultural mixture, which has been reflected in numerous aspects of her life and behaviour, including the way she dresses. Her multicultural identity was completed when she married the Japanese American screenwriter and director Paul Mayeda Berges, with whom she has two children. In 2006, Chadha was made an Officer of the Order of the British Empire (OBE), thus gaining the official recognition that she so much deserves.

Gurinder Chadha began her cinematic career by the short documentary *I'm English But...* (released in 1989), in which several young British Asians try to defy the traditional way of life in their families by listening to specific music – a mixture of Punjabi bhangra and rap (called Acid Bhangra). After that, Chadha became the first woman from the British Asian diaspora who directed a full-length feature film: *Bhaji on the Beach* (1993). This film, which was also her first feature, was nominated for the BAFTA (Best British Film) award and won the Best Newcomer to British Cinema award given by the *Evening Standard*. It introduces British Asian characters, as well – only this time it is a group of women travelling to Blackpool by bus. Although it is a feminist comedy full of humour, in the background we also watch the lives these women normally lead, apart from this trip, which are full of their personal traumas caused by racism, on the one hand, and sexism, on the other.

In fact, most of Chadha's films feature Asian protagonists and quite understandably focus on the problems inherent in the issues related to race, ethnicity, gender and hybridity – the more so as they depict the life of "women of colour" in the world in which they are marginalised and oppressed in the face not only of the dominant men but also of the privileged white people. That is why Gayatri Spivak rightly asserts that "the subaltern as female is even more deeply in shadow" (Spivak, 1988), while Ania Loomba draws attention to a "double colonization" of third world women, which mutually intensifies the problems of both race and gender (Loomba, 2005, p. 166).

Not only are these women doubly subordinated, but they are also the subject of what Angela McRobbie describes as "double entanglement", which "comprises the co-existence of neo-conservative values in relation to gender, sexuality and family life" (McRobbie, 2004, p. 255), to include double standards comprising certain conservative attitudes, on one side, and some elements of liberalisation, on the other.

Besides *I'm English But...*, and *Bhaji on the Beach*, Gurinder Chadha has also directed, among other films: *What's Cooking?* (2000), *Bend it Like Beckham* (2002), *Bride and Prejudice* (2004), *Paris, je t'aime* (2006), *Angus, Thongs, and Perfect Snogging* (2008), and *It's a Wonderful Afterlife* (2010), until her latest release – *Viceroy's House*, which was screened for the first time at the International Film Festival in Berlin on 12 February 2017, and released in the United Kingdom on 3 March 2017. Her most successful film, both in its commercial aspect and regarding her professional reputation, is undoubtedly *Bend It Like Beckham* (2002), which was a mega blockbuster not only on the national scene but also internationally. Jigna Desai refers to its box office earnings of some 26 million dollars in the U.S. alone, as well as to over 2 million pounds only during the first weekend in Britain, where it was selected as best 2002 comedy film (Desai, 2004, p. 50).

Having observed that "it is the focusing on issues of gender and sexuality that has produced [such] commercial successes" (Desai, 2004, p. 211), Desai adds that owing to this film Chadha was assigned "the title "queen of the multi" (which can ambiguously mean both multiplex and multiculturalism)" (Desai 2004, p. 68), and comments that, though "Bollywood and diasporic films seek to attract dominant (white) audiences in the West, transnational and multicultural filmmakers such as Mehta, Nair, and Chadha hold the distinct advantage of producing films that will be most accessible to cross-cultural viewers" (Desai, 2004, p. 212). Furthermore, Desai connects the commercial success of this film with its "political and topical engagements, namely, with the idea of feminism and sexual agency" (Desai, 2004, p. 212), and concludes that it was due to "both the visibility of Chadha as a filmmaker and the popularity of soccer and player David Beckham" (Desai, 2004, p. 50).

Nevertheless, not only did Chadha always insist that her films were British, and not multicultural, but *Bend It Like Beckham* was also explicitly advertised as a British film rather than ethnic (Asian or Asian British). It is quite true that "the regarding of the film as specifically English or British is encouraged by its occupation with football" (Korte and Sternberg, 2004, p. 170). Moreover, even though *Bend It Like Beckham* is about the protagonist's wish to play football as well as Beckham does (both football and Beckham being the synonyms of a male world and masculinity), that protagonist is not only female, but also a British Asian girl. Thus, as Desai notes, the film comprises "a political critique of the way sports participates in gendered and racialised national discourses. Sports and particularly soccer/football is a site in which the British Asian woman is interpellated into British heteronormativity." (Desai, 2004, p. 68). The element of racist discourse is best displayed in the fact that the protagonist's father was banned from all British cricket teams because he had played that sport in Nairobi – which implies that cricket is a *(post)colonial* sport, while football is a *democratic* one.

Gender issue in *Bend It Like Beckham*

Besides ethnicity issues and gender barriers, this film has probably enjoyed such an enormous success also because it focuses on the favourite pastime of the British – football. In *Bend It Like Beckham*, gender expectations and cultural stereotypes are inextricably connected around the theme of women's football, because the two main characters – Jesminder (Jess) Bhamra and Juliette (Jules) Paxton, girls who are at the same time talented at and dedicated to this sport, both encounter opposition from their families, though for different reasons. Thus, Chadha, who "always did things differently" (Fischer, 2003) – as she herself said in an interview, introduces football as a new element in order to highlight common stereotypes stemming from traditional discourse which shapes the female image in two separate cultures – British and Indian. Jess is of Indian origin, so her parents think she should stick to traditional family values and devote herself to studying and then finding a nice husband. They believe in the stereotype representative of Indian culture: that women are meant to stay at home, where they cook for the family and raise children, while men go to work or play sports, because it is well-known that "Indian girls are not supposed to play football" (Chadha, 2002).

Jules, on the other hand, is a British girl whose mother is afraid that by actively playing football she will become a lesbian, thus showing that she is "invested in gender normativity" (Desai, 2004, p. 215). Consequently, she wants her daughter to be more feminine, because "[N]o boy's gonna want a girl who has bigger muscles than him" (Chadha, 2002). Similarly to Jess's mother, she criticises Jules for being a tomboy, and pressures her to buy a push-up bra and not a sports bra, which clearly proves that "[T]he body gains meaning within discourse only in the context of power relations" (Butler, 2010, p. 117). Jules' mother is trying to persuade her daughter to forget about football and become interested in other things in which the girls of her age are normally interested, such as boys and nice clothes.

It is obvious that both mothers have an obsession about breasts – as the symbol of a woman's body which is very important in the colonial discourse – since Jess's mom also makes a joke about her breasts that are the "size of mosquito bites" (Chadha, 2002) while the girl is trying a dress for her sister's wedding. She, like Jules's mother, urges her daughter to forget about football, too, but unlike Jules's mother, she thinks that Jess should be more traditional and devote her life to getting married, cooking and bringing up children. The only difference between the two mothers is that for the Indian lady the daughter's breasts denote "family, motherhood, and purity (marked as tradition), in contrast to the Western modes of romance and love (signifying modernity)" (Desai, 2004, p. 162). Discussing various theories on "the maternal body", Judith Butler concludes that "[R]eason and mind are associated with masculinity and agency, while the body and nature are considered to be the mute facticity of the feminine" (Butler, 2010, p. 48), and Chadha has successfully proved this point.

The similarity of situations in which the two girls strive for the fulfilment of their goal is further highlighted by the fact that they are both in love with their team's coach Joe, who is of Irish origin, which means that he is also "the other" to British cultural milieu. Chadha's *Bend It Like Beckham* therefore evidently reflects certain "complex

intersections of race, class and gender" (Walkerdine, Lucey, and Melody, 2001, p. 169), and especially the complex gender relations within the respective cultures – the so-called gender culture. Gender culture is defined as a set of values and norms which construct femininity both socially and culturally, referring "to the desirable, 'normal' form of gender relations and of the division of labour between women and men. Cultural models of motherhood form a central element of gender cultural models – that is, cultural ideals about gender, the family, and motherhood." (Crompton, 2003, pp. 61-62).

Nonetheless, while previously the gender relations in Asian immigrant families of the first generation belonged to *the male-breadwinner/female-home-carer model*, the second-generation girls are being prepared to become breadwinners as well, by graduating and finding a good job, thus switching to *the dual-breadwinner/dual-carer model*. The former model is described as the one which

> conforms to the idea of the basic differentiation of society into public and private spheres. Women and men are seen to be complementarily competent for one of these spheres: men are regarded as breadwinners who earn the income for the family in the public sphere with waged work, whereas women are primarily regarded as being responsible for the work in the private household including child-care. (Crompton, 2003, p. 63).

Contrary to this, Jess and her older sister Pinky are not just groomed to find a future husband, plan the wedding, and obey the in-laws – they are prepared to become waged labourers, too. This is the latter model, which "reflects the notion of a symmetrical and equitable integration of both sexes into society. […] the family economy consists of an equal distribution of domestic – meaning, in particular, childminding – and waged labour between a female and a male head-of-household." (Crompton, 2003, p. 63). The shift in the model is evident when their mother tells Jess: "I was married at your age. You don't even want to learn how to cook daal!" (Chadha, 2002). However, the authors of an in-depth study about education and employment of contemporary young women in Britain claim that most Black British and British Asian middle-class girls, even when they are clever and highly ambitious, often merely have "aspirations towards gendered and sometimes poorly paid careers" (Walkerdine, Lucey, and Melody, 2001, p. 149).

In a research of the phenomenon of "occupational feminization" – or, in other words: "the influx of women into the most prestigious positions on the occupational hierarchy", it has been noticed that the masculinity/femininity divide is so strong and "so deeply entrenched in our mental vision of the world that it cannot even begin to be questioned as what it is – that is, an *arbitrary* social construction" (Crompton, 2003, pp. 155-156, our italics). Nevertheless, gender is, even in the twenty-first century, closely linked with "professional exclusion" and "discriminatory practices" within certain occupations, since it is well-known that women have been "excluded from most professions at their emergence." (Crompton, 2003, p. 181). That is why the fact that in *Bend It Like Beckham* the basic plot revolves around football being played by girls is extremely important, with parallels being drawn between the two main protagonists from different cultures, but with rather similar gender-related problems within their families and wider environment. This is one of several South Asian

diasporic films in Britain – together with Deepa Mehta's *Bollywood/Hollywood* and Mira Nair's *Monsoon Wedding* – which, as Desai observes, "endeavour to contest the construction of South Asian and diasporic women as passive victims of heteropatriarchy. Each of the films stresses some challenge to the construction of Third World women as without sexual and social agency." (Desai, 2004, p. 211). If we link such behaviour towards women with the theory on gender culture, we can agree that the professional development history can be seen "as an important element in securing the masculine dominance of the modern occupational structure associated with the male-breadwinner model, in which women were, initially, systematically denied access to occupations which would have enabled them to live independently" (Crompton, 2003, p. 181).

Conclusion

Chadha's *Bend It Like Beckham* ends by both Jess and Jules being invited to America to join a women's soccer team and to receive full scholarship. Having realised that his daughter can only be happy if she reaches her goal, Jess's father lets her go, and the two girls are thus starting their successful football-player careers in America. During the final scene, Joe offers Jess a long distance emotional relationship and seals that with a kiss. This double happy-ending includes the success of a hybrid (multiracial) friendship between the two girls, as well as of a hybrid heterosexual romantic affair between Jess and Joe. By this film, Gurinder Chadha demonstrates how racial, cultural and gender conflicts can be peacefully resolved by cherishing family and friendship within the framework of the multicultural world.

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Bowing to the Creative Industry: Making Art a Useful Commodity

Martie Geiger-Ho, University of Brunei Darussalam, Brunei

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Abstract

A survey of globally diverse art school models, including those that already exist, along with those still on the theoretical drawing table, shows that while no perfect institution exists, there is at least one issue that proffers itself over, and over again within the university art education domain. Surprisingly, this issue is not about good art verses bad art, or whether this or that is even art at all. Today the most pressing issue seems to be one that has begun to mandate that all outgoing manner of objects produced by students be immediately commodifiable. The pressure to compete for price collecting prestige may be a contributing factor for changes in art institutions, especially those associated with university art and design programs, which may account for a decline in deep critical debates about art concepts. This paper examines the concerns faced by faculty and art students over the ever-stronger desires of university stake-holders and others for degree programs that are capable of producing student products that are market-ready for immediate induction into the art consumer world while placing less importance or even entirely ignoring the needs of students in the areas of personal growth or therapeutic self expression.

Keywords: Art education, art policy, creative industry, design technology

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Introduction

Research into the topic of how studio practices have been shifting from centralized areas of experimentation and exploratory growth on college campuses to desterilized locations with an often-strong emphasis on market-ready creative industry products can be readily found in both theoretical models about art education teaching notions, and in tangible locations where these shifts are taking place. This paper takes into account the theoretical research of the latter twentieth and early twenty-first centuries while taking special note of the changing Art and Creative Technology program at the University of Brunei Darussalam. Using the ACT program as a case study, this paper focuses on how its design education modules have fostered the creative talents of ACT graduates, and provided for the development of the creative industries in Brunei Darussalam.

The first part of this paper will begin with a brief overview of international creative industries policies and then show how they were interpreted and integrated into the ACT program, and later put into practice by ACT graduates working in various creative job capacities in the Bruneian community. Also, this paper will explain how students in the ACT program have also benefited from art therapy methods that are part of the teaching methodology of its faculty and how a proposed new Design and Creative Industries program is lacking in fundamental considerations of both the needs of the students and an evaluation of what sort of design principles will guide differences between design practice and design research in the academic sense. A slim portion of this paper will discuss research undertaken by ACT faculty for promoting Bruneian creative industries.

A former version of this paper mainly focused on the achievements of the ACT program in relationship to the success of its students in finding careers, jobs and entrepreneurial opportunities shortly after graduation, however, in light of the new Design and Creative Industries program's radical shift away from creative exploration for either personal growth in the sense of individual and social therapeutic benefits, or fine art development as a cultural or visual endeavor, this paper will place an emphasis on exploring the pros and cons of inserting such a program into the void left by the excision of the old ACT one. Some information on the successes of the old program will be retained in this paper.

The dynamics of global cultural markets and their intricacies to include how culture is distributed, marketed and even creatively reused is a subject that Flew (2012) gives a comprehensive account of creative industry regulations and policies which has been developed by the United Nations Educational Scientific and Cultural Organization (UNESCO) and the United Nations Commission on Trade, Aid and Development (UNCTAD).

> UNESCO has defined the cultural industries as 'industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature', and 'generally include printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions as well as crafts and design'. The creative industries include the cultural industries as well as 'those [industries] in which the product or service contains a substantial element of artistic or creative endeavor and include

activities such as architecture and advertising' (Flew, 2012, p. 53).

History of the Art and Creative Technology Program

The ACT program is a relatively new applied visual art program established in 2009 as one of the ten major programs under UBD GenNext 1.0 undergraduate curriculum offered by FASS. The GenNext program is a kind of liberal arts curriculum designed to provide broad-based knowledge and to develop student's general intellectual capacities as opposed to professional or vocational training. As described in UBD:

> The GenNext degree ensures that students emerge from UBD with a high quality education that is catered for their individual needs, as well as the needs of a constant changing world environment. Multidisciplinary Programs GenNext degrees allow students to choose from a variety of disciplines. Breadth modules offer students an opportunity to explore interests outside their chosen academic discipline, allowing them to develop as well rounded individuals. (UBD, 2016, para. 2).

Unique to Brunei Darussalam, the ACT major program offers students general or rather non-studio areas specific education in art, design and creative technology. As Prof. Kong Ho described the aim of the program in the web page for the ACT major:

> The ACT major program explores the thematic relationships among the visual and applied arts through a combination of theoretical study and experiential learning. Students are exposed to a full array of creative art making concepts from various cultures as part of their college experience. (Ho, 2012, para. 1)

ACT majors receive hands-on experience and conceptual theories from 19 ACT modules, including 8 technology related modules, 4 art history and theory related modules, 5 studio art modules and 2 capstone project related modules. In order to graduate as a single major in ACT, students are required to have successfully completed a minimum of 64 modular credits and a maximum of 72 modular credits within 4 to 6 years studies at UBD. The detail structure of 19 ACT modules is listed in Table 1.

Even though the ACT program cannot bear the burden of expenses to offer other augmented learning opportunities, such as field trips, seminars, workshops or art exchange activities with other universities, the ACT teaching program uses creative resources, such as materials from the natural environment to prepare students for the commitment of developing the creative industries in Brunei Darussalam. This commitment includes teaching art at all levels, entrepreneurship, graphic design, photography, audio-visual production, and studio art.

Level	Module Code and Name
1000	AR 1201 Introduction to Visual Art
	AR 1202 Design Studies I
	AR 1203 Painting I
	AR 1204 Creative Art Technology
2000	AR 2201 Graphic Design
	AR 2202 Art History
	AR 2203 Motion Graphics
	AR 2204 Sculpture and 3D Design
3000	AR 3301 Introduction to 3D Animation
	AR 3302 Advanced Painting
	AR 3303 Digital Photography & Videography
	AR 3304 3D Animation & Digital Illustration
4000	AR 4201 Directed Study
	AR 4302 Mixed-Media & Multimedia Art
	AR 4303 Design Studies II
	AR 4204 Capstone Project
	AR 4305 Ceramics & Product Design
	AR 4306 Creative Industries & Cultural Study
	AR 4307 Bruneian Traditional Art & Crafts

Table 1. Art and Creative Technology program structure

ACT graduates are often highly motivated, creative and energetic individuals who have developed good communication skills in visual arts and applied art. Those who have completed their ACT four-year education, report new self-confidence in their abilities to apply creative ideas and practical technology skills in any creative industries area that they have encountered. Also, they have developed an ability to work well under pressure and to be flexible. Such skills are highly valued in and transferable to the creative industries in Brunei Darussalam. For the past three years, most ACT graduates have become employed in specialized careers in art and design; these positions include that of art director, art entrepreneur, art teacher or lecturer, photographer, videographer, graphic designer, exhibit designer, event management director, textile designer, gallery curator, muralist, illustrator/animator, product designer, set designer, game designer, and visual artist. It is important to note that in addition to art majors, the ACT program also offers Master of Arts in Art and Ph.D. in Art degrees. These degrees are both research-based endeavors.

Termination of the ACT Program and Substitution of the Design and Creative Industries Program

The ACT program has not taken in new majors since the program began to undergo termination after its last intake of students. When the announcement came in August of 2015 that the program was closing, there was a general panic among newly admitted juniors at UBD who wanted to become ACT majors. The then Dean of FASS decided that the students would be allowed to enter the program along with any other students who were from a later intake, but had not yet selected a major. It was not until sometime around the start of the second semester of 2015-2016 academic year that the Dean asked the ACT staff to propose a new program that, if approved, would remove most studio based modules and replace them with modules that would

better prepare them for finding jobs in a more extended creative industries range. This new program, titled Design and Creative Industries, was approved on the faculty level in September 2016 with a projected implementation date of August of 2017. The ACT program will be phased out by May 2019. That is when the last ACT cohort will graduate.

The sudden decision to terminate the ACT program came as a complete shock to both ACT students and staff. The announcement, if it can be called that since the program termination was more of an indirect rumor issued by the UBD Senior Management Team (SMT) to then FASS Dean and then finally delivered to the faculty in an informal closed meeting with the dean, took place at the end of first semester of the 2015-16 academic year. The given reasons for suddenly terminating the ACT program were vague and only orally explained by new appointed English Studies, Creative Arts and Communication program leader in the beginning of semester 1 of 2015-16 academic year. These unfounded and officially unwritten assumptions: unemployment of ACT graduates; no academic standard in reviewing ACT student quality; no academic value for art program to exist at the university level because faculty could not earn Ph.D. degree in art (Dr. Geiger-Ho holds such a fine arts interdisciplinary degree from Texas Tech University in the US.); and no recognized terminal degree in studio art, which UBD does not give, but most universities with an art program do.

DCI Program: The Blind Handmaid to the Creative Industries

At the beginning of semester 2 of 2015-16 academic year, ACT teaching staff members were asked to change the module structure (for the future) to emphasize history and theory of the creative industries and eliminate most of studio art modules or tuck lessons from them into new theoretical-based modules. At the end of semester 2 of 2015-16 academic year, the then acting FASS Dean informed ACT teaching staff that there was a chance for saving the ACT program. To do so would require integration with other programs in other faculty, such as Entrepreneurship Village under UBD School of Business and Economics (SBE), Robot Programming under Faculty of Sciences (FOS). The result would be the formation of a new program, called Design and Creative Industries (DCI). The detail structure of this DCI program as it tentatively stands to be introduced in the Fall of 2017 is listed in Table 2.

Level	Module Code and Name
1000	AX-1201 Introduction to Communication & Visual Art
	AX-1202 Introduction to Cultural & Creative Industries
	BB-1104 Principles of Business and Management
	AX-1301 Introduction to Design Studies
	AX-1302 Introduction to Drawing
	SS-1201 Programming Fundamental I
	SS-1202 Programming Fundamentals II
2000	AX-2201 Art and Design History
	AX-2202 Graphic Design & Visual Communication
	AX-2301 Creative Advertising, Branding and Corporate Communication
	AX-2302 Film, TV & New Media Production
	AX-2303 Mixed Media & Visualization

	AX-2304 Digital Photography & Videography
	AX-2305 Motion Graphics
	BB-2203 Entrepreneurship & New Venture Creation
	BB-2204 Marketing Management
	SS-2201 Internet Programming & Development
3000	AX-3301 Advanced Photography
	AX-3302 Short Film Making
	AX-3303 Industrial and Product Design
	AX-3304 Digital Publishing
	AX-3305 Computer Generated Imagery
	TM-3301 Product Design Engineering
	TM-3303 Product Design for Manufacturing and Assembly
4000	AX-4201 Research Project
	AX-4202 Independent Study (Creative Industries)
	AX-4303 Public Art & Billboard Advertising Design
	AX-4304 Bruneian Arts & Crafts
	AX-4305 Curatorship & Event Management
	AX-4306 Modern & Postmodern Art & Design
	BB-4303 Brand Management
	SS-4303 Computer Graphics
	TF-4302 Digital Communication System

Table 2. Design and Creative Industries program structure

Along with global cultural policies and the dynamics of an ever-changing international stage where everything from major discoveries in the fields of physics, technology and human evolution are driving forces behind what is known and how it came to be discovered, it is critical to recognize the inevitable reevaluation and dynamic thinking that is also updating and reformulating knowledge systems behind the various disciplines of knowledge or fields of study at the university level.

It is the author's opinion that ACT's proposed Design and Creative Industries program is short sighted in its goal to remove the notion of fine arts from the curriculum at the expense of producing only culture industry ready workers. The perils of this sort of educational pressure are examined by Raqs Media Collective (2009) in an essay on the dichotomy of young art school graduates that get caught up in problem of earning a living as a "no-collar" worker in the creative industry by day and desire to be self-expressive gallery artist by night. The gist of Raqs Media Collective essay is that if the balance of the relentless pressure placed upon a young artist to be continuously innovative and fresh is not relieved by offsetting them with the production of artistic desires in the forms of expressed imaginings, then the industrial creative output of the worker or designer will become diminished or even withered. This sentiment is best expressed by the last sentence in the essay, which reads, "The artist by night, in dreams, recovers what the no-collar worker lost by day" (p. 81).

According to Vaikla-Poldma (2013), the difference between design practice and design research in the academic sense is very nuanced since both of these undertakings require designers to engage in calling to mind design situations and critical problem thinking. Vaikla-Poldma further elaborates on knowing the differences and aims between undertaking action in addition to design process and

design inquiry which leads to design as an agent of change, or using design thinking in a ". . . particular way that encompasses aesthetic/creative thinking, . . . " (p. 29). Furthermore, Vaikla-Poldma states that, "Design processes are ways of critical and creative thinking that can change the situation we understand requires change" (p. 30).

The point of discussing the complexity of establishing a strong design program is to note that the rigors of such a program have not been considered by UBD anymore than the rigors of the old ACT were ever evaluated by any committee before it was deemed unworthy of being a program of university stature.

ACT Graduates Working in Brunei's Creative Industry Sectors

In an attempt to explain how the ACT program has been achieving the goals set by the senior committee for a creative industries program, this paper will profile the creative industry activities of several recent ACT graduates working in the major career categories of art entrepreneurship and freelance art and design work (both professional work for exhibitions and commissioned projects). This in-house evaluation is the only evaluation of the ACT program ever undertaken. At this point in time no evaluation has been asked for excepted (including this one).

Providing quality art and design education has been the focus of the seven-year old ACT program at UBD. As described in *Discover UBD*, Issue 18, under the featured article "Transforming Passion into Purpose":

> Across the start-up sector in Brunei Darussalam, a growing number of young entrepreneurs are building their own businesses, creating and providing jobs and contributing to economic development in the nation. Whether it has been through the innovative curriculum, Discovery Year program, alumni network or entrepreneurship workshops, a number of Brunei's young entrepreneurs [have] earned their degree in UBD. (UBD, 2015, p. 18)

The article just quoted from, featured two UBD alumni: Amirul Jazli, class of 2013 and an ACT major; and Haziq Sahminan, class of 2014 a Professional Communication and the Media (PCM) major, shown in Figure 1. Both are the co-founders of "Ministry of Moment and Visionary Project" (MOMVP), a private sector business specializing in photography and videography. These young Bruneians are examples of the success of the ACT and PCM programs that nurture students to become professionals equipped with a wide range of practical skills and knowledge, including leadership, innovation and entrepreneurship. These three major traits emphasize UBD's GenNext curriculum.

Figure 1. Front cover of *Discover UBD,* Issue 18, July-September 2015, featured Amirul Jazli and Haziq Sahminan as alumni entrepreneurs.

Amirul Jazil, shown in Figure 2, founded his enterprise, Visionary Project, in 2013, the same year he graduated from UBD. Later, he collaborated with Haziq Sahminan, and co-founded Ministry of Moment and Visionary Project in 2014. Starting from the fall of 2016, MOMVP has offered internship opportunities for ACT majors as part of their way of passing on their knowledge to students on their Discover Year at UBD. Amirul said in his email interview that:

> I have involved myself with UBD because I want to continue learning from people, especially the students, in order to improve my skills. By doing so, at the same time I can lead and motivate the young generations to pursue and nurture their passions.

Before Amirul became an ACT major, he studied chemistry under Faculty of Science at UBD. His trans-disciplinary background in art and science has shaped his flexibility to explore his potential in photography and videography. Also, Amirul has a passion towards his photographic work and video production, which is a driving force that motivates him in his business enterprise and mentoring young ACT majors.

Figure 1. Amirul Jazil (Left) directing the shooting at his studio in Gadong, Brunei Darussalam.

Probably the most ambitious example of students joining together to form a design and art supply company is the story of Zairah Art Supplies. According to Dr. Martie Geiger-Ho and Prof. Kong Ho:

> Three major factors brought about the formation of Zairah Arts Supplies: first and foremost was the need by students at UBD and elsewhere in the region for good quality art supplies; next came the opportunity for entrepreneurship on the part of several students who realized that if they could start a trading company, they would be able to work and contribute in several ways to Brunei's fledgling creative arts industry; and lastly, Prof. Ho and Dr. Martie Geiger-Ho were putting together a large community mural proposal for submission to the United States Embassy for sponsorship that, if approved, would require a substantial order of acrylic paints, gesso, gel medium and other supplies. (Geiger-Ho & Ho, 2014, pp. 159-160)

Granting of the mural project seemed almost assured of an order from the company that the students wanted to establish and provided the inertia needed to push one ACT former student, Affizah Rahman, to ask her father and her elder sister, Dr. Affizan Rahman, to invest in and back a trading company with a retail store outlet that she and her ACT friends, including Nuriskandar Hasnan, shown in Figure 3, Nazreen Amin, and Amirul Jali, would be able to run the business.

Figure 3. Nuriskandar Hasnan (middle) working as designer and manager at Zariah Art Supplies store from 2012 to 2015.

Erne Zainal, shown in Figure 4, ACT graduate of 2015, founded Arttralia Enterprise in 2011 with eight of her former classmates of Katok Sixth Form Centre, a well-known high school for art education. Erne registered Arttralia Enterprise as a private mural painting enterprise in January 2012. According to Erne Zainal, the enterprise name "Arttralia" is an abbreviation for "Art Attract Belia (Youth)" and its tag is "We aim to be different". Since then they have painted more than 20 commissioned murals for various organizations, companies and property owners in Brunei Darussalam. Arttralia Enterprise employs freelance artists for some of their large-scale commissioned mural projects and offers hands-on training to volunteers who are seeking practical skill and knowledge in professional mural painting. Erne is currently studying her Masters in Management degree under School of Business and Economics, UBD. At the same time, she is continuously working as a freelance muralist and promoting public art in Brunei Darussalam.

Figure 4. Erne Zainal (1st on the left) posting with His Majesty during his visit to Arttralia booth at the National Youth Day in Brunei Darussalam in 2011.

Zakiyah Zani, an ACT alumna, has just graduated with her Master of Teaching degree

from UBD this year and she is featured on UBD's website front page September 2016 Highlights, shown in Figure 5. Zakiyah started working on her textile design for headscarf collections after she graduated in 2014. Her ZZ Scarf made her a successful fashion entrepreneur in design for a popular brand of Muslimah fashion for women.

Figure 5. Zakiyah Zani featured on UBD website front page under the Highlight of *Realizing Dreams Through Discovery Learning*.

Art as Analytical Psychotherapy

The author of this paper has become a kind of "art therapist" by default. This means that often students are motivated to choose to earn a degree in art because they believe that they have something that they need to say or act upon that is a key issue in their lives, but one that they have not cognitively identified. Other times, students may have a very clear idea of what they want to visually voice out and they are looking for the skills and means to complete either a body of work or an installation capable of professionally carrying their message, cause or idea. By listening to the ideas set forth by students for their final year capstone projects and keeping an open mind about images, events, and previous work, etc., it is this instructor's job to help students identify a passionate idea or design project that they wish to pursue. Sometimes students have to be helped through the process of choosing by asking them to look at the works of other artists to find issues or ideas that they find compelling. There are always a few students out of 30 to 55 students (our capstone numbers at UBD are very large) that wish to create work that supports an awareness of a socially sensitive topic that they feel would also be of interested to the Bruneian public at large. Working with students who have been traumatized by a past personal event or who feel great anxiety about a social topic such as cultural identity because they have parents who are from different cultures, requires sensitivity and insight into which paths of research will be most beneficial for the student or students in question. This form of teaching has much in common with a psychoanalytic approach to art therapy it requires an exchange of analysis to get to a workable visual idea or product that can project or reveal an expression about a topic or subject that the student has been trying to come to terms with.

An example of a student's capstone project that required this kind of psychoanalytical art therapy undertaking was Sharifah Norsabrina binti Habib Mohammad's installation piece called "Breaking the Silence," shown in Figure 6, which was part of the Spectacle 2015 Art and Design Graduation Show. The topic that Norsabrina chose to research and showcase for her capstone project was incest, and how she, as a Bruneian, was victimized by her own uncle when she was 8 years old. She took the opportunity to publicly display her feelings of anguish and betrayal because she could no longer bear her mother's wish to deny that the abuse had ever occurred. According to Norsabrina's (2015) artists statement, which she also put on public display along with her installation, she used her work to show how its major feature, a crumbling dark wall bearing searching eyes, insinuated how she or other victims of incest could break through and tear-down walls that had become barriers to their freedom from discussing and overcoming this cultural taboo.
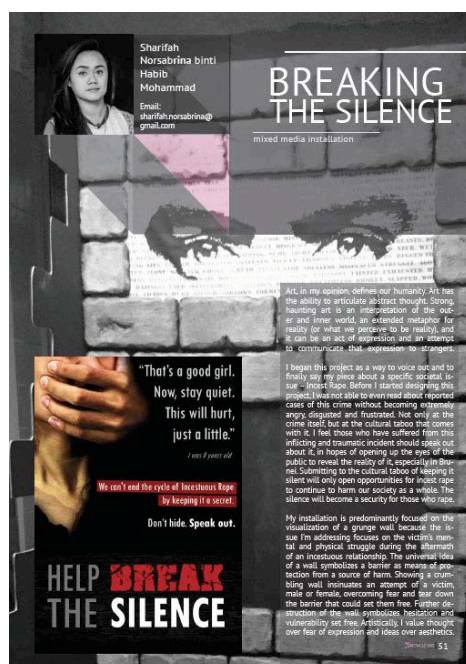
Figure 6. Sharifah Norsabrina binti Habib Mohammad's capstone project, Breaking the silence, featured on *Spectacle 2015: Art & design graduation show* brochure.

Bruneian Creative Industries Research Undertaken by ACT Faculty

Prof. Ho and Dr. Geiger-Ho, participated as ACT faculty in the Creative Industry Research Cluster (CIRC). The tenth research cluster at UBD was established in May 2011 with the mission to launch innovative research projects in creative industries and to meet the needs of Brunei's nation building in the areas of culture, economic diversity and human capital. *Visions of Brunei Digital Hybrid Mural,* shown in Figure 7, created by 24 local artists, ACT faculty and students, was the first public art practice-based research in Brunei, which originated as an individual research project led by Prof. Ho under the CIRC.

Figure 7. *Visions of Brunei Digital Hybrid Mural* displayed during the 2012 Creative Industries Festival in The Mall, Gadong, Brunei Darussalam.

The second creative industries related research *Transcending Culture and Space: A Community Art Project,* shown in Figure 8, was sponsored by the U.S. Embassy Brunei Darussalam through the Overseas Federal Assistance Award and led by Dr. Geiger-Ho and Prof. Ho. The project launched in 2012. Ho (2014) states, "The whole community art project included fifteen mural painting workshops and a two-part traveling multimedia art exhibition in two different locations. The final 30-foot long by 6-foot high transportable mural showcases the community art endeavor of 238 participants" (p. 28). Public art can be a key to developing domestic creative and cultural industries and tourism. These two public mural research projects set the tone for more creative industries research in Brunei Darussalam.
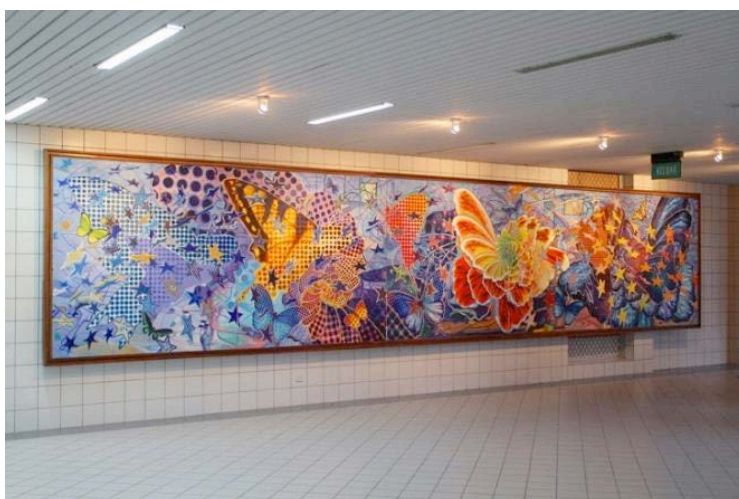
Figure 8. *Transcending Culture and Space: A Community Art Project Mural* collected by UBD and displayed at the ground lobby of Faculty of Arts & Social Sciences Building, UBD.

Other UBD funded Bruneian creative industries related research projects led by Prof. Ho and Dr. Geiger-Ho include: *A Slice of Light: A Stroke in Time,* shown in Figure 9, a collaborative artistic research project by two authors in digital art and photography in 2015; *Practice as Research: Artefacts and the Exegesis,* shown in Figure 10, a qualitative art research project in Brunei's ceramics by Dr. Geiger-Ho in 2016; *Creative Arts Research: China from the South China Sea,* a study based on critical engagement and reflection on studio-based research by Dr. Geiger-Ho in 2014; *Digital Memoir of the South China Sea,* an artistic research in conceptual art through digital photography and imaging by Prof. Ho in 2014.
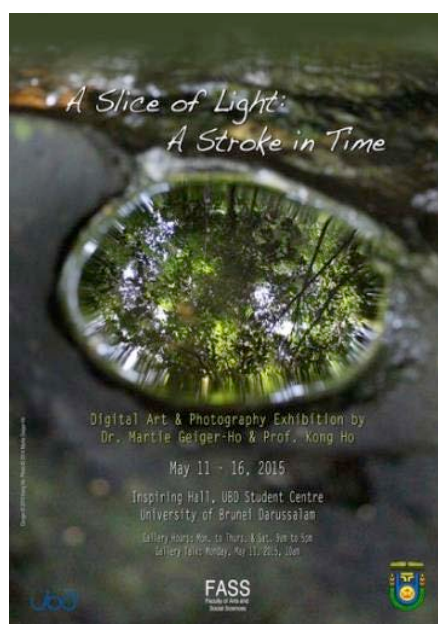
Figure 9. *A Slice of Light: A Stroke in Time* exhibition, held at the Inspiring Hall, UBD Student Centre in May 2015.
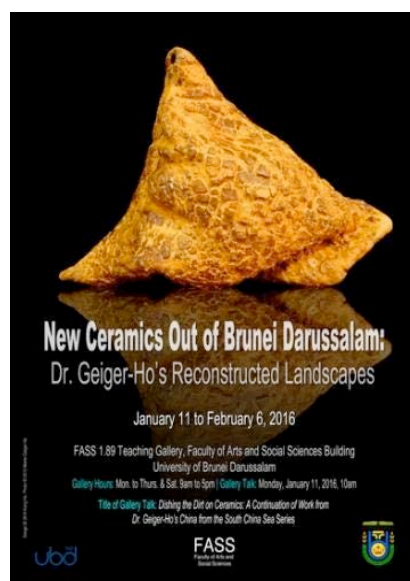
Figure 10. *Practice as Research: Artefacts and the Exegesis* research related exhibition, *New Ceramics Out of Brunei Darussalam,* held at the Teaching Gallery of Faculty of Arts & Social Sciences Building in January 2016.

Conclusion

The author of this paper believes that she has shown that UBD's ACT graduates have demonstrated a deep predilection for either locating or creating their own freelance art and design positions that fit within Brunei's goals for a creative industry that will help foster and nourish the countries cultural needs. Although the ACT program was in need of adding more art and design history courses to help students with their understanding of art and design theory and art writing skills, the total cancellation and then restructuring of a new program with no evaluation of how the previous one was working in terms of shaping and educating creative industries ready young entrepreneurs and other workers appears a bit careless and inefficient to the whole point of academic planning and growth.

Finally, a short summery of the closing of the current GenNext 1.0 ACT program and the proposed phasing in of a new restructured program, called "Design and Creative Industries," that was approved by the UBD Senate "in principle" in March of 2017 needs to be given. The new information-technology-based program will radically change the current direction or goals of the ACT program. Yet, this new program will still suffer from the same staffing problems as the old one. Other major problems that still remain are those of area budget and faculty retention.

Ute Meta Bauer (2009) addressed the incursion of the creative industries market into art schools and the effect that a need to have ready to sell art products for show and sale at graduate art exhibitions has on students and their future outlook as creative culture professionals). She weaves an interesting essay together about the current challenges facing today's students and their supporting art education schools when faced with the allure of learning to be an almost instantly commercial success as a career artist. The opening sentence to her essay sets the tone for assessment of the pros and cons of preparing students for the creative industries art market. "Art schools and university studio art programs, previously free and open zones for experiments, have found themselves pulled further and further into the orbit of the art market" (Bauer, 2009, p. 220).

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Contact email: kilnlore@gmail.com

"Everyone has a story to tell: Learning English through Narratives"

Reena Mittal, MJP Rohilkhand University, India

Abstract

The present study is about the use of Narratives in the classroom of English especially where English is taught and learned as second language. In India, tradition of narratives is really ancient. Fables used to give moral values amongst children. But their use for learning second language makes it more interesting productive and outcome is beyond expectation. ELT always strives for innovative practices in classroom to make it more result oriented. Narratives, that too from first language or from present situation make atmosphere interdisciplinary but bring productive results. My aim is to present my views for the development of narrative skills in teaching English.

Keywords: Narratives, Monolingual, Bilingual, Generation, Creative

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Introduction

We in India have a great deal of students whose first language is not English and who need continuous language understanding and assistance in order to access and learn total language curriculum. We have only a limited number of English proficient students but large number of students is really weak or poor in the understanding of second language. Students need English language learning and teaching at various levels to understand. For a second language learner, a teacher has to use listening, reading, speaking and writing all four skills. So that student will get opportunity to listen, extend, build and refine his/her oral as well as written language understanding. Out of these four, writing must be used frequently as it invokes students to use their creativity. Scientists have long known that human beings are storytelling creatures. For centuries, we have told stories to transmit information, share histories, and teach important lessons. While stories often have a profound effect on us due to emotional content, recent research also shows that our brains are actually hard-wired to seek out a coherent narrative structure in the stories we hear and tell. This structure helps us absorb the information in a story, and connect it with our own experiences in the world.

We all know that pictorial memory or listening has an added advantage, i.e. it invokes our imagination and increases our power of understanding. Recently, I came across Slovenia and its pattern of teaching ELT. Slovenia also teaches English as second language, their primary education begins at 6 and they introduce English in 4th standard means at the age of 10 to 12. Till class 3rd from Kinder Garden they have only limited schools who teach English. They have prescribed books of Narratives which help in ELT. These narratives are based on their cultural heritage translated in English. This study give a new aspect that our local narratives are so closely connected by us that they can be instrumental in making a drastic and positive change amongst students. This can easily be applied in other non-native English speaking countries like India.

In the 21st century English has become indispensable part of curriculum all over the world. Non-native speakers have to struggle and put more efforts to cultivate the crop of best English. Generally speaking, the process of teaching and learning English as second language is always a progressive and needs continuous upheaval. So, a great body of teachers always find it interesting to research on the innovative practices and find some uncommon way which can produce results. English has dominated all the other languages and its acquisition can give us opportunity of travelling worldwide, Employment whichever country we want, higher education to the university of our dream and above all the better and dream life. But teaching English as second language is a challenging task in developing countries where MT is like oxygen to students. If we try to identify the problems of our students in learning and speaking English, we come to know the following:-

- Lack of Environment of speaking in homes and social surrounding.
- Many people can't afford to visit other countries frequently so they are not aware of the frequent usage of English.
- Large size of classroom is also a big obstacle because teacher student Ratio is so high that teacher can't give so much attention.

- Many students are from rural background where they have least exposure to second language. So, they even don't understand skill of listening too.
- English is taught as a subject not as a language, so, students learn it to pass their exams not as proficient in language.
- Educational system and its short coming are also responsible for hindrances. Teachers have pressure to complete the course not to make student adequately fluent in the Language.
- Text books are also not interesting, informative and coherent to make students attract but they are outdated and inappropriate.
- Teaching method are not revolutionised as they have to be. We are still struggling for technologically smart classes.
- Curriculum is not overhauled as it should be according to the need of time.

Benefits of Learning a Second Language

Around the world today, there are more and more children and adults who, for personal, aesthetic, academic and professional reasons, are becoming multilingual. It is a fact that there are more bilingual brains on the planet than monolingual ones. Whether it is to find new literatures, friends or business markets, or to maintain a connection with the historic past of a heritage language, there are many reasons to learn second language. There are a number of advantages of being exposed to a second language, including cognitive advantages that can arise from achieving a particular level of proficiency in a second language. For centuries it has been acknowledged that learning about other peoples, their culture and language broadens the mind. Historically, individuals were exposed to languages such as Latin and Greek in school to give them access to a rich literature and to enable a deeper appreciation of the history and structure of the English language. This is in context to European countries. If we talk about our India we teach 3 languages at the school level Hindi (MT), English (SL) and Sanskrit, mother of all Indian languages.

The Effect of the Second Language on the First Language

Exposure to a second language can enhance the complexity of first-language syntax used; enhance language use skills (narrative strategies, reading and writing literacy skills in the first language, vocabulary scores) and enhance non-linguistic skills (divergent thinking, metalinguistic skills, attitudes toward others, mathematics scores and skills). Acquiring knowledge in a second language does not impede the ability to access that knowledge in the first language and there is no negative effects of the second language on the first language as accented first language speech or loss of access to first-language knowledge.

Narrative Definition

A story is taken as a synonym of narrative. A narrative or story is told by a narrator who may be a direct part of that experience and he or she often shares the experience as a first-person narrator. The word Narrate comes from Latin 'gnoscere' means 'to know'. But for us Indians, Narrative is rather older as we have 'Panchatantra', known as oldest narratives. Similarly in Indian families, where we have tradition of living in extended families, Grandparents narrate stories to grand children in the late evenings before sleeping. This gives a close bondage amongst them, as well they give moral

preaching's and sermons to their generations. So, children love to hear stories/narratives from the beginnings. As teachers we can use this interest to help students learn to write and at the same time meet most of the curriculum standards associated with writing skills. Sometimes he or she may only observe the events as a third-person narrator and gives his or her verdict. Narrative is a report of related events presented to the listeners or readers in words arranged in a logical sequence.

History of Narration or Storytelling

Storytelling is an essential part of human nature. Man is the only creature that tells stories. Man has been telling stories and listening to them since the time he learnt to speak. The storytelling began with oral traditions and in forms of myths, legends, fables, anecdotes, ballads etc. These were told and retold and were passed down from generation to generation and they show the knowledge and wisdom of early people. The basic theme of the stories was fears of natural forces, deeds of heroes, gods and goddesses, and they might be told to learn a lesson from an experience. Biblical stories have the primary purpose of teaching spirituality. Most biblical stories were performed in churches to convey spiritual messages to the masses. Similarly mythological stories are the treasure of every country.

Narrative in Everyday Life

The modern narratives have a broader function. After a close study of famous examples of Modern narrative, one would realize that such narratives do not merely entertain but serve as ways to communicate moral, cultural and political perspectives of the time. Moreover, narratives have contributed to achieving educational objectives in our life. Different forms of media are enabling people to express and record their real life stories and to share their knowledge and their cultural values across the world. In addition, many documentaries on television adopt a narrative technique to communicate information in an interesting way.

Narratives are the central means by which people make sense of their experiences. Their functions also include presentation of autobiographical memory, socialization of children into cultural membership, and mediation of ways of thinking about problems and difficulties. These functions are crucial for adult second language learners who are looking for ways to become 'meaningful' in the new environment since "person can only be a meaningful entity, both to himself or herself and to others, by being 'read' in terms of the discourses available in that society" (Burr, 1995: 142). A misunderstood narrative becomes an inappropriate presentation of self – or a sequence of events – and may result in cross-miscommunication.

And yet second language curriculum and classroom practices continue to privilege acquisition of linguistic, or, at best, pragmatic competence, and rarely focus on the teaching of narration. Several factors explain this oversight, including the perennial lack of time and the mistaken belief that learners who can construct 'correct' sentences should be able to string them together into narratives. Yet nothing could be further from the truth – learners who are very skilful at the sentence level may still fail to construct language – and culture – appropriate narratives because narrative competence is not tantamount to linguistic competence and does not fully correlate with measures of syntactic complexity or vocabulary size (McCabe & Bliss, 2003).

My pedagogy to make story telling my aid to teach:

Storytelling has tremendous benefits for classroom learning; I have noticed and experienced this lately experimenting with my undergrad students. This time, I want to explore those benefits, in particular how storytelling inspires students to learn English. The motivation for this comes from my recent experience of teaching to a heterogeneous group whose 80 percent of students learning English as a second language. In my graduate class last year, I had many students join with no English and as many again with very basic language skills. I was worried that I would struggle to engage these students as fluent English speakers and readers. I set aside my worries and started following my style for my new class these adaptions mentioned below:-

- o I use to speak slow, putting more emphasis into my voice.
- o I used more physical actions and sound effects to help associate universally recognised body actions as running, sleeping with new English words.
- o I frequently asked the students to repeat key words and actions.
- o I used more physical humour. Laughter was essential to breaking down the ice of language amongst my students.

After a few months of this, I started receiving some of the biggest surprises of my career. Firstly, a student from rural background who was in the listening phase of language acquisition began spontaneously writing her own fairy tales and requested to tell them – the first student storyteller. She was quickly followed by another student who had been enjoying herself as an actor in the stories but was always nervous about speaking English. Now she started telling short but lively stories that she had written. Several other students then started sharing stories, overcoming shyness and worries about publicly making mistakes.
Within a month, I had a list of students wanting to tell stories, and this continued for the rest of the year, right up to the very last day of term. Those first storytellers went on to make rapid SL progress in the wider curriculum, with writing and telling fiction remaining their favourite activity. Over the summer, I reflected on why storytelling had been so powerful in inspiring English communication. I concluded:-

1. Stories are innately part of human experience, in any language. Storytelling is the most popular genre found in all world cultures, regardless of literacy rates.
2. Children naturally inhabit fantasy worlds, and stories are a natural way for them to express language and emotion.
3. With a beginning, middle, and end, stories have a structure that creates a sense of achievement and discipline.
4. When peers appreciate your story, it is a big boost to confidence.
5. It's great fun seeing your friends act out your story using props. Fun is the best motivation.
6. Storytelling doesn't require complex, technical vocabulary. Think of silent films and comics. Sophisticated narrative can be understood with few words.
7. In the beginning, I don't bother about the student's spelling, grammar, and handwriting. A focus on these areas can easily demotivate and inhibit creativity. There must be freedom to take risks and make mistakes.

Beyond the Language Barrier:-

1. I use to support shy students and help them when they get stuck on a word. Any student who stands up to tell a story in English has made an incredible breakthrough.
2. I set my classroom up in a large shape to create a stage space in the centre so that everybody can see each other and have open, dialogic-style discussions. I am often asked, "How do you manage large class working in group if the tables are not grouped together?" but is as simple as – students move their chairs or sit anywhere they like.
3. Most of my students write their own stories, but some work together, which is wonderful for developing confidence in creativity. Some love to use posters and cards as imagination prompts or sequence aids.
4. Most students draw inspiration from their reading, so a book shelf is essential in the classroom. This year, two students worked together to tell a story in English, readers theatre style, which they were translating together from a Hindi book which they studied at school.
5. I play lots of language games that I either make up or gain from other storytellers and literacy workshops. They are easily available on search engines and we can learn in different workshops.
6. My favourite topic is about fashion, beauty love and family as I teach in all Girls College and girls are most interested in these topics.

Educators can create memorable learning experiences for their students by harnessing the power of storytelling in the classroom. A 2010 study in the Proceedings of the National Academy of Science showed an intimate connection between the brain activity of speakers and listeners in conversation, demonstrating how the brain of an engaged listener "syncs up" with a speaker. By engaging students with compelling stories that impart important material, teachers reach students both emotionally and biochemically, increasing the potential for rich learning experiences.

Creating a compelling story with a coherent narrative structure requires attention to detail, descriptive language, and a beginning, middle, and end of some sort. Different kinds of stories produce different kinds of reactions: personal stories from the teacher's own experience can help create and solidify strong bonds between educator and student, while stories of pure fiction may stimulate imagination.

Spending a little extra time on storytelling during lesson planning and actual classroom time keeps the learning experience highly engaging, creative, and truly, dynamically human. A story-filled classroom also encourages students to relate their own stories (whether factual or fictional), which helps grow their critical thinking, memory, and vocabulary skills.

Narrative, telling stories and anecdotes forms an important part of our everyday communication. Scholars agree that storytelling creates a learning situation. It allows our minds to think outside the box of our own experiences and to develop creative ways to problem-solve. It also allows us to identify with the theme and character of the story and to see their way of thinking. Through this process, one's own errors in thinking tend to be realized. A number of professionals have linked storytelling as being relevant to learning, adult education and the incarcerated population. After completing the Scientific Learning family of products, participants can significantly improve their cognitive, language and literacy skills. Other benefits include:

Academic Achievement includes sounding out new words and spelling as well as attention span, writing, and math.

Clear English Language Communication includes oral fluency, pronunciation, vocabulary, spontaneity, and ability to stay on topic.

Enhanced Reading Skills includes recollection of details and event sequence, ability to understand complex sentences, and confidence when reading aloud.

Better Listening and Understanding includes response time to questions, ability follows the flow of conversation, and humour comprehension.

Stronger Memory includes better retention and recall of phone numbers, event sequences, and details.

Improved Self-confidence includes participation in classroom and group activities as well as enthusiasm about school.

Conclusion

The outcome of the paper showed that narratives play a significant role in ELT teacher's effectiveness. As the MT helped in teaching second language in classrooms, similarly, narratives also play a dominant role. First of all the students feel connected to them they have idea of these narratives and above all they feel inquisitive in using them for understand second language. The use of narrative allows teachers to hear their students, their views and opinion on the situations and events that are happening in their lives. It exposes student to more in the imaginary world and think beyond their expectations. Their feelings and emotions help then to learn and express better. Sometimes narratives bring fun entertainment and liveliness in the classroom which bring teacher and student closer. Students feel connected and ready to hear their peer group and it not only rule out their hesitation of speaking, reading and writing but solve their problems too. To my surprise, our university added story writing skills in BA II Language classes and I am not exaggerating but narratives have changed students and their perspectives of life. I have already mentioned Grand parents and their storytelling of Morals and manners, which bring value education among them. They think outside the box and I think the role of a teacher fulfils completely when students start imaging moral values, good habits with the development of critical thinking. The teacher make students familiar with exposed world and Narratives are the most creative way to make students well versed in L2 with importing other benefits too. Be the teacher who tries, not the teacher who disappoints. I cannot wait to experiment with my students all over again!

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A Study on Societal Conflict of the Selected Short Stories of Antonio Reyes Enriquez

Bhyto-in S. Cempron, Capitol University, Philippines
Geldolin L. Inte, Capitol University, Philippines

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Abstract
This study on the conflict of the short story, The Unseen War and Other Tales of Mindanao by Antonio Reyes Enriquez is descriptive-qualitative in nature. Sociological Criticism is used in critiquing the short story to determine how those conflicts contribute to the development of the story.
Philippine Literature shows how the Filipino differs from others. (Richard V. Croghan, S.J, The Development Of Philippine Literature in English). This study presents to you the different societal conflicts in the Philippines.
a. There are three conflicts depicted in the selected short stories. These are (1) Man vs. Man, (2) Man vs. Society, (3) Man vs. Himself;
b. there are also Filipino values projected in the short stories. These are (1) Obedience (2) Hard work, (3) Honesty, (4) Guilefulness, (5) Responsibility, (6) Respect, (7) Bravery.
Moreover, war conflict is the heaviest conflict among the examined conflict theories – which resulted to total devastation. These Filipino Values contribute to the sense of being, that should be emanated from each individual.
Generally, we can say that the study is relevant up to the present not only in the Philippines but also in the world for now nowadays everyone in the world is pushing through world peace for the unity of all. Thus, our sense of patriotism will be justifying our love to our country.
Studying literary composition among the youth had lessened due to the technological transformation advancements they may also as well learn to appreciate their or peoples' history and culture. Literature teachers should utilize local literature in the classroom instruction, so students could relate and be proud of their own culture's past.

Keywords: Antonio Reyes Enriquez, Societal Conflict, Filipino Values, Mindanao

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Introduction

Throughout the years of discussing on literature, this research displays the group's textual analysis on literature particularly the short stories of Mr. Antonio Enriquez *"The Unseen War and the other Tales of Mindanao"* projects societal conflicts and cultural economic context of the Filipinos.

With this intention, creative writing is more than making a collection of statements worthy of belief. Thus, writing is intended to read by others, with the mind different from the author's mind. The readers do not make the mental connections that the author makes; readers do not see the word as exactly how the author sees it. A novel is flooded with thousands of statements demanding assent, which the readers believes to be false confused, or deceptive. If the writing is to get through on creating wonderful images in a clear and persuasive manner then reading is an interesting adventure.

We conducted this study for us to have a better appreciation of our own literary heritage. Through this kind of study, we will be able to trace the ideas handed down to us from our forefathers. By then, we will be able to understand ourselves better and take pride of being a Filipino. Generally, this study offers more literary learning acquisition in relevance of the quality of art which will be shared to others with a profound realization of a human experience - we may learn what we are and how we have become and may even wade through what we might be in the future.

Societal Conflict Analysis of Selected Short Stories

Society refers to a group of people sharing their own culture (Saquilayan, 2011). It is a network of relationships between peoples. A society may be particular or distinct people. It is also a group of people who live within the same territory, share a common culture, perpetuate themselves through reproduction, and constitute a more or less self-sufficient unit (Zanden, 1993). All societies have social institutions exist in order to meet various social needs and objectives. These needs and objectives are to be met in order to survive. Family, political, economic, religious and educational systems that provide socialization of members of society, maintenance, and propagation of social and occupational roles order, establishment of norms and ethical principles.

In this study we examined the different conflicts as projected in the selected short stories of Antonio Reyes Enriquez. The society's social problem which is also called as social issue, social conflict, or social illness refers to an issue that influences and is opposed by considerable number of individuals within a society. It is often that the consequence of factors extending beyond an individual's social issue is the source of a conflicting opinion on the grounds of what is perceived as a morally personal life or societal order. Social issues are distinguished from economic issues.
We studied five short stories written by Antonio Enriquez are "Son", "Song of the Sea", "Ant Hill", "Surveyor", and "The Unseen War". We examined that the complications prevalent in the stories are: Man vs. Man, Man vs. Society, and Man vs. Himself.

"Son"

The first story, "Son" showed a man vs. man conflict. The main character Tito had a conflict with his mother. Conflict was depicted through the mother's opposition of Tito's girlfriend. The mother is opposing his romantic relationship with his girlfriend. The over-protection of his mother created a complication between his want and his mother's want. The following lines 3-7 are found in Enriquez (1996) p.12, to wit:

> *"You must never see her again", Tito said nothing. Talking would only hurt his mother. How can you tell your mother that you're a man now"? No longer the little boy she used to spank.*

In these lines, the mother has showed her autocratic way of telling her son that he should never see the woman he is currently dating. In the story, the mother exercises more power in the family. Moreover, the conflict on the story was depicted through the mother's opposition of her son's romantic relationship of his girlfriend. The mother has over protected her son to the extent that the son can't make his own choice and decisions as a full grown man.

"A Song of the Sea"

The second story, "Song of the Sea" showed man vs. society. The main character Mang Tacio had a conflict with the society. Conflict was depicted when Mang Tacio told Mr. Cruz that 50 pesos is not enough as payment. Thus, he asked for One Hundred Fifty Pesos and more to cover including the lost fishing line. Thereby, Mang Tacio an innocent man from rural area has his own set of values while Mr. Cruz from Urban area has also his own set of values. It is common to our society that in order to have a fast and generous catch – it would be better for him if he will use the other way of fishing which is the dynamite fishing. Through this, societal conflict is projected in the story where in conflict results from purposeful interaction among two or more parties in a competitive setting. Therefore, the different views of the two men in the story resulted to the conflict of man vs. society. The following lines 18-22 are found in Enriquez (1996):

> *"But when the old man left the store he was carrying a half can of gasoline. The boy who had waited outside on the steps, took the gasoline can from him and carried it himself; then the two of them walked down the beach to the open shed in front of one of the two stones beside the market."*

The conflict between the main characters against the society reflected in the story where in Mang Tacio (the main character of the story) encountered a different opposing forces. First encounter, is that of Mr. Cruz where he did not pay the requested amount of Mang Tacio. Since he still have to pay for the 'Tansi' that was destroyed during their fishing. Second is the struggle of Mang Tacio on how to pay his kumpare; and with that, he decided to initiate dynamite fishing.

Complication has started when this city man Mr. Castro did not pay the required amount of Mang Tacio. After the fishing Mr. Castro paid only Fifty pesos for four days of fishing. Thus, the lines found in Enriquez (1996), "That's Fifty pesos," Castro told the Viejo—old man. "You may count it yourself."

"Ant Hill"

The third story, "The Ant Hill" showed man vs. himself. The main character, Tomasito had a conflict with his self. Conflict was depicted when Tomasito was confused and a little faint. He couldn't understand what had come over him, to do such an ugly thing with his hands, which seemed weren't his own nor compelling desire wrenching at his very soul to straddle Dulcita. The following lines 22-29 are found in Enriquez (69, 1996):

> "Quickly, confused and a little faint, Tomasito rose on his knees, stepping away from the fisherman's daughter and the mound of mud beside her. He couldn't understand what had come over him, to do such an ugly thing with hhis hands (it seemed the hard knob-like teats wear searing through the middle of his palms still0, which seemed weren't his own, nor the compelling desire wrenching at his very own soul to straddle her".

 In these lines the main character is confused on such ugly thing he has done with the fisherman's daughter. These confusions explain the stage of psycho-social development of human personality. In these lines the main character was confused, he can't understand what had come over him. Tomasito is just 12 years old playing mud and marl in the river. The lines above describe the sudden feeling of tomasito whe he cupped son mud in his hands from mound of mud and marl and began to rub them on her. Tomasito moving his hands in a circular motion, up to her neck and down along her arms, and farther down on her legs. Tomasito gazed at her body, which with mud and slush all over her dress, looked just as if she had nothing on – was in fact lying on her back, naked. "It's only a game anyway", said the boys in the Aguada riverplaying mud with Dulcita. Then, she let the boys strip her muddy dress, while she remained lying in her back. Tomasito, on the brink of adolescence, commenced to splash her, and slosh her all over with mud and marl. Tomasito rubbing mud and marl on the girl; down to her firm, hard breasts his hands travelled searched. And under his cupped hands he felt the hard knob-like teats pierce his palms – at this moment something clutched at his heart, stirred it so violently his chest ached. Now he grasped his hands too, and he seemed to lose control over them: Next thing he knew, he was fiercely mashing her breasts. Rushing up the girls puerile throat was moaning, sound strange and animal –like, unheard of by either the two naked boys (through Tomasito remembered it only too well and truly, there on the carpet of leaves and dead twigs in the woods above the seashore) who, in their innocence and ignorance broke out in embarrassed laughter.

By this, the conflict of Tomasito with his self was clearly shown where in his innocence, he felt something that confused him and did not even understand his own feeling. He did not know that he is already in the stage of Adolescence wherein he is supposed to understand the feelings that had come over him. Tomasito's confusions explain the stage of Psycho-social development of human personality.

"Surveyor"

The fourth story, "Surveyor" showed man vs. man. Conflict was depicted when Costelo, the Surveyor's best friend had   insulted and shamed the laborer named

Alejandro by treating him as a man-servant, ordering him to buy his tooth paste, who now wished to defend his honor, who had none at all until he had acquired it by ceasing to be a menial laborer and becoming the enemy. Thus the lines found in Enriquez (1999):

> *"The tower had collapsed and with it all the good feeling he had for that tower. He indeed was terribly disappointed, thinking, "Hijo de cabra--Son of a goat he himself, computed the tower, used a slide rule, even climbed the tower himself. And even hammered the wooden crossbars himself, not to speak of marking the exact spot for the guy-wire stakes which I could have driven into the ground myself, if only to be sure that the tower would be the strongest and most beautiful in Cotabato . . ." His mind, too detached now to stop, still thinking: "Yet all the computations and calculations and strong materials and the rolls of guy wires could not even keep that tower up for merely twenty-four hours, nor wait even a second for Engineer Morales to pass the tower before collapsing."*

The tower had collapsed not because of the wind-swept, but its because of Alejandro, he stole the wires and intentionally work on his hands making the tower into devastation.

A man vs. man conflict revealed when Reynaldo Costelo, the surveyors' bestfriend (Alberto Gonzales) was on his way back to Pikit a six-hour ride from Tacurong, dropped in at the hotel. Costelo had a few men with him: three laborers who were the best triangulation-tower workers of the company. Costelo and his men were building a tower somewhere near Liguasan Marsh, where unidentified natives, bellies bloated and faces and limbs pockmarked by tiny fish teeth, were often found wedged underneath large water lily leaves along the banks. On that certain hour they walked to the carideria to eat their dinner, then suddenly one of the laborers exclaimed that Alejandro is following them, he saw him in the dark with an old dagger ready to kill someone. Costelo feel frightened that he did not let Alberto leave him in the room. But during midnight unnoticeable, he comes forth. Alejandro had a fight with the body guard of Costelo and that because of the noise of their fighting, muslims on the other partition, were armed with stones and sticks, clung to the top of the dividing walls. They swore and jeered at the top of their lungs, shouting down obscenities at the inert body, and waved and shook their arms wildly: like spider monkeys who would defecate into their hands and throw their excrement at the spectators below, flinging their own foul – smelling, excrement. Alejandro curled on the floor unmoved.

A man vs. man conflict is a societal conflict wherein a sociological perspective of conflict theory is dialectic whereby the tension or opposition between two interacting forces or elements. Such that Alejandro and Costelo has a knot of contradictions in personal relationships and an unceasing interplay between contrary of opposing tendencies.

"The Unseen War"

The fifth story showed man vs. man. The main characters, the Subanons had a conflict with the Spaniards.The following lines 18-22 are found in Enriquez (1996) p., to wit:

> *"So, when the swamp people emerged from their hiding the Samboangan Voluntarios with their arrows, Kampilans, and lances (the Sharp shooters with hels their fire, since the discharge might warm sitios friendly to Sultan Kudarat at the other end of the river Labangan. Now only two leguas away) were more than ready for them , and this time less than a dozen swamp people reached the Salisipans and Barotos, and those that did were not so successful in taking anything valuable away from the vessels."*

The conflict between the main characters against the Spaniards reflected in the story where in Spaniards are apt of colonizing Mindanao way back 16th century when the Spanish colonizers arrived in the Archipelago which later, they called the Philippines, in honor of King Phillip II in Spain. The real and positive encounter between Muslims and Christians still remains a hope there. Often this term has carried a negative connotation, from the beginning to the present times.

The societal conflict of the story is revealed through the physical war with physical and natural enemies. Moreover, a man vs. man is a societal conflict which revealed the complete conflict theory of war. . Thus, the lines found in Enriquez (1999) to wit:

> *"The first volley of some 80 heavy cannons from the Spanish Armada, pointed toward the stronghold of Sultan Kudarat in Ilihan, boomed: Brroomm! Boom! Boom!—frightening the seagulls and the surface fishes of the ocean, like the jumping jacks, matambaka, swordfish, and rompe-candao, an the giant turtles thrice older than the oldest warrior fighting that day, Christian and Islam, which haunted the sea of Islas Filipinas in packs and herds, so many you would think that even man, the wiliest predator of this earth, could ever in just over a decade drive them to near extinction, either because of his insatiable palate for their succulent meat, or implacable vanity for turtle bags, belts, and shoes"*

Through these lines, it emphasized the entire devastation of the story's setting. The story projected the unseen strategy of the Spaniards during the Spanish colonization which defeated the Subanons or the mud people.

> *"They would have rushed up like soldiers do smelling certain victory but for the thick bushes, thickets, woody trees, and rough land; instead they marched or tramped quickly, fast, northeastward; the infidel Moros, however, were aware only of the Spanish Armada facing them at the bay, not of the forces behind them on land: which, meticulously and systematically, started burning everything in sight: cottas, sittios, and villages of the heathen Moros.*
>
> *And, so, it was done".*

So, the Spaniards smelled their sweet victory of colonizing Zamboaga, Mindanao. Then, warfare leaders, and Datus surrendered.

Table 1. Types of Conflict reflected in the selected stories

Title	Conflict	How is it Depicted?
Son	Man vs. Man	*The mother disapproved of Tito's girlfriend. The mother is opposing his romantic relationship with his girlfriend. The over-protection of his mother created a complication between his want and his mother's want.*
Song of the Sea	Man vs. Society	*Mang Tacio told Mr. Cruz that 50 pesos is not enough as payment. Thus, he asked for One Hundred Fifty Pesos and more to cover including the lost fishing line. Thereby, Mang Tacio an innocent man from rural area has his own set of values while Mr. Cruz from the city has also his own set of values. Therefore, the different views of the two men in the story resulted to the conflict.*
Ant Hill	Man vs. Himself	*Tomasito was going through a difficult transition from childhood to teenage. He was confused and a little faint about the sexual feelings he was experiencing for the first time. He couldn't understand what had come over him, to do such an "ugly thing with his hands, which seemed weren't his own nor compelling desire wrenching at his very soul to straddle Dulcita."*
Surveyor	Man vs. Man	*Lostelo, the Surveyor's best friend had insulted and shamed the laborer named Alejandro by treating him as a man-servant, ordering him to buy his tooth paste, who now wished to defend his honor, who had none at all until he had acquired it by ceasing to be a menial laborer and becoming the enemy.*
The Unseen War	Man vs. man	*Conflict was depicted and seen through the physical war between the Spaniards and the Subanon Tribe.*

Filipino Values in the Selected Short Stories

Philippine values are defined by the way of people live their life as an influence of one's culture. Philippines, having been an archipelago, has not become a hindrance towards having a single values system throughout the country. In whatever part of the country you may be, one will find the same hospitality that the Filipinos are known for as well as many other values that have originated from our forefathers. The values of Filipinos have been looked upon by foreigners as a weakness instead of strength due to the nature of how they may be abused and manipulated due to these values. But values are what make up a certain nation both in growth and unity. Some may see that

Filipino values as a hindrance to the growth of the country and yet others may say that his is what makes our country powerful.

Table 2. Values depicted in the stories.

Title	Values	How is it shown?
Son	Obedience	*The son's obedience to the mother was shown when the son (Tito) broke up his romantic relationship with Thelma*
	Hard work	*Mag Tacio's four days of fishing, enduring the scorching heat of the sun.*
Song of the Sea	Honesty	*That Mr. Cruz should be honest in his words.*
	Careful	*Mang Tacio should be wise and should be careful in terms of dealing an agreement*
Ant Hill	Responsible	The upbringing of the parents shows the parental responsibility.
Surveyor	Respect	*Costelo should respect Alejandro.*
The Unseen War	Bravery	*The war between the Spaniards and the Filipino shows the valorous act of the Filipinos*

Conclusion and Recommendation

In examining different societal conflict in the selected short stories, Philippines' economic, social disparity and disharmonious relationship among the Filipinos contribute to the conflict: Man vs. Man, Man vs. Society, and Man vs. Himself which are prevalent in the stories. Moreover, war conflict is the heaviest conflict among the examined conflict theories – which result to total devastation.

On the other hand, we also found out that from generating various conflict in Enriquez' short stories. There were Filipino values which were projected in the story such that: obedience, hard work, honesty, responsible, respect and bravery. So, these Filipino Values contribute to the sense of being, that should be emanate from each individual.

Literary appreciation can be done by anybody. It is simple to figure useful expository expression these days, yet the inquiry for the amount of individuals in the Philippines and throughout the world is challenging to answer in regards to their concern in appreciating regional literary work like reading. Further, this may lead to

troublesome response because of the proceeding mechanical advancements which moved those learners' concentration.

The paper recommends:

1. Reading of literary materials should be taught and practiced on children in school so that they will be able to appreciate literature better;
2. Students should be encouraged to read regional literature especially those that are written by writers from their own native land;
3. Lastly, educational researchers should conduct more researchers regarding historical short stories to determine the fundamental culture integrated within the history of a place, especially that nowadays, peoples' cultural background has been left behind due to the continuing mechanical advancements.

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Contact email: bhytoincempron@gmail.com
                    geldolin_inte@yahoo.com

Writing My Own Story: Memoir, Narrative Truth, and Memory

Bruce Gatenby, American University of Sharjah, United Arab Emirates

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Such are the splendors and miseries of memory: it is proud of its ability to keep truthful track of the logical sequence of past events; but when it comes to how we experienced them at the time, memory feels no obligation to truth. –Milan Kundera, Encounters (p.75)

I think that is the big danger in keeping a diary: you exaggerate everything.
                                        –Jean-Paul Sartre, Nausea (p. 1)

What is the difference between memory and memoir? In other words, what are the differences between memory, truth, and narrative truth? Memoir as narrative truth contains both facts and fiction, the real and the made up, the *was* and the might-have-been, or perhaps the never-was but should have been. Writing your own story is a way of controlling truth as narrative truth, setting boundaries, settling scores, an act of remembering and revision, altering fact in order to solidify a truth about your own life. In other words, becoming both the creator and the critic of your own experiences, what truth your experiences represent to the world. Writers from Henry James to Hemingway, Henry Miller, Joan Didion and Doris Lessing, often claim that fiction is a *higher* truth than mere "truth." Which also brings up the question, when writing our own stories, are we even aware of what is fact and what is fiction, what is real and what is made up?

Fact and fiction are like two machines coupled to one another, a fragmented and fragmentary flow of memory and desire. Deleuze and Guattari: "There is always a flow-producing machine, and another machine connected to it that interrupts or draws off part of this flow…Desire constantly couples continuous flows and partial objects that are by nature fragmentary and fragmented. Desire causes the current to flow, itself flows in turn, and breaks the flows." (Anti-Oedipus, p. 5). Subjective producing producing a subjective object: the memoir, frozen in place, both fact and fiction. Eventually, the memoir will (hopefully) connect with reader and/or critic, and the whole process starts up again.

Rather than trying to answer these questions through more extended theory and analysis, I thought I would demonstrate the process instead, by presenting two competing and complementary prologues: a (sort of objective) prologue and a (definitely) subjective prologue.

(Sort of) Objective Prologue

The true artist helps the world by revealing mystic truths.
—Bruce Nauman, 1967

The premise of fiction is that writers can be more truthful by freeing themselves from the obligation to "fact." Writers, just like everyone, may hold back from full disclosure when dealing with uncomfortable or embarrassing experiences. In fiction, a.k.a. an artfully constructed narrative, writers can be more open, honest, and *truthful*. Change the names, the places, the details, and this process magically creates a *higher* truth than what really happened by *universalizing* the experience. In other words, lying about the base metal of facts is the alchemical process for producing the gold of truth.

This romantic idea, the power of the imagination to *reveal* a higher truth, has always been metaphysical mumbo-jumbo bordering on religious faith, the illusion that something that isn't there is somehow more *real* than the something that is there. Even in memoir, where writers supposedly expose themselves in order to tell the truth about their life experiences, the memoirist is always also being untruthful; telling is also not-telling, because when we select details, events, and people to include, we also leave out other details, events, and people as part of the shaping of a story. Indeed, the belief that our lives can be self-fashioned and told in causal, narrative nonfiction is itself a fiction: we're altering, staging, and often *just making it up*. For some of us, lies are the only truth we have to offer.

So, the *fiction* of fiction is that fiction contains a higher truth; the made-up is more *real* than real. Hemingway: "All good books have one thing in common—they are truer than if they had really happened." Okay. The boasting artist as magus, magician, creator of a world more real than the world, transcending *die Augenblicke* of a life into the permanence of art and beauty. It's the long con, pulled off by a sleight-of-hand man on an all-too-willing audience of rubes looking for some magic to believe in. The demented Dr. Kinbote's description of John Shade's artistic process in *Pale Fire:* "I am witnessing a unique physiological phenomenon: John Shade perceiving and transforming the world, taking it in and taking it apart, re-combining its elements in the very process of storing them up so as to produce at some unspecified date an organic miracle, a fusion of image and music, a line of verse. And I experienced the same thrill as when in my early boyhood I watched across the tea table in my uncle's castle a conjurer who had just given a fantastic performance" (Nabokov, 2011, p. 27). Even in Keats' "Ode to a Nightingale," the fancy cannot cheat so well, deceiving elf.

Nietzsche believed that there were no facts, just interpretations. Well, of course there are facts, as well as interpretations of facts, different fields of inquiry having different levels of fact value,[1] but there is also interpretation, and interpretation is a moving away from fact, transforming fact into something else, something other: subjective meaning, subjective value. Opinion. What follows here is what Susan Sontag called "the author naked." Facts, truth. The places are real, the people are real, the narrator is really me, and most importantly the experiences all really happened. Someone else may choose to interpret the facts differently, but the facts are facts. I could have changed the names, the places, and the details for several reasons, including the shakedown that by fictionalizing them I'm being more open, honest, and truthful*,* but why bullshit the truth?

(Definitely) Subjective Prologue

It's true and not true at the same time.
—Bruce Nauman, commenting on above quote

I'm not really sure what happened, or how it happened, and I was there. I mean, I experienced everything here, but I can only know what happened to me, if even that.

_____

[1] One of British philosopher Stephen Toulmin's great insights, that the truth value for fields such as mathematics and biology is much higher than the truth value for fields like social sciences or literary criticism.

So, this is an interpretation of what happened, but there are other interpretations as well, from what other people could tell if they were into telling. Much of what we tell each other are self-serving lies, half-truths, and face-savers. Much of what we tell ourselves are also self-serving lies, half-truths, and face-savers. Joseph Conrad called words "the great foes of reality." This rearranged, reconstructed, re-imagined, selected debris of my life and mind is my story, my interpretation of my story, my truth mined through the universalizing/alchemizing of my story.

At forty-three, I nearly died in a car crash in a snowstorm in the Swiss Alps. I still don't understand how I'm not dead, the car sliding across a patch of ice on a snowy mountain road, the passenger side wheels slipping off the edge of the road, the mountain, looking down into the darkness, about to drop off into the void, and suddenly, instead of being crushed after crashing into the Rhone River 9,000 feet below in the Switzerdeutch speaking part of the country, I'm sitting on the crushed hood of the car having gone through the windshield, the car crashing into the side of the mountain and not off the mountain into the river, thin glass shards acupuncture in my scalp, blood dripping down my face. Seatbelt? I don't remember. Maybe it broke, maybe I forgot to buckle it. There's a lot I don't remember about that moment, and sometimes I believe that maybe I died there and everything that followed is some kind of Lost-style flash-forward afterlife. All I know for sure is this: every moment, the abyss is coming, for me, for us all.

Scholars of One Candle

"Though Pyotr Alexandrovitch may have exaggerated, still there must have been some semblance of truth in his story." –Dostoevsky, *The Brothers Karamozov*

We always assume that there is some bedrock of fact behind fiction, and, conversely, some fiction behind memoir. The interplay of fact and fiction is called *narrative truth* and the belief that narrative truth is somehow truer than true is itself a metaphysical fiction, assuming that there is somehow something beyond what's printed on the page. The entire study of literature does not exist without this assumption.

In his poem "The Latest Freed Man," Wallace Stevens reformulates Keats's concept of negative capability, "that is when man is capable of being in uncertainties. Mysteries, doubts, without any irritable reaching after fact and reason," (Rollins, 1958, pp. 193-4) into seeing "everything bulging and blazing and big in itself" (Stevens, p. 218). True or false, fact or fiction, is, was, or might-have-been or even could-have-been, narrative truth is individual truth, a chance to break free from being "scholars of one candle" (Stevens, p. 441) and becoming artists of "Arctic effulgence" (Stevens, p. 441), memory itself, objective and subjective, a shivering residue of life.

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Contact Email: bgatenby@aus.edu

New Methods of Interaction in Virtual Reality for the Study of Archaeological Data

Niccolò Albertini, Scuola Normale Superiore, Italy
Jacopo Baldini, Scuola Normale Superiore, Italy
Emanuele Taccola, Università di Pisa, Italy
Vincenzo Barone, Scuola Normale Superiore, Italy

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Abstract
One of the biggest challenges that the analysis of archaeological data in virtual reality presents is the interaction.
Within the project of 3D reconstruction of Kaulonia archaeological site in Monasterace (Italy), developers had to deal with the need to implement an interface system inside the application without using external devices, in order to facilitate archaeologists in the data consultation.
A study about a system of movement and interaction with objects in the environment was conducted to create an interface for interaction based on look.
Subsequently, a method of interaction was developed by eliminating the problem of performing gestures and removing the entire "Learning Step" by users, so that it is possible to select and deselect elements, to move around in and rotate the view directly with the movement of the head.
As for the selection of the various elements within the application, a "cursor" specially implemented allows users to interact with the interactive elements: whenever the user sets a hotspot (point of interest) a pull switch is activated.
Within the application, it is possible to visualize a general overview of the excavation seen from above and to view the 3D models in the same spot where they were originally found: together with them, a brief historical description that contextualizes the object can be displayed.
A continuous progress of the study is allowing to explore new frontiers of digital data analysis in archaeology.

Keywords: Virtual heritage, Virtual Reality, Natural Interface, Virtual Archaeology, Cyber Archaeology, Interaction.

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Introduction

In the last years, Cultural Heritage and Virtual Reality worlds have been in contact many times creating positive collaboration both for academic and dissemination purposes.
With the spread of new technology to the public and not only to the researchers involved in high tech field and thanks to a more affordable cost of the new hardware, a new kind of synergy has developed between Cultural Heritage and Virtual Simulations. This synergy can improve the understanding of the data for researchers and students who will study the excavations, the findings and their context.

This paper describes the entire workflow and the approach used to experiment new kinds of interaction in virtual reality simulations for Cultural Heritage, an advanced system where experts and specialists can discuss, visualize and manage heterogeneous data in the same immersive virtual environment.

The Sanctuary of Punta Stilo at Kaulonia: a brief historical-archaeological framework

The area covered by 3D survey and modeling dedicated to development of the application described in the following paragraphs is the Sanctuary of Punta Stilo at Kaulonia (Monasterace), an ancient Greek colony founded by Achaeans people at the end of the 8th century BC in the extreme south of the Italian peninsula.
The site, on the edge of a cliff overlooking the Ionian Sea (fig. 1), was identified by Paolo Orsi (1915), who in 1911 brought to light the foundations of a large Doric style temple built around the years 470-460 BC and restored in the last quarter of the 5th century BC.

Figure 1: The Sanctuary of Punta Stilo.

After years of casual excavations, a systematic resumption of archeological investigation was undertaken between 1999 and 2014 by the University of Pisa and the Scuola Normale Superiore under the direction of Professor M.C. Parra, to whom (2011; 2013; 2014; 2015; 2016) the publication about new researches is due.
The investigation has allowed the sacred area to be explored in an in-depth and extensive way, in order to reach an integral view of the context, enabling firstly to define the topographical and chronological boundaries of the sacred area, which was frequented without continuity solutions from the end of the 8th to the late 4th century BC, when the temple probably collapsed due to an earthquake and the sacred area went out of use and was destined to accommodate facilities related to the storage of goods traded through the nearby harbor.

In particular, for the previous stages to the temple edification, sealed by a thick layer of waste related to its factory, the research has brought to light the remains of monumental buildings, altars, votive installations, portion of urban walls (from which an opening it was accessed to the southern Sanctuary area), areas destined for crafts related to metalworking, as well as has allowed to determine the gods worshiped within the Sanctuary, Zeus and Aphrodite.

Among the most notable discoveries, an area dedicated to the late-archaic votive offerings, characterized by the presence of several cippus fixed in the ground (the largest of them with a dedicatory inscription) and a deposition of bronze weapons, composed of two anatomical schisters and a chalcedon helmet dedicated to Zeus. An outstanding discovery is represented by a small bronze table found not far away, known as *Tabula Cauloniensis*, which has returned the longest Greek-Achaean inscription of Western colonies (Ampolo, Parra, & Rosamilia, 2013).

The area on which the Sanctuary is situated, as well as a large part of the adjacent coast occupied by the ancient city, suffered severe damage between 2013 and 2014 due to a series of violent storms which caused the collapse of the cliff and the permanent loss of large portions of wall structures, especially in the southern sector of the sacred area.

3D modelling: Computer graphics

Regarding the virtual simulation of the Doric temple, computer graphics techniques have been applied, using as a basis the data and the hypothetical reconstructions known in literature, and so far, available only in hard copy (Barello, 1995).

On the one hand, the method has provided for the acquisition and the vectorization of 2D data in 1:1 scale, while on the other hand, for the direct survey of architectural elements found in the most recent excavations. From these data, it was possible to realize the virtual simulation of the sacred building thanks to simple extrusion, revolution, lofting and Boolean operations and integrate it within the 3D model of the entire Sanctuary made by UAV photogrammetric survey (fig. 2).

Figure 2: 3D model of the Doric temple.

3D data acqusition: Photogrammetry as a measurement and analysis tool

Photogrammetry is the science that, using passive optical sensors, allows for three-dimensional metric information of objects by interpreting and measuring photographic

images (Remondino, 2014). In the cases subject of study, the photogrammetric method know as Structure from Motion was used.

With regard to the acquisition procedure, in the terrestrial photogrammetry a series of converging photos are taken by moving around the object to be detected, in order to cover all its geometry, while in the aerial photogrammetry several vertical images are acquired according to a grid pattern, which can be reinforced by a series of oblique and convergent shots. In both methods, it is essential to ensure an overlap between photographs of 60-80% (fig. 3).

Figure 3: Terrestrial (left) and aerial acquisition procedure.

The software used, Agisoft PhotoScan Professional, foresees as a workflow the orientation of the images, the creation of the sparse and dense point cloud, the transformation into structured geometric model (mesh), and the generation of the photorealistic texture (fig. 4).

Figure 4: from the dense cloud to the textured polygon model.

Finally, the 3D object is scaled and oriented by setting a known distance or by entering known coordinates (absolute or relative to a local reference system).

For the aerial survey at the sanctuary of Punta Stilo, a hexacopter UAV equipped with an SLR camera was used. Among the steps imposed by the workflow, the first and most important is the design of the flight plan. The software manages georeferenced images imported from Google Maps, on which the operator has to position the flight plan.

The flight plan can be configured in two customizable patterns, grid and circular, for a maximum of 32 waypoints per mission. In addition, it is necessary to set the speed of the drone, the flying altitude (calculated from the take-off position), the distance between the waypoints, the holding time on the waypoint, the angle of sight of the camera and the shooting mode (eg. each waypoint, or every few waypoints, or - as in our case - every few seconds).

During the flight, telemetry, position and path of the drone are displayed on the laptop in real time (fig. 5).
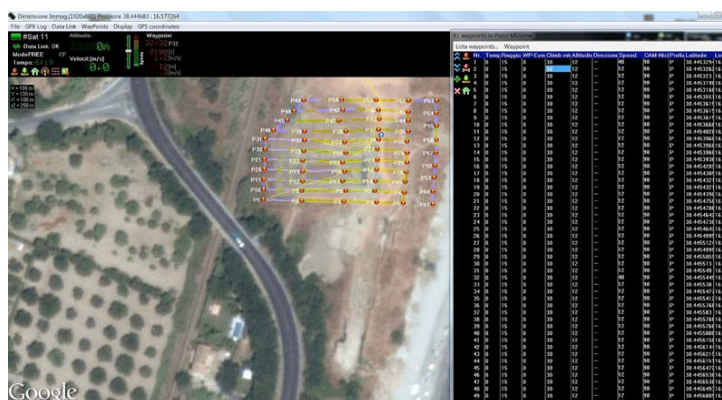
Figure 5: The position of the UAV along the waypoints, displayed in real time.

A second operation involves the positioning of GCPs (Ground Control Points), which allow the correct orientation of the model and, in case of GNSS data use, its georeferencing.

Regarding the area surveyed, approximately 5500 m2, the flight plan provided for a grid pattern, with waypoints spaced 4 m on the x axis and 16 m on the y axis and the speed of the UAV fixed at 1.2 m/s at an altitude of 12 m, while the camera was set for a shoot every 2 seconds.

So, a picture every 2.4 m, ideal for a 70% overlap between the photos according to the flight altitude (Taccola, Parra, & Ampolo 2014).

Other monuments in situ, including the archaic cippus inscribed, were acquired with SfM terrestrial surveying procedures.

It is appropriate to mention the acquisition procedure of bronze artifacts found in the Sanctuary. The photogrammetric survey of the bronze weapons deposit and the Tabula Cauloniensis was carried out in two phases, before and after restoration (fig. 6).

Figure 6: 3D model of the bronze weapons deposit, before (left) and after restoration.

Virtual Reality Visualization

The large amount of data resulting from the excavation study must be handled wisely, interpreted and understood. In this regard, a virtual view helps to understand the data and their context of finding, providing a valuable support for study and teaching. It's not just making 3D models, but also integrating into the whole working process the possibility to use new interactive technologies. In fact, one of the great benefits of virtual reality, is the ability to enable more natural forms of interaction, that will support archaeologists in the understanding their digital artefacts.

A very important issue will be to understand what is the best interaction. This paper indeed describes the whole design process leading to the prototype application, used by the archaeologist to access the excavation data and findings, visualized in a Head Mounted Display.

An essential element for the use of data that is provided, is how to handle them: a natural interaction means interacting without any learning step, providing a functional and invisible interface to the user that provides the various commands useful for interaction. It is important therefore that the application enables the user to fully manage real-time features such as metadata viewing, the ability to parse the objects in detail, and highlight the most important parts of the study so to improve and facilitate the learning process

The application is born with a polyvalent purpose, primarily as an aid to scholars and students to study, analyze and learn the excavation and its findings, in order to make the learning process active, a real collaborative space where the user can freely visit the area and understand the morphology and the conformation of buildings.

Another purpose of the reconstruction is the dissemination, that allow the finds to be available to the public and to provide information on the objects and the historical context of the findings, providing the relative metadata.

A further important aspect not to underestimate is the conservation, since various storms destroyed a huge portion of the excavation, which can only be visualized through the 3d photogrammetric model. This digital resource is very precious and will allow for the study of the lost elements even by the new scholars who will approach them in the future.

Development of a new approach to the consultation and analysis: Oculus Rift

One of the main focus of this application is to develop a new approach for the consultation of the archaeological data, with a complex set of tools integrated in the applicaton. In the design phase, it was decided to use a head mounted display to make the excavation visualization more immersive and engaging as possible.

The first experiment was in fact based on an Oculus Rift (Head Mounted Display), without any input device. In this case, the interaction was limited because it was based only on the movement of the head.

In the new phase, thanks to a new Head Mounted Display (HTC ViVe), with dedicated virtual reality controller, it has been possible to develop a new interaction.

The concept of the application has been to satisfy two specific requests by the archaeologists:

- the ability to navigate in the 3D model of the excavation and to see the acquired findings
- the ability to interact with the findings, analyzing them closely.

When the project started in 2015, we have evaluated many interaction solutions: we tried to use a OptiTrack system that does the tracking of movements, but used in combination with

the helmet limited its practicality and portability; so, at first, we decided to just use a helmet for virtual reality, without any type of input device. As said before, when we started developing on Oculus, it was impossible to interact with the application without using external tools; an integrated controller for the movements came out later, so there was a need to develop a system of movement and interaction that use only the HDM sensors, without the need for additional hardware like joypad or any other similar device.

At that point, the question was: how to interact without external system?

We made an interaction study to understand, as well as how to interact, how to give feedback to the user on his actions within the virtual environment.

We thought that the interaction with eyes were the most natural thing: the user can directly observe what interests him; if his look is still for more than a specified time, the resulting action is triggered.

At that stage and with this type of interaction the user had a general overview of the excavation site, and once he got in the area of interest the view was locked at that point so he had the possibility to watch around his position at 360°, to select an object, to see the 3D model and the metadata. The 3d models rotated on themselves, without the possibility of interacting with them, same thing for the text, which was static.

Development of a new approach to the consultation and analysis: HTC Vive

The next step was to evaluate the best solution to overcome the limitations of the previous system. The choice fell on "VIVE" head mounted display, which integrated the controls already tracked within the virtual environment, and a motion system that makes possible the use of the whole body (fig. 7). With these new opportunities, interaction was applied to archaeological data, with interesting developments.
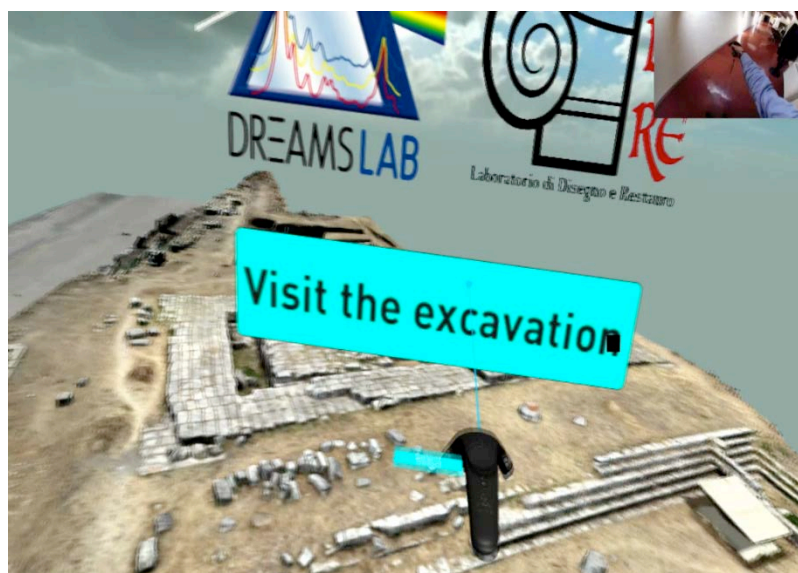
Figure 7: HTC Vive head Mounted Display with tracking system and controllers.

Firstly, it was integrated a free exploration of the excavation: now, there is much more freedom in the movement both in sight and in the management of the 3D objects and text associated with them.

It has also been integrated to the 3D simulation of the temple, to have a direct comparison between the evidence of what is there now and what was there originally. Then an additional feature has been inserted: the ability to change the direction of light, this feature allows users to better observe the finds, and in the case of the inscriptions this is very useful.

At the start of the application, the user can view the area of the excavation from the top, then he will be teleported into the most interesting area of the site where the artifacts were found. When in place, he can look around and select the various objects by pointing on each tag and clicking on the pad. Once the tag is activated, the user can observe in the left hand the finding, with the possibility of observing and manipulating it, watching the object details and shape. In the right hand, instead the text that explain the finding history will appear. In the case of objects with specific features, like the helmet, the object is automatically moved over the controller.

After seeing the discovery area and analyzing the individual finds, the user can find a menu where is possible to select the free movement mode.

In this mode, with the left hand, the user can select any point of the excavation where to be teleported, so to have a movement in the virtual space that is not too large in the real space.

The user can also reach the Doric Temple excavation site, where he can see the 3D simulation of the temple simply by activating the tags as for the previous objects (fig. 8).

With the light feature it is possible to perceive the real dimensions and understand the importance of this structure. By changing the angle and brightness it is also possible to understand how lighting in the temple was thought.
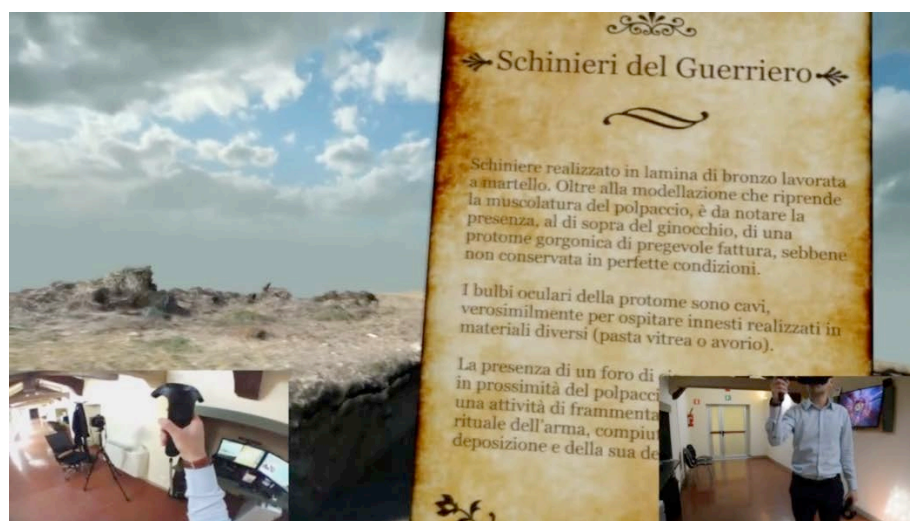
Figure 8: Findings Metadata and model

Conclusions

The project has reached a good point, but we are already thinking possible developing for the near future. Some interesting ideas are born by those who worked within the excavation: for example, it could be useful to expand the reconstruction, adding some other secondary findings and their metadata or to contextualize the site in its original environment.

Even more interesting would be the ability to integrate a mean to connect different helmets for collaborative visualization, making a real collaborative space for studying and teaching.

The application design process forced a reflection on the interaction modalities that archaeologists could use in virtual environments. This has made possible not only to visualize the 3D models, but also to interact with them, in order to better understand and use the data. For archaeologists, it is very important to have the possibility to explore excavation scenarios in addition to displaying reconstructions of buildings or important findings.

Sections "The Sanctuary of Punta Stilo at Kaulonia: a brief historical-archaeological framework", "3D modelling: Computer graphics" and "3D data acqusition: Photogrammetry as a measurement and analysis tool" are by Emanuele Taccola. Sections "Introduction", "Virtual Reality Visualization", "Development of a new approach to the consultation and analysis: Oculus Rift", "Development of a new approach to the consultation and analysis: HTC Vive" and "Conclusions" are by Jacopo Baldini and Niccolò Albertini.

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emanuele.taccola@unipi.it

A Study of Fanpage Creators of Text/Illustration in Taiwan, in Particular with Their Creative Process

Li-Chiou Chen, Yuan Ze University, Taiwan
Hong Chang, Yuan Ze University, Taiwan

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Abstract
With the popularity of high-speed internet, the number of using mobile phones has been increased in this generation, also known as high-tech generation. Nowadays, using mobile phone has become an irreplaceable part of our daily life. By using mobile phone, long description of sentences or words are difficult for understanding the meaning immediately. However, presented with a simple picture or image, reader can understand easily. Therefore, the rise of creators by using text and illustration to present their opinions in funny or satirical ways has been much increased in recent years. The illustrators who use facebook fanpage to present their works, in the study will be called as "fanpage creator of text/illustration". The works created by those illustrators mainly draw an image and add text to the image. The image usually created by free hand drawing showing a careless style, giving a sense of humor to express feelings. This study will apply qualitative method to gain an insight of those popular creators, to understand the working processes, analyzing the working process from concept, sketch to drawing and thoughts while create an illustration.

Keywords: facebook, fanpage creator of text/illustration, creative process

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Introduction

Swiping on one's mobile phone has become an activity in itself in modern life. As lengthy texts are difficult for viewers to understand in short periods of time, the presentation of simple images enables them to recognize the meaning immediately, even responding with a knowing smile. Thus, there has been a trend in the use of humor or satirical statements by creators of text/illustration; these creators must have not only a certain de gree of artistic ability but also a keen eye for the world around them, as only by melding their works with current affairs are they able to elicit favorable responses from the viewers. As viewers "like" and "share" the works of text/illustration creators on social media, their works can become known to more people. As a result, the popularity of the creators increases as their fanpages or works collect more likes. According to the social media monitoring platform database of Taiwan's Institute for Information Industry (III), among the categories of online celebrities, there is an extraordinary number of fans of online illustrators; in the ranking of Taiwan's top ten internet celebrities, the Facebook fanpages of creators of text/illustration occupied the seventh and ninth places (Carat Media, 2014).

In recent years, there has been a rise in the use of Facebook fanpages by illustrators to publish their works; in this study, we call these artists "Fanpage creators of text/illustration." The creative content of this type of creator is centered on drawings, supplemented with text; these drawings are often presented casually using line drafts, with a straightforward creative method. The content of these works is generally humorous, with their satirical nature eliciting an emotional venting effect. Furthermore, they use today's most popular free social media site, "Facebook," as their development platform. This study uses the DailyView internet popularity tool to survey the "Top Ten Illustrators Most Loved by Netizens" (2010), as calculated by online big data, and the "Popular Taiwanese Online Illustrators" proposed by the UBeauty website (Venus, 2014). By combining the data with the number of fans of fanpages as collected by the researchers, and creating a ranking based on the number of fans, we have selected subjects suitable for interviews. Through qualitative interviews and an in-depth discussion of the creators' creative processes, we attempt to analyze the thinking of Facebook fanpage creators of text/illustration during their creative process as a means of conducting an in-depth study of topics related to fanpages. The objective of this study is as follow:

To analyze the creative process of Facebook fanpage creators of text/illustration:

To understand the creative processes of highly popular creators of text/illustration, and analyze their conception in the period of creation, in addition to changes in thinking during the sketch and implementation phases of creation

Emergence of Fanpage Creators of Text/Illustration

In the Web2.0 world, online blogs are platforms that emphasize the sharing of ideas. In addition to having basic functions for the exchange of information, they also provide web users with a convenient platform for debate. Compared with the previous traditional forms of mass media, blogs are more effective with regard to both viewer interaction and feedback. Previously, because of the high popularity of illustrators on blogs, such as Wan Wan, many illustrators were attracted to the platform in hoping

that they could share their works through the social media platform, and follow Wan Wan's footsteps. However, following the rapidly increasing number of Facebook users, by 2009, 62% of the Taiwanese public used Facebook (Chen 2009). Furthermore, according to Liang Youmei, Facebook's manager for the Greater China region, "up to 2014, in Taiwan, an average of 11 million people were logging into Facebook each day, and an average of 15 million people logging in each month (Yang, 2014). This trend has also encouraged illustrators who previously shared their works on blogs to shift gradually to the use of Facebook as a sharing platform to gain popularity more quickly.

In addition, there is an increasing number of such creators who are beginning to operate text/illustration based fanpages because of various reasons: looking to the future development of text/illustration, in view of the cost-free nature of the Facebook platform, and driven by personal interest or the encouragement of friends. Generally, fanpage creators of text/illustration initially only rely on "likes" and "shares" from their Facebook friends, expanding gradually their group of viewers and accumulating fans. However, only when a certain degree of fame is attained is it possible to make physical versions of their creations available to the public for purchase. As regards the age distribution of Facebook users, those aged between 25 and 34 and 18 and 24 make up the bulk of users, comprising 42.2% and 36.2% of total users, respectively (Business Next, 2009). We can see that based on this distribution, Facebook fanpage creators of text/illustration are generally relatively young; for example, Cherng and Baibai Jiujiu were born between 1981 and 1990. Furthermore, there is an increasing number of fanpage creators of text/illustration whose works are expanded and shared by other Facebook users as they accumulate more likes, for example, Duncan, Mr. H.H, and the Funny Tattoo Shop.

However, the characteristics of fanpage creators of text/illustration differ from traditional illustrators in certain ways; in addition to being shared on different platforms, there are also a number of differences in modes of creation and style: (1) The process of creation has been condensed. Creators of text/illustration have shortened the creative process to adapt to the high rate of elimination within the Facebook platform; if they are able to share multiple works in a short period of time, it is easier to attract a stable following of fans. (2) Textual content is more realistic and satirical. Typically, works with particularly satirical content, or content particularly pertinent to current events, more closely match the thoughts of viewers; as a result, it is easier to resonate with viewers and attract fans. (3) Image presentation methods are transformed. The presentation of images can be divided into two types: single image presentation, which causes viewers to recognize immediately the meaning of the text/illustration creator, as in Figure 1; or dialogue presentation, for example, though a narrative presented in continuous images, as in Figure 2. (4) The use of simple colors and black-and-white line drawings are introduced. To reduce the duration of the creative process, many fanpage creators of text/illustration have a habit of using extremely simple black-and-white line drawings paired with simple colors as their main method of creation, and use basic color blocks to represent their desired color pattern.

Figure 1: Single Image Presentation (QiaohuTIGER Facebook Fanpage, 2016)

Figure 2: Continuous Dialogic Images (Allcaneat Facebook Fanpage, 2016)

Research Method

As the highly popular fanpage creators of text/illustration explored in this study form a niche profession, this study has chosen to conduct qualitative interviews as a research method to understand the relationship between the way of thinking of the creator at the moment of creation. After ranking fanpage creators according to the DailyView Current Big Data Analysis (2014) and the highly popular fanpage creators of text/illustration proposed by the UBeauty website in 2014 (Venus, 2014), this list serves as the original list of interview subjects for this study. However, because a number of creators of text/illustration could not participate owing to personal factors or refusal, we have supplemented this original list of interviewees with creators of text/illustration whose fanpages had at least 140,000 fans as of October 30, 2016. Below, we assign a code beginning with "F" (Facebook, Fanpage) to interviewees, ranking them by number of fans, and explaining briefly the content of their works, as shown in Table 1:

Table 1: Top 10 Fanpage Creators of Text/Illustration, Number of Fans, Description, and Works

Code	Name of Fanpage	No. of Fans	Description	Work
F01	Allcaneat	562,434	The creator of "Allcaneat" use a round-faced, chubby, short-haired boy as his protagonist. His creations involve events encountered in life, and use humorous techniques and detailed descriptions of everyday life phenomena.	
F02	QiaohuTIGER	466,175	The creator of "QiaohuTIGER" use an anthropomorphic "chicken-sister" as his protagonist. He describes a phenomenon encountered by service industry staff, and has a humorous drawing style and narrative technique, winning acclaim from many department store service staff members.	
F03	Funny Tattoo Shop	348,416	The creator of "Funny Tattoo Shop" use a particularly Taiwanese black-and-white "Ah-Bei," wearing a pair of underwear as his protagonist. The creator's family has opened a Chinese medicine clinic, and uses a pen to draw black-and-white line drawings easily in his spare time at work, creating a precise Taiwanese "Ah-Bei," wearing only his underwear, to convey sarcastic and humorous content.	
F04	Yellow Book	327,365	The creator of "Yellow Book" created the pen-name "Yellow Book" as a result of his love for black-and-white humor. Initially, his works were primarily humorous, but he shifted gradually toward the expression of real-to-life logic through their comics.	

F05	2bau	488,570	The creator of "2bau" is a mother of twins, a vegetable and a meat bun. She uses fine lines and a variety of colors to draw the interesting events that occur with her sons.	
F06	Jokeman	411,463	The creator of "Jokeman" uses a brown-skinned "Tuitui Bear" as his protagonist; the fanpage primarily tells jokes, which are expressed through interpersonal dialogue.	
F07	Lousy Girlfriend	372,984	The works of the creator of "Lousy Girlfriend" became popular as stickers for the Line messaging app. The works use warm, soft colors, and fine lines, and show subtle everyday interactions between boyfriend and girlfriend.	
F08	Mr. Doumiao	213,022	The creator of "Mr. Doumiao" is still a university student, and his protagonist is a figure with two leaves growing from its head. The creator likes to use green colors in his works, illustrating interesting events in everyday life.	
F09	I Wanna Hate You for Five Mins	192,621	The creator of "I Wanna Hate You for Five Mins" use a black-and-white character, with an oval hairstyle as her protagonist. Most of her works are in black and white, at times, including few color blocks. The content of these works often breaks taboos in discussing current or political topics.	
F10	Wei, Wei	140,414	The creator of "Wei, Wei" uses a blue, smiling wizard as his protagonist. The creator prefers to use watercolors to paint his works, which often have childlike and soothing content, and differ from typical works of creators of text/illustration.	

Data Source: This study

Data Discussion

Characteristics of the formation of Facebook text/illustration

Establishment of fanpages:

The reasons for the establishment of fanpages are not all the same; a number of the interviewees stated that they started their page based on the recommendations or encouragement of friends (F06, F09), whereas one interviewee stated that he thought he should find something to do while studying in the university: "When I had just started university, for a while, I felt like I was wasting my time and that I should find something to do, so I started the page" (F08). Other respondents said that they established their pages for reasons, such as ease of employment (F04) or to sell products (F10). Many respondents expressed that they began their page during their time in university (F01, F08, F09, F10), showing that students have more time to focus on the management of a fanpage. Furthermore, it is easy to get inspiration from daily life and classmates: "If I hadn't been a student when I started, I don't think that I would be able to think of many things. I think that my time as a student was a good opportunity to start" (F01). There were also a number of the interviewees who believed that if they had managed their fanpage while being employed, they might not have been able to devote full attention to the stable quality of their fanpage; therefore, they could not consider it as a full-time work: "If I were a worker now, although I really enjoy drawing, because of the instability of the fanpage, I wouldn't be able to become a professional illustrator" (F08).

Choice of drawing style:

In response to the rapid pace of transmission, the overwhelming majority of fanpage creators of text/illustration opted to use internet drawings to create their works. A number of the interviewees expressed that because the first drawing tool that they encountered was digital drawing board, they were used to manipulating computers for drawing; however, it was impossible to draw correctly on the first try when using pen and paper. As shown in Figure 3 below, interviewee F09 drew her protagonist quickly during the interview using a drawing tablet. Still, a number of the interviewees stated two situations in which they would first use pencil for sketching: 1. When they have little faith in the content; one interviewee stated that when they were faced with a content in which they had little faith, they would try to figure out what to do: "When making a work, I use a pencil or don't use a pencil; when I don't use a pencil, I have a better grasp of the composition or drawing style" (F03). 2. When works must be created carefully, such as in collaborative projects for businesses (F02, F06, F07); Because collaborative projects for businesses must be discussed with the manufacturer and amended, drawing using a pencil is more appropriate for the creator of text/illustration: "I've used a pencil to draw, but that was for collaborative projects with businesses, because the client wanted a draft" (F06). Indeed, not all respondents used digital drawing boards; others used traditional drawing methods as their main methods of creation (F07, F10). As interviewee F10 expressed, "I prefer watercolors; they have a more temperate feeling, and fewer people paint by hand." This gives this interviewee's works a hand-painted warmth.

Figure 3: The creator of the page "I Wanna Hate You for Five Mins" use a computer to draw their works directly.
Data source: Screenshot of one of the creators' computer screen.
March 11, 2016; Retrieved from: Interview process

Conception: Gathering interesting "stems"

"Stems" from surroundings:

The "stems" of creative inspiration mostly come from the surroundings of the creator; many interviewees indicated that their inspiration came from their personal experiences or conversations with others (F01, F03, F06, F07). "Sometimes, my creations come mostly from experience," said interviewee F03. With regard to how to comply with the rapid replacement rate of the Facebook platform and the successful attraction of the attention of users within short periods of time, these factors constrict the time that creators of text/illustration have to create their works; hence, most interviewees expressed that they would share a work of text/illustration to their fanpages almost every day (F03, F05, F09): "I post something almost every day, and if a post is relatively popular, I can rest for two or three days" (F03). However, sources of creative inspiration are not endless, and so when creators do not have an interesting topic inspired from their life or surroundings, they have expressed that: "if I don't have a stem of inspiration and don't know what to draw, I will take a break" (F02).

Taking notes to avoid forgetting:

With regard to fleeting inspiration, most interviewees take notes to avoid forgetting their ideas (F05, F06, F07, F08, F09); "if I observe something that I'd like to draw when I'm walking down the street, I'll write it down and draw it when I get home" (F09). Still, when converting collected sources of inspiration into useful "stems," a careful consideration is required: "I think that an inspiration is easy to grasp when it initially comes, but afterwards, inspiration needs to be collected and considered" (F07). Furthermore, interviewees think that if there is no way to be present in such environments, this will affect their sources of inspiration: "When I'm not in the place of inspiration while working, I think that my stems have diminished" (F02). Because it is necessary to share a work of text/illustration nearly every day, when "stems" have diminished in number, most creators feel a significant pressure; however, one interviewee noted that they will seek out their friends and other people with whom they can speak to seek out inspiration. Then, from the content of their discussions, they will form mental compositions, finally applying them within the content of their works, as shown in the composition process below of interviewee F03.
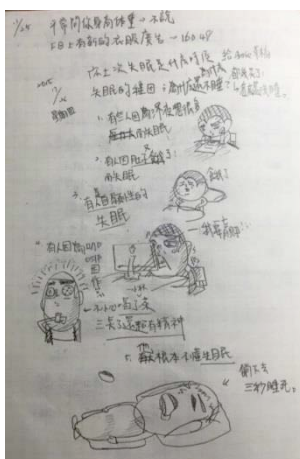
Figure 4: One of the creator of "Allcaneat" use conversations with others to form mental compositions.
Data source: Allcaneat. March 8, 2016. Retrieved from: Interview process

Sketching: a nonessential process

Platform characteristics, a short creation period:

When compared with the works of traditional illustrators, it is necessary for the creator of text/illustration to share their works as they are created because of the rapid nature of updates to fanpages. As a result, creators do not have enough time to work on the fine details of their creations; as both interviewees F01 and F05 expressed: "If I work quickly, I can finish a work in only over 10 minutes;" "If I'm more focused on my drawing, it takes 15 to 20 minutes." An interviewee stated directly that "because posting text/illustration on Facebook requires speed, it isn't necessary to draw with great detail" (F02). Meanwhile, creators may spend over an hour on a work only when it is necessary to draw relatively complex or important projects (F06, F09). Interviewee F09 stated that "it depends on the level of complexity; simple projects can be completed within 10 minutes. I once completed a work in one minute, then left, so quick jobs can be completed quickly. Slow works have more details, and may take up to an hour to complete."

"Rough Drafts" have become an optional step:

For fanpage creators of text/illustration, rough drafts become gradually a dispensable process. A number of the interviewees expressed that they would use their computers to draw rough drafts (F01, F04, F09), stating, "I only use my computer for rough drafts" (F04). In contrast, others expressed that because they use their computers for drawing, they would skip the rough draft step altogether (F05, F07). F07 stated, "I basically only use my digital drawing tablet, and so I don't draw rough drafts anymore." Whether or not the creator decides to omit the rough draft process is closely related to the complexity of the work or whether it is part of a corporate cooperation (F02, F05, F06, F08, F09). From Figure 5 below, we can see that when text/illustration creator F02 works on pieces to publish in his physical book, he first uses a pencil to draw and make detailed revisions, then publishes the piece. This is a relatively cautious process compared with works generally shared on Facebook fanpages.
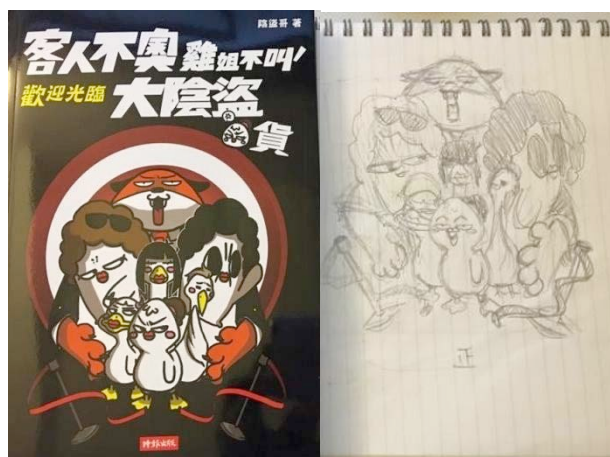
Figure 5: A sketch for the published works of one of the creator of "QiaohuTIGER"
Data source: Provided by QiaohuTIGER. February 17, 2016. Retrieved from: Interview process

Execution: determining characters and image presentation

Determining characters:

Fanpage creators of text/illustration often establish a specific form that impresses fans; most interviewees used real events from their daily lives in their creative content, and project themselves onto their protagonist (F05, F07, F08, F09). "The original form of this protagonist was me; 80% of my stories are things that occurred around me" (F09). Interestingly, one interviewee did not realize that he was creating text/illustration related to himself, but someone else alerted him to this fact: "My works were my own stories all along" (F03). Another interviewee's protagonist was created through trial and error (F02). Furthermore, an interviewee created his protagonist to meet the needs of a manufacturer: "I had been drawing at random continuously, and wasn't thinking much during the creative process; the protagonist just emerged" (F10).

Image presentation:

Most interviewees used digital drawing tablets and presented their works in pure black and white; because the presentation style of line drawings is relatively easy for creators of text/illustration, the drawings can be understood quickly by fans. However, with regard to color choices, a number of the respondents expressed that they use black and white as their main color of choice (F01, F02, F09); in addition to convenience, interviewee F09 stated the following reason for this: "I think that now, the typical creator of text/illustration frequently uses the black-and-white style because it is relatively fast and simple." However, there were also interviewees who expressed that they chose to use multiple colors (F04, F06, F07, F08, F10), generally because of personal preferences. "I personally like the color green in particular; when I began, I thought that this was a good fit" (F08).

Research Conclusions

Today's Facebook fanpage creators of text/illustration are no longer solely focused on single modes of operation but have rather chosen a diverse platform to augment their popularities and reputations. Creators use fanpages as their primary platform possibly because of encouragement from their friends, the ease of finding employment when posting works on the platform, or to market their products. Although the reasons and motives for establishing their pages vary, this study found that beginning to operate fanpages during the creators' time as students would benefit them, because they are better able to devote sufficient time to operation and have fewer economic pressures to worry about. This also contributes to the interesting phenomenon that many creators of text/illustration established their fanpages while studying. Furthermore, because this young generation of text/illustration creators has been in contact with computers since the beginning of their lives, computers have become their primary tool for creation. It is interesting that when these young creators began sharing their works on Facebook, the characteristics of the creators are often projected onto the protagonists of their works. Also, some creators were gradually formed without any specific intention, and the creators must sometimes be alerted to the nature of their characters by others: "All along, the people that I've been drawing were playing out my own story."

The works of creators of text/illustration do not particularly emphasize superlative drawing techniques, but rather focus on which "stem" is more able to attract the attention of viewers; as a result, creators must be constantly observant of their surroundings to gather interesting material. Furthermore, the number of "stems" may gradually diminish as working days accumulate or when in different creative environments. Thus, this study found that creators of text/illustration have ways of responding to their control over "stems"; for example, when a creator has run out of "stems," certain individuals will go outside to gather ideas, or chat with friends to find sources of "stems." Meanwhile, certain creators will choose to rest for a few days, and resume working when they have come up with ideas. Still, a number of creators of text/illustration will rest for a day if their work has generated a relatively large number of likes. For this reason, when it is necessary to frequently maintain the attractive power of a fanpage toward fans, the effective use of "stems" by creators for fanpage management is crucial.

When compared with previous traditional illustrators, modern creators of text/illustration generally use computers as a replacement for traditional pencil-and-paper drawing. Because creators had been in contact with digital drawing methods from the beginning in their lives, the use of computers in their creative process has become a drawing habit; combined with the rapid changes of social media platforms, the ability to complete works rapidly has become an important factor in this choice. This study found that spending additional time on "sketching" has gradually become a dispensable step, as it concerns fanpage creators of text/illustration. Still, when facing a project in which the creator has little confidence, or a project that must be worked upon carefully in cooperation with a commercial partner, "sketch" drawings will then be used; otherwise, the "sketching" step is omitted generally for works that are shared on fanpages. Additionally, to complete works rapidly, many creators of text/illustration use simple line drawings with color blocks to complete their drawings easily. This is because the emphasis of

text/illustration works lies in how to present interesting "stems," rather than the delicate complexity of the drawing in the work.

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Contact email: cambre@saturn.yzu.edu.tw
lichiou2001@yahoo.com.tw

The Effect of Literary and Non-literary Texts on EFL Students' Critical Reading

Sirikarn Hiwanupong, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand

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Abstract

Critical reading skills are important for all students around the world. Teaching these skills enables students to be critical readers and also helps them to survive in the real world. However, it was found that many EFL students lack critical reading skills. The objective of this study was to enhance EFL students' critical reading skills. It focused on comparing between literary and non-literary texts in developing critical reading. The participants consisted of seventy eleventh-grade EFL students. They were divided into two groups: an experimental group and a control group. Literary texts were used to teach the experimental group, whereas non-literary texts were used to teach the control group. The research instruments used in this study included: a critical reading test, lesson plans, questionnaires on students' attitudes towards using literary and non-literary texts, and a semi-structured interview. Mean scores, standard deviations, and t-test analyses were used to analyze the data. The results revealed that both literary and non-literary texts had a positive effect on students' critical reading skills. That is, students' critical reading skills in both the experimental and control groups after the experiment were significantly higher than before the experiment. However, the scores of students in the experimental group were significantly higher than those of the control group. In addition, the result from the questionnaires showed that the students' attitudes in the experimental group were significantly higher than those of the control group. This study pointed out that literary texts can be a good tool to enhance critical reading.

Keywords: Critical Reading, Literary Texts, Non-literary Texts

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Introduction

Critical reading is an important skill for students around the world. This skill enables students to evaluate what they have read in their lives. Students using English as a Foreign Language (EFL) confront many kinds of text (e.g., editorials, advertisements, propaganda bulletins, opinion columns, and political statements) in their daily life. These texts endeavor to influence students' thinking and behavior (Pardede, 2011). Mastering critical reading in the EFL classroom is an important skill for preparing students to become critical readers in their lives.

However, EFL students tend to lack critical reading skills. According to Kadir et al. (2014), because students cannot use critical reading skills when reading a text, they do not know the way to utilize the contextual clues or read between the lines in order to find a deeper meaning in a text. Nasrollahi et al. (2015) showed that students in an EFL classroom in Iran lacked critical reading skills because the school curriculum does not focus on teaching critical reading and thinking to Iranian students. Furthermore, lacking critical reading skills is an important problem for Thai students. As demonstrated by Chareonwongk (as cited in Khuankaew, 2010), young people in Thai society tend to lack critical reading skills, meaning that they are not able to evaluate information they have read.

Using literary texts in an EFL classroom is a debate. Some scholars disagree with using literary texts. McKay (1982) mentioned three reasons why literary texts should not be used in an EFL classroom. The first reason for not using literary texts is that the complexity of structure presented in literary texts. Second, literary texts reflect a particular cultural perspective which can be quite difficult to understand for students. Finally, studying literary texts cannot assist students to succeed in academic and occupational goals.

On the other hand, some scholars argued that there are many benefits in applying literary texts in an EFL classroom. Firstly, literary texts provide language models such as sentence structure, standard story structure, and new vocabulary to students (Roe and Ross, 2015). Secondly, literary texts can help students to activate imagination and develop their emotion (Babaee and Yahya, 2014). Thirdly, students can gain new perceptions of other cultures and societies through literary texts (Babaee and Yahya, 2014). Lastly, literary texts can be taught to promote students' critical reading and thinking skills in the EFL classroom (Kohzadi et al., 2014). Selection of reading materials is very important for teaching the skills of critical reading in an EFL classroom (Mokhtari, 2014). Teachers should carefully select reading materials which can benefit EFL students in enhancing their critical reading skills. Therefore, this study aims to investigate the effect of literary texts in developing EFL students' critical reading skills.

Literature Review

Critical Reading

Critical reading can be defined by researchers and educators in many ways. For example, Huijie (2010) defines critical reading as "a high-level reading process which entails the ability to read with analysis and judgment" (p. 40). Schnell (1987) stated that critical reading is an ability which relies on past experiences, the criteria for evaluation, and the drawing of conclusions. Halim (2011) claimed that critical reading is a process of interpreting, analyzing, and evaluating of reading texts. Furthermore, Pardede (2011) identified critical reading as "an active and purposeful process of comprehending, questioning, and evaluating printed material and in order to react intelligently to the writer's ideas" (p. 2). Therefore, it critical reading can be understood as a high-level reading process which requires readers to comprehend, evaluate, analyze, interpret, and question what they have read.

Teaching method is a key to enhance students' critical reading skills. According to Wallace (1992), to teach critical reading in EFL classrooms, the activities should be divided into three stages: pre-reading stage, while-reading stage, and post-reading stage.

The pre-reading stage aims to encourage students to form their own questions, statements, and hypotheses from texts which they will read. This stage enables students to think about texts rather than to answer the given questions that control the way of reading a text. Students can be asked to make their own statements for supporting or refusing what a text is talking about before reading. Also, the pre-reading stage can encourage students to make hypotheses for predicting a text. The example of activities included anticipation guides, pictorial context, pre-reading questioning, and previewing.

The while-reading stage offers students to have alternative ways for reading a text. Teachers should prepare many kinds of while-reading activities which can help students to understand writers' ideas and notions. The ideas and notions of writers are presented in the different time and culture for students because both of them do not live at the same time. Therefore, the activities in the while-reading stage should help students to aware of time and culture perspectives in a text. Teachers can place a text in its historical, biographical, and cultural context. The activities in the while-reading stage consisted of annotating, analyzing, and double-entry journal.

In the post-reading stage, teachers help students to think critically. For example, teachers can assign two texts which have the same topic to students, and then ask them to find the difference of features between both texts. Comparing and contrasting related texts enables students to explore similarities and differences and effectively help students to understand the way of authors' writing. The critical reading activities used in this stage were summarizing, reflecting, and scales.

Literary Texts

There have been many different definitions of what literary texts are, and theorists have defined literary texts in different ways. According to the *Oxford Advanced Learner's Dictionary* (2005), literary texts are defined as "pieces of writing that are valued as works of art, especially novels, plays, and poems" (p. 863). Nurrohmah (2015) stated that literary texts are texts from works of literature such as poetry, short stories, plays or dramas. In contrast, Newmark (2004) identified literary texts as those that are written to present the world of imagination and the mind to readers. Furthermore, Lombardi (as cited in Elhabiri, 2014) claimed that literary texts are written works which present thoughts and ideas through creative thinking. Therefore, the term of literary texts can be used to refer to works of art which present the world of the mind and the world of imagination to readers in a creative manner. The primary function of literary texts is usually aesthetic, but they may also contain political messages or beliefs.

The genres or types of literary texts can be categorized in many ways. The major genre classifications of literary texts can be divided into three groups: poetry, prose, and drama (Kohzadi et al., 2014; and Hirschberg, 2009). Poetry is a form of literary text which is written using verse, rhythmic patterns and lines. Prose is a form of spoken or written language which comprises both fiction (e.g. myths and legends, fables, parables, and short stories) and nonfiction (e.g., essays, biographies, and autobiographies). Drama is the text of plays or anything meant to be performed using dialogue or a monologue. Drama includes tragedies, comedies, and tragic comedies. Therefore, literary texts can be divided into many kinds of written works, namely short stories, novels, poetry, plays and dramas. The literary texts genres were shown in Figure 1.
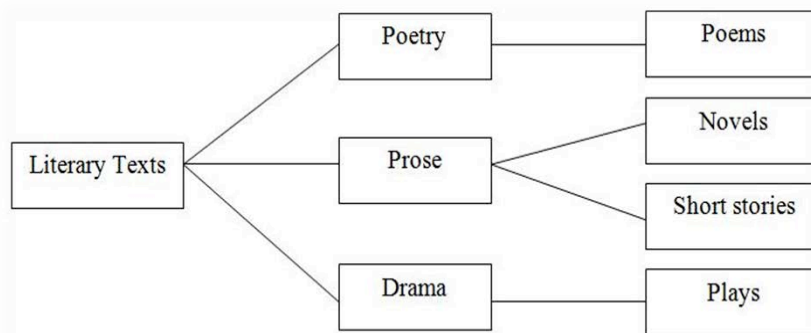
Figure 1: Literary Genres

Many scholars have described the characteristics of literary texts. For example, Elhabiri (2014) noted that authors utilize some artistic devices—rhyme, meter, and certain forms of sound and repetition—in literary texts. According to Kohzadi et al. (2014), literary texts present aesthetic value through inventive or creative writing. This aesthetic value can help readers enjoy reading literary texts. Newmark (2004) claimed that the gist of literary texts enables readers to enter the world of imagination and can help readers enjoy what they have read. Furthermore, literary texts can be written by using words in the form of allegory for teaching moral truths to readers, and they can be written for readers

to read in their mind, to enjoy, to read the texts sensibly and repeatedly, and to gain more appreciation of texts through repeated readings.

Non-Literary Texts

There are many researchers who have defined the term "non-literary texts" in many different ways. According to Gibbova (as cited in Elhabiri, 2014), non-literary texts are different types of texts which are used to present events and issues, and to explain, analyze, argue, and persuade readers to understand what they read. Newmark (2004) claims that non-literary texts are written to present the world of events and facts and the world of reality for readers. Nurrohmah et al. (2015) stated that non-literary texts are facts, information, and reality, and which simple language. Therefore, non-literary texts can be said to refer to texts which present facts, truth, events, information, and issues to readers who have read the texts.

Many scholars have attempted to classify the genre of non-literary texts. Nurrohmah et al. (2015) described non-literary texts as documents, articles, scientific texts, issues, etc. Mahdi and Ibraheem (2013) explain that non-literary texts are "a wide range of texts from administrative, legal and other official documents, via economic and business texts, scientific, technical [and]up to publicist texts" (p. 282-283). Thus, non-literary texts include things such as articles, news reports, scientific texts, biographies and autobiographies, film reviews, instruction manuals, and so on.

The characteristics of non-literary texts have been identified by many researchers. Newmark (2004) described non-literary texts as focusing on the world of facts for readers. He says that these texts are written using ordinary language to present information, generally in the third person. He also claims that the sounds of non-literary texts are often read rapidly, and the language is easy to understand. Khosravishakib (2012) also observed non-literary texts are written using ordinary language, or language that is easy to understand. Ordinary language, as it appears in non-literary texts, helps readers to conceive of the subject matter rapidly. From this point, we can say that reading non-literary texts is different from reading literary texts because "literary texts [transform] and [intensify] ordinary language, [and deviate] systematically from everyday speech" (Khosravishakib, 2012, p. 11). According to Mahdi and Ibraheem (2013), non-literary texts are written using accuracy and reason, and these texts are often written for skimming or scanning. Non-literary texts can also present more or less of an argumentative progression to readers as well.

Non-literary texts are very beneficial reading materials for EFL students. For example, Mokhtari (2014) claimed that there are no cultural differences in the non-literary texts. For reading non-literary texts, students do not need to interpret what they have read regarding cultural differences because the aim of non-literary texts focuses on facts, truth, events, information, and issues. Students can understand non-literary texts clearly if they are compared to literary texts which require students to interpret differences of culture. Mokhtari (2014) claimed that using non-literary texts also enables students to acquire vocabulary and grammatical knowledge. For instance, students can acquire the

knowledge about grammar and vocabulary from non-literary texts easily because the grammar and vocabulary are precise to facilitate comprehension of texts. Students can get some ideas from a text directly, and then they do not interpret the meaning what they have read.

Literary texts can be employed for promoting students' critical reading skills. Mahdi and Ibraheem (2013) state that "non-literary texts are based on precision [and] reason and can be characterized by more or less logical argumentative progression" (p. 24). From this point, students can develop their critical reading skills through non-literary texts because these texts encourage them to think logically. Logical thinking enables students to be critical readers in life and to help them to be better readers and thinkers in tertiary education level. Furthermore, reading non-literary texts can help students evaluate authors' biases. This means that students have to use critical reading skills for making judgments regarding what they have read.

Objectives of the Study

1. To investigate the effect of literary texts on developing EFL students' critical reading.
2. To investigate the effect of non-literary texts on developing EFL students' critical reading.
3. To compare the effect of literary and non-literary texts on developing EFL students' critical reading.
4. To study EFL students' attitudes towards teaching critical reading by using literary and non-literary texts.

Methodology

This study was a pretest-posttest experimental research design investigating the effect of literary and non-literary texts on EFL students' critical reading. This study combined quantitative and qualitative data collection. The quantitative data consisted of students' pretest and posttest scores from critical reading test and scores obtained from questionnaires. The qualitative data included an open-ended part of the questionnaires and the semi-structured interview.

The participants of the study were 11th – grade students of Science-Math Program in the first semester of the academic year 2016. They were selected via convenience sampling. Although the participants were chosen by using the convenience sampling, they were randomly divided into 2 groups: the experimental group and the control group. The experimental group was taught by using literary texts, whereas the control group was taught by using non-literary texts. Before the experiment, to measure whether the students in both groups had the same level of critical reading skills, students in both groups were asked to do the pretest. Mean scores, standard deviations, and the t-test analysis were used to analyze the data from the pretest.

Two sets of lesson plans were developed to teach critical reading skills. One set was used to teach critical reading skills by using literary, another set taught critical reading skills

by using non-literary texts. The method of teaching of both sets of lesson plans was the same; the method of teaching was adapted from a framework of Wallace (1992). This teaching method was divided into three stages: pre reading stage, while-reading stage, and post-reading stage. The teaching critical reading process of both group were shown in Figure 2.
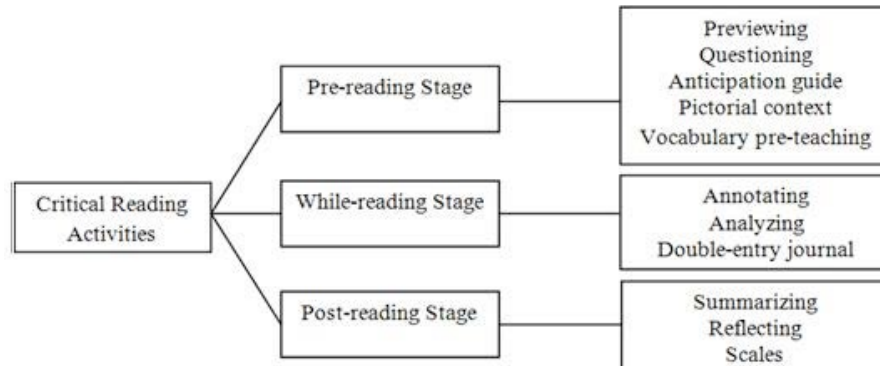
Figure 2: The Design of the Study

A critical reading test was developed for pretest and posttest to measure students' critical reading skills in the experimental and control groups. The test was divided into two parts: multiple choices questions, and open-ended questions. The multiple choices part consisted of 20 questions (20 scores). The test was designed to test four main elements of critical reading skills: distinguishing facts from opinions, making inferences, drawing conclusions, and recognizing an author's purpose. The purpose of the open-ended questions part was designed to ask students for sharing their opinions regarding the passages they had read. The test was consisted of 2 questions (10 scores).

Questionnaires on students' attitudes towards using literary and non-literary texts were prepared for students in the experimental and control groups. They included 15 items, both positive and negative statements, and were divided into three parts: opinions, feelings, and inclination to action.

A semi-structured interview was employed to investigate students' attitudes in the experimental and control groups and to assure the accurate results from the questionnaires. Five open-ended questions were prepared by the researcher. After the experiment, the researcher asked students to volunteer to be interviewed.

Three specialists in teaching English reviewed the instruments, which included lesson plans, a critical reading test, and questionnaires on students' attitudes towards using literary and non-literary texts, in order to determine their validity. To determine the reliability, all research instruments were tested with 20 students who were not the participants in this study. The instruments were analyzed using the reliability coefficient Cronbach's alpha. The reliability of the critical reading test and the questionnaires on students' attitudes towards using literary and non-literary texts was 0.78 and 0.89 respectively. Since Cronbach's alpha value was higher than 0.7, the research instruments

of this study were strong enough to evaluate students' critical reading skills and attitudes towards using literary and non-literary texts.

In the first week of the first semester of 2016 academic year, the students were asked to participate in the study. In the second week, the students were asked to do the pretest. Soon after the pretest, the students were taught critical reading skills. Each session continues for 100 minutes. Students in the experimental group were taught using literary texts while students in the control group were taught using non-literary texts. After teaching eight sessions, the students in both groups were asked to do the posttest. In week ten, students in the experimental group and in the control group were asked to answer questionnaires. In addition, the researcher asked students in both groups to volunteer in the interview. The interview was conducted after students' completing the questionnaires.

The data from the pretest and posttest were analyzed by mean scores, standard deviations, and using the t-test analysis. Independent t-test analysis was used to determine whether there were any differences between the critical reading skills of students in the experimental group and that of the control group. The data from the questionnaires were scored as follows: for the positive statements, Strongly Agree =5, Agree = 4, Neutral = 3, Disagree = 2, Strongly Disagree = 1; for the negative statements, to measure the level of students' attitudes in the same way as the positive statements, the scores were reversed-- Strongly agree = 1, Agree = 2, Neutral = 3 Disagree = 4, Strongly Disagree = 5. The data from the interview were analyzed by content analysis.

Conclusion

Findings

The mean scores of critical reading skills test of both groups are presented in Figure3.
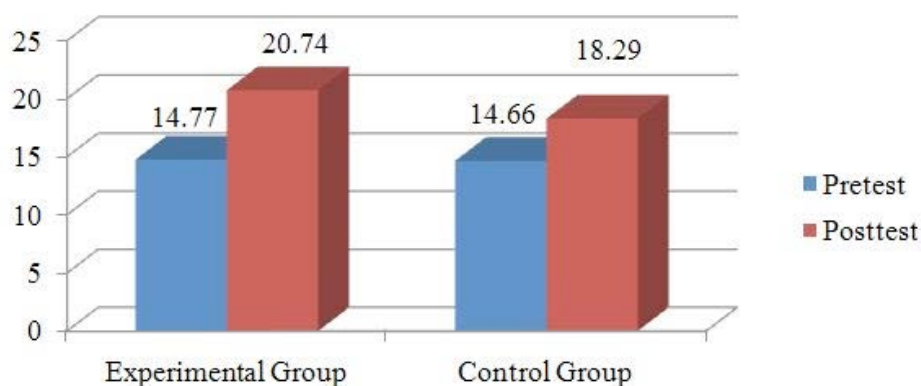
Figure 3: The Mean Scores of Critical Reading Skills Test of Both Groups

As shown in Figure 3, before the experiment the mean score of the experimental group was 14.77, and the mean score of the control group was 14.66. After the experiment, the

mean score of the experimental group was 20.74, and the mean score of the control group was 18.29.

Table 1. Comparison of the pretest mean scores to the posttest mean scores

Group	Time	N	Mean	S.D.	T	Sig.
Experimental	After the Experiment	35	20.74	4.252	7.371*	.000
	Before the Experiment	35	14.77	4.088		
Control	After the Experiment	35	18.29	3.168	7.107*	.000
	Before the Experiment	35	14.66	4.158		

*Significance at the 0.05 level (p<0.05)

The results showed that the posttest mean scores of students in both group were significantly different from the pretest mean scores at .05 level. In the experimental group, the pretest mean score was 14.77, and the posttest mean score was 20.74. This means that after the experiment, the critical reading skills were significantly higher than before the experiment. In the control group, the pretest mean score was 14.66, and the posttest mean score was 18.29. This means that after the experiment, the critical reading skills were significantly higher than before the experiment. It can be interpreted that students in both groups developed their critical reading skills after the instruction.

To compare the critical reading score after instruction of the experimental group to that of the control group, an independent t-test analysis was used. The results of this analysis are presented in Table 2.

Table 2. Comparison of the critical reading skills scores of the experimental group to those of the control group

Time	Group	N	Mean	S.D.	t	Sig.
Before the experiment	Experiment	35	14.77	4.088	.119	.906
	Control	35	14.66	4.252		
After the experiment	Experiment	35	20.74	4.158	2.966*	.005
	Control	35	18.29	3.168		

*Significance at the 0.05 level (p<0.05)

Table 2 reveals that before the experiment, there was no statistically significant difference between the mean score of students in the experimental group (M = 14.77) and that of the control group (M = 14.66). This suggests that before the experiment, students in the experimental group had critical reading skills at the same level as students in the control group. It also revealed the effectiveness of using literary texts in developing critical reading skills. That is, the critical reading skills scores of the students in the experimental group were significantly different from those of the control group at 0.05 level. The

mean score of the students in the experimental group was 20.74, and that of the control group was 18.29. This can be concluded that the scores of the students in the experimental group were significantly higher than those of the control group.

In order to study students' attitudes towards using literary and non-literary texts to enhance critical reading skills of the experimental and control groups, the data were collected and merged from the questionnaire and semi-structured interview. The results of this analysis are presented in Table 3.

Table 3. Comparison of attitudes of students in the experimental group to those of the control group

Group	N	Mean	S.D.	t	Sig.
Experiment	35	4.14	.462	7.371*	.000
Control	35	3.55	.602		

*Significance at the 0.05 level (p<0.05)

Table 3 revealed the students' attitudes towards using literary and non-literary texts to enhance critical reading skills. That is, the attitudes of the students in the experimental group were significantly different from those of the control group at 0.05 level. The mean score of the students in the experimental group was 4.14, and that of the control group was 3.55. This can be concluded that the attitudes of the students in the experimental group were significantly higher than those of the control group.

In addition, the results from a semi-structured interview supported the results from the questionnaires. All ten interviewed students (100%) in the experimental group said that using literary texts could help them to think critically and to improve their critical reading skills. For example, one student said that when he read literary texts, these texts encouraged him to think more logically because the characteristics of literary texts enabled him to be more attentive and more reflective about what he read. Thus, reading literary texts helped him to be a critical reader.

Students in the experimental group also thought that they could apply what they learned from literary texts to their daily lives. For instance, one student found that he could utilize a moral displayed in literary texts to his daily life. Another student responded that she liked reading a literary text named "The Wisdom of Solomon" because this story was very famous, and it also taught her many good morals which she could apply to her real life situation. She also added that literary texts enhanced her to express ideas with reasons more logically.

All interviewees responded that learning through literary texts in a classroom was interesting. They liked and enjoyed reading literary texts; for example, one student

stated, "I like reading literary texts because the themes and plots of these texts are very gripping." He also added, "The literature components – plot, character, setting, point of view, and theme – could motivate his attention during reading." Another student said that reading literary texts made she feel relaxed and enjoyable, especially reading a poem named "The Daffodils" by William Wordsworth. She could imagine the beauty of a flower named "daffodils", and she felt very comfortable with the rhyme of the poem.

Although students in the control group can develop their critical reading skills through reading non-literary texts, they thought that reading non-literary texts was boring. For instance, five students (50%) commented that they did not enjoy reading non-literary texts because the texts assigned to read in a classroom were not fun and interesting. They cannot think beyond the text or think outside the box. Another student responded that she was stressed when she read non-literary texts in a classroom because these texts focused on facts, truth, events, and information. Thus, learning through non-literary texts made her feel bored and wasted her time.

Discussion and Implications

In this study, it is clear that the students who participated in this study developed their critical reading skills after participating in teaching critical reading by using literary and non-literary texts. The finding revealed that both texts enabled students to develop their critical reading skills. However, the results of this study clearly proved that the critical reading skills of the students in the experimental group were significantly higher than that of the control group. It revealed that there was a statistical difference between the mean score of the students in the experimental group and that of the control group. This suggests that using literary texts had a positive impact on the critical reading skills of students in the experimental group. In addition, students in the experimental group had highly positive attitudes towards using literary texts to enhance critical reading skills.

These results can be explained by the fact that using literary texts in an EFL classroom had a positive impact on students' critical reading skills. Reading literary texts help students to read more critically and these texts also encourage them to think more logically. Additionally, literary texts require readers to read and understand something beyond the subject matter presented in the text. In line with Kohzadi et al (2014), using literary texts in an EFL classroom, students can develop critical reading skills because the characteristics in literary texts help them to be more attentive and more reflective about what they have read.

In addition, the findings of this study showed that the students' attitudes towards using literary texts were significantly higher than using non-literary texts. Students in the experimental group enjoyed reading literary texts in an EFL classroom. They also felt relaxed and comfortable while reading literary texts. That is, the elements of literary texts can engage the motivation of students' attention; for instance, the plots and characters displayed in literary texts are very gripping to grab attention from readers. This study is in agreement with many studies. For example, Vural (2013) claimed that using literary texts in a classroom present the motivational effects to students. The

literary texts can be utilized as a positive stimulation for enhancing students' motivation. Similarly, Newmark (2004) pointed out that the gist of literary texts enables readers to enter the world of imagination and can help them enjoy what they have read. In addition, literary texts present aesthetic value through inventive or creative writing. This aesthetic value can also help readers enjoy reading literary texts.

However, this study also found some concerns regarding using literary texts in an EFL classroom. As the semi-structured interview results revealed, students stated that literary texts assigned to read in a classroom were too difficult for them. The vocabulary presented in literary texts was too complicated to comprehend. This finding correlated with that of Khuankaew (2010), in which it was found that short stories selected were complicated stories to understand for students in the pilot study. Besides, there were some cultural differences showed in literary texts. Based on Tasneen (2010), the difficulty of using literary texts in a classroom is the culture. This means that students need to interpret what they have read regarding cultural differences. Consequently, to select a material for teaching EFL students' critical reading skills is very important for teachers.

This study has significant implications to point out that literary texts can be a good tool in an EFL classroom. Firstly, literary texts can be used as an alternative instructional material for educators and instructors to enhance students' critical reading skills. Secondly, material developers should integrate literary texts into reading textbooks. The literary texts presented in textbooks can be used to enhance students' motivation. Therefore, this study confirmed the potential in utilizing literary texts in an EFL classroom. It also proposes an alternative way for teaching critical reading skills to EFL students.

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Content Analysis of Translated English Itineraries about Iran Existing in Iranian Libraries

Zohreh Mirhosseini, Islamic Azad University - Tehran North Branch, Iran
Azadeh Haidari, Islamic Parliament of Iran Library, Iran

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Abstract
A travel log has nice and sad stories inside by narrator to show historical facts. So this study investigates English Itineraries about Iran which are translated into Persian and exist in the libraries to help historians and researchers. On the whole 60 translated itineraries from 64 travelers were found since 16 to 20 centuries in the libraries such as National, Parliament, Astan-e-Ghods, Contemporary History Library, Iranology Foundation, Foreign Affairs Ministry, Tehran University, and Cultural Heritage Institution.

The content analysis is used to understand the history of the country within the sharp views of the English travelers. Data is gathered by taking notes in detail and grouping the subjects found in the books. For subject area also the library of congress subject heading is used.

The results showed that most of the travelers were English politicians (70%) and were interested to geographical situation of Iran. The majority of English travelers have come to the country during 1900-1950(51.56%) and 19 century (40.62%). The aim of travelers were multipurpose (62.5%), political purposes (21.87%), tourism (4.7%), business (3.12%), military (3.12%), archeology, medicine, and geography (each one 1.56%). Tehran, Isfahan and Qazvin are most visited cities. Behavioral description of the people like wedding ceremonies, funerals, dressing, proverbs, social relations and deficiencies are mentioned in these books. History of cities and rural areas like historical monuments were mentioned too. These historical evidences which have sometimes positive approaches (37.5%), sometimes negative (12.5%) and neutral (50%) help to know more about the past facts and the present situation.

Keywords: English travel log-Iran, English itineraries –Middle East, Content Analysis-Travel log

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Introduction

Travel logs are rich information resources that produce knowledge about a society. Through them, one can find precise information about a land within their lines.

Travelers have an outstanding situation to find out similarities and differences of a culture with their own culture, and reflect it without prejudice through their written observations. Though two travelers point of view about one place may differ according to the situation of the traveler and each may write his own story.

The writer of a Travel log is at first a story writer who writes the true story of what he has seen during a trip. He took the reader with himself and talks about what he has thought and shows the people and their way of lives. The writer shows that as the people are not the same, their characteristics and their customs and ethics are not the same (Daneshpajouh, 2001,20).

In a historical view, Tourists and their travel logs are means of inter cultural experiences and understanding others. In fact, they are the first manifestation of inter -cultural recognition and show the characteristics of cultural traditions of one culture for knowing the other culture tradition (Rahmani, 2004, 12).

Travelling and travel logs bring mental evolution; and even social, political, scientific and cultural changes (Fedaei Eraghi, 1996, 53). That's why the travel logs are important and should be investigated.

The European Travelers' purpose of traveling to the East including Iran cab be divided into several groups: First, business men to find new markets for their goods; second, politicians for their trade and military purposes (since Safavid Era); third, Military forces for gathering information about geographical situation and ethnic groups; forth, orientalists and archeologists whom wanted to explore Eastern culture, especially in Iran to search about Achaemenian era; fifth, culture lovers whom wanted to know more about Iranian Learned persons such as famous Iranian poets like Khayyam, Rumi-Molana ,Hafiz ,Saadi Shirazi etc ,and the sixth are those Europeans whom were curious to know the mystic eastern lands in the narrations of the old fictions and enjoy it(Arya, 1997,10).

 The English itineraries written about Iran mostly are a precise report about the Country's geographical situation and its administration and political organization, because most of English travelers had political missions. (Eshraghi, 1999,1).

Many of them wrote about social facts and moreover published historical documents and letters, which are useful for knowing about foreign relations on different eras (Hakimi, 2004, Vol. 1, 35).

Travel logs are important for historians and sociologists. Folklore, customs and beliefs, habits and values, sightseeing and monuments, and the socio-economic conditions all are involved in a travel log. So, subject classifying of them will help to information retrieval

more easily. Content analysis is a way to reveal the recognition of subjects inside travel logs, so this research used it to know what has happened during the trips of English people to Iran before Islamic Revolution of Iran.

Research Questions

What are the subjects inside the English travel logs?

Which cities are most visited?

In which periods English travelers have visited Iran?

What purpose they had from their visits?

What are their views about Iran?

Methodology

Conceptual Content analysis is used using subject headings of national library of Iran as a checklist. Of course because the research investigates the travel logs before Islamic Revolution to Iran, it also has a historical approach.

Statistical population of this research are 60 travel logs written by 6 travelers which were translated into Persian and are in different libraries around the country such as National Library, Parliament, Malek public library, Astan Qudse, Contemporary history library, Cultural heritage organization, Foreign Affairs Ministry, Iranology Foundation, Tehran University Central library, Tehran University Literature college, Islamic Encyclopedia, Humanities and cultural studies.

Findings

There are many tables related to the detailed content analysis of the research among them tables related to research questions are answered. Because some tables like were long, here we refer just to their results. The first question about the subjects includes 91 subjects A-Z from Arts, carpets, dance, dialects, funerals, genealogy, etc to mines, superstitious, Tribes and women and Zoroastrians etc. according to subject headings that each one has its own table. Here is a sample table about the subject of cities/ towns/ villages.

Table 1: the cities/towns/villages in the travel logs

Subject	Frequency	percent
Climate	63	2.65
History	397	16.70
Description of Cities/ towns/villages	1771	74.53
Geographical situation	145	6.10
Total	2376	100

On the whole among 91 analyzed subjects, the subject of cities and towns respecting their history and their description has the majority with 2376 frequency and 23.55%; then Special places are referred more with 1016 frequency and 10. 07%., then mountains and valleys with 797 frequency and 7.90% are in the third place. Political and religious characters along with their life details are mentioned with 6.72%; and rivers & springs with 3.95% are also referred.

Below the most frequent subjects are shown in table 2.

Table 2: the most frequent subjects in the English Itineraries

subjects	frequency	percent
Cities/towns/villages	2376	23.55
Special places(monuments)	1061	10.07
Mountains/valleys	797	7.90
Important Characters	678	6.72
Rivers/Springs	399	3.95
Old fortifications	223	2.22
Moral/appearance of Iranians	221	2.2o
Population/area	221	2.19
Business/Industry	207	2.05
jobs	186	1.85
Islamic Shrines	158	1.56

Table 3: The most frequent cities visited by English travelers

Cities/towns	frequency	percent
Tehran	41	9.92%
Isfahan	32	7.74
Qazvin	27	6.53%
Shiraz	23	5.56
Ahvaz/Shushtar(KhuzastanProvince)	21	5.08
Masoule/Rasht(Gilan Province	21	5.08
Kermanshah	21	5.08

Tehran as the Capital of Qajar and Pahlavi dynasties had had the most travelers with 9.92%.; Then Isfahan with 7.74% was visited more because of its historical monuments. Qazvin as the Capital of Safavid dynasty was mostly visited with 6.53%, Then Shiraz again because of ancient monuments such as Persepolis was visited with 5.56%.

Table4: frequency of different historical periods of English travelers to Iran

Time period/ dynasty	Safavids	Zand	Qajar	Pahlavi
frequency	3	1	48	12
percent	4.7	1.56	75	18.74

The majority of the travelers have come during Qajar era in Iran, 45 travelers with 75% among them 16 travelers have come during Naser-e-din Shah. Ethic, hospitality and superstitious of Qajars are reflected in these travel logs.

In Safavid era just 3 travelers came to Iran with 4.7% and before that in Zand era just one traveler has come to Iran with 1.56%. In Pahlavi era 12 English travelers came to Iran with18.74%. In fact, the majority of them have come during 1900-1950 .

Table5: frequency of English travelers views about Iran

Views of Travelers	Positive	negative	Neutral
frequency	24	8	32
percent	37.5	12.5	50

Their views about Iran show that 32 travelers 50% had political missions, and had no views about Iranians, so they have done just their duties. 24 travelers 37.5% had positive views about Iranians and only 8 persons have written that they have no interest to Iranians 12.5%.

Conclusion

The results show that the subject of cities and towns respecting their history and their description has the majority with 2376 frequency and 23.55% among 91 subjects that were found in English travel logs about Iran.

Among the cities Tehran as the Capital of Qajar and Pahlavi dynasties had the most travelers with 41 persons and 9.92%.

The majority of the travelers have come during Qajar era in Iran, 45 travelers 75% among them 16 travelers have come during Naser-e-din Shah. Ethic, hospitality and superstitious of Qajars are reflected in these travel logs.

The travelers' views about Iran shows those 32 travelers 50% had political missions, and wrote nothing about Iranians. So they have done just their duties with neutral views. 24 travelers 37.5% had positive views about Iranians and only 8 persons have written that they have no interest to Iranians 12.5%.

The most famous travelers to Iran during 1900-1950 are Lord Curzen [1] who had the most citations about Iran, 680 citations 39.42%, then Yate[2] with 256 citations 14.84%, Sykes[3] with 137 citations 7.945%.

Rabino[4], Willey[5], Rawlinson[6], Metcalfe[7], Layard[8], Stark[9] and Brown[10] are also have citations about Iran. Most of them beside political purposes had other activities such as business, archeology and art, history and literature, economic and military.

Some other researches can be done in this respect such as: Survey on the culture& civilization of Iran in views of contemporary travelers.

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[1] George Nathaniel Curzon, 1859-1925
[2] Charles Edward Yate 1849-1940
[3] Sir Percy Moles worth, 1867-1945
[4] Hyacinth Louis Rabino, 1877-1950
[5] Peter Willey, 1922-2009
[6] Henry Creswicke Rawlinson, 1810-1895
[7] Mc Gregor, Charles Metcalfe, 1840-1887
[8] Austen Henry Layard, 1817-1894
[9] Freya Stark, 1893-1993
[10] Edward Granville, 1862-1926

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Contact email: z_mirhoseini@iau-tnbac.ir

Value Orientation and Quality of Halal Certification in Cosmetics Business

Sumittra Sriviboone, Bangkok University, Thailand
Rosechongporn Komolsevin, Bangkok University, Thailand

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Abstract
This research aims particularly to explore the values of *halal* certification as perceived by the cosmetic entrepreneurs in Thailand. In-depth interviews were conducted in September, 2016 with 12 Muslim and non-Muslim SME entrepreneurs in cosmetic business. Some of them have got the *halal* certificate, while others were in the applying process or stated their intention not to obtain the certificate. The interviewed entrepreneurs unanimously agreed that *halal* label is significant in generating product acceptance among the Muslim consumers, with increasing opportunities for exportation to the Muslim countries. In addition, the *halal* certificate signified the value of religious-ethnical quality and product safety for the Muslim consumers, while, for the non-Muslims, symbolically representing the positive image of the product as being reliable and caring for both the consumers and the society, since chemically toxic ingredients are strictly prohibited. Hence, *halal* label is presently perceived as the symbol of quality, health, hygiene, and ethical practices of all parties concerned.

Keywords: *halal* certification, cosmetic products, value orientation, quality

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Introduction

The *halal* certification in Thailand started in 1948 when a company wanted to export chicken meat to Kuwait, and was required to get *halal* certification from an accredited Islam organization in Thailand. The authority to grant *halal* certification belonged then to the Chief of the Muslim. In 1996, the said authority was assigned to the Central Islamic Council of Thailand (CICOT) and the Provincial Islamic Council, which functions to *"inspect, certify, and grant the halal product certification mark"*(CICOT website, 2016)

At present, the accreditation of *halal* certification has been extending from food and beverage industry, to cover a wide variety of products and services, e.g. pharmaceuticals, cosmetics, perfumeries, finance, and tourism (Hanzaee & Ramezani, 2011). Thai entrepreneurs started to be increasingly aware of *halal* certification, but not many of them have been applying for a *halal* certificate. Potential obstacles in the process to acquire the *halal* quality assurance involve the complex or too strict certification process, high costs, organizational inability to comply with the religious requirements, and inadequate information flow (Ruzevicius, 2012). One of the obstacles inhibiting Thai entrepreneurs from applying for *halal* certification stems basically from the lack of knowledge among the entrepreneurs themselves.

The 2005 regulations of the Central Islamic Council of Thailand (CICOT) stipulate primarily the *halal* requirements of consumer products, animal slaughtering, food & drinks services, and other food-related products. However, a number of Thai cosmetic entrepreneurs have been quite alert with halal conformity. Types of the halal cosmetics in Thailand include, for example, oil lip balm, herbal body scrub (Chakglom, 2015), herbal cosmeceuticals for hair, sunscreen, care & cleaning products, and soap (Beyond Beauty ASEAN Bangkok, 2016). Referring to the Manual Procedure for Halal Certification in Malaysia (2014), the [cosmetic and personal care] products must not: consist of or contain any part or matter of an animal prohibited by the Islamic Law; contain anything which is impure/*najs* or intoxicate; contain any part of a human being or its yields; be poisonous or hazardous to health; be prepared, processed or manufactured using any instrument that is contaminated with *najs*, nor have the course or preparing, processing or storage in contact with, mixed, or in close proximity to any *haram* products.

Thai cosmetic entrepreneurs seeking for halal certification also receive rigorous supports from the government. The Department of Industry Promotion, for example, has constantly promoted the *halal* -related knowledge among cosmetic entrepreneurs,

including the religious requirements and the process needed to conform to the *halal* regulations. Supports also come from other government and academic agencies, e.g. Department of Business Development, Ministry of Commerce, the Industry Promotion, Ministry of Industry, Institute for Small and Medium Enterprises Development (ISMED), and the Halal Science Center, Chulalongkorn University.

The *halal* certification not only indicates that the product is permissible to be consumed or used by a Muslim, it also signifies the quality value orientation of *"product safety, quality, and hygiene"* (Muhammad, Md Is, & Kifli, 2009), or the *'elite'* product. That is, *halal* products in many countries are associated with the value orientation of being safe, healthy, quality-specific, fresh & pure, and even exotic (Ruzevicius, 2012).

Values refer to a person's desirable goals and play a significant role in determining his/her *"selection or evaluation of actions, policies, people and events"* (Golob, Lah, & Jancic, 2008, p. 86). Basically, values motivate an individual to satisfy his/her expressed or latent needs from either responsive or proactive marketing dimensions (Blocker, Flint, Myers, & Slater, 2011) or the value creation process (Bockmann, 2013). As for Thai cosmetic entrepreneurs, *halal* certification may represent or alternately reinforce the quality symbol for their products.

This research, therefore, aims particularly to explore the values of *halal* certification as perceived by the cosmetic entrepreneurs. The research findings may shed lights on their perception regarding the significance of *halal* certification in cosmetic business, which may benefit them in local and international trading.

Objectives of Study
To explore the values of *halal* certification from a perspective of Thai cosmetic entrepreneurs.

Literature Review

Value of *Halal* Certification

The concept of *halal* defines everything that is *"legitimate or permissible by Allah"* (Ruzevicius, 2012, p. 761). Likewise, *halal* products refer to those that satisfy the Islamic law requirements and are suitable to be consumed by Muslims. The *halal* business at present has expanded from food products, beverages, and food supplement, to cover a number of fields, e.g. pharmaceutical, cosmetic and personal care, consumer goods, hotel and tourism, and finance business.

The products awarded with *halal* certification generally carry the religious-ethnic value; that is, they are free from the prohibited or *'haram'* substances, and hence legitimately allowed to be used or consumed by Muslims. In addition, the said products also contain the quality assurance values of international quality certification system as HrACCP (*Haram* Analysis Critical Control Points), a section of HACCP (Hazard Analysis and Critical Control Points) principles. That is, *halal* manufacturing process is considered as one requirement for a firm to satisfy the international standard manufacturing practices, including good manufacturing practice (GMP), good hygiene practice (GHP), good clinical practice (GCP), good laboratory

practice (GLP), good storage practice (GSP), good engineering practice (GEP), and good distribution practice (GDP) (Moheza, Zailani, & Tieman, 2016).

The quality value of *halal* products highlights the Islamic values of being *"good, clean, and wholesome"* to both the Muslims and non-Muslim consumers. The latter group in many countries basically considers *halal* products as safe, natural, organic, health-oriented, and toxic-free, with no hazard to the environments and animal welfare. As a result, the trading values of *halal* food products all over the world have continuingly increased from 661 billion US dollars in 2011 to 1.1 trillion US dollars in 2015 (Editorial section, Industry Journal, 2015).

In addition to quality association, the *halal* certification mark is also required in case that the entrepreneurs aim at exporting their products to Muslim consumers in Islamic (e.g. Malaysia, Indonesia, Saudi Arabia) and non-Islamic countries (e.g. Netherlands, Denmark, Germany) (PeW Research, HDC and Emst & Young Analysis, 2014, cited in Wanwijak, 2015). As a result, the *halal* products also contain the marketing value in such a way that facilitates them to penetrate international markets more easily.

Apart from the aforementioned values (religious-ethnic, quality assurance, and marketing), *halal* products may also generate prosocial social value orientation among the consumers that enhances "joint, and equal outcomes' between them and the firm. That is, the consumers with prosocial values, besides aiming to *"approach others in a more cooperative way and seek out greater opportunities to enhance their collective outcomes, [also] tend to construe social situations according to morality"* (van Dolen, de Cremer, & de Ruyter, 2012, p. 308). Since *halal* certification is closely associated with the ethical lifestyle choice of the consumers (IMARAT consultants, n.d.), it may be perceived as a means to achieve their prosocial cognitive and behavioral practices.

To conclude, this study concerns the investigation of the cosmetic entrepreneurs' perception regarding the four values of halal certification; namely, religious-ethnic value, quality value, marketing value, and prosocial value.

Research Questions

1. What is the perceived religious-ethnic value of halal certification?
2. What is the perceived quality value of halal certification?
3. What is the perceived marketing value of halal certification?
4. What is the perceived prosocial value of halal certification?

Conceptual Model
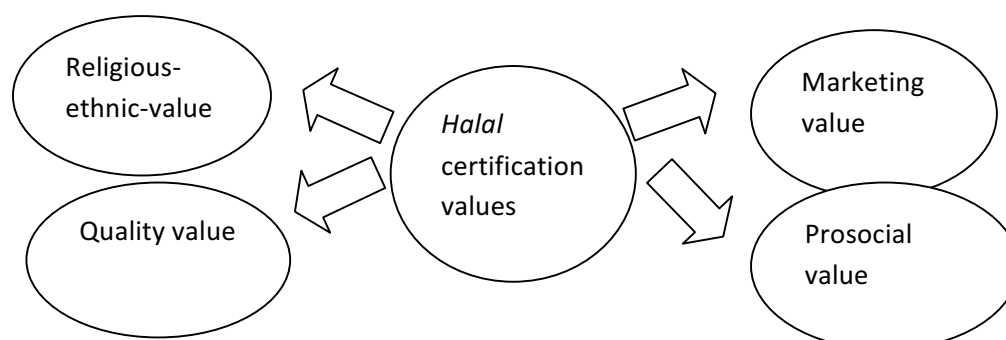
Methodology

This research was conducted qualitatively with the Muslim and non-Muslim SME entrepreneurs in cosmetics business in Thailand. Some of them have got the *halal* certificate, while others were in the applying process or stated their intention not to obtain the certificate. The in-depth interviews were conducted with 12 informants selected purposively on the voluntary basis. The discussed issues concerned the entrepreneurs' perception regarding the values of *halal* certification to their cosmetic business, categorized into 4 types as consisting of religious-ethnic, quality, marketing and prosocial values.

Instrument

The instrument was the open-ended questions asking about the informants' perception regarding the values of *halal* certifications to their cosmetics business, categorized into 4 types as consisting of religious-ethnic, quality, marketing and prosocial values. Three experts were asked to check on the question validity, and they unanimously agreed that the questions corresponded well with the stated research objectives.

Data Collection & Analysis

In-depth interviews were conducted with 12 purposively-selected Muslim and non-Muslim SME entrepreneurs in cosmetics business. The data collection was conducted in June, 2015 and was completed in September, 2016. The data were then transcribed and categorized according to the predetermined themes, and thereby analyzed both thematically and inductively to get the overt and hidden meanings of the respondents' perceptions. The results were presented descriptively.

Results

The findings regarding the key informants' perception regarding the values of *halal* certifications to their cosmetics business can be categorized into four parts as follows: religious-ethnic value, quality value, marketing value, and prosocial value.

Religious-ethnic value

The key informants stated that, for cosmetic products, the *halal* certificate signified the value of religious-ethnical quality. That is, the product with *halal* certification initially signifies that it is free of *"animal gelatin, alcohol, and toxic chemical ingredients."* Moreover, in addition to strictly following the *halal* process, the investigation process was also thoroughly conducted by COCIT and Provincial Islamic Council to ensure the good manufacturing process (GMP), the good storage practice (GSP), the good hygiene practice (GHP), and the good distribution practice (GDP). For example, if *halal*-only premises were unavailable, the manufacturing, storing, and distributing process of *halal* products must be handled separately from the non-*halal* ones. The said practices enabled the cosmetics to comply with the Islamic regulations, and hence permissible to be used by the Muslim consumers. One respondent indicated that the cosmetic factory strictly supervised its manufacturing process to ensure that *"no religious [Islamic] violation had been conducted."*

Quality value

The cosmetics with *halal* certification were generally recognized as safe for both the Muslims and non-Muslims. Since the *halal* cosmetic products are alcohol-free, they are safe for *"sensitive body skin and face."* Moreover, one of the respondents shifted her focus to produce the '*organic halal cosmetics*' e.g. Turmeric herbal body scrub, and Tamarinds scrub cream. The herbal product, stated the respondent, were of best selling specifically among the Muslim consumers in the middle-east region.

> *Our [halal] products are famous for being natural, alcohol-free, chemical-free, and herbal-oriented. Both Muslim and non-Muslim consumers trusted that our products won't do any harm to their face and body.*

When compared with other western brands, the *halal* cosmetics, at first glance, were perceived as *"exotic and unfamiliar,"* and the consumers were *"reluctant to try."* However, after using the products, most consumers felt confident in the *"healing and protective"* ingredients of the products.

Marketing values

The SME cosmetics entrepreneurs unanimously agreed that *halal* certification was significant in generating product acceptance among the Muslim consumers, with increasing opportunities for exportation to the Muslim countries. Unlike food and beverages, in Thailand, *halal* certification has not yet been required among cosmetics products. However, a number of cosmetic entrepreneurs were very much alert in securing *halal* certification, either because they had a plan to export their products to Muslim countries in ASEAN or in the Middle-east region, or because they were demanded by the destination countries to carry a *halal* label on their products. One of the respondents stated that exporting a product to Malaysia is *"almost impossible without halal label."* Even in Dubai in which Islamic regulations are the least restricted comparing to other nearby middle-east Muslim countries, the imported products with proper *halal* certified label are originally required.

According to the Muslim key informants, halal certification is nonetheless compulsory for the Muslim consumers in the domestic markets. In this case, the religion of the entrepreneurs was no point of concern, since *"no matter whether you [the entrepreneurs] are Muslim or not, you should get the Halal certification mark anyway"* so that *"your product will be reliable and strengthened for further exportation."*

Some cosmetic entrepreneurs, however, did not apply for *halal* certification. This is due to the fact that their target customers were either tourists from non-Muslim countries (e.g. China), or they had exported their product to non-Islamic countries (e.g. Cambodia). They nonetheless stated their intention to apply for *halal* certification mark in the future if they had a plan to extend their exportation to the Islamic countries.

Prosocial value

Unlike food products, halal cosmetics do not practically involve animal slaughtering, in which the proper process has to be implemented. However, the cosmetic entrepreneurs would pay much attention not to include *haram* ingredients (e.g. pork gelatin, alcohol) in the product. In this aspect, one respondent further clarified that, according to the Islamic requirements, the product hygiene and safety is highly significant since *"Islam prohibits the use of ingredients detrimental to the public's well-being; therefore, we must be very careful not to add toxic chemical substances that might harm our customers in both short- and long-term."*

The concern for public health safety has strengthened the positive image of *halal* cosmetics as being reliable and caring for both the consumers and the society, since chemically toxic ingredients are strictly prohibited. Hence, *halal* label is presently perceived as the symbol of quality, health, hygiene, and ethical practices of all parties concerned. One respondent stated that:

> *Some of our non-Muslim customers said that they felt good to use our [halal] cosmetics. They perceive that we do our business based on moral and ethical standards, not just thinking only about our profits and hence not caring for the customers. For them, strictly abiding with the Islamic practices is a kind of morality.*

To conclude, the SME cosmetic entrepreneurs in Thailand agreed that *halal* certification is significant for product exportation to the Islamic countries. Besides the marketing value, the *halal*-certified products additionally contain the values of quality and morality in such a way that they were produced and processed on the basis of personal and social care, thereby reinforcing the ethical values and standards of the product users.

Discussion

The research findings indicated that the key informants unanimously agreed that *halal* certification carried the value of quality, safety, and hygiene for health. The *halal* label also signifies the ethical and moral concern of the cosmetic entrepreneurs, in which they willingly agree to avoid adding toxic ingredients in their products. As for the entrepreneurs themselves, they were rejoiced that they have righteously followed the Islamic regulations, and simultaneously provided hygiene and quality products to their customers. Furthermore, the *halal* certification and label additionally open new markets for their products, both domestically and internationally, so that they could reach to not only the Muslims, but also the non-Muslims as well.

As for the customers, while the Muslim consumers basically feel comfortable when using the permissible cosmetic products, the non-Muslim customers' perception is notably interesting. That is, they were perceivably satisfied with the *halal* products for two reasons. First, they could trust that the products would do no harm to their face and body. Second, they were delighted that, by using the *halal* products, they could support the entrepreneurs who care less for their personal gains, but care more for the well-being of their customers. This might be the reason why the demand for

halal cosmetics has been incessantly increasing in significant markets around the world.

Although Thailand has not net formulated the written regulations for *halal* cosmetics (CICOT website, 2016), the entrepreneurs themselves are quite enthusiastic in changing their manufacturing process to meet with *halal* conformity and later apply for *halal* certification. This kind of enthusiasm could also be seen in the endeavors of those in-charge academic and government agencies, which constantly provide concrete supports to the interested entrepreneurs, i.e. training programs, education trips, domestic and international product exhibitions, aids for market penetration and expansion.

At present, the quality value orientation of *halal* certification has been extended from food and beverages products to cover other product- and services-based industries, such as banking, tourism, genuine leather goods, cosmetics and personal care, perfumeries, supply chain and logistics, and personal hygiene products (Ruzevicius, 2012). This extension stems primarily from the public, both entrepreneurs and customers, who are increasing aware of the values of *halal* -certified products.

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Enhancing Vocabulary Learning by Using the Story-based Instruction

Kanokwan Klaewharn, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand
Walaiporn Chaya, Srinakharinwirot University, Thailand

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Abstract

Vocabulary has been long believed to be one of the important elements in English learning. If students lack vocabulary, their language skills will suffer. However, it was found that many students in English as a foreign language (EFL) classrooms had problems in mastering vocabularies. This study was designed to investigate the effectiveness of the story-based instruction in enhancing vocabulary learning. The participants were eighty sixth-grade EFL students. They were divided into two groups: an experimental group and a control group. The experimental group was taught vocabulary by using the story-based instruction while the control group was taught by using school-based instruction. The research instruments used in this study included an English vocabulary test, lesson plans, and questionnaires to study students' opinions on vocabulary teaching through the story-based Instruction. Mean scores, standard deviations, and t-test analyses were used to analyze the data. The results revealed that using the story-based instruction had a positive effect on students' vocabulary learning. The English vocabulary learning of the students in the experimental group taught by the story-based instruction was significantly higher than that of the control group taught by school-based instruction. In addition, the students responded favorably toward the story-based instruction. This study confirmed the potential in applying the story-based instruction in an EFL classroom.

Keywords: *Story-based instruction, Vocabulary learning, Vocabulary teaching, English as a foreign language, EFL Classroom*

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Introduction

Vocabulary knowledge is important for students who study English as a Foreign Language (EFL). According to Alhaysony (2012), vocabulary items play a vital role in all language skills (listening, speaking, reading, and writing); an adequate vocabulary is essential for success for EFL students. Linse (2006) also suggests that EFL students' language skills will improve as their vocabularies improve. Knowledge of vocabularies also supports the development of language comprehension and plays a key role in English communication (Krashen & Terrel, 1985). Wilkins (1972) states that, "Without grammar very little can be conveyed, without vocabulary nothing can be conveyed" (p. 34). According to Soureshjani (2011), words are extremely important in language learning because they are the basic building blocks of language, and they are the units of meaning from which the larger structures of language such as sentences, paragraphs, and whole texts are formed. He also comments that language learning can be obstructed when learners lack vocabulary knowledge. Therefore, vocabulary knowledge is a key factor in language learning.

A lack of good vocabulary knowledge can cause EFL student's problems. Ahmadi, Ismail and Abdullah (2012) confirmed that the deficiency of good vocabulary knowledge is a major barrier when attempting to communicate in a foreign language and can cause misunderstandings in speaking and writing as well as losing interest in reading. Furthermore, Tunchalearnpanih (2013) claimed that Thai EFL students had limited English vocabulary knowledge, and this problem affected their spoken and written communication.

Although vocabulary is a key factor contributing to effective English language using, vocabulary learning is not easy for EFL students. According to Mccarthy and O'Dell (2002), vocabulary learning of foreign language learners is considered as a difficult task for them. Al-Ghazo and Alsobh (2015), in their study, found that EFL students faced difficulties in vocabulary learning. Learning new vocabulary items is EFL learners' difficult task and they always complain about forgetting vocabularies they have learned (Rahimy & Shams, 2012). In Thailand, Saengpakdeejit (2014) stated that Thai students generally see the limitation of vocabulary knowledge as their first problem to overcome. Ahmadi et al. (2012) confirmed that the lack of good vocabulary learning is a major barrier when attempting to communicate in a foreign language. During the process of English language learning, EFL students encounter vocabulary-related obstacles, as insufficient vocabulary knowledge causes misunderstandings in communication. Furthermore, the obvious issue in vocabulary learning is not only learning English words, but also remembering those words. The main problem for students is that they already know some words, but cannot retrieve the words when they want to use them because they cannot retain them. According to Kusumayati (2010), learners cannot understand academic concepts with abstract method. Students cannot remember the vocabulary through memorization alone. Consequently, EFL students need support to overcome their difficulties in vocabulary learning.

Methods of teaching play a crucial role in EFL students' vocabulary learning. Kapukaya (2006) declares that the success of students' vocabulary learning depends on how they are taught. In other words, the ways in which teachers teach affect

students' learning. Richards and Schmidt (2002) propose that vocabulary learning depends on the quality of teaching, the interest of the learners, or the meaningfulness of the materials. Therefore, to enhance students' vocabulary learning and to solve vocabulary-learning problems, teaching methods should be considered.

Many scholars insist that the story-based instruction can assist EFL students' vocabulary knowledge. According to Ellis and Brewster (2014), the story-based instruction involves using illustrations to convey words to students and offers a comprehensible form of input. It makes easiness and fun for students to learn new English words. The use of the story-based instruction can also affect the learners' long-term retention of vocabulary. Kosior (2014) said that the story-based instruction increases students' willingness to express their thoughts and feelings; this teaching method helps raise and promote positive attitudes, culture awareness issues, and social values. The story-based instruction is a means of providing successful learning, and it is a good technique for transmitting information because it is an appealing way to open the window of the imagination (Pinto & Soares, 2012). The story-based instruction also results in successful learning, as confirmed by Martinez (2007), who found that this method of teaching linked students' experiences and interests to English language learning.

Many scholars claimed several benefits of the story-based instruction as discussed above; however, the story-based instruction has not been put into practice fully in English vocabulary teaching. As a result, this study had objectives to investigate the effects of the story-based instruction on EFL students' English vocabulary learning, to compare the effects of the story-based instruction on EFL students' vocabulary learning to school-based instruction, and to investigate EFL students' opinions on vocabulary teaching through the story-based instruction.

The study aimed to answer the following research questions:
1) What are the effects of teaching English words using the story-based instruction on EFL students' vocabulary learning?
2) Is there any significant difference between the English vocabulary learning of the students in the experimental group taught by the story-based instruction and the control group taught by school-based instruction?
3) What level are EFL students' opinions on vocabulary teaching through the story-based instruction?

The story-based instruction

The story-based instruction refers to a teaching method where the instructor, while telling stories, encourages students to participate in classroom activities based on stories in order to teach English words. It is a good method to apply in an EFL classroom for many reasons. First, it reinforces language-learning skills. Storytelling is a means of providing successful learning, and a good technique for transmitting information (Pinto & Soares, 2012). According to Ellis and Brewster (2014), the story-based instruction introduces new words and new sentence structures to students. They also explained that words and sentence structures in the stories are presented in vivid contexts and accompanied with illustrations. Pinto and Soares (2012) believed that the story-based instruction enables students to understand and experience the meaning of words and the function of grammar by integrating the discourse in the

form of a story. Loukia (2006) stated that because repetition and recycling of words are repeated, this causes students to acquire and retain language items. Second, the story-based instruction activates students' imagination. It benefits the mental and social aspects of learning. Kosior (2014) insisted that students' curiosities are aroused and motivated because the activities related to the story draw their attention and increase students' willingness to express their thoughts and feelings. Furthermore, according to Martinez (2007), students enjoy listening to stories. Activities related to storytelling make students relaxed and comfortable in the class. This kind of atmosphere increases the acquisition of the foreign languages.

Teaching vocabulary through the story-based instruction

The story-based instruction should be divided into three stages—pre-, while-, and post- stages (Pinto & Soares, 2012; Gomez, 2010; Martinez, 2007)

The pre-stage is an introduction and an orientation to the story, with the task of generating students' interest, facilitating comprehension, and building confidence. According to Gomez (2010), in this stage, instructors should activate students' knowledge by asking questions designed to have them relate the story to their previous experiences or provide some key items of vocabulary and grammar by using objects, miming, and images.; consequently, students' understanding of story is easier because it is a useful and meaningful way to engage students with the content and ultimately achieve the learning outcomes. Overall, providing such a knowledge input will build the students' confidence and prepare them for dealing with listening.

There are various activities available to teachers at the pre-stage. According to Gomez (2010), teachers could lead students in discussing a story or the characters in the stories, brainstorm vocabularies, or draw semantic mapping related to the stories. The students are allowed to reply to questions in their first language, while teachers should scaffold students to visualize the connections between the words. They should let students relate the stories to their own knowledge, guess the words, and predict what will happen in the stories, with any required revisions made by the teacher. Moreover, the teacher may explain to students what they have to do after the listening, because this will motivate students to pay attention to the story.

The while-stage requires students to participate in activities as they listen to the story, and aims at drawing and maintaining students' attention as well as helping them to learn some items of vocabulary and sentence structures. Gomez (2010) suggested that examples of activities in while-stage include practicing numbers by numbering the characters, showing the pictures of characters in the story, asking students to express what their favorite part is, repeating a famous rhyme in order to join the narration, or singing a song related to the story. Teachers can illustrate, mime and make sound to help students guess words or even the events in the stories, pause and ask students to predict words by showing only some letters, and check students' comprehension of the story by asking students to correct wrong information. These activities not only help students to concentrate on the story, but also aid their memorization of words and sentences (Pinto & Soares, 2012).

The post-stage allows students to use what they have learned from the story, and integrates language learning with interesting and meaningful content. According to

Pinto and Soares (2012), the objective is to consolidate the vocabulary or grammar introduced in the story. Students will be given assignments after the while-stage, allowing them to present the vocabulary and grammar they learned from the story. In this stage, students merge language learning with content and can consolidate multiple skills in completing their tasks. According to Gomez (2010), the examples are checking their previous prediction with information they learned, creating new story by using their own imagination, formulating questions and exchanging their question with others to reply them, creating picture dictionary of the stories to enhance vocabularies and grammar learning, doing role-play and puppet show, doing art activities, and predicting the scene teachers draw on blackboard.

The post-stage activities have various benefits. These activities give students the chance to integrate what they have learned with other subjects such as arts. This will benefit them in terms of seeing the importance of English, creating positive attitudes toward learning English, and developing self-esteem as well as self-confidence because the integration provides them with a broader viewpoint, reinforces the concepts learned, and gives them more time to practice and revise their English learning (Gomez, 2010).

Research methodology

The participants in this study were 80 sixth-grade students who studied English as a foreign language (EFL) in the second semester of the academic year 2016 at Wat Rattanaram School in Suratthani Province, Thailand. They were divided into 2 groups including an experimental group (40 students) and a control group (40 students).

The instruments used in this study consisted of an English vocabulary test, lesson plans based on English vocabulary teaching through the story-based instruction, lesson plans based on English vocabulary teaching through school instruction, questionnaires to study students' opinions on vocabulary teaching through the story-based instruction, and a semi-structured Interview. The details of research instruments are described as follows:

An English vocabulary test was for pretest and posttest to measure students' vocabulary learning in the experimental group and the control group. Pretest was used to evaluate students' background of vocabulary knowledge, while the posttest was used to check if students improve vocabulary learning after the experiment. The test comprised of 30 multiple choice items divided into three parts: vocabulary meaning, vocabulary spelling, and vocabulary in context. Each part of the test consisted of ten items.

Lesson plans based on English vocabulary teaching through the story-based instruction were designed by the researcher to teach students in the experimental group. There were six units of lesson plan and worksheet. The process of teaching was divided into three stages. In the first stage, pre- stage, the instructor introduced the story (e.g. bedtime stories, fairy tales and fables) and activated students' knowledge by asking the questions to enhance them to relate their experiences to the story. The instructor also provided the students some key items of vocabulary and grammar by using objects, miming and images. In the second stage, while-stage,

students were asked to do activities during the time they are listening to stories from teacher, CD, video. For example, the instructor asked the students to predict words by showing only some letters. This stage aimed at drawing and maintaining student's attention, learning the meaning of English words, practice spelling and using the words in context. In the third stage, post-stage, students were assigned to do post-stage activities such as art activities and language activities in multiple modes. These activities were created for students to present vocabulary learned in the story.

The control group was taught through school-based instruction. It was a method of teaching where the instructor teaches English words following a textbook and a teacher manual chosen by a school.

The questionnaires were designed by the researcher to explore students' opinions on vocabulary teaching through the story-based instruction. The questionnaires contained 15 items (nine positive and six negative items). It was designed as a 5-point Likert Scale. Three experts checked content validity.

A semi-structured interview was employed to investigate students' opinions on vocabulary teaching through the story-based instruction and to assure the accurate results from the questionnaires. This method of interview was chosen because it allowed informants the freedom to express their opinions by using their own words. It also provided reliable and comparable qualitative data (Fraenkel, Wallen, & Hyun, 2015). The researcher had five open-ended questions for the interview. After the experiment, the researcher asked students to volunteer to be interviewed.

The researcher asked three experts to determine content validity of instruments and comment on the appropriateness of language use. The experts were two English teachers and one English native speaker. The experts reviewed an English vocabulary test together with lesson plans based on English vocabulary teaching through the story-based instruction. After the researcher received feedbacks from the experts, the test was revised.

To determine the reliability, the researcher did the pilot test by administering the vocabulary test with twenty-one students (seventh-grade). The questionnaire was tried out with thirty-five students (sixth-grade). All students were not the participants in this study. The instruments were analyzed using the reliability co-efficient Cronbach's alpha. The reliability of the test and the questionnaire were 0.72 and 0.87 respectively. Since Cronbach's alpha value was higher than 0.7, the research instruments of this study were strong enough to evaluate students' English vocabulary learning and opinions on the story-based instruction.

Students in the experimental and control groups were asked to do the pretest in the first week in order to determine their English vocabulary learning ability before the experiment. Both groups were taught by using the different methods for six sessions per group. Each session lasted 90 minutes. The experimental group was taught through the story-based instruction, while the control group was taught by school-based instruction. After the instruction, students were asked to do the posttest. The students in the experimental group were asked to complete the questionnaires to study students' opinions on vocabulary teaching through the story-based instruction. Then,

the researcher asked five students in the experimental group to volunteer in the interview.

Data from students' scores of the pretest and posttest were analyzed using mean scores (*M*), standard deviations (*SD*), and t-test analysis. Independent t-test analysis was used to determine whether there were any differences between vocabulary learning of students in the experimental group and that of the control group. The data from questionnaires were scored as positive statements and negative statements. For the positive statement, it was scored as 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, and 5 = strongly agree. However, the scores of the negative statement were reversed in order to evaluate values in the same direction with five positive statements as 1 = strongly agree, 2 = agree, 3 = neutral, 4 = disagree, and 5 = strongly disagree. They were analyzed by using mean scores and standard deviations. The level of students' opinions was determined by using the criteria as 0-0.99 = highly negative, 1.00-1.99 = negative, 2.00-2.99 = average, 3.00-3.99 = positive, 4.00-4.99 = highly positive. The data from the interview were analyzed by content analysis.

Findings

It was found that both the story-based instruction and school-based instruction improved students' English vocabulary learning. The analysis is presented in Table 1.

Group	Pretest		Posttest		*t*	*p-value*
	M	*SD*	*M*	*SD*		
Experimental	12.325	5.484	22.000	4.461	-8.302	0.000*
Control	12.550	5.184	17.725	7.172	-4.382	0.000*

* <0.05)

Table 1: The Comparison of Pretest Mean Score to Posttest Mean Score

Table 1 demonstrates that there were statistically significant differences between the pretest mean scores and the posttest mean scores of students in both groups ($p \leq .05$). In the experimental group, the posttest mean score (*M* =22.000, *SD* = 4.461) was significantly different from the pretest mean score (*M* =12.325, *SD* = 5.484). In the control group, the posttest mean score (*M* =17.725, *SD* = 7.172) was also significantly different from the pretest mean score (*M* =12.550, *SD* = 5.184). This means that students in both the experimental group and the control group improved their English vocabulary learning. These results indicate that after the experiment, the vocabulary learning of the students in the experimental group and the control group was significantly higher than before the experiment**.** The graphical mean scores of an English vocabulary test of both groups are presented in Figure 1.
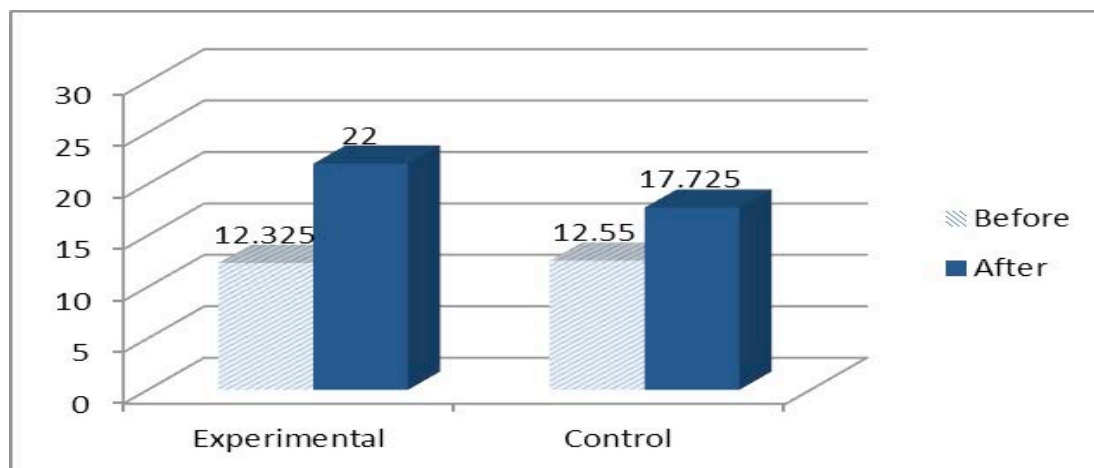
Figure 1: The Mean Scores of the Experimental Group and the Control Group

To compare the effectiveness of the story-based instruction to school-based instruction, an independent t-test analysis was used. The vocabulary learning scores after instruction of the experimental group to that of the control group were compared. The results of this analysis are presented in Table 2.

	Groups	n	*M*	*SD*	*t*	p-value
Pretest	Experimental	40	12.325	5.484	0.182	0.856
	Control	40	12.550	5.184		
Posttest	Experimental	40	22.000	4.461	-5.711*	0.000*
	Control	40	17.725	7.172		

* <0.05)

Table 2: The Comparison of the Vocabulary Learning Scores of the Experimental Group to those of the Control Group

Table 2 shows that there was no statistically significant difference between the pretest mean score of students in the experimental group (*M* = 12.325, *SD* = 5.484) and that of the control group (*M* = 12.550, *SD* = 5.184). This suggests that before the experiment, students in the experimental group had vocabulary learning at the same level as students in the control group. However, the posttest was found to be statistically significant ($p \leq .05$). These results indicate that the vocabulary learning of the students in the experimental group (*M* = 22.000, *SD* = 4.461) was significantly higher than that of the control group (*M* = 17.725, *SD* = 7.172).

To study students' opinions on vocabulary teaching through the story-based instruction after the instruction of the experimental group, the data were collected and merged from the questionnaire and semi-structured interview. The result from the questionnaire is revealed in Table 3.

Item	Statements	n	M	SD	Level
1	Activities in class allowed me to understand more meaning of vocabularies.	40	4.83	.385	Highly Positive
2	Activities in class did not help me to spell English vocabularies studied in class.*	40	4.65*	.579	Highly Positive
3	Activities in class allowed me to correctly use English vocabularies in sentences.	40	4.53	.599	Highly Positive
4	Activities in class allowed me to learn more English vocabularies.	40	4.60	.545	Highly Positive
5	Activities in class were not useful for improving my English skills.*	40	4.65*	.483	Highly Positive
6	I think activities in class were interesting.	40	4.70	.516	Highly Positive
7	I did not want to study English subject because I was unhappy when I had to do activities in class.*	40	4.75*	.494	Highly Positive
8	I had a lot of fun from activities in class.	40	4.70	.464	Highly Positive
9	Activities in class were too difficult.*	40	4.45*	.639	Highly Positive
10	I was happy with learning.	40	4.83	.501	Highly Positive
11	Activities in class encouraged me to have more confidence in using English.	40	4.43	.675	Highly Positive
12	I could not apply English vocabularies I learned in class to my daily life.*	40	4.65*	.622	Highly Positive
13	I can use English vocabularies more correctly from doing activities in class.	40	4.53	.816	Highly Positive
14	Activities in class could not encourage me to speak English.*	40	4.35*	.769	Highly Positive
15	Activities in class allowed me to write English vocabularies more correctly.	40	4.70	.516	Highly Positive
	Average	40	4.62	.314	Highly Positive

Table 3: Opinions on Vocabulary Teaching through the Story-based Instruction

Table 3 demonstrates that the value of students' opinions on vocabulary teaching through the story-based instruction were highly positive ($M = 4.62$, $SD = .314$). Students favored the teaching method and enjoyed class activities. In addition, the results from the interview also supported this finding. All interviewees (100%) said that they have more confidence to use English. One student commented, "I am more confident to use and speak English because I was encouraged to speak English in class. The activities we did in class helped me to practice English." Three students (60%) said that classroom activities were not too difficult. One student said, "I like activities we did in class, because they were not too hard to do. Another student declared, "I was comfortable to do activities. Group activities not only supported us to be unity or learn social skills from doing activities, but they were also easy and fun." All students (100%) said that activities in class helped them to use English vocabulary more correctly in both writing and speaking. One student said that he can

use English vocabularies in sentences. When he wanted to use the words he learned in class, he would think of stories and activities. It was easy for him to recognize how to use the words correctly. All students also confirmed that they would use the story-based instruction if they were English teachers.

Discussion

Teaching English vocabulary by using the story-based instruction was effective to enhance sixth-grade students' vocabulary learning compared to school-based instruction. After the experiment, students who were taught through the story-based instruction gained a significantly higher mean score on the posttest than students taught using school-based instruction. In addition, students in the experimental group had highly positive opinions on the story-based instruction.

The teaching method designed in this study was an effective method to improve EFL learners' vocabulary learning by using stories, activities, and multiple materials. It showed that the story-based instruction offered students advantages for many reasons. First, language skills were incorporated in stories. Students were encouraged to practically use words in context. According to Abdolmanafi-Rokni and Qarajeh (2014), stories had powerful impact and could be applied to extend vocabularies. They also improved speaking because students' reaction and emotion were invoked.

Second, a wide range of activities based on stories presented multiple aspects of language to students and created a productive environment in which the students learned the language. Appropriate activities also introduced new words to students. In this study, students really enjoyed playing games. They showed what they knew through games. These activities aroused students to think and worked together with their classmates. They learned English language subconsciously. Students in the experimental group who were taught by using games achieved in vocabulary learning. In line with the thinking of Mehregan (2014) who investigated the impacts of game-based tasks for foreign language instruction on young learners' vocabulary acquisition. The result was found that the game based experimental group performed better than the comparison group in vocabulary learning.

Third, words were presented in context and repeated several times. Both the repeated situation and context made words easy to comprehend. The story-based instruction was a memory aid for learning the language; students easily stored and retrieved new knowledge because of the various repetition techniques involved. For example, they aid students' retention by associating new vocabulary with words they already knew. The recycling patterns encouraged students to concentrate on words. Like the ideas proposed by Loukia (2006), the language was repeated, it caused the stories to be memorable. The repetition helped students to focus on the stories. Moreover, students were encouraged to participate in the activities; they took part in stories, guessed what events would come next, and activated their imagination. This guessing helped the students to acquire, retain language items, and focused on lessons.

Finally, the story-based instruction benefits mental and social aspects of learning. Students' curiosities were aroused and motivated because the activities related to the story drew their attention, and hence improved students' self-awareness and raised the feeling of responsibility to their learning.

The findings of this study were consistent with previous studies conducted by researchers in the field of language teaching and learning. Zabala, Cano, and Roldan (2009) investigated teaching vocabulary to third-grade students in Colombia using illustrated stories. The researchers were observers and took note of students' behavior during the class, and the results showed that the students were able to connect new vocabulary knowledge with images. In short, the images supported students' vocabulary learning. The researchers suggested that using flashcards, posters, and illustrated stories would help students to identify specific situations in the story. In addition, the results of this study were in line with Kunnu, Uiphanit, and Sukwises (2016) who studied the improvement of vocabulary memorization by using games. The participants were upper primary students in Thailand. The teaching lasted seven weeks. These students were asked to play games such as word spelling, word matching and pictures. Pretests and posttests were administered to compare the students' achievements, and the results showed that using games had a positive effect on vocabulary learning. The observation in learners' behaviors was also found that activities in class enhanced students to be interested in English learning.

The implications and limitations

It is evident that teaching English vocabulary through the story-based instruction is an effective way to improve students' vocabulary learning. For this reason, the story-based instruction can be an alternative way for language educators and teachers to develop their English vocabulary teaching method and language instruction. The findings suggest that creating good atmosphere in classroom enhances students' achievement. It is another good way to develop students' learning. The result also found that repetition improves learners' memory and helps them to be more confident. Teachers can apply this technique to their instruction. In addition, guessing before explanation is helpful. It can be applied to presentation because it increases audiences' participation and motivation.

This study was concerned and conducted with sixth-grade EFL students in a public school. It was a particular group of the participants. The findings of this study might not generalize to other groups of students in different levels and contexts. A potential impact of learner involvement might have inadvertent. Different schools might have different techniques to teach English words. Therefore, the results of this study might not give contribution to teaching English words to students with other aspects.

Further studies can be conducted to apply the story-based instruction with other language skills; reading, writing, speaking and listening. It will be interesting to prolong the experiment. Periods of teaching students through the story-based instruction should be longer so that students can learn more words and do more activities. Also, it would be more logical to observe whether students continue to use words throughout the school year, or they forget the words without continued emphasis on vocabulary learning. A longitudinal study is required to examine sustained vocabulary knowledge. In addition, different levels of students with multiple stories and activities will be interesting to investigate the effects of the story-based instruction.

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Acknowledgement

Influence of Corporate Social Responsibility on Consumer Brand Engagement: A Study on Malaysian Youth

Jalilah Jaafar Sidek, Universiti Teknologi MARA, Malaysia
Nurul Hanani Omar, Universiti Teknologi MARA, Malaysia
Ngu Teck Hua, Mongolia International University, Mongolia

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Abstract

A growing area of corporate social responsibility (CSR) research is the CSR-consumer relationship. Today, organisations across all industries are facing increasing pressure to both sustain profitability and act in socially responsible manner. Consumers are becoming more demanding and appear concerned about patronizing brands engaged in CSR. Yet, not many researchers have looked into how consumers perceive and react to CSR. The purpose of this study is to examine consumer attitudes towards organisations' engagement and communication about CSR, as well as its impact on Malaysian youth's behavioural intentions. It also analyses whether they take into consideration a brand's CSR initiatives prior to making purchasing decisions. Indeed, youth represent a sizable citizen group with the possibility for creating an influential collective force in society for socially responsible behaviours. Carroll's definition of CSR is adopted in this study, deliberating on organization's economic, legal, ethical and philanthropic responsibilities. This study employs a consumer survey using an online questionnaire to uncover the underlying attitudes and behavioural intentions guiding youth's brand engagement. The findings obtained in this study is instrumental to explain the changing landscape of consumerism in Malaysia to organisations, media practitioners and future researchers on how to better engage youth in their communications.

Keywords: corporate social responsibility, consumer behaviour, Malaysian youth

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Introduction

Organisations started using the term stakeholder in the late 1960s to represent those who were affected by its activities. The goal of corporate social responsibility (CSR) is to be accountable for an organization's actions and give back to its surrounding communities, environment, consumers, employees, as well as other stakeholders (Freeman et al, 2010). CSR is not a new concept, and most organisations have embraced and implemented CSR initiatives. As such, more and more organisations are addressing CSR issues on their websites, reflecting the persistent belief that today CSR is not only important ethically, but also it terms of economic advantages.

A stakeholder group that seems to be predisposed to an organization's CSR efforts is its customers. Various studies have implied that positive relationship exists between an organization's CSR activities and consumers' reactions to that organization and its products. This positive link has led organization to allot greater resources towards CSR, leading to an increase in CSR activities across all industries.

Malaysia's multicultural society has long encouraged firms' socially responsible behaviour. In Malaysia, the concept of sustainability and social responsibility has developed due to growing awareness and desire for greater social concern. The Malaysian government, one of few in Asia, requires public listed companies (PLCs) to adhere to CSR reporting requirements. Codes of conducts and regulations such as the Malaysian Code on Corporate Governance, Global Reporting Initiatives (GRI) and many others have ensured transparency in organizational practices. CSR Asia (2009) revealed that a large chunk of Malaysia's CSR efforts is focused on philanthropy, which does not necessarily address issues around its impact at the workplace, environment and community. The same study also revealed how superficial knowledge of CSR is for most Malaysian organisations.

At the moment, many larger organisations operating in Malaysia have initiated CSR actions in line with the industry they are in (e.g. Murphy Oil Corporation supports reef rehabilitation efforts in Mantanani Island, Sabah), while others are involved in varying initiatives across all fields, such as education and public awareness campaigns, as well as supporting community programs. Many research has been conducted in developed countries to identify an organization's behaviour towards consumer purchasing decision and brand engagement, whereas not many has been conducted in developing markets, such as Malaysia.

The objective of this research is to examine consumer attitudes towards organisations' engagement and communication about CSR, as well as its impact on Malaysian youth's behavioural intentions. It also analyses whether they take into consideration a brand's CSR initiatives prior to engaging with a brand and making purchasing decisions. Indeed, youth represent a sizable citizen group with the possibility for creating an influential collective force in society for socially responsible behaviours. The challenge now is to investigate consumers' awareness, intentions and behaviour towards organization-sponsored initiatives in Malaysia, so as to create trust, thus enhancing their loyalty for the firm.

The findings obtained in this study is instrumental to explain the changing landscape of consumerism in Malaysia to organisations, media practitioners and future

researchers on how to better engage youth in their communications, as well as contributing to existing literature.

Literature Review

Corporate Social Responsibility

The concept of CSR has evolved since its introduction by Bowen in 1953, followed by Heald in 1957 and further developed by Davis in 1960 (Lloyd et al., 2008). Despite the continuing interest in CSR, there is a profusion of contradicting definitions as to how CSR should be defined. It refers to an organization's thought and reaction to matters that are not limited to its economic, technical and legal requirements in order to achieve social and [environmental] benefits together with the pursuit of traditional economic gain (Davis, 1973). Researchers such as Van Marrewijk (2003) and Dahlsrud (2008) have tried to provide a more holistic definition of CSR by analysing previous definitions. Dahlsrud (2008) recognized five distinctive dimensions for CSR – social, voluntariness, stakeholders, economics and environmental.

In the management context, it is described as "the social responsibility of business encompassing the economic, legal, ethical, and discretionary expectations that society has of organisations at a given point in time" (Carroll, 1979), suggesting that a firm's obligation to the society is beyond economic gains. Conceptually, it is rooted in the notion that corporations must incorporate community interests in their operations.

Davis (1976) suggested a model in which social responsibility stem from social power and that business has substantial power over issues plaguing the society, meaning that businesses are liable for social conditions resulting from being in power. Some critics support the view that only the parts of business that is socially responsible should maximize shareholder value (Bird et al., 2007), whereas advocates of CSR argue the importance for businesses to engage a proactive tactic in order to maximize profits and allay risks (Grossman, 2005).

In contemporary view, Keith Davis posed two crucial questions to set the point for deliberation: Can business afford to ignore its social responsibilities? (Davis, 1960); What does the businessman owe society? (Davis, 1967). Since then, dialogues concerning CSR have centred on the unending discussion regarding the ideal relationship between businesses and society (Schwartz & Carroll, 2003).

In 1991, Carroll described CSR as "the total corporate social responsibility of business entails the simultaneous fulfilment of the firm's legal, economic, ethical and philanthropic responsibilities. Or we can say that the CSR firm should strive to make a profit, be ethical, obey the law and be a good corporate citizen." Carroll offered four levels (pyramid) or CSR, namely economic, legal and philanthropic responsibilities. Economic responsibility refers to the expectation of the corporation to make a profit and expand. Legal responsibility refers to a business' obligation to obey laws and regulations, within the legal framework of society. Ethical responsibility means a business has to consider the rights of others and meet the hope applied by society to do what is right, whereas philanthropic responsibility refers to charitable expectations of the society for the organization.

Just like the varied definitions of CSR, the implementation of CSR actions also differs from one firm to another. In order for organisations to be effective, its corporate social responsibility policy needs to be embraced throughout the organization – suggesting all levels of stakeholders must be involved in order to make affirmative differences. Thus, it is safe to presume that as firms are motivated to broaden their objectives beyond profit maximisation, they would embrace CSR initiatives as a way to promote socially responsible behaviour and policies, consequently giving in to stakeholder demands.

Consumer Behaviour and Brand Engagement
This research aims to examine consumer's behaviour prior to engaging with a brand and making purchasing decisions, and exploring whether or not youth consumers in Malaysia consider an organization's initiatives beforehand. Furthermore, the researchers also seek to identify which type of responsibility, based on Carroll's pyramid, have a significant impact on consumer behaviour.

Buying intention is a prediction of consumer attitude or behaviour towards a purchase decision (Espejel et al., 2008). In other words, buying or purchase intention is a pattern of consumers' attitudes or beliefs, regarding their future purchases. Consumer's positive attitudes towards the organization's reputation, image, and product evaluation can be influenced by CSR activities (Dacin & Brown, 1997).

Several studies have indicated that there is a positive relationship between a business's CSR initiatives and consumers' attitudes towards that organisation and its products (Brown & Dacin, 1997; Ellen, Webb, & Mohr, 2000; Creyer & Ross, 1997). Mohr, Harris and Webb (2001) in their study established a pertinent relationship between CSR and consumer responses. Sen and Bhattacharya (2001) research on reaction of consumers to CSR indicated that CSR will directly affect consumers' intentions to purchase an organization's products.

Through this research, it is hoped that organisations in Malaysia can also maximise youth consumers' response to CSR initiatives in the marketplace by carefully identifying which categories of CSR affects them the most. This knowledge can in turn explain the changing landscape of consumerism in Malaysia to organisations, media practitioners and future researchers on how to better engage youth in their communications.

Methodology

Data were collected through an online survey that was designed and distributed to a convenience sample, in which a total of 100 respondents completed the online survey. The survey was conducted between the months of January and February in 2017. Key considerations for developing the online survey were ease of use and easier access. The researchers used a sole technique to solicit respondents, whereby members of the researchers' networks were asked to complete the online survey, at the same time asking those individuals to solicit other individuals in a snowball technique. No incentives were provided to complete the survey.

The questionnaire consists of five major sections. Section A gathered information on consumer's knowledge of CSR, which comprises some general queries to obtain the

respondents' understanding of the term CSR. This signifies their ability to complete the rest of the survey.

Section B, C and D covers statements on consumers' awareness, intentions and behaviour towards CSR activities implemented by business organisations. The statements were divided into four categories based on Carroll's pyramid of CSR, including economic, legal, ethical and philanthropic responsibilities.

Section E collects demographic information of the respondents such as gender, age, race and education level. Sections A and E were designed using nominal scales, whereas sections B, C and D was designed using a five-point Likert scale with the end points being "strongly agree" to "strongly disagree".

Results and Discussion

Consumer General Knowledge and Awareness Towards CSR

This section presents the findings of the respondent's general knowledge and awareness towards CSR. Based on the 100 questionnaires, 47% of the respondents said that they understood the concept of CSR well, whereas the other 36% understood the concept moderately. 17% of respondents have little understanding of the concept, while none of the respondents indicated having no understanding of CSR at all. The finding shows that the majority of respondents appear to possess a rather good understanding of CSR.

Of the five statements posed on the definition of CSR, the finding shows that contributing to charitable organisations has obtained the highest frequency (76 counts), followed closely by participating in community services (75 counts). Complying with law and regulations (50 counts) was the third choice, followed by upholding human rights and minimizing discrimination (45 counts). Maximizing shareholder's value ranked the lowest, demonstrating that respondents felt that business organisations should put an emphasis on the society, rather than focusing on their shareholders' benefit.

As for CSR activities that organisations should be involved in, community work (82%) and donation (77%) ranked the highest, followed closely by environmental protection (70%), education sponsorship (67%) and wildlife protection (65%). Sport sponsorship (57%), producing safe products (48%) and maximizing shareholder's value (35%) were the activities least chosen by respondents. These findings are aligned with the definition of CSR listed above, where the majority of respondents showed that it is imperative for business organisations to contribute to charitable organisations and participating in community services to ensure conscientious corporate citizenship. Outcomes from this study is also consistent with Rahizah et al (2011). Carroll (1991) also recommended that it is essential for managers and employees to engage with their local communities so as to enhance the community's quality of life.

In terms of awareness, the majority of respondents (63%) know of companies that engage in CSR activities in Malaysia, with 61% of respondents recognising companies that are more socially responsible than others. This study also found that

64% of respondents are alert to companies in Malaysia that publicizes their CSR activities.

Consumer Intentions and Behaviour Towards Organisations Engaged in CSR
The next section of the study asked respondents to indicate whether they were willing to pay a premium price for a product or service from an organisation that is socially responsible. 59% of respondents indicated that they would, while 28% were on the fence. A small number of respondents (9%) were reluctant to pay a premium price, even if they know the organisations were socially responsible.

When provided with cheaper alternatives from less socially responsible companies, 58% of respondents expressed a desire to still purchase from a socially responsible company. This shows that consumers are somewhat concerned about an organisation's ethical behaviour in the marketplace. This is further supported when the majority of respondents (59%) explicitly answered that price in comparison to the CSR activities of an organisation is not as important when deciding to purchase products or services from the said company. Together, these results provide important insights into youth consumer's brand engagement and purchasing decisions.

When respondents were asked whether they paid a higher price for a product or service from a socially responsible company even when there were cheaper alternatives from less socially responsible companies, only a minority of respondents (9%) have not. Over half of those surveyed reported that they have paid a premium price for a product or service because of the CSR activities of the company offering it. Interestingly, almost two-thirds of respondents (61%) have reported that they have stopped buying products or services from an organisation that they found were not socially responsible. When presented with two alternatives of products and services, one from a socially responsible company and the other from a less socially responsible company, more than half (55%) of respondents would pick the former. The same number of respondents also indicated that they have deliberately looked for products and services offered by a socially responsible organisation.

The findings discussed above have shown that all four responsibilities of CSR listed by Carroll in 1991 play a major role in consumer brand engagement and purchasing behaviour. This is consistent with a study led by Sen and Bhattacharya (2001) which shows that CSR does affect consumer's intentions to purchase an organisation's products and services. Another study that supports this finding is by Mohr, Webb and Harris (2001) which demonstrates that CSR has a vital impact on consumer responses.

Based on the results obtained, it seems that the economic responsibility attribute has the most significant impact on consumer's brand engagement and purchasing behaviour, followed by legal responsibility, ethical responsibility, and finally, philanthropic responsibility. Findings in this study is different from that of Maignan (2001), who found legal concerns to be key characteristics for organisations, followed by ethical, philanthropic and economic responsibilities. Accordingly, our findings are also similar to that of another study conducted in Malaysia, which reported that the economic responsibility attribute has the most significant impact on consumer's buying behaviour, followed by philanthropic, ethic and legal responsibility (Rahizah et al, 2011).

Sample Characteristics

Stratified convenience sampling was used to ensure equal representation of males and females. Respondents were divided into three age categories: below 20, 21 to 30 and 31-40. The majority of the respondents (50%) were between 21 and 30 years old during the survey period, whereas those respondents below 20 years old were the minority.

Malay represents the highest percentage of the total respondents followed by Chinese, Indian and others. As for the academic qualification of the respondents, they ranged from Sijil Pelajaran Malaysia (SPM) to degree and above, and the majority of respondents (68%) held at least an undergraduate certification. This also shows that the majority of respondents should have basic knowledge of CSR.

Conclusion

Decision makers in organisations should note that this research backs the findings of previous researches, suggesting that consumer groups do take into consideration concerted social responsibility initiatives in their engagement and purchasing decisions. Organisations across all industries have an opportunity to lure this group while achieving their business objectives while giving back to the society. It is also important to note that Malaysian youth have clearly indicated their ranking on the most preferred CSR initiative that needs to be implemented by organisations. Based on the findings of this research, decision makers could use the information to develop a more comprehensive communication plan detailing their CSR activities. Ideally, the type of CSR activities engaged by organisations should be based on the priority indicated in this study. Organisations that disregard societal expectations may risk boycotts resulting from heightened consumer awareness and rights in today's world.

Media practitioners could also take the opportunity to engage and educate consumers about CSR as it has a significant relationship with consumers' purchasing decision. Media corporations could also benefit from consumer support, which could in turn boost reputation and brand image, thus attracting investors.

For future researchers, this study contributes to the understanding of the role of CSR in youth consumers' brand engagement and purchasing decisions. The findings of this study shows that all CSR initiatives have a substantial relationship with consumer's purchasing decisions. Nevertheless, there are limitations that should be considered. With only 100 respondents, this sample size might limit the external validity of the findings. The number of respondents should be significantly higher to improve the validity of the findings. Future research could also look into how CSR practices in different sectors affect consumer brand engagement.

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Cultivating Honesty: Salary and Corruption in the Yuan through the Eyes of Officials and Scholars

Yiming Ha, Hong Kong University of Science and Technology, Hong Kong

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Abstract
The establishment of Chinese-style, centralized bureaucracy by Kublai beginning in 1260 was mirrored by the development of a payment structure for officials, a process which took almost two decades to complete. For the first time since the birth of the Mongol Empire in 1206, officials formally began receiving salaries from the government for their work. On the surface, this structure was not dissimilar to that of earlier Chinese dynasties – after all, the concept of payment for officials itself was borrowed from the Han Chinese and indeed, Kublai sought to emulate the previous dynasties for legitimacy. However, the salary system was the subject of many complaints from officials and scholars alike. This paper will study the salaries of Yuan officials and its impact on official corruption through the private writings and memorials of Yuan officials and scholars. In particular, I will focus on three individuals – Hu Qiyu and Cheng Jufu, who were both major officials in the court of Kublai and his successor, and Zheng Jiefu, who was writing from the perspective of a private individual. Though all agree that the salaries are low, the three individuals had different opinions on the problems and solutions. I will demonstrate that these differences are regional – those in Northern China and those in Southern China had different concerns. Furthermore, I will show that the writings of private individuals concerning the salaries are not completely accurate, which should be taken into consideration when used as a primary source.

Keywords: Yuan, salary, bureaucracy, corruption, officials, scholars, clerks

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In studying the long history of imperial China, much attention has been devoted to the bureaucracy and the government. Yet in the realm of Western scholarship, little attention has been devoted to the issue of official emoluments – the regular payments an official receives from the government for his services. It is commonly believed today that salaries are necessary in any occupation, but in the study of history, salaries are much more than just payment for services rendered. Not only are salaries a vital part of any bureaucracy, but the amount of salary and its components can reveal much about the fiscal capacity of a state, its economic conditions, as well as the fiscal ideology at the time.

Emoluments for civil and military officials became standard from the Qin Dynasty (221-206 BCE) onwards. According to P'eng Hsin-wei (1965/1994, p.516), the salaries of Chinese officials had been increasing uninterruptedly since the Han Dynasty (206 BCE to 220 CE), peaking during the Northern Song (960-1127) and began to decline during the Southern Song (1127 to 1279). Even the non-Han Chinese conquest dynasties such as the Khitan Liao (907-1125) and the Jurchen Jin (1115-1234) began issuing salaries to officials as they adopted Chinese-style bureaucracies – the Liao in 988 and the Jin in 1138 (Huang & Chen, 2005, p.317). Emoluments, then, had clearly become associated with Chinese dynasties and were a vital component of any bureaucracy.

The Mongols, who came to dominate northern China in the early thirteenth century, initially did not have the concept of a salary. As a nomadic people, their equivalent of salaries was plunder taken from subjugated enemies and handed out as rewards. Thus, when the Mongols first entered China, their government also reflected this. There was no unified rank system, no official salaries. Civil officials frequently accepted bribes while military officers plundered cities and towns. (Chen & Shi, 1996, p.371). It was not until the ascension of Kublai Khan (1215-1294, r. 1260-1294) as emperor and with his creation of a Chinese-styled bureaucracy that a salary system finally come into existence.

The creation of this system was led by an enthusiastic group of Han Chinese scholars and officials who aimed to shape the salaries according to their vision, to reconstruct a bureaucracy that had been shattered with the fall of the Jin in the north and the Southern Song in the south. To them, Kublai's reform afforded them an opportunity to "civilize" their nomadic conquerors and create an ideal government. However, from the standpoint of the salaries, these scholar-officials were never truly satisfied. Much of their discontent lay with the fact that the resulting salary code was, in their eyes, too low. All agreed that low salaries led to corruption among officials and clerks and to government inefficiency and all agreed that the salaries should be more generous. Had this been any other dynasty, perhaps the issue of low salaries would have been just that. But the Yuan was no other dynasty. From the time of Kublai all the way to the fall of the empire in 1368, salaries increasingly became used as a tool to push for political reform and bureaucratic reorganization.

Yet despite sharing these common goals, the scholar-officials differed on how exactly to achieve generous salaries, a difference which becomes quite apparent when taken

into the context of the Yuan's north-south divide. This paper will study how Han Chinese scholars and officials viewed the issue of salaries and its relationship with government corruption through the writings of two government officials – Hu Qiyu (胡祇遹, 1227-1293), who was from northern China, and Cheng Jufu (程鉅夫, 1249-1318), who was from southern China. Both men were ranking members of Kublai's court, serving in both central and provincial administrations and wrote extensively on the issue of salaries. Also included will be the writing of Zheng Jiefu (鄭介夫), a southern scholar and political observer who did not serve in the government but whose writing was nonetheless highly lauded by later generations.[1]

Low and Unequal

In 1260, Kublai emerged victorious in a civil war over his younger brother and was proclaimed the Great Khan of the Mongol Empire. Almost immediately, his court began to oversee the promulgation of a salary code, to be paid with paper notes, as part of the creation of a centralized bureaucracy. The *History of the Yuan* records the following:

> The system of salaries, for the officials of the court, [it was] determined in the first year of Zhongtong [1260]; for officials of the Six Ministries, [it was] determined in the second year [of Zhongtong]; for officials of the circuits, prefectures, and counties, [it was] determined in the tenth month [of the second year of Zhongtong]. In the sixth year of Zhiyuan [1270], the counties were divided into first class, second class, and third class. For officials and clerks of the Regional Surveillance Bureau, [it was] determined in the sixth year [of Zhiyuan]. From the Registrar on down, [it was] increased again in the seventh year. For officials of the Salt Distribution Commission and the various artisan agencies, [it was] determined in the seventh year…. In the seventeenth year, the salary was redetermined, and salaries for all inner and outer officials were stopped. (Song Lian et. al, Comps., 1370/1966, p.924).

Records regarding the salaries in the early Kublai years are sparse, but from the *Yuanshi* we can see that by 1271 when Kublai officially founded the Yuan Dynasty, a basic salary structure had already been established and was growing to encompass more officials. No official comprehensive record of the salary amount before the 1285 adjustment survive, though Shen Renguo (1989, p.38) has estimated that the monthly salary of a rank 6 official around the 7th year of Zhiyuan (1271) to be only 50 *guan* of Zhongtong notes (*Zhongtong chao* 中統鈔) based on a passage in the biography of Wang Pan. These salaries must have been very low, for the *History of the Yuan* records that Kublai himself at one point expressed his dissatisfaction (Song Lian et. al, Comps., 1370/1966, p.1645).[2]

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[1] Dates for Zheng Jiefu are unknown, as he was a relatively obscure individual who did not rise to fame until almost century after his death.

[2] Kublai's dissatisfaction was reflected in a dialogue he had with an official named Jia Juzhen (賈居真). When Kublai inquired Jia about his salary and Jia responded accordingly, Kublai deemed it to be too low and ordered it raised, but Jia declined, stating that the pay he received corresponded to his rank and that the emperor should not make an exception for him.

The year 1285 proved to be a watershed in the history of Yuan salaries. In an edict promulgated in the second month of that year, Kublai stated that due to mounting inflation, current salary levels would not be enough to cultivate officials' honesty and thus decreed that all officials would have their salaries increased by fifty percent. Furthermore, each of the nine ranks was subdivided into three different classes, based on the type and amount of work they had (Chen et al., Eds., 2011, p.545). The result of this adjustment, shown in Table 1.1 for officials of the court and in Table 1.2 for provincial officials, became the foundation for the Yuan salary code.

Rank	First Class	Second Class	Third Class
1b	300	250	
2a	225	215	
2b	200	185	175
3a	175	165	150
3b	150	135	125
4a	125	115	100
4b	100	95	90
5a	90	80	
5b	80	70	
6a	70	65	
6b	65	60	
7a	60	55	
7b	55	50	
8a	50	45	
8b	45	40	
9a	40	35	
9b	35		

Table 1.1 Monthly Salaries for Officials (paper notes in *liang*)

Rank /Office	Monthly Salary Notes												
	Branch Secretariat	Pacification Commission	Regional Investigation Commission	Judicial Proceeding Office	Circuit		Superior Prefecture	Prefecture			County		
Class					*1st*	*2nd*		*1st*	*2nd*	*3rd*	*1st*	*2nd*	*3rd*
1b	250												
2a	250												
2b	200	125											
3a	125		80	80	80								
3b		80				70							
4a		60	45	50	40		60						
4b								50					
5a			30	40	30	35			40				
5b	70						30			30			
6a				30	20	20		25					
6b	45	42			19	19	18		20		20		
7a										18		18	
7b	40	35	20	25	17	17	18	18	15				17

8a	35		15								13	15	
8b				17	12	12	12	12			13	13	12
9a		25	13										
9b				15	10	10	10	10	10		12	12	12

Table 1.2 Salaries for Regional Officials (paper notes in *liang*)

Salaries after the 1285 readjustment was undoubtedly an increase compared to previous levels, but rampant inflation caused by massive printing of paper currency seriously affected the standard of living (Rossabi, 1994, p.449). Those most affected by inflation were the large amounts of clerks that the Yuan government employed. In the absence of the any examination system, clerks had become one of the major routes to office and constituted a large portion of the official bureaucracy (Xu, 1987, p.17). Many Han Chinese, who would have otherwise entered officialdom through the civil service exam, was instead forced to become clerks for the opportunity to become an official. But though status of clerks rose accordingly, they were still unranked "sub-officials" and this was reflected in their salaries, which were many times lower than that of ranked officials. Hu Qiyu was one of many who lamented the impact low salaries had on the clerks:

> If calculating salary, the monthly salary of a clerk in a superior prefecture is six *guan*. Recently the price of rice and barley has reached no less than eleven *guan* for one *dan*. [With a] daily earning of 200 *wen*, [he] can buy two *sheng* [of grains]; it is only enough for one man's daily needs. The fees for clothes, horse and saddle, and servants are all necessary, but where do they come from? How will [he] be able to support his parents, wife, and children? (Li, Ed., 1999, p.546).[3]

In what would become a common theme in his writings, Hu Qiyu blamed the problem of corruption among officials and especially the clerks entirely on two factors – government supernumeraries and low salaries. In a long essay detailing the sufferings of the common people, Hu wrote that, "redundant personnel lead to chaos in [official] discussions but produce no results; low salaries cannot provide a livelihood and thus breeds corruption. Looking at it today, every single department should reduce its personnel by half and double their salaries" (Li, Ed., 1999, p.598).

Appearing in the same essay was another passage where low salaries were coupled together with corruption amongst the clerks:

> Upon examination, [the clerks] of the superior prefectures, prefectures, counties, and offices, their salary is low and cannot support [their] families; they work for long periods of time but cannot enter officialdom. [They have] no benefits and no titles, what do they have to lose? If they are not corrupt, if

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[3] One *guan* (貫), often times referred to as *liang* (兩) was a measurement for paper money. It is equivalent to 1,000 *wen* (文). One *sheng* (升) during the Yuan is equivalent to approximately 1,003 milliliters. Ten *sheng* made up one *dan* (石).

they do not bend the law, how will they eke out an existence? (Li, Ed., 1999, pp. 598-599).

Hu pointed out that the low salaries were failing to incentive the clerks, leading to inefficiency within local administrations. In another essay, he lambasted the "villainous and corrupt officials and clerks" for taking massive amounts of bribes from plaintiffs and defendants in lawsuits but refuse to pass judgement (Li, Ed., 1999, p.544). In another essay, he attacked the clerks for purposely shirking their responsibilities by taking advantage of term limits to delay their work:[4]

> For example the lawsuits concerning land disputes, the crafty clerks will calculate the time until their transfer, then they will delay incessantly [until they are transferred], and so the fault of the delay will not lie with themselves, the fault of disobedience will not lie with themselves. Those will take up the post after [will say] that they have only been at this post for a short period of time, so the fault lies with the previous clerk and also not with them! (Li, Ed., 1999, p.546)

Hu Qiyu's concerns about corruption and malfeasance were shared by his southern counterpart Cheng Jufu. In his famous memorial submitted to Kublai in 1282, wrote that, "Those who serve in government have salaries, which have been the law from ancient times to now. Not giving them salaries but wishing to hold them responsible for honesty, it is difficult" (Li, Ed., 2000, p.88). Much like Hu, Cheng believed that salaries was directly related to corruption. In 1280, as stated in the *Yuanshi* passage above, Kublai went as far as stopping salaries altogether in an attempt to readjust salaries, though the payment of salaries resumed the next year. According to Cheng's memorial then, in 1284, the Yuan court still had not begun redistributing salaries to officials in the south.

But Cheng Jufu's concerns were not entirely in line with that of Hu Qiyu's. While both equated salaries with honesty and urged the court to treat officials generously, Cheng's memorial brought up an issue that was not found in the writings of Hu Qiyu, and that was the issue of office lands.[5] According to the *History of the Yuan*:

> The regulations of office lands, for officials of the circuits, superior prefectures, prefectures, and counties, it was determined in the third year of Zhiyuan [1266]; for the Regional Surveillance Bureau, [it was] determined in the fourteenth year [of Zhiyuan]; for the Branch Secretariats of *jiangnan* and the various bureaus, it was determined in the twenty-first year [of Zhiyuan],

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[4] In the Yuan, officials and clerks serve in their posts for a set amount of time before they are transferred somewhere else or promoted.

[5] Office lands were lands given to certain officials serving in provincial administrations as a component of their salary in which the official collected rent directly from his tenants. This component was added because regional officials received less salary notes than central officials.

the amount would be half of those in *fuli*.[6] (Song Lian et. al, Comps., 1370/1966, p.924).

From the *History of the Yuan* passage, we can see that office lands in southern China were only half the amount of those in northern China. The Yuan court made this decision on the basis that land in southern China was more fertile and so, on average, yielded more than lands in the north (Fang, Ed., 2001, p.372). To the Mongols, this was considered fair, but Chinese officials decried it as "unequal" (*bu jun*, 不均). Cheng Jufu was naturally among them. In 1284, he submitted another memorial to Kublai in which he attacked this policy, writing that, "Many officials in the south are northerners, they are far from home, the paper notes are weak and salaries are low, if they do not take [from the people], how will they support themselves?" Even though the court issued them office lands, Cheng pointed out that due to the scarcity of land, many officials did not receive them as a result of the Branch Secretariats' ordering that only barren and unoccupied land be used as office lands. He called for more office lands and at the same time, "[the amount of land] should not be decreased" (Li, Ed., 2000, p.93-94).

From Cheng's point of view, the salaries should not only be generous but also equal. Printing more paper money was not only wasteful, it would further weaken the already fragile currency system. Thus, the most reliable source of income was office lands (Li, Ed., 2000, p.93). To Cheng and many other southern Chinese officials, the Yuan policy of favoring northern officials with more office lands was seem as a form of discrimination against southerners.[7] Hu Qiyu of course did not share Cheng's sentiments. His solution to the problem of low salaries was rather simple – cashier redundant personnel in the government to achieve savings and use those savings to double the salaries for all remaining officials. Office lands did not appear in Hu's writings most likely because as a northerner, he thought that the allocation of office lands was fair.

Policies for Peace and Prosperity: The Writings of Zheng Jiefu

Though he never held political office in the Yuan, the southern Chinese scholar and political observer Zheng Jiefu submitted, as a civilian, a lengthy memorial on administration to the emperor in 1303, which he titled *Policies for Peace and Prosperity*. This memorial was widely lauded by later generations, so much so that it earned Zheng Jiefu a place in the *New History of the Yuan*, compiled during later the Qing Dynasty (1644-1911). Though Zheng's memorial covered everything from

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[6] "*Jiangnan*" refers to the areas south of the Yangtze River that was formerly controlled by the Southern Song. *Fuli* is an area under the direct control of the Central Secretariat, encompassing modern day Beijing, Tianjin Hebei, Shanxi, Shandong and parts of Henan and Inner Mongolia.
[7] Yuan divided the population into four groups based on ethnicity: Mongols, *semu* (mostly Uighurs and other Central Asians), Han (ethnic Chinese living in former Jin territory north of the Yangtze River), and Southerners (ethnic Chinese living in former Southern Song territory south of the Yangtze River. Government policy favored Mongols and *semu* and then Han, while Southerners were often discriminated against in government personnel selection.

coinage to personnel selection, he devoted a large section to address the issue of salaries.

The ascension of Emperor Chengzong (Temür, 1294 to 1307) in 1294 only worsened the inflationary problem of the Yuan. In that year alone, the grandson of Kublai distributed as much as 744,500 taels of silver that had been kept in reserve for the paper currency as rewards for members of the imperial family and nobility in an attempt to shore up his political support (Song Lian et. al, Comps., 1370/1966, p.150). To meet budgetary requirements, the court increased its annual issue of paper notes, reaching a high of ten million *ding* in 1302 (P'eng, 1965/1994, p.510).[8]

It was against this backdrop that Zheng submitted his memorial, which began in the same tone as that of Cheng Jufu's a generation earlier. In it, Zheng highlighted the four major inequalities of the Yuan salary system:

- Officials in the south only received half the amount of office lands than officials in the north.
- Office lands were only given to officials of the circuits, superior prefectures, prefectures, counties, the Regional Investigation Offices, and the Salt Distribution Offices.
- Many offices who were supposed to receive office lands did not receive them. In addition, clerks received rice supplements while officials did not.
- Even though officials of the court received more salary notes, the income of regional officials were much higher due to office lands. Because of the weakness of the paper currency and the high price of rice, high officials at court made even less than low ranking county officials (Li, Ed., 2004, pp.50-51).

In the following section, Zheng also echoed Hu Qiyu's complaints about government supernumeraries, which he blamed on the government's insincere attempts at implementing countermeasures, and he too proposed cashiering redundant officials to cut down expenses. "The court has also taken innumerable measures," he wrote, "but it was unable to rectify the situation. One series of changes, followed by another series of actions, in the end even a small part the flawed policy cannot be corrected." Thus, Zheng concluded that, "The current problem is not that the salary is low, but rather that the salary is uneven. We should not worry that the salary is not enough, but worry about the excessive appointment of officials" (Li, Ed., 2004, p.51). He believed that salaries should indeed be raised, but before that, they must be even.

Although the problems Zheng described in his memorials mirror those brought up earlier by Hu Qiyu and Cheng Jufu, his proposed solution was radically different. Hu had proposed a simple pay raise while Cheng sought more office lands for southern officials. Zheng, on the other hand, believed that office lands should be banned

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[8] One *ding* (錠) was equal to 50 *guan* or *liang* of paper notes during the Yuan. By 1307, the price of rice in rice-producing regions had reached as high as 20 *guan* per *dan*. By comparison, rice in the 1270s-1280s was only around 10 to 11 *guan* per *dan*.

altogether, replaced with supplemental rice distributed directly from the central government

> Even though the salaries of the court officials are high, [compared to] the price of rice they are poor, for every five *liang* of salary notes, they should also receive rice of one *dan* a month. The salary of officials outside the central government is already low, [and] rice is of little value, for every five *liang*, they should receive rice of two *dan* a month. Above five *liang*, [rice] will be added according to their salary. Those who are unwilling to receive rice can receive [paper] notes based on current prices…..The various prefectures and cities of Shanlin [Karakorum], Shangdu [Inner Mongolia], Shanhou [Hebei], Hexi [Shaanxi] are not places that produce rice, so [rice] should be converted to paper notes based on each area's current prices, if it is not proper then it should be fixed at 25 *liang*….. The income from the office lands should be collected by the government, after ensuring the local officials have sufficient [shares], the remainder should be transported to the capital to give to the officials and clerks serving the court. (Li, Ed., 2004, p.52).

Chengzong's successor Wuzong (Khaisan, 1307-1311) experimented with the confiscation of office lands. In 1310, the court replaced all office lands with rice, but this policy was quickly repealed when Wuzong's brother Ayurbarwada ascended the throne in 1311 as Emperor Renzong (r. 1311-1320) and thereafter salaries for all non-capital officials, including the office lands, were restored to what they were before 1310 (Chen et al., Eds., 2011, pp.548-550).[9] The Yuan court made no more attempts to adjust office lands based on either Cheng's or Zheng's proposal, electing instead to periodically raise salaries by adding supplemental rice as a component of the salaries.

The Reliability of Zheng Jiefu's Memorial:

Due to its detailed analysis, Zheng Jiefu's memorial has become a must-cited source for any scholar studying the salary system of the Yuan. Out of all those in the Yuan period who had written about salaries, Zheng's memorial is not only the longest but also the most comprehensive, covering almost every angle and flaw. However, unlike officials such as Hu Qiyu and Cheng Jufu, Zheng had never once served in an official capacity, thus lacking the knowledge of Yuan institutions possessed by government officials. The errors in his memorials become apparent once a comparison is made to institutional texts.

One of the most glaring errors in Zheng's memorial was his statement that capital officials above the third rank were not given any supplemental rice (Li, Ed., 2004, p.51). Zheng was not incorrect in this regard, as the 1303 decree ordering the increase of official salaries did indeed include this stipulation. However, Shen Renguo (1989, pp.45-46) demonstrated that the officials in question were able to receive rice based on a so-called "converted payment" (*kousuan jifu* 扣算給付), which Zheng Jiefu did

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[9] Wuzong's policy of confiscating office lands was met with fierce resistance from the Mongol elites serving in the provinces.

not take into account. Officials avoided this restriction by simply converting the rice into a cash price, which was deducted from the cash portion of their salaries. That deducted portion would then be paid using rice.

Equally troublesome was Zheng's calculation of farm yields from office lands. Zheng wrote that a ranked three provincial official received 800 *dan* of rice annually, or 60 *dan* monthly, from his office lands (Li, Ed., 2004, p.50). According to Yuan regulations, a rank three provincial official serving in the south was entitled to eight *qing*.[10] The exact amount of rent to be collected was not stated in Yuan institutional codes, but officials frequently abused the system and took more than they were supposed to. In 1291, it was recorded that rank 3a officials were claiming 60 *dan* for every *qing* from their office lands. With eight *qing* total, their annual income from office lands would reach 480 *dan*. This must have been considered an excessive amount at the time, as the court ordered that officials should follow regulations in their collection of rents, but it was still much less than the figure quoted by Zheng (Fang, 1346/2001, p.381).

According to Chen Gaohua and Shi Weimin (2000, p.172), the average yield per *mu* in the Zhedong area, which included Zheng's native region of Quzhou (衢州, in modern day Zhejiang) at the time was between one to one and a half *dan*. Zheng's figure thus most likely represents a case of excessive rent collection, as the official would have been taking the entire harvest without leaving anything for his tenants. As the purpose of Zheng's memorial was to push for political reform, he no doubt picked an extreme example to highlight the abuses of a policy he did not support. The abuse of office lands in the Yuan was not uncommon and was clearly documented in both official and nonofficial sources, but Zheng's figures should not be used as a blanket number for all cases of abuse, as it is often done. Rather, the variation of yields across different regions and the exact amount of office lands distributed to each official should be taken into account for a more realistic picture.

Finally, Zheng complained of poverty among the Prime Ministers, mainly on the account of the weakness of the paper currency that they were paid with (Li, Ed., 2004, pp.51-52). However, his complaint was unfounded, as high positions within the Yuan bureaucracy were monopolized by members of the Mongol nobility and Central Asians. The Mongols nobility, which included princes, princesses, imperial son-in-laws, and meritorious officials, were a privileged class who were the subject of annual grants (*sui ci* 歲賜) from the emperor as well as rewards for major court ceremonies such as the emperor's ascension. These grants and rewards included gold, silver, clothes, silk, and paper cash, and were especially lavish (Huang & Chen, 2005, pp.383-387). Thus, Yuan Prime Ministers did not depend on their salaries for survival and their low real income does not provide a good example of low salaries in the Yuan.

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[10] One *qing* is equivalent to 100 *mu* of land.

Conclusion:

Han Chinese officials and scholars in the Yuan all shared the common belief that salaries were too low and led to corruption, but as my essay has shown, they were not all in agreement with what should be done. As the target of discrimination by the Mongols, southern Chinese saw the inequality in the allocation of office lands as just another indicator of their inferior position in the social hierarchy. Yet even among southerners, there was no consensus on how to remedy the situation. Cheng Jufu believed that northern and southern officials should all be given equal amounts of land, while Zheng Jiefu believed equality could only be achieved if the office land system was replaced by centrally distributed salary rice. For northerners such as Hu Qiyu, inequality in the salary code did not seem to be a major problem.

Out of all those who wrote about salaries in the Yuan, Zheng Jiefu's memorial was undoubtedly the longest, and as such, it deserves special attention. With the cancellation of the civil service exams, many Han Chinese scholars were unable or unwilling to enter government service. Yet they were not totally isolated from politics and memorialized to the throne as a private citizen to voice their concerns. Zheng Jiefu was one such individual, and while he was extremely thorough, he lacked the detailed knowledge of government institutions and regulations possessed by Hu Qiyu and Cheng Jufu, and this was reflected in the errors that appeared in his writings. Yet these errors are ignored by many modern scholars, who take Zheng's memorial as completely accurate.

Looking deeper into their calls for increased and equal salaries, it becomes abundantly clear that salaries were being used to push for reform. The Mongol Yuan had come a long way since their initial conquest of China, but Han Chinese scholars and officials were never satisfied. Take for example the three individuals in this paper. It is quite clear that Hu Qiyu was pushing for a more efficient and organized government with his calls to abolish supernumeraries. Cheng Jufu's writings on salaries showed that he was against the Branch Secretariat system and pushed for more centralization. Zheng Jiefu, although he differed somewhat in his proposed solution, also sought greater efficiency and centralization. Ultimately, none of them achieved their purpose, as the Yuan government had little incentive to reform.

The issue of low salaries would continue to plague the Yuan until its downfall in 1368, and many others continued to debate and discuss it. These writers, many of whom were from the south, echoed the same points raised by the previous generation, sympathizing especially with Cheng Jufu and Zheng Jiefu about the inequalities of the office lands. But after the disastrous salary reforms of the Wuzong reign, the Yuan court made no more attempts to readjust office lands, preferring to simply raise salaries as Hu Qiyu had suggested by distributing rice. Ultimately, these adjustments never satisfied the Han officials and scholars, who continued to press the issue, and did little to improve the living standards of officials in the face of increasing inflation. With the flight of the Yuan emperor from China in 1368 to the north, the issue of the salaries was passed onto the succeeding Ming dynasty.

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Contact email: yha@connect.ust.hk

Documentary Storytelling: Methods and Styles

Areerut Jaipadub, Bangkok University, Thailand

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Abstract
This article explores the significance of storytelling and seeks to choose modes of filmmaking to transmit "reality" or to tell a "true" story. However, the storyteller's intention, perspective, values, and aesthetic style are integral parts of the story. Therefore, documentary storytelling does not refer only, or even primarily, to films that are narrated. Methods and styles are also story-driven. In some cases storytelling can reflect who you really are. The article shows the storytelling methods that storytellers can choose in expressing them to the viewers. The essential key of the component is the aspect of the story, which approach a story in a different way.

The definition of the term "storytelling methods" will be discussed in the first part of the chapter emphasizing the fact and the method of storytelling. In this study, it will be analyzed how storytelling can be used as a tool to expand the storytellers's point of view and how they choose the storytelling methods. The samples of case studies are *The Look of Silence (2014), Citizenfour (2014), Tsukiji Wonderland (2016), By the river (2013)* and *The Songs of Rice (2014).*

The paper concludes that storytelling is a powerful tool to represents the reality which choices about subject matter, the forms of expression, the point of view, and so on. The future trend of storytelling in documentary film may alter because storytellers have wider opportunities to select "the story" to tell. It causes the variety of forms and styles to choose. In meantime, hybrid documentaries and transmedia will take a big role in documentary storytelling.

Keywords: documentary storytelling, forms and styles, storyteller, documentary modes, storytelling methods, point of view, *The Look of Silence, Citizenfour, Tsukiji Wonderland, By the river, The song of rice*

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Introduction

Storytelling is the statement of tacit knowledge from impressive life experience or from learning and working which is accumulated to be good pragmatic skill or from talent to others in order to be adapted with audience's life without wasting time for learning by themselves. Therefore, every story consist paradigm or assumption of "storyteller". Moreover, every human are claimed to be storytellers. In ancient time, storytelling had become rationale for information providing. It was used as teaching tool, although many of stories were based on emotion. (Chareonwongsak, 2004).

Consequently, before telling a story, firstly you must have a story to tell. This article did not focus on how good your story is, but focused on the method of storytelling. Even though you have a poor story, but if you have a fascinating method, it could enhance attractiveness in your story. Meanwhile, if you have a good story, but you choose an unattractive method, your story may be uninteresting.

Recently, I had a chance to join International Documentary Marketplace, which I was chosen to be one of the judges. During the pitching session, I had realized how filmmakers chose their storytelling method (without concern of story or content). It can be represented who the storytellers are and where the storytellers come from. For example, if you are come from a developing country, your film may be related to poverty, racist or social problems. Instead of showing how poor they are or the troubles they have faced, telling the stories of how they overcome all the obstacles and how they can improve their lives. In my perspective, it is an important key to deliver the messages to the audience, which is mode, style or structure that the storytellers use for telling their stories. The filmmaker's point of view is also involved. In other words, what the audience will gain from watching your film, it also comes from how you tell your story too.

Therefore, documentary storytelling does not refer only, or even primarily, to films that are narrated. Methods and styles are also story-driven. This article indicates the significance of storytelling and why do we have to concern about it. By doing this, we will go through definition of documentary, documentary storytelling and followed by storytelling methods. The emphasis on how storytelling can be used as a tool to expand the filmmaker's identity and point of view through the film by reviewing five documentary films, which were directed from several directors.

Definition of Documentary

John Grierson, father of documentary defined documentary as creative treatment of actuality without acting and script writing as novel. The story and situations should derive from the reality and real situations in order to make the film more philosophic and realistic than fiction stories. That is to say documentary is the actuality presentation. At the same time, documentary should be filled with creative. Film is the art of presentation as painting or sculpture. Filmmaker must be on duty of actuality presentation, which transmitted through creativity. (Kosalwat, n.d.)

Documentary must find the method to create the emotion at that time to be most realistic. The objective of documentary production is not to explain the story to the audience, in additional, the storyteller must mainly intent to indicate behavior of

actions, which will impact emotion of audience as soon as they see. It could be emotion of anger, hate, love, and fascination in short term or long term. Therefore, storyteller must focus on individual perspective and transmit in individual condition, process, situation, which is actually true. Moreover, the translation should be creative distinctively. (Tamprawat, n.d.).

Pinitka (n.d.) stated that 2 significant features of documentary are:

1. It must mostly maintain originality about showing existing life and nature. No matter it is a documentary of immorality, beauty or interest, main point of this kind of film will signify a new path of discovery or open up the window to search for something that the audience has never seen or understood before.

2. It leads to the changes, renovation and education. The important role is to show the admiration or dissatisfaction to indicate goodness and badness. Storyteller must listen to the judgment or opinion of the audience about production. Sometimes, storyteller must make the audience understand the problems and complexes to show complicated condition or result of conflict about human's need and desire. For this mentioned feature, if the storyteller has not done sufficient research or tries to cheat on the audience such as presenting only one point of view, it will lose the important objective of presentation to the audience. Documentary is not propaganda or presentation of specific point of view.

Documentary Storytelling

"Film is not a visual medium, it is a story medium" Ronald Blumer quoted
(Curran Bernard, 2011)

Documentary Storytelling begins in the last years of the nineteenth century with the first films ever projected, and it has many faces. It can be a trip to exotic lands and lifestyles as was *Nanook of the North* (1922). It can be an artful piece of propaganda was *Man with a Movie Camera* (1929) made by Dziga Vertov, who ardently proclaimed that fiction cinema was poisonous and dying and that documentary was the future – a propoganda both for a political regime and for film style or *Fahrenheit 9/11* (2004), Moore's personal view of how the terrorist attacks in the US were used by George Bush to pursue illegal wars in Iraq and Afghanistan. (Aufderheide, 2007)

Documentary must always tell stories (whether or not those stories are also narrated is an entirely different issue), no matter how good your technical skills, or characters, or storyboards, or research, your film is nothing but a collection of these elements unless they are underpinned by good storytelling. A story is the device that describes the arrangement. The story may begin as an idea, hypothesis, or series of questions or events. It becomes more focused throughout the filmmaking process, until the finished film has a compelling beginning, an unexpected middle, and a satisfying end. (Curran Bernard, 2011) As we can say the better you understand your story the creative and reality in your film will be stronger.

At its most basic, a story has compelling characters, rising tension, and conflict that reaches some sort of resolution. It engages the audience on an emotional and intellectual level, motivating viewers to want to know what happens next. Therefore,

characters or main subjects are important element that can tell story (can be animals, objects or events). However, the characters could not be perfect teller without circumstances (included person, animal, object, feeling or idea) that relate to the characters and reflect the whole story.

While we have a story to tell, next step that we have to consider is how to tell the story. What is the best way to tell? What is style? What is structure of story? Which modes are fit in with the story?

Storytelling Methods

Perhaps this is obvious, documentary film represents "reality" or tells a "true", not set up, but the film will do better if it has some kind of structure. Although there is a place for unstructured, non-narrative films, they are niche, and not the focus of this article. A beginning, middle and end is often incorporated into what is called a three-act structure, which is common device used in storytelling.

In essence, Act One sets up the story. The characters are introduced, as is the conflict. Conflict is important for two reasons; it is interesting and keeping us engaged and allow us to ask questions, which we hope will be answered in the rest of the film. For example, Morgan Spurlock's *Super Size Me* (2004) introduces him and the main premise of the film in the first act. He is going to do noting but eat McDonald's food for a month. We see him get his health checked, and set up the rules that he has to live by for the next 30 days. And so the conflict is established. Will his health deteriorate? What will happen to him? These are questions that keep us engaged throughout the film.
In Act Two, which is usually the longest part of the film, the conflict that has been established deepens, and further obstacles to achieving the end goal are often introduced. Morgan Spurlock becomes increasingly ill, to the point that his doctors are pleading with him to stop his crazy McDonald's-only diet immediately.
Act Three, which is usually the shortest, focuses on resolution of the conflict. Morgan lives through his ordeal and we are left seeing the negative effect of McDonald's. (Glynne, 2012)

In addition, apart from the three-act structure, American film scholar Bill Nichols has classified documentary films by describing them in terms of styles or modes to expand the storytelling strategies. (Nichols, 2010) According to Curran Bernard (2011) claimed that there are many ways to tell a quality documentary story. Story does not have to fall into three-act structure, and it definitely does not mean creating artificial tension that is imposed from without. Story comes organically from material and how you structure it.

The following summarizes features for each of six Nichols's modes:

1. *Poetic Mode* - Poetic documentaries are more subjective and approach something from a more artistic and creative angle. They rely on things like color, mood and tones, textures, sounds and rhythmic qualities.

2. *Expository Mode* - These documentaries tend to have a voice of God or narrator directing the audience, they tend to constructs a specific argument or a point of view

for the audience so it leaves little room for an audience to come to their own conclusion about what they are seeing. Nature documentaries and the news are very much based on this way.

3. *Observational Mode* - Is best described as a "window on the world". The filmmaker observing truth by letting the camera captures its subjects uninterrupted. Handheld cameras technic is often used for this type of documentary, which has a shaky quality to it and makes the footage look raw and like it has just happened - nothing has been staged. Direct Cinema and Cinéma vérité from the 1950/60's are prime examples of this type of documentary.

4. *Participatory Mode* - Opposite to the observational style the participatory normally includes the director or filmmaker in the documentary and they will play quite an integral part by maybe following someone around, asking questions and almost become a part of the subject life for the duration of the documentary. Rather than not influencing or getting involved with the subject they will directly engage with them.

5. *Reflexive Mode* - Reflexive Documentaries are similar to Participatory in that they often include the filmmaker within the film. However, unlike Participatory, they make no attempts to explore an outside subject. Rather, they focus solely on themselves and the act of them making the film. In other word, reflexive mode is not about the relationship with the filmmaker and the subject, but rather the filmmaker and the audience.

6. *Performative Mode* - The filmmaker is deeply involved and this type of documentary is usually subjective the filmmaker and the film might depict their personal journey. This has sometimes been called the "Michael Moore" style, as he often uses his own personal stories as a way to construct social truths (without having to argue the validity of their experiences).

As we mentioned in the beginning, filmmaker's point of view is one of the most important issues in telling story but often remains unquestioned in film. In fact, point of view is the main and continuously dynamic tool of structuring the narrative.
The point of view exists because the storyteller has a purpose for telling the tale and is clear about his/her relationship to the story and its characters. Diagrams below are symbolic of how a point of view works, and some points are linked to six Nichols's modes. (Rabiger, 2009)
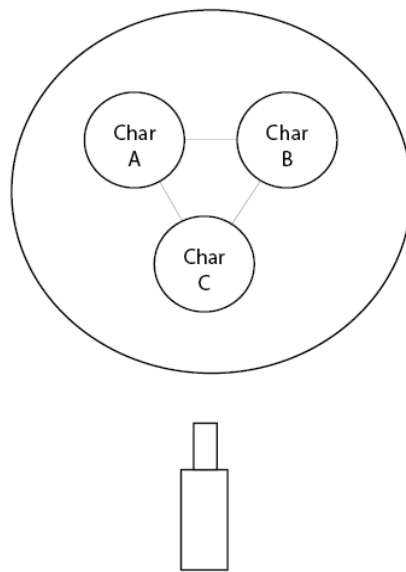
Figure 1: Diagram representing direct or observational cinema, in which the subject and audience become unaware of the camera's presence.
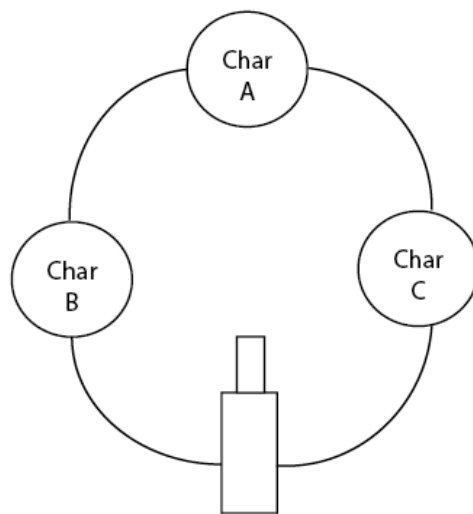
Figure 2: Diagram representing participatory mode, in which the filmmaker and crew becomes part of the events being recorded
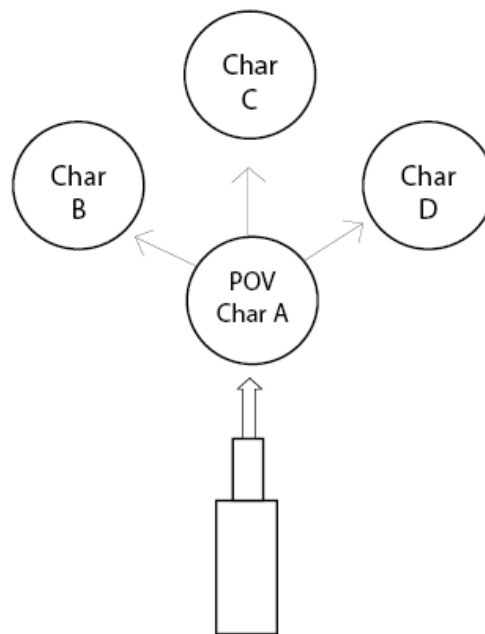
Figure 3: Diagram representing a single point of view
(seeing through a character in the film)
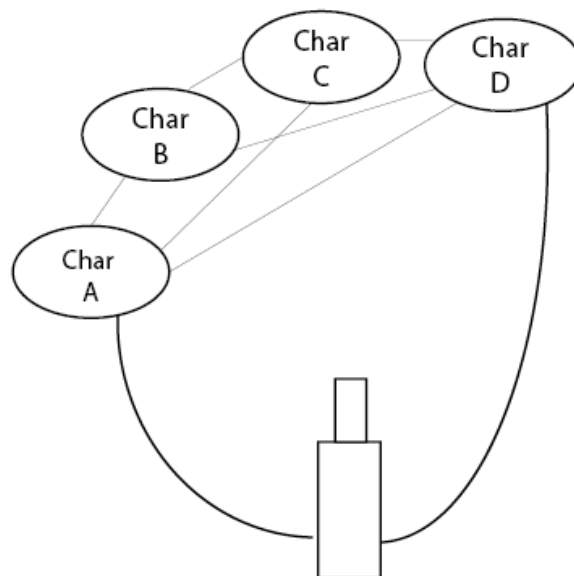
Figure 4: Diagram representing the multiple points of view. We may see the viewpoint of more than one character, no one character is more important than the other.
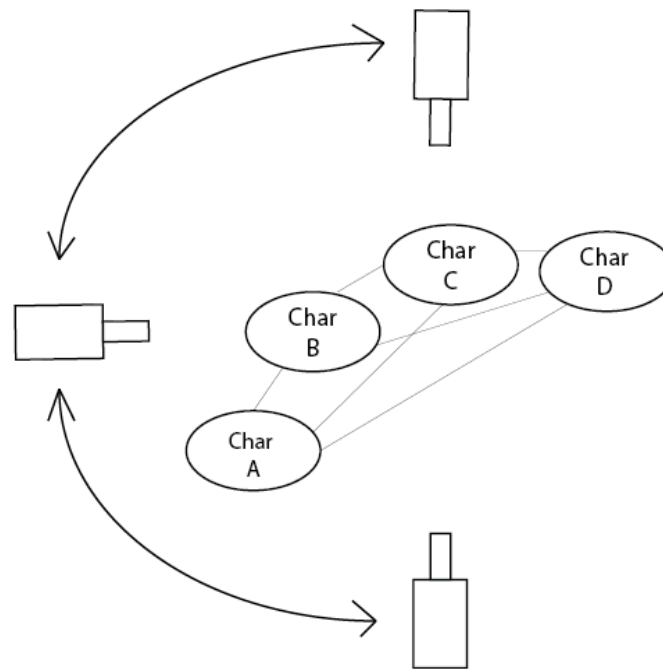
Figure 5: Diagram representing omniscient point of view, in which the camera move freely in time and space, means that the story is told from an all-seeing God-like. POV comes from the storyteller, not particular character.
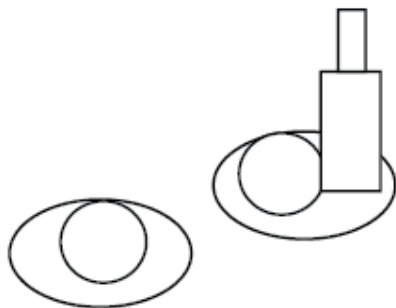
Figure 6: Diagram representing the personal point of view, in which the author/storyteller, who sometimes narrates the film. The director can alternatively supply filmmaking skills for someone in front of the camera, or the director is behind the camera but can step forward into the visible world of the film.
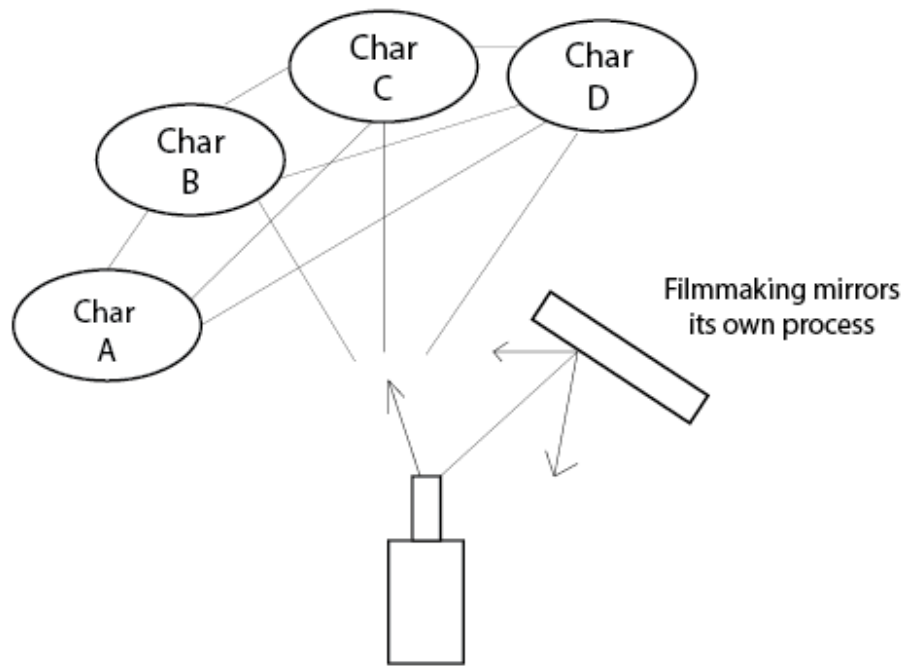
Figure 7: Diagram representing the reflexive point of view, one able to share salient aspects of the filmmaking process with the audience.
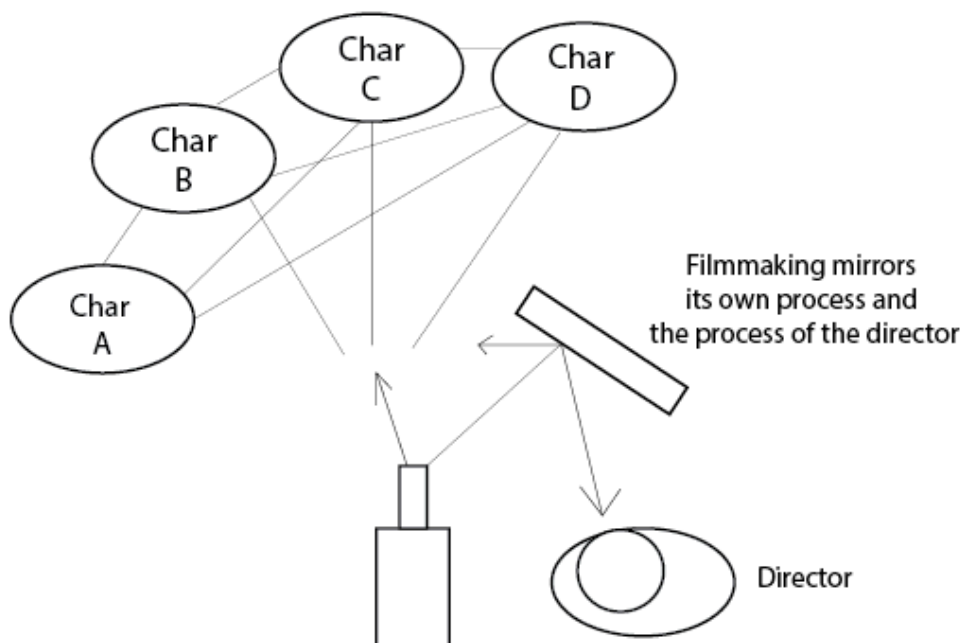
Figure 8: Diagram representing the self- reflexive point of view, which not only reflects on its own process but also incorporates its authors' thoughts, doubts, and self-examination as well.

Case Studies

*The Look of Silence (*2014)

In Indonesia around 1965-1966, there was genocide of the people who joined Indonesian Communist Party (PKI). The government was the commander behind. More than a million of people were killed ruthlessly. Joshua Oppenheimer, a documentary director of The Act of Killing (2012) and The Look of Silence (2014), which is continued documentary.

Figure 9: Sample scenes in The Look of Silence (2014)

Joshua changed the method of storytelling in The Look of Silence (2014) to be more guessable. But it is still powerful as the former one. This documentary followed Adi Rukun, one of the victim who was born after his brother was killed for couple days. Presently, he is an ophthalmologist at the age of 40. He has no memory about this tragedy. But he was inspired to seek for the truth after his mother first told the story about his brother's death. He acted as a volunteer optometrist in a community in order to meet selected patients, who are the killers in the tragedy.

Of course, most of Adi's questions received no answer. The killers avoid telling about the past occurrence. While there is an obvious answer, the documentary drags the audience to be shocked with Anwar Congo's face of pride. He is one of the killers who reveal the details of execution, choosing the victims and beliefs in superstition that they will not be insane if they drink the victim's blood. Besides the pride of savage bravery, this documentary discloses the cracks that the killers have been concealed for a long time. Oppenheimer was questioned about his moral. Being a documentary director, he accepted that he intended to "push" Adi to face the killer's leader who is an important character in this documentary. It makes the audience was shocking by a method of Oppenheimer's storytelling.

Citizenfour (2014)

The distinctive point of Citizenfour is the storytelling of "insiders". Laura Poitras, a director of this documentary did not waste her time for interviewing others. But she tells a story based on her own experienced. The documentary director woke the audience to be awake since the opening of the story by inspiring letters that stimulates the attractiveness and introduces herself that she is one of the people that the state has kept their eyes on because she is a censorious documentary director. (She was famous

from Oscar Documentary nominee for the documentary My Country, My Country is a documentary that tells a story of Iraq's possession by United States of America). The storytelling method that Poitras had chosen for impact the audience was the e-mail conversation between Poitras and Snowden who used that assumed name as "Citizenfour". On the computer screen, it has something strange because they were using scout protector e-mail for their conversation. The graphic made us see how our daily e-mail can be scouted.

The main situation of Citizenfour happened at a Mira Hotel in Hongkong for 8 days which was full of beautiful paradox. The first conflict was the status of "confidential mission" which Glenn Greenwald (an American lawyer and journalist), Poitras and Snowden had made an appointment, but Snowden's location cannot be leaked. If his location was exposed, he will be killed immediately. The conflict is the confidential mission which was recorded "obviously" through film camera. The audience has the privilege to see the situation by themselves while the whole world (at that time) did not know the name and location of scaremonger. The next conflict is while everything has already happened, but the documentary could make the story in the past to be "fresh" as if it's live.

Figure 10: Sample scenes in Citizenfour (2014)

The next conflict is Snowden's emphasis that the issue is influencing to "everyone" not "someone". Finally, the documentary and method of Snowden makes this reconnaissance mainly as his matter. This documentary seems to be the drawing of human in 21st century. Snowden becomes both an international hero and criminal. Among the stressful topic, the director still intend to present the charm and loveliness of Snowden such as his combing hair or a role play with magic cloth like Harry Potter (Snowden also looks like Harry Potter). Although, it is a documentary, but there is combination with costume arrangement to be like superhero film. I think Hollywood has no need to make a film about this situation anymore, because this documentary consists entertainment in itself.

In the middle of this documentary, it's strong in topic and technique. The thing that makes it better is the feature of documentary, which records the unexpected accident. There is a scene of stressful confidential conversation. Suddenly, there was a fire alarm at that hotel. They looked at each other, laughed up their sleeves and started to be scared that it was truly fire or it was governmental detection. At this point, it expressed emotion of humour and excitement from the truth that most of us are in the world of panopticon from the government all the time. In the same time, the documentary's camera did the opposite role, because it revealed the space that

government cannot see. The camera also took a role as reversed panopticon to the government.

*Tsukiji Wonderland (*2016)

Figure 11: Sample scene in Tsukiji Wonderland (2016)

Tsukiji Wonderland (2016) is a history of fish market. Tsukiji fish market is the biggest seafood market in Japan. It is the center that everything about seafood could be found. Tsukiji Wonderland is one sample that documentary is not always necessary to narrate in the equivocated form or strange from the "tradition" of original narration that tell the story as news report which requires the insertion of beautiful pictures, talking head interview and describing sound.

Furthermore, another attractiveness of Tsukiji Wonderland is a core of storytelling by explanation of Theodore C. Bestor, a lecturer of Harvard University who wrote "Tsukiji: The Fish Market at the Center of the World" in the view of anthropology. It shows the audience that this fish market in Tokyo that interesting connection with people and relationship between agents who are both rivals and friends with Japanese restaurant's owners. It presents from fish shops to fish buyers for minor restaurants. There is insertion of warm scene between members of family who came to buy fishes at the market. It indicates the culture of fish consumption that Japanese are proud of and willing to forward to the next generations.

Tsukiji Wonderland presents the pride of Japanese in the era of fewer cookers at home. The documentary questions how can Japanese people transfer the food culture to the next generations. On the other hand, the presentation of tangible culture, culture in daily life of most people (such as shopping in the market, consuming fishes) makes the documentary more attractive. It invites new generations to be interested in this fish market.

By the river (2013)

By the river is a documentary which directing method is letting the subject to tell the stories that happen in Klity Lang Village naturally. There are new techniques and camera angles for presentation to make the audience absorb the documentary at their best. By the river tells the stories of a teacher who is diligent in teaching community's students to read and write in Thai and a man who always dived in community's main

river to find fishes. One day he seamlessly disappeared. It seems like his and her stories were not important.

Figure 12: Sample scenes in By the river (2013)

Among happiness in the deep forest, at the present, the villagers of Klity Lang Village, Kanchanaburi Province still fishing, taking a bath and doing the laundry in the river. Even the river is contaminated of lead. It's the truth that the villagers have been fighting for more than 16 years until they win the case and received the compensation for million. But it does not make the river uncontaminated. This documentary has an interesting method of storytelling, shooting and editing. It is different from general documentaries, which are normally boring, serious and full of heavy information. But this documentary is presented simply with Karen's life. It is beyond the point of view that villagers are victims or view of villagers' battle for their rights. But this documentary makes the audience "feel" the complexity of being human.

The song of rice (2014)

Figure 13: Sample scenes in The song of rice (2014)

The song of rice is a documentary, which is driven by beautiful and unseen visual such as scene of Papaya Salad Competition that does not have only young ladies in Thai dress, but there are grand mothers who play hula hoop and scene of sky rocket lighting, which we do not see only spinning of big fireworks into the sky. Though we can see the villagers who looked up to the sky attentively as they were spelled to stay still. We can also see the buffaloes racing closely like we can touch the mud and ceremony of supernatural rice cooking that we almost smell it and the closed up shot of sticky rice which makes this documentary more charming and interesting.

Film score is one of the highlights of this documentary. They are using local musical instruments to set the folk environment. In the scenes with no movie score, there are recorded live singing songs of villagers such as the scene that an aunt sings local song, which she was cooking. Although, we can or cannot understand, it makes us understand the feeling of the singer.

For the audience who is not used to this kind of documentary, they may feel like "lost", because this documentary does not go in a clear direction. It is not arranged as it should be. It is not following one of farmers' lives and there is letters to indicate the name and location of the tradition. There is only the credit at the end of documentary that tells the location. But this may be the intention of director and charm of this documentary to make the audience see the beauty of local tradition, homogeny, heterogeneity of traditions in many parts, the difficulty and sincerity of farmers without framing by location, description or film script.

Conclusion

As we have seen, the genre of documentary is defined by the tension between the claim to truthfulness and the need to select and represent the reality one wants to share. Documentaries are a set of choices – about subject matter, about the forms of expression, about the point of view, about the story structure and about the target audience. (Aufderheide, 2007). According to Rabiger (2016), the source of the Storyteller's viewpoint is never very evident because it is hidden behind the choices that express it. These aesthetic and stylistic choices regarding performance, location, tone, sound, and pace serve as proxies for the Storyteller's POV on the content of the narrative. And though all films have directors, their authorship is necessarily more collective and collaborative than individual, like music from a conductor.

One thing that makes documentary different from other genres is "diversity" in storytelling selection to express the thought to be interesting, attractive or sometimes push the audience to make changes to the society or at least create questions for cumulative thinking. The future trend of storytelling in documentary film may alter because the demand for documentary storytelling is increasing and storytellers have opportunities to select "the story" to tell. It causes the variety of forms and styles to choose. The Act of Killing (2012) is a good example of how to approach a story in a different way. There are also loads of hybrid documentaries with fictional parts and a lot of documentary is connected with transmedia projects, which gives the film a longer life, more attractive and builds an audience on the net as well.

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The Pain as Ikigai in the Filmography of Hirokazu Koreeda

Célia Maki Tomimatsu, Pontifical Catholic University of São Paulo, Brazil

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Abstract

Hirokazu Koreeda is a Japanese film director and screenwriter who became famous, in the last decade, both in Japan and in the West. His filmography has a special quality related to the Japanese concept of *ikigai*. It is not easy to translate *ikigai*. It seems to be a feeling related to the "reason to live". The aim of this paper is to demonstrate how Koreeda's filmography communicates internationally through this human feeling, that turn to be a kind of "dramaturgical operator" to express different singularities of family affections. We will analyze three films: *Maboroshi* (1995), *Distance* (1999) and *Still Walking* (2008). All of them have presented questions about life and death based on family memories. Silence, melancholy and resilience of wounds and pains are attached to past experiences that express *ikigai* as a reason for living. Through Koreeda's images, *ikigai* can also be intimately connected to the dark side of human behavior. Therefore, in his filmography, the reason to live is not necessarily happiness, but also a complex ambivalence between life and death, sadness and happiness.

Keywords: Hirokazu Koreeda, Japanese cinema, Japanese family, *ikigai*, memory.

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Introduction

The main themes of the films of Japanese filmmaker Hirokazu Koreeda (1962 -) are family, memory, death and especially the resilience of those who have left behind. On death, Koreeda comments:

> *When you reach a certain age, almost half of the people who have supported us, encouraged us and built us are already dead. In this aspect, therefore, they are not as "far off" as before. Both "death" and "the people who died". In other words, it is not because they died that they disappeared somewhere. This is because "the time we have to think about the people who died increases."*[1]

In this aspect, the three feature films of Koreeda that we will analyze next, show us the constant presence of those who died and how the family has to deal with the loss and re-create an *ikigai*. Because the departed are constantly haunting the relatives who were left behind. There are in the narratives of his films, a twist of understanding about the ikigai prior to and subsequent to death. The *ikigai* from before is deconstructed at the moment of loss and the central characters need to somehow seek a new reason to live. However, now this reason to live is no longer sustained by hopes or joys. It is rooted in the lie, the rancor, the imprisonment with the past and the attempt of resilience.

How to deal with *ikigai*, the reason for living, which is so much in vogue in people's lives, but which strangely does not exist in any language other than Japanese, according to the Japanese psychiatrist Mieko Kamiya (1914 - 1979), in her work *Ikigai Ni tsuite* (*About ikigai*) (KAMIYA, 2014):

> *It seems that the word ikigai exists only in the Japanese language. The fact that this word exists should indicate that the goal to live, its meaning and value within the daily life of the Japanese soul has been problematized. (...) According to the dictionary, ikigai means "power necessary for one to live in this world, happiness to be alive, benefit, effectiveness." When we try to translate it into English, German, French etc. It seems that there is no other way than "worth living" or "value or meaning to live". Thus, compared to philosophical-theoretical concepts, the word ikigai shows us how much the Japanese language is ambiguous, but because of this it has an effect of reverberation and amplitude.*
> *(...) There are two ways of using the word ikigai. When someone says "this child is my ikigai," it refers to the source*

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[1] ぼくらのような歳になると、自分のこと支えててくれたり、応援してくれたり、自分を形作ってくれた人の半分くらいが、もう死んじゃってるんですよ。そんな場所に立ってみると、前ほど、だから、「遠く」ないんですよね。「死」も「死んだ人」も。つまり、死んでしまったからってどこかにいなくなっちゃわけじゃない。なぜかって言うと「死んだ人のことを考える時間」がどうしたって、増えるから。
https://www.1101.com/hirokazu_koreeda/2015-07-24.html (Access: 12.dec.2015)

> *or target of the ikigai, and when one feels ikigai as a state of mind.*[2]

We will see that in the three films we will explore, the characters have the two forms of *ikigai* meaning. However, what separates them is precisely the death event reported in the narrative of the films. This is because *ikigai* involves a feeling of satisfaction, of fullness, but also of reality with the present, something more concrete like family, career, health. In addition to the above-mentioned translations, the word could also be translated as self-actualization, meaning of life, purpose in life, productivity, sense of life worth living or subjective well-being.

There is no way to measure, qualify or quantify *ikigai*. If it necessarily involves happiness, the feeling of fullness, or the joy of being alive, then perhaps the English translation is assertive. But, in this sense of concept that encompasses reason for living, the possibility of the feeling of revenge, obsession or even living a lie can also become an *ikigai*.

Maboroshi, life haunted by the past (1995)

Maboroshi, a film adapted from Teru Miyamoto's novel (MIYAMOTO, 1979), tells the story of Yumiko and her husband, whose inexplicable suicide becomes an obsession for her. Nonconformity and resilience become, after this loss, her main *ikigai*. "A person, when loses his or her *sei* (精 - essence, inbeing, energy), feels like dying," says one of the characters in the story (MIYAMOTO, 1979, 78), in a subtle attempt to explain to Yumiko the reason for the death of her husband. So when Ikuo, Yumiko 's husband, loses the connection of his *nikutai* (flesh) with his *sei* (精 - essence, inbeing, energy) and breaks free from his *sei* (生 - life), he commits suicide. Yumiko begins to live isolated of liveliness and feelings haunted by the past for not being able to understand the situation in which suddenly she came across. Without knowing the reason for his death, she begins to live around the search for an answer. Why would a person who went out once to work would come home in the morning to get an umbrella on a cloudy day if at night he intended to commit suicide? Why that same night, that person would tell the owner of the cafeteria he used to go to, who would pay the coffee bill the next day for forgetting to bring the money, if minutes later he would be walking down the train track where, despite the sound of the brakes, did not even turn back when he was about to be run over?

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[2] 生きがいということばは、日本語だけにあるらしい。こういうことばがあるということは日本人の心の生活のなかで、生きる目的や意味や価値が問題にされて来たことを示すものであろう。(...) 辞書によると生きがいとは「世に生きているだけの効力、生きているしあわせ、利益、効験」などとある。これを英、独、仏などの外国語に訳そうとすると、「生きるに値する」とか、「生きる価値または意味のある」などとするほかないらしい。こうした理論的哲学的概念にくらべると、生きがいということばにはいかにも日本語らしいあいまいさと、それゆえの余韻（よいん）とふくらみがある。
（...）生きがいということばの使いかたには、ふた通りある。この子は私の生きがいです、などという場合のように生きがいの源泉（げんせん）、または対象となるものを指すときと、生きがいを感じている精神状態を意味するときと、このふたつである。(KAMIYA, 2004, 10-11)

Mieko Kamiya writes:

> *Most people who lose the ikigai and who fall to the bottom of the dark abyss full of despair and kyomu (emptiness) think of suicide.*
> *(...) When a person loses the ikigai and thinks of wanting to die, what else she feels that is disturbing is her own nikutai (flesh). However, in reality it is precisely this very nikutai who works and supports the subject without him not realizing it.*[3]

The monochrome and gray film reflects not only Yumiko's melancholy, but her solitude and emptiness. The sad contemplation of her by the banal and commonplace scenario seems at first even unsettling. Yumiko's absence of emotional aggression also makes us question the love she felt for Ikuo. She does not shed tears after learning of his death.

Her body is emotionally paralyzed because can not understand the situation. But this shows us that grief can affect people's lives in many ways. The policeman responsible for reporting Ikuo's death also only informs Yumiko of the circumstances surrounding his death. Passively and indifferently he shows her only Ikuo's bicycle keyring and one of his shoes so Yumiko can "recognize" the dead. Yumiko insists on seeing her husband's body, but the guard advises her not to do so, since he was almost totally torn by the train.

After a few years, Yumiko moves to an isolated seaside village far from the center of Osaka where she lived with Ikuo, to marry Tamio, equally a widower, a father of a little girl. The hectic sea that appears in the second half of the film seems to denounce a silent cry: the isolated city, the winter, the snow, and the aggressive and furious white waves. Was this scenario portraying her *kokoro* (心 - heart)?

The time course of the film is perceived not by the adult characters, because they change nothing in their appearances and physiognomies, but by the baby Yūichi, son of Yumiko and Ikuo, who at the beginning was only three months and in the second half is already a child of five years. Yumiko, on the other hand, stopped in time. Her facial and body expressionlessness, her dark clothes, her contracted and timid movements continue to communicate to us her solitude. Ikuo's outer body has been shattered like Yumiko's kokoro and there is no resiliency strength capable of reconstituting both. In the same way that Ikuo's body was hidden, Yumiko passes the whole movie hiding her obsession in finding an explanation.

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[3] 生きがいをうしない、絶望と虚無の暗い谷底へおちこんでしまったひとの多くは自殺を考える。
　（...）生きがいをうしなった人間が死にたいと思うとき、一ばん邪魔に感じるのは自己の肉体であった。しかし実際はこの肉体こそ本人の知らぬ間にはたらいて、彼を支えてくれるものなのである。(KAMIYA, 2004, 142)

Shōji Ōkōchi comments on the afterword of Miyamoto's book:

> *A story that narrates in depth the intimate feelings of the heart of a woman who ultimately transformed her ikigai in anguish and deep sadness as if she were treading aggressively on the ground, in a feeling that seems to be a curly serpent inside her chest due to the death of her husband who went trough indifferent to the last moment before being hit by a train, died walking in the middle of the rail without even looking back. This causes her to be trapped to an incomprehensible form of death, penetrating into our chest a strange presence of the obscure border between life and death in humans.*[4]

But one day, Yumiko leaves the house and begins to wander around the vicinity of his village. Her husband Tamio leaves desperately in search of her. Yumiko sees a funeral procession and follows it to the place of cremation of the body. Tamio finds her and waits until she approaches him. This is the first time Yumiko says, "I do not understand. I can not understand why he committed suicide. I do not know why he was walking the rail that day. Every time I think about it, I can not sleep anymore. Tell me, why do you think he would do that? "Tamio then tells a story that his grandfather told him one day: at night, when a fisherman goes out to fish, he sometimes sees a light from afar. It blinks, flashes as if it is calling the fisherman. Maybe Ikuo saw this light on the rail the night he died. Tamio was the breath of spirit Yumiko needed. He does not force her to be different and respects Yumiko's space because he knows about Ikuo's suicide and how important he was in her life.

Yumiko, then, reflects on what Tamio told her and begins to think that there are in the world a disease that extracts the *sei* (精 - essence, inbeing) of humans. It "steals" this energy and causes a person to lose his *ikigai*. It's not a physical or psychological energy, Yumiko thinks. It is not something superficial, visible or qualifiable. Yumiko goes on to believe that everyone has this "disease" within them, but because they are located in such a deep region of *kokoro* (心 - heart), not everyone realizes its existence.

The rigorous winter passes, the spring arrives, the monochromatic scene starts to have a discreet nuance of color. The summer arrives, Tamio and Yumiko happen to have a more harmonious life. The death of Ikuo is no longer the main *ikigai* of Yumiko. Her acceptance is now only a small part of it. It no longer mattered if the light Ikuo saw was an illusion or was a disease of his *kokoro*.

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[4] 轢かれる瞬間まで列車に背中を見せて、一切ふりかえらないで進行方向に線路を真ん中を歩き続けて死んだという夫にむかっての、団地駄踏むような悔しさと哀しさが胸の中でとぐろを巻いて、ついにはそれが生甲斐にもなっている女の胸のうちを切実に語るこの物語は、得体のしれない死に方にこだわることで、人間の生死、幽明の堺を奇妙な存在のものとして、こちらの胸のうちに注ぎこんでくる。(MIYAMOTO, 1979, 163)

Figure 1: Yumiko visits Ikuo at the workplace one day before he commits suicide[5]

Figure 2: Yumiko after Ikuo's death[6]

Figure 3: Yumiko follows a funeral procession meters behind[7]

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[5] http://avxhome.se/video/genre/art_house/maboroshi_by_koreeda.html
[6] http://www.mask9.com/node/114555
[7] http://avxhome.se/video/genre/art_house/maboroshi_by_koreeda.html

Distance, memories of lost (2001)

「人の心の闇を描きたい。」
I want to portray the dark side of people's hearts.

With this phrase, Hirokazu Koreeda begins the prologue to his diary of the movie *Distance* (KOREEDA; WAKAGI, 2001, 7). Anyone, he says, embraces within him or herself the obscurity, the envy, the evil, the murderous instinct, the insecurity and the doubt. These feelings exist in the bottom of the soul (*kokoro* - heart) of all and deny them or even ignore them means to look away from the existence of humanity itself. And thus, with this reflection on the self and on the other, Koreeda begins his project of *Distance* script.

Five central characters. Five stories that converge and diverge in different but similar ways: betrayal, disillusionment, death, reconciliation, acceptance and weight of the anchor linked to the past as *ikigai*.

The five characters of *Distance* try to deal with their memories and sufferings before the death of their beloved ones. All are connected together with individual and collective trauma simultaneously. Between fiction (script) and reality (film based on true fact), Koreeda makes reference to the sarin gas bioterrorist attack that occurred in Tokyo in 1995[8], made by a Japanese religious sect *Aum – Supreme Truth*. Koreeda tells the story of these four characters who had their family members killed by the *Ark of Truth* sect. These families, who become members of the sect, pour into a pond, a chemical lethal weapon that victimizes more than 8,000 residents, consumers of this water. In the film, according to police, what the sect believed was that only the *chosen* would survive the poison, and those considered impure would die by drinking this water.

With a double time narrative, between the present and scenes of flashbacks, the film initially shows the four getting ready to go together to the pond where the contamination occurred, and the past, when relatives tell them they were joining the cult. The fifth character in the film, Sakata, a former member of the sect, is also in the present (pond), along with four others, and in the past, is talking to one of the converts, Yūko.

Of the four, Atsushi, the boy who claimed to have had his sister Yūko murdered by the sect, is the most intriguing character. Sakata is the only one who knows that Atsushi was not the brother of any member of the sect. Atsushi's father was the leader of the sect, whose identity is not revealed in principle, but we learn that he committed suicide soon after the scandal came to light. However, the film shows Atsushi often visiting an elderly man named Tanabe in a hospital and posing as his son. He also made the other four characters believe that he was Yūko's brother. But her farce is gradually being unmasked. He ends up creating an *ikigai* based on lies and fantasy because he can not deal with the traumatic reality. To visit this old man periodically in a hospital passing by his son, to go to the lagoon with three other personages every year after the attack. This was his *ikigai*, the meaning of his life.

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[8]A bioterrorist attack in Tokyo in March 1995, in which the religious sect *Aum*, known as the *Supreme Truth*, released the lethal sarin gas at a subway station, killed more than 6300 people.

The breakdown of family unity and the trauma of those who have to deal with this rupture are recurring themes in the films of Koreeda. He does not want to explore the motive or the facets of those who have caused the tragedy, but rather to portray those who in one way or another must learn to reconcile with the past. "It's not a matter of overcoming," says Koreeda. It is a new setting of experience that deals with memory and history of a person's life, and ultimately living with this new memory.

This technique of portraying the characters in a fictional and real way is quite common in Koreeda's early films. Long scenes of silence, gray tonality and dialogues often improvised by the actors. An awkward conversation can give a documentarist touch in this drama, reminding us Koreeda's professional origin.

Figure 4: The five central characters visit the lake where the water poisoning occurred[9]

Figure 5: In the form of flashback, Atsushi recalls the moment that walks with Yūko[10]

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[9] https://www.trigon-film.org/de/movies/Distance
[10] https://www.trigon-film.org/de/movies/Distance

Figure 6: Final scene - Atsushi goes back to the lake alone after people have found out that he wasn't either son of Mr. Tanabe, nor brother of Yūko[11]

Still walking, the grave of a son (2008)

This film depicts the life of an elderly couple who, after the loss of their eldest (and dearest) son, named Junpei, must deal with resentment and rancor in the face of an unexpected death. Fifteen years ago, Junpei drowned while saving a child (Yoshio) who didn't know how to swim. Over the years, Yoshio, an adult, continues to visit the couple on the day of Junpei's death anniversary, as he has done every summer after the incident. The father, an elderly man, became a bitter person and can not communicate affectionately with the younger son Ryōta, because it is through Junpei that the father had expected that he would inherit his career as a doctor. The mother, Toshiko, treats Yoshio with affection and tender, always insisting that the young man returns in the following summers. But the film reveals that it is she, despite the smiles, who most has been holding grudge and hatred for the boy, since she shows that she never intends to release him from this obligation to visit the altar of his beloved dead son. After all, the couple's *ikigai* was Junpei and with this loss, both the father and the mother were never able to guide their lives.

At one point during this visit, Ryōta, feeling sorry for the young man who seems to suffer due to having to visit Junpei's grave year after year, asks his mother to release him from this obligation. Surprisingly, she answers him in an obscure tone of voice and full of rancor: "The boy has to remember my son's death only once a year. I have to remember it every day. What harm is there in making him suffer once a year, forever? " Thus, Toshiko makes this hatred (*nikushimi* – 憎しみ, hatred; *urami* – 恨み, resentment) her *ikigai*.

Despite this resentment at first obscure, Toshiko still confesses that because she has no one to blame for Junpei's death, she can't (and doesn't want to) detach herself from the past, making Yoshio's presence a way to deal with the loss and never forget that there is someone who can take responsibility for her pain, no matter how rationally she understands that it was an irreparable accident. "A mother should never have to visit the grave of a child," she says. So Toshiko plans year after year to see how wasted her son's death was because Junpei ended up saving the life of a boy who became "just an employee of an advertising agency where he makes supermarket inserts," the one who started a theater´s course, but dropped; the one who started a

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[11] https://www.pinterest.com/pin/559079741218394348

college, but who also left. At one point, the father murmurs that Junpei lost his life to save a "useless person".

Koreeda works the sadness and the pain of the characters, mainly here portrayed by the figure of the mother, who balances with black humor and sadness the weight of the familiar relation. This relationship shows us how also suffocating the family bond can be: unrecognized rancor, fraternal envy, paternal disappointment, maternal cruelty. Koreeda reports that this film was inspired by his personal life and honors the figure of his own mother. "A lot of the behavior and features of my mother are present in the figure of Toshiko and if this film reverberates in a positive way, it will be thanks to my parents," says Koreeda. "I wanted to make a movie where I could immediately recognize my mother. Not to mourn her death, but to be able to laugh with her again".

Koreeda writes about his mother in his book *Eiga o torinagara kangaeta koto*:
My mother was not a warm-hearted person. She had a poisonous tongue and was a person with a very laughable malevolent attitude.[12]

Figure 7: The mother Toshiko and the youngest son Ryōta on the way back from the eldest son Junpei's grave[13]

Figure 8: Yoshio prays at the altar for the death of Junpei[14]

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[12] 母は決して心優しき善人ではありません。かなりの毒舌家で、悪態がけっこう笑えるユニークな人でした。(KOREEDA, 2016, 161)
[13] http://ryanhisa-blog.at.webry.info/200807/img4_3.121535255017816410447.html

Figure 9: Scene in which the mother reveals not intending to "release" the boy from the obligation to visit Junpei´s tomb annually[15]

Conclusion

These three films from Koreeda, *Maboroshi, Distance* and *Still Walking* speak exactly about *ikigai* and how mourning can affect in many ways those who have being left behind, the *izoku* (bereaved family). Koreeda says that in making these films he is not interested in telling the story of those who died, but rather of those who have to continue living and living with the death of someone in the family.

In *Distance,* for example, Yumiko tries at all costs to understand the reason for the suicide of her husband Ikuo. This quest for response, nonconformity, and anguish become her ikigai throughout the narrative. When it's said: *sei ga nukeru* (精が抜ける - energy that escapes the body) or *tamashii ga nukeru* (魂が抜ける - spirit that escapes the body) means that either energy or spirit have abandoned their bodies.

Whatever the translations of the word *ikigai* could be, we realize that they are all explanatory phrases. Kuniichi Uno (1948-), in *Translating the Voices* (GREINER; SAITO; SOUZA, 2013, 19), states that "sometimes we invent words by adding two or three words to translate only one. It is necessary to do this to translate 'precisely' the multiple meanings of the word 'sense' (...) ". The same might be worth to the word *ikigai*.

Although there is no literal translation for *ikigai,* it does not mean that there is no such feeling in other cultures. What moves a person to live? What made someone get out of bed everyday? What permanently and significantly rounds a person's thoughts and minds to stay alive? Several answers could be a possible description of what *ikigai* is. If this is associated with joy or hatred, it doesn't matter. But it is certainly not tied to any judgment of value. This is what, constantly and insistently, appears in the films of Hirozaku Koreeda.

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[14] http://alexsheremet.com/review-hirokazu-koreedas-still-walking-2008/
[15] http://ryanhisa-blog.at.webry.info/200807/article_3.html

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Contact email: mokuren416@gmail.com

Transition of Environmental Art: In Search of Strategies for Sustainability

Shoso Shimbo, RMIT University, Australia

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Abstract

After briefing the complex historical transition of Environmental Art, this paper overviews the current state of Environmental Art focusing on its defining features and the way to classify its diversity. Although the functional appreciation of Environmental Art is effective in specifying strategies and attitudes of the artists in responding to the issues of environment, this paper questions such an approach in terms of its potential narrowness and oversimplification in interpretation.

As an alternative artistic approach to environment, this paper looks into the dealing of nature in some of the traditional Japanese art. While Japanese aesthetics epitomised in art forms such as Ikebana and Japanese gardens have been noted in the discourse of environmental aesthetics, not enough research on their proximity to the chiefly Western Environmental Art and their possible synthesising has been conducted.

This paper includes reflection of my own art practice as a contemporary Ikebana artist that investigated, focusing on the relationship between art and nature, a possibility of applying Ikebana principles in the context of Environmental Art.

Keywords: Environmental Art, Japanese aesthetics, Ikebana, Japanese gardens

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Introduction

Contemporary art generally corresponds imaginatively to the contemporary society and culture. Post war anxiety in the 1940s' gave rise to abstract expressionism and commodity abundance in the 1960s' is associated with pop art. In the current age of climate change and enhanced global warming, it is understandable that the significant number of contemporary artists engage in the range of work referred as Environmental Art (Kastner, 1998; Sanders, 1992). While many argue that its mission is becoming ever more crucial, the status of Environmental Art in the history of art is rather ambiguous. It is important to clarify its position as a potentially significant art moment and to examine the approaches and strategies that could be effective in addressing the current environmental issues from the vantage of a sustainable planet.

This study looks into some of significant developments of Environmental Art focusing on how selected artists have responded to the issues of environment specifying their approaches and strategies. Many studies classify some of their creative approaches focusing on whether they are making comments upon environmental issues, offering symbolic warnings and poetic meditation, or providing measurable environmental remedies. While acknowledging the effectiveness and simplicity of those studies emphasising the functional aspects of Environmental Art, this study suggests to reconsider its potential from broader perspectives.

This study also considers approaches of Environmental Art and its aesthetics in relation to Japanese aesthetics epitomised in art forms such as Ikebana and Japanese gardens. While Japanese attitude to nature is often noted in the discussion of environmental aesthetics, it has not been investigated sufficiently in the context of Environmental Art.

This paper concludes with a chapter of my reflection of my own public art project that investigated how art can respond to a natural deserter and can facilitate healing in the community, on one hand, and, focusing on the relationship between art and nature, whether Ikebana principles can be applicable and effective in the context of assemblage and Environmental Art, on the other. In essence this research looks into whether Ikebana, in its expanded fields, can be integrated into contemporary art, and be effective in particular as Environmental Art.

Environmental Art

Environmental Art is an overarching term and has been given a number of labels such as Land Art, Earthworks, Process Art, Eco-Art etc. As a number of surveys suggest, environmental art is a wide art movement that encompass a variety of different interactions, concepts and methodologies (Kastner, 1998; Moyer & Harper, 2011; Thornes, 2008; Weintraub, 2012). It essentially describes an artistic process or artwork in which the artist actively engages with the natural or urban environment. A sub-genre of Environmental Art that focuses specifically on the inter-relationships between humans and nature is often referred to as ecological art or eco-art (Mark, Chandler & Baldwin, 2016). Today environmental art generally referred to artworks that possess an ecological dimension integral to them and that incorporate ecological and socio-ecological values and concerns (Thornes, 2008).

While the definition of Environmental Art is constantly changing, its development largely reflected the evolution of eco-thought (Kastner, 1998). It was in the 1960s that numerous artists conceived Environmental Art chiefly to oppose the commodification of the art market. One of its aims was to liberate art from confined settings in general but environmental concerns were not necessarily the core issues despite the fact that environmentalism was born at that time (Kastner, 1998; Moyer & Harper, 2011). Actually the practice of American Land Artists complements the ideas of conquest and exploration that characterised the industrial era, remaining loyal to anthropocentric perspectives, which interpret reality in terms of human values and experiences. It is notable that Richard Long, who is often regarded as one of the Environmental artists, has distanced himself from the pioneering earth artists.

> My interest was in a more thoughtful view of art and nature, making art both visible and invisible, using ideas, walking, stones, tracks, water, time, etc, in a flexible way It was the antithesis of so-called American 'Land Art', where an artist needed money to be an artist, to buy real estate to claim possession of the land, and to wield machinery. True capitalist art (Thornes, 2008, p.402).

During the 1980s and 1990s the term installation art replaced Environmental Art to describe works of art that privilege an immersive experience over medium-specificity. Consequently in subsequent years the term has been associated with artists who pursue environmental and conservationist agendas. They generally meant to remedy damage rather than poeticise it. According to Wainwright (2006, p. 32), the transition from formalist-minimalist outdoor land art to work that actively incorporated social and ecological goals, both symbolically and literally was progressive.

Functionality of Environmental Art: Features and Classification

It is a rather unique aspect of Environmental Art that much of its literature focuses on its functional aspects. For instance, the effectiveness of Environmental Art as a learning strategy has been highly evaluated (Marks, Chandler & Baldwin, 2016 a & b). It is therefore understandable that some of the notable surveys of Environmental Art focus on the functionality of the artworks (Thornes, 2008; Wainwright, 2006; Wiley, 2011).

> Environmental artworks run the gamut from works where the ecological dimension is symbolic and/or focused on raising awareness of environmental issues, to work that carry out serious ecological, restorative goals on a landscape ecological scale. Works of this latter sort have a more palpable, measurable functional aspect, and tend to be called "eco-activist" because of this. (Wainwright, 2006, p. 85)

Actually focusing on the effectiveness of Environmental Art on environmental issues reveals to be useful not only in classifying the art works but also in identifying the defining features of it, although it certainly has limitations, which will be discussed shortly in this study.

As to the essential elements of Environmental Art, Weintraub (2012) presents an appropriate proposal. Eco-art is regarded as a subcategory of Environmental Art in this study, but for some authors including Weintraub (2012) and Sanders (1992) it seems to be synonym to Environmental Art or the chief part of it. Weintraub (2012, p. 7) suggested that eco-art's defining features can be constructed out of the following four attributes:

1. Topic identifies the dominant idea and determines the work's material and expressive components.
2. Interconnections apply to the relationships between the physical constructs of a work of art and between the work of art and context in which it exists.
3. Dynamism emphasises actions over objects, and changes over ingredients.
4. Ecocentrism guides thematic interpretations as well as decisions regarding the resources consumed and the wastes generated at each juncture of the art process.

Ecocentric perspective, mentioned at the final point, refers to the principle that humans are not more important than other entities on Earth. It is the opposite of anthropocentric and envisions humans as components of interconnected systems. Such a new perspective seems to certainly be
a defining feature of Eco Art. But Weintraub (2012) noted that no single work epitomises all four attributes, and no attribute alone conveys the range of eco art's thematic and material components.

Classifying environmental artworks based on their functionality from the artworks where ecological concerns are symbolic to those where they are more literal is inevitably provisional but is useful particularly in gaining its overview quickly. Wainwright roughly categorised actual environmental art into the following five groups (Wainwright, 2012, p. 36):

1. Figurative environment: artist aims at creating a social/psychological or cultural environment. e.g. Diller + Scofidio, *Blur Building* (2002).
2. Traditional fine arts and traditional representational land art such as landscape painting and photography. Some recycle art and botanical arts are also included. e.g. Leo Sewell, *Teddy Bear*.
3. Site-specific public art works. e.g. Robert Smithson, *Spiral Jetty* (1970), Kathryn Gustafson, Jaime Baer, & Conger Moss Guillard, *Wind Sound and Movement* (2001).
4. Artworks that function as commentary on the state of the environment or as symbolic ecological restoration. e.g. Ken Yonetani, *Fumie Tiles* (2004).
5. Artworks as ecological restoration that often have a practical, measurable function. e.g. Agnes Denes, *Wheatfield A Confrontation* (1982), Louis G. LeRoy, *Ecocathedral*.

As Wainwright admits, this categorisation is not comprehensive nor exhaustive. Each category, particularly 2 and 3, is so broad that this categorisation is almost meaningless without making simultaneous reference to the defining features of Environmental Art such as eco art's four attributes suggested by Weintraub (2012, p. 7): topics, interconnection, dynamism, and ecocentrism. Nevertheless, it is appropriate for the illustrative purpose of overviewing the current state of Environmental Art.

Some concerns over functional appreciation of Environmental Art

While it is convenient to look at Environmental Art form the functional point of view, such an approach raises some issues. First, this may oversimplify Environmental Art, overlooking other interpretive potential of each artwork.

Historically many fields of science have inspired artists. Robertson and McDaniel (2013) observed increasing number of cross-fertilisation of ideas between art and science today

in particular in the field of life science, including biochemistry, molecular biology, genetics, and neuroscience. They specify typical but varied attitudes of artists toward science as follow:

> Artists respond metaphorically and impressionistically to scientific images and discoveries. They examine scientific topics with playfulness and skepticism, enchantment and wariness, and, perhaps most important, they view the practice of art itself as a field of research inquiry, a sort of alternative science, in the spirit of the pioneering twentieth-century artist Marcel Duchamp, whose interest in physics (and chess) is well documented and whose own art works simulated scientific inquiry while exploring human sexuality and other subjects (Robertson & McDaniel, 2013, p. 289).

Various attitudes of artists to science echoed with numerous imaginative and open-ended ways of interpretation of their artworks. When art meets ecology in Environmental Art, however, it tends to be interpreted from comparatively narrower ranges of perspectives focusing on its remedial or educational functions.

Secondly, the functional approach to Environmental Art may overemphasise and over evaluate its functionality. On the one hand, a positive outlook of Environmental Art even leads to such an optimistic claim as "Ecological aestheticism, which combines visually striking artistic practice with environment remediation, provides art with a functional springboard to promote a brighter, more environmentally friendly future" (Wiley, 2011, Appendix B). However, Wainwright (2006) offers a more realistic observation about the current state of Environmental Art in term of its functionality.

> Only a small percentage of environmental and eco-activist artworks are functionally and literally ecological in content; the ecological dimension of the majority of these works is symbolic or focused on social-environmental awareness. Additionally, many environmental artworks are quite traditional: works of photography, painting, recycle sculpture etc. Finally, of the works that are literally and functionally ecological in scope, they are typically on a scale too small to have any real ecological impact and/or they are temporary and so their ability to literally affect meaningful, quantifiable ecological changes is nil. (Wainwright, 2006, p. 106)

If functional values of Environmental Art are overemphasised, above the observation may disappoint some viewers who consequently may regard it as ineffective or insignificant. Environmentally remedial art forms are certainly noteworthy but overemphasis of them would limit the possibility of Environmental Art.

Third, the functional approach to Environmental Art may oversimplify art itself. Incorporating ecological features in developing designs is prevalent in wide fields today including architecture, landscape architecture and commercial products (Kinney, 2012). However, it may not work in the same way in combining art and ecology. Wainwright (2006) seems to be aware that such combination is not easily achieved and pointed out that the existing theories of aesthetics are not able to cater for the whole range of Environmental Art, in particular what she calls eco-activist art. She then tries to develop a new theory of aesthetics combining those of Carlson and Eaton to encompass eco-activist art. While it is beyond the scope of this study to address all of the above concerns directly and in detail, the following discussion about my practice will inevitably imply those issues.

Contemporary art and Ikebana

Following rather oversimplified comment by Weintraub (2012) on an aspect of contemporary art would be suffice to suggest how difficult it is to position contemporary Ikebana in the post-modern art.

> A great turning point in the history of Western art occurred in the Twentieth Century when art's association with beauty first received pummellings from the cubists, futurists, and Dadaists and then was practically exterminated by pop, conceptual, minimal, fluxus, art povera, happenings, and land artists. During these years, those who remained loyal to the   goal of achieving beauty were often banished to the outposts of provincialism (Weintraub, 2012, p. 33).

One of the contemporary artists who "remained loyal to the goal of achieving beauty" is certainly Andy Goldsworthy. Among the Environmental Artists, with whom he frequently communicated, he says that he often creates "works of transcendent beauty" (Lubow, 2005) using natural materials. His artwork can be categorised in Group 2 in the above categorisation by Weintraub (2012). Hiroshi Teshigahara, who contributed to the expansion of the field of Ikebana, regarded Goldsworthy's works as nothing but Ikebana (Okabayashi, 1998; Shimbo, 2013). However, Wiley (2011, p. 71) and Thornes (2008, p. 403) noted the following comment on Goldsworthy's works: "populist decorativeness and a dewy-eyed sentimentalisation of nature". Many attempts to create Ikebana work in the context of contemporary art would fall into the same criticism or would be "banished to the outposts of provincialism" if they did not possess sculptural elements and concepts. In other words, it would be necessary to appreciate or incorporate the emphasis of Modern art on the shift toward the dematerialisation of art (Clark, 2010) or the idea-as-artwork (Gooding, 2002).

It was the same kind of difficulty that I had when I was commissioned to create artworks for the Wye River community in 2016. While recognising the proximity between Ikebana and Environmental Art, I had to be careful about how to integrate some of Ikebana elements into contemporary art. Surely Hiroshi Teshigahara was one of the forerunners who created elegant contemporary Ikebana works using sprit bamboo poles that are effective as contemporary installation and Environmental Art (Shimbo, 2013). However, my challenge this time was to use non-organic medium, damaged and burnt artificial objects after a bushfire.

Environmental aesthetics and Ikebana

As to eco art aesthetics, Weintraub (2012) generalised that eco artists are devising a new system of aesthetics to visualise how shapes, colours, and patterns distribute themselves within ecosystems. Their investigation includes "delving beneath surfaces of ecosystems to discern nature's design efficiencies", in other words, "scrutinising ecosystems to discover how their forms create patterns, how these patterns congeal into constructions, how these constructions comprise networks, and how these networks function as systems" (2012, p. 33). The eco artists who are trying to devise a new system of aesthetics may gain some inspiration in the approaches of some of Japanese arts toward nature, in particular towards the construction of Japanese gardens.

Carlson (2002), one of the pioneers in the field of environmental aesthetics, paid a special attention to Japanese gardens. While Carlson's book is often referred to in the discussion of Environmental Art and environmental aesthetics, his analysis of Japanese gardens has not been noted adequately. His insight into Japanese gardens is applicable not just to gardens but also to other art forms such as Ikebana and other fields of Japanese art.

While in French style gardens, according to Carlson (2002), harmonious relationships are achieved by art serving as a model for nature, in English style nature gardens harmonious relationships are achieved by nature serving as a model for art. On the other hand, in the topiary gardens as well as in environmental artworks by such artists as Smithson and Christo, Carlson recognises that there are clear dialectical and conflicting relationships between art and nature, and consequently that they are difficult to appreciate aesthetically. Carlson, however, finds a different approach in the creation of Japanese gardens in dealing with the problem of difficult and confusing aesthetic appreciation that accompanies such a relationship.

> it (the Japanese garden) does so by following the lead of nature in the sense of making the artificial subservient to the natural. It employs the artificial in the creation of an idealised version of nature that emphasises the essential. It thereby achieves an appearance of inevitability - the look of something that could not have been otherwise - and in achieving this look, it, as pristine nature itself, rises above critical judgement (Carlson, 2002, p. 171).

In one sense, therefore, Japanese gardens may be an attempt to create idealised nature or second nature. Despite Carlson's insight, however, it may be too hopeful to assume that such an attitude is valid and immediately appreciated in the context of contemporary art. Nevertheless, my investigation includes applying some Ikebana approaches in creating ephemeral public art works as Environmental Art.

The Wye River Project

In December 2015, lightning started a fire in the Otway Ranges on the west coast of Victoria, Australia. On Christmas Day, that fire tore through the communities of Wye River and Separation Creek, destroying 116 homes, one third of the homes in the communities. The Lorne Sculpture Biennale curated by Julie Collins, a significant regional art event in Victoria was extended into Wye River in March 2016 "not only for the potential economic boost of bringing visitors to the townships, but also for the community to come together in celebration to experience a unique process of creative renewal" (Lorne Sculpture website). The Wye river project was supported by the local communities as well as by Creative Victoria, the Victorian state government body responsible for the creative industries.

With the support of the local community, I travelled to Wye River over a period of a month, collecting material from the restricted area to create two works, Arch and Spiral on the Wye River Beach. These works are tributes to the families and communities ravaged by the bushfires. While Arch was created from burnt wood from the houses, Spiral used mostly items that were once a part of everyday life for families living in this beautiful area.

They are a reminder that we are powerless before the full force of nature, something often forgotten in our civilised world. The fragility of our relationship with the environment is another theme running through this work, but more than anything I wanted to express with these works that it is the triumph of the human spirit over adversity and the certainty that new homes will rise from the ashes that these works.

In terms of the five categorisations of Environmental Art proposed by Weintraub (2012), my works would belong to the groups 2, 3, and 4. Although they may not address eco issues directly nor possess the apparent positive remedial effects on the environment, they imply environmental issues in a number of levels. First, they can be perceived as recycled works created by wastes from a bushfire. Next, as site specific artworks, they were connected to and inseparable from their environmental, historical and cultural contexts. As certain native plants rely on bushfires as a means of regeneration, bushfires are an essential part of the ecology of Australia. Bushfires in Australia are frequent events mainly during summer that have caused property damage and loss of human life. Global warming is thought to be increasing the frequency and severity of bushfires. In these contexts, special attention needs to be paid to my works particularly in term of their medium and forms.

Figure 1. *Spiral (Detail)*, 2016. Mixed media. 800 x 100 x 800cm.

Medium

The materials I collected from the damaged houses were not usual wastes. In many assemblages using recycled materials or junks, the original meanings of each unit is preserved in the final outcome to produce new meanings. As Waldman (1992) pointed out, a strong feature of assemblage is that collage makes it possible to layer into a work of art several levels of meaning: "the original identity of the fragment or objects and all the history it brings with it; the new meaning it gains in association with other objects or elements; and the meaning it acquires as the result of its metamorphosis into a new entity" (Waldman, 1992, p. 11).

Due to severe heat, however, all the materials I used have transformed into something ambiguous and often ethereal. Burnt and broken timbers, melted rubbish bins, and darkened and bent pipes etc. are sometimes hard to recognise, their original forms losing their everyday appearance. They show not just how severe the fire was but also in their unforeseen forms reveal their intensified essence left after the cleansing of the fire. They are in a sense like flower materials in Ikebana. In using natural materials, Ikebana artists cut, remove unnecessary elements, and bend each material, transforming natural it into more abstract objects liberating it from its older associations and revealing the essence of each materials. Through such a cleansing process, the flower is ready for a new configuration.

In assembling the wastes, I treated each material as if it was a flower, focusing on its the form, movement, emphasising unique features of each materials. In Ikebana creating a feeling of alive through expressing how energy of life flows is crucial factor to achieve an idealised nature in the arrangements. In the same way, I arranged the materials to form a

spiral shape expressing the flow of life, attempting to give a life to my work.

Figure 2. Arch, 2016. Burnt timbers & metal frames. 500 x 300 x 200 cm.

Forms

The choice of spiral form as the main design feature for the both works was rather natural. The symbolism of fire often associated with creation and rebirth on the one hand, and destruction and purification on the other. Using materials after the fire, the emphasis in my works was rebirth. The spiral shape symbolizes the natural living energy that runs through all creation. It is a visualization of universal life: rebirth, growth, and progress.

The spiral is regarded as one of the important elements in ecosystems by Weintraub, who states that "Eco aesthetics offers artists the opportunity to emulate the Earth's inherent pattern of efficient design - the spiral" (2012, p. 37). As the artists who investigate the spiral form, Weintraub (2012) mentioned Mario Merz (1925-2003) and Andy Goldsworthy (1956-). While Merz attempted to highlight "harmony with the patterns of the universe, and thereby reinvigorate the human spirit" (Weintraub, 2012, p. 98), Goldsworthy created a spiral form which, despite inherent in nature, could never exist without human intervention. Although Goldsworthy's approach of using natural materials to create simple forms appears to be similar to Ikebana, I have noted that his emphasis was what human can do to nature rather than what nature can be. His works reveal, rather than a second nature, the human mind working with natural materials, creating forms through their conscious selection and manipulation (Shimbo, 2012). Contrary to that, my Spiral was my attempt to create a second nature, an organic form using non-organic materials, which is in line with Japanese gardens or Ikebana. Whether such an approach is valid in the context of contemporary art has been one of my concerns in the process of creation.

To further create a strong contrast with the burnt materials and convey a theme of rebirth, introduction of small portion of fresh foliage and floral materials were considered. I could have planted native vine plants along The Spiral and let them grow over a time and cover the whole work with green foliage. The work would be a metaphor of entropy, rebirth and the eternal cycle of universe. However, the conditions of the project did not allow this to happen. Instead, I conducted a half an hour Ikebana performance with a Japanese wadaiko performance to add fresh flower arrangements to The Arch in front of hundreds of locals and visitors to the site to mark the completion of the project and the end of the Lorne Sculpture 2016.

As the process of creation was open to public over one month, I was able to interact with many people who visited the site. Some of them shared their experiences with a bushfire, offered coffee, and helped arrange an automobile to transport materials from the hilly sites to the beach. It was encouraging to receive many comments that confirm the notion that art has a healing power.

Conclusion

With a growing number of international artists engaging in Environmental Art rejuvenation of the planet, it might play a significant role in contemporary art and culture. This study found that a prevailing functional view of Environmental Art has been to overview and discern the various approaches and strategies. However, such a view might limit the potential of Environmental Art to further develop and to produce wider meanings. Reflecting on the author's own public art project, this study suggests an alternative approach to Environmental Art that attempts to transfer some of the Ikebana principles in the crea-

tion of environmental artworks. With a certain insight into the relationship between environmental aesthetics and Japanese aesthetics, there would be some elements of Ikebana, in particular its attitudes to nature, which could contribute to the further development of Environmental Art.

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Meaning in Terms: A Monosemic Approach to The Lexical Semantics of English and Japanese Terms Taken from Narrative Contexts

Anne-Kathrin Wielgosz, Walsh University, United States

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Abstract

Monosemy, the univocal relationship between a term and its meaning, appears to be a rare and rather theoretical phenomenon. Contemporary critics have so far focused on the polysemic nature of terms (Austin 1962; Lyons 1977; Cruse 1999; Ravin & Leacock 2000), others have taken the monosemic potential of terms for granted (Wüster 1979; Paltridge & Starfield 2014). Recent communicative approaches have ignored the existence of a potential monosemy (Cabré 1998; Temmerman 2000). Yet, the possession of one meaning appears to be a potential semantic property of terms from specialized languages in specific contexts. In recent years, linguistics have applied the study of sense possessions to scientific, economic, legal and academic terms. Few have shed light on the monosemic potential of geographical terms. My presentation aims to make up for this deficit and pursues a double objective. First, I shall analyze the sense boundaries of proper names (London, City; 東京, 京都) and of words from the general language (fog; kiri 霧) taking into account morpho-lexical, semiotic and terminological aspects. Then, I try to put these terms into context relying on Natsume Soseki's *The Tower of London* and Virginia Woolf's *The London Scene* as narrative examples. In line with the conference theme, the narrative context of these stories might allow for some insight into the variability or inflexibility of word meaning helping to establish a possible monosemic potential of geographical terms from a synchronic perspective.

Keywords: monosemy, polysemy, sense boundaries, lexical semantics, geographical terms, Nastume Soseki, Virginia Woolf

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I. Introduction

This presentation concerns a synchronic approach to the lexical semantics of terms. In particular, I shall examine a monosemic potential present in specialized vocabulary taken from narrative texts. First, I shall outline the scope of the corpus-based approach. Then, I intend to map meaning in linguistics and in terminology to illustrate how meaning is conceived in these two disciplines. After that, I attempt to outline sense boundaries and will show how a monosemic potential might arise among technical terms. Finally, I situate the semantic-terminological phenomenon in context. In this way, the intended approach combines applied linguistics with literature in an effort to shed light upon interdisciplinary and transversal terminological parameters.

Terminology is the study of terms and the discipline concerned with the development of terms and their interrelationships within a specialized domain. Terms are usually words, lexical units and compositional expressions that in a specific context are given highly technical meanings. The terms used in this presentation are taken from the domain of geography and form a corpus of over 500 words. The corpus concerns novels, biographies, essays and short stories from a period covering around fifty years from the end of the 19th century until the beginning of the 20th century and includes works from such authors as E.M. Forster, Conan Doyle, Joseph Conrad, Virginia Woolf, Thomas Mann and Natsume Soseki. Due to the limited scope of this presentation, I have reduced the number of terms and works. The below table presents an overview of some of the collected terms, which have been arranged according to their textual sources and their corresponding domains.

Table 1: Collected terms with their corresponding domains and narrative sources

Narrative Contexts > Domains and Sub-domains ↓	Virginia Woolf *The London Scence* *'Kew Gardens'*	Nastume Soseki *The Tower of London* *Sanshiro*
1/ Physical Geography		
1.1. Proper names	London	Tokyo, London
1.2. Place names	The city of London	東京
2/ Human Geography		
2.1. Settlement	city	city
2.2. Mapping spaces	space (vast green vs unique)	space (drifting in)
3/ Meteorology		
3.1. Atmosphere	fog	fog
3.2. Types of fog	fog, mist, haze	霧 霞 朧

The decision for relying on these narrative texts is manifold. First, both, Virgina Woolf and Natsume Soseki, are emblematic authors in their respective countries. Second, they belong to pivotal periods, which have influenced cultural and literary perceptions: V. Woolf from the modernist period and N. Soseki from the Meiji restoration and modernization. Then, both authors make use of geographical terms in their works, terms, which also reflects the most recent trends taking place in the Earth science around the turn of the last century.

This brings me to the reason why I have chosen to focus on geographical terms. Geography, with its geological, climatological and human dimensions, has always played an important role in Japanese culture and literature for the simple reason that the island nation not only sits on the rim of the Ring of Fire but also displays fascinating geographical variation from Hokkaido in the North all the way to Okinawa in the Southwest. The English geography, on

the other hand, is less varied with highlands and lowlands covering most of the Isles. Yet, geography has been crucial to the United Kingdom during centuries of empire expansion in drawing up maps, helping taking political decisions and enlarging the colonial power. Finally, geographical terms have received surprisingly little attention in contemporary research, let alone their semantic properties. Before turning our attention to these terms, let us have a look at the very notion of meaning first.

II. Mapping Meaning

In linguistics, meaning is construed in a triangular way composed of a signifier and a signified inherent in a sign. A sign in formal linguistics corresponds to this Saussurian entity of signifier and signified. Contemporary linguistics have reconsidered the Saussurian concept to include extralinguistic referents in meaning relationships. The following simplified schema portrays this triangular interrelationship.

MEANING

SIGNIFIER   SIGNIFIED
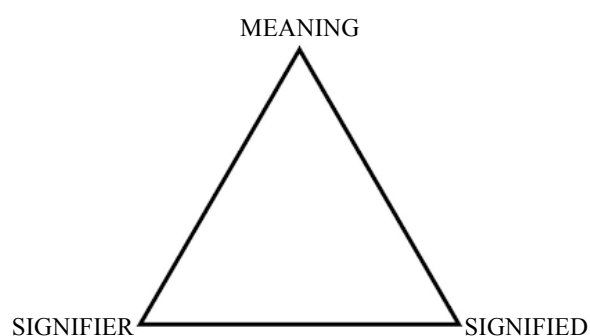
Take, for example, the words *London* and *Tokyo*:

signifier	L|o|n|d|o|n /ˈlʌndən/	東 (*to*, east) 京	(*kyo*, capital)
signified	city of London	city of Tokyo	

In this example, the word form *London* corresponds to the extralinguistic concept of the metropolitan city of London. Likewise, the *kanji* ideograms standing for *east* and *capital* forms the syllabary Tokyo (東 京) since Tokyo, which lies geographically to the East of Kyoto, the formal capital, became the capital of the Japon in 1868. The synthetical relationship between a morphological form and its corresponding referent representing extralinguistic objects from the real world results in meaning patters to emerge.

In terminology, meaning is construed in a slightly different way. One of the founders of the discipline, the Austrian Eugen Wüster, wrote in 1979: "Language essentially consists of words which serve as denominations directly attributed to concepts" (Wüster 1979, 6).[1] The difference lies on the importance given to the extralinguistic object. While meaning in linguistics remains sign-bound, meaning in terminology is conceived through the conceptual characteristics of non-linguistic entities from the human experience. To rely entirely on a linguistic sign in terminology is pointless because it would present limits.

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[1] "Die Sprache besteht jedoch überwiegend aus Wörtern, die [...] als Benennungen unmittelbar den Begriffen zugeordnet sind" (Wüster 1979 : 6). My translation.

Terminology is based on the so-called onomasiological approach which starts from a concept in an attempt to ask for the corresponding word form.[2] Once the concept is clearly outlined, it is attached to a naming process, a denomination. Onomasiolgy concerns ideally just one concept per term and then moves on to naming it. The example of *fog*, taken from the domain of meteorology, illustrates this. V. Woolf writes: "the month of February, cold and *fog* are in the street" (Woolf *London*, 40). The meteorological phenomenon is likewise present in N. Soseki's *The Tower of London*: "Like thick liquefied peat washing around my body, the heavy, black-strained *fog* has started to assail my eyes" (Soseki *Fog*, 147). Each author has a specific concept of *fog* in her/his mind ranging from Woolf's cold winter fog to Soseki's oppressing smog. In both cases, the noun *fog* is a so-called *denomination* because it stands for the naming of the extralinguistic atmospheric phenomenon. Such a denomination represents the concept upon which the technical term is based. The result is the emergence of a specialized meaning in both cases since the onomasiological approach lies at the origin of a univocal sense pattern between a concept and a denomination. The below schema exemplifies this.

SPECIALIZED MEANING

DENOMINATION (WORD FORM)   REFERENT/CONCEPT
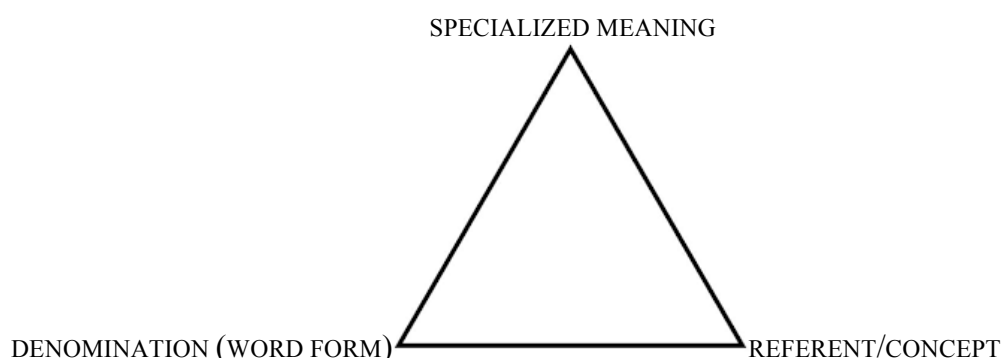
This difference in comparison to the semasiological approach is significant when examining a monosemic potential of terms for the onomasiological perspective controls the conceptual relation of a term. In particular, onomasiology reduces the scope of a term's meaning in that the one-concept-per-term relationship allows for sense boundaries to appear.

III. Sense boundaries

Sense boundaries limit the scope of a term's meaning which traditionally fluctuates between polysemy and monosemy. Monosemy, from the Greek roots *mono* "one" and *semainein* "to signify," stands for a word that has only one meaning. It is the opposite of polysemy which concerns words that have more than one meaning (Michel Bréal, 1897). Languages such as Japanese (*kanji, hiragana, katakana*) and English use lexical units that are usually polysemic, like the word *river*, which can designate a "large natural stream of water," a "sense of relentless movement" or even "the finest grade of diamond" (river stone). Alternatively, the Japanese word *kawa* may stand for "a river," "a stream," "a row" or "surroundings." It then becomes pertinent to ask under what circumstances a polysemic word such as *river* may show patterns of sense restriction and unveils characteristics of a potential monosemy.

The purpose of looking at the monosemic potential of terms is significant because such a potential seems to be intrinsically linked to specialized vocabulary since scientific terms must convey singular meaning patterns in order to function. Then, a potential monosemy allows for terms to be easier recognized and classified since a monosemic character tends to avoid

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[2] The opposite approach would be semasiology, usually used in linguistic studies. Here one starts with a word and asks what it means or what concepts it refers to. A semasiological approach determines the possible concepts for a word.

ambiguity. Finally, a potential monosemy unveils qualitative properties in that a uniquely specialized meaning helps creating hierarchical conceptual domains in terminological research. In order to look at how a potential monosemy is likely to emerge, it becomes necessary to consider morphological, referential, conceptual and contextual criteria.

Some word forms are more likely to develop specific meanings because lexical morphemes appear to carry particular meaning properties. In particular, morphological derivation produces sense restrictions since the process of forming a new word from an existing word, by adding a prefix or a suffix, restricts the meaning pattern of the derivational morpheme. For example, the English derivational suffix *–ment* changes the verb *to settle* into a noun to produce *settlement*. The derivational pattern not only modifies the lexical category, but furthermore results in a more restrictive meaning property. While the verb *to settle* may refer to the resolution of an agreement, a decision-making process, the adaptation of a secure style of life, or simply to come to rest in a comfortable position, the substantive *settlement*, considered through the lenses of human geography, stands for a place where people establish a community. The consequence of such a nominalization taking place from the conversion of a verb to a noun is the emergence of a specialized meaning. However, a noun like *settlement* is far from unveiling a monosemic potential for the simple reason that settlements are numerous and in no way unique. In order to pursue a potential monosemy a step further, it becomes worthwhile to look at the second criterion, particularly reference.

Relying on the onomasiological approach, reference is construed by establishing a link between the source of the extralinguistic information and the linguistic form. Objects from our word (concrete, imagined, abstract, metaphoric, etc.) become linguistically represented. Take, for example, the following definition: "the capital and the most populous city of England and the United Kingdom." Based on this definition, one referent obviously comes to mind, namely *London*. Another example would be: "the capital of Japan situated within the Kanto region and consisting of 47 prefectures" for which the most likely referent would be *Tokyo*. In both cases, a univocal relationship between a referent and a sign can be observed. In terminology, such an univocality is referred to as a potential monoreferentiality. The monoreferential principle signifies a univocal relationship between a referent and its sign. As a result, a term such as *Tokyo* possesses one referent because its sign relates theoretically to just one referent, one referent equals one sign.

The problem, however, is that in most cases, a referent may still be multidimensional despite the term belonging to a specialized domain such as physical geography. The proper name *London*, for instance, may as well refer to the City, the Greater London Authority, the 32 boroughs. It is the same with *Tokyo*, which might well stand for the Greater Tokyo Area, the Prefecture, or even to its former name *Edo*. One specific reference does not exclude the polysemic potential of the word. Monoreferentiality, nonetheless, does fragment sense relations because each particular referent creates a singular fragment of the meaning potential of the word. A term's meaning then becomes fragmented. The following example from V. Woolf exemplifies this: "As we go on steaming up the river to London, we meet its refuse coming down" (Woolf *London*, 15). London here has a specific referent, namely the London on the Thames river. London does not refer to the Greater London Authority, the boroughs nor Westminster because the author has chosen one fragment out of its meaning potential. In a similar way, N. Soseki creates a fragmented meaning of London in *The Tower of London*: "London is so vast that once one begins socializing it takes up all one's time" (Soseki *Tower*, 57). The fragment concerns the comparison of London's sheer vastness to the protagonist's apprehension of the British capital. Even though both excerpts show fragmented visions of

London based on specific referents, a monosemic potential of the word *London* cannot be certified simply because monoreferentiality does not eliminate the polysemic values inherent to the term. The monoreferential concept is certainly important in creating sense boundaries since the univocal relationship between a sign and its referent results in the fragmentation of meaning patterns. When it comes to further restricting the fragmented meaning patterns of terms, it is necessary to consider a third criterion, namely notion.

While a referent is the object to which a linguistic sign points to, the process of reference reposes on the conceptual notion linked to a term. A notion is a pertinent semantic property attached to a denomination, and hence a term. This process of abstraction allows to go from the real object to a particular notion. In doing so, certain elements of the object are abstracted in favour of some pertinent ones. As a result, the overall conceptual entity is fractured by establishing one pertinent notion per term. Such a fractured notion then affects meaning: it creates a singular sense relation. In other words, the correspondence between a term and its notion becomes singularly univocal.

Let us have a look at the example of the concept *space* to explain the phenomenon of a singular notion. In "Kew Gardens," V. Woolf writes: "the light moved on and spread its illumination in the vast green spaces beneath the dome of the heart shaped and tongue shaped leaves" (Woolf Kew, 46). The singular notion of space conceived here concerns the three-dimensional illumination effect of the sun's light shining through the vast green spaces of Kew Gardens. In a similar fashion, a singular notion of space becomes apparent in N. Soseki's *The Tower of London*, in which the protagonist seems to be literally drifting in space: "When I go outside only about four yards ahead is visible. When one proceeds four yards, another four yards become visible. I walk along wondering whether the world has shrunk to a four yards square" (Soseki Fog, 147). Both authors create a singular notion of space: Woolf's sunlit transpiercing motional environment of Kew Garden's spaces, and Soseki's geometrically precise square feet space within the foggy mass of London.

Yet, these two very singular notions still do not certify a monosemic potential of the term *space* for different kinds of spaces exist nonetheless. In particular, it becomes significant to ask what kind of fog N. Soseki did have in mind when writing about London's misty mass. Does his particular notion of fog correspond to Japanese concept of *kiri*? To complicate matters, *kiri* appears to refer to a certain kind of fog.

kiri	霧	mist, the fog of autumn and winter
kasumi	霞	mist, combined with the syllaby sumi 澄 (clear, pure), Kanji combination
oboro	朧	haze, cloudy (dreariness, gloominess)

Soseki's notion of the foggy space may denote a clear see-through fog (*kasumi*), the dreariness and gloominess of London's peat-thick fog (*oboro*), or even the fog during the winter or autumn months (*kiri*). Also, fog is a season word in Japanese (*kigo* 季語) associated with a particular season. Even within a specialized domain such as atmospherical meteorology, the meaning of the term may vary. Undoubtedly, the presence of one pertinent notion restricts meaning, but a truly monosemic character of the term is not established. A monosemic potential may only be achieved within the narrative context in which a specific term is used. This is the reason why I have first decontextalized the geographical terms in order to recontextualize them again in the last section to evaluate a potential monosemy.

IV. Narrative Contexts

According to Ludwig Wittgenstein, the "meaning of a word is its use in the language" (Wittgenstein 1953, 311). The textual environment provides the necessary anchoring of specialized terms. Indeed, texts anchor terms within the parameters of context. This anchoring takes place on a morphological level through the denomination of lexical units as well as on a syntactical level within the sentence structure. The sentence structure provides formal and semantic fixtures in order to situate the term within its specialized context. The specialized context constitutes the necessary framework for a term to be uniquely employed. The contextualization thus takes into account the morphological, referential and notional criteria. Only then may the potential monosemy unfold since the text restricts the term's linguistic and terminological parameters to a singular usage.

Let us go back to our example of *space* in "Kew Gardens." The word *space* does not correspond to the general vast green spaces of the gardens, but to the very unique space of the sunlight created by Woolf with its illumination of the specific area beneath the dome of the heart-shaped and tongue-shaped leaves at a particular point of time. The word *space* N. Soseki employs is likewise specific: the season is early spring, and the fog through which the protagonist walks "passes into the past and continuously disappears" (147). While the immediate foggy area around him is clearer inside the four-yard parameter, fog seems to create a spatial and metaphorical barrier between him and the outside world. Fog here is a combination of *kiri* and *kasumi* in that the denser fog is to the outside, and a lighter misty sphere inside. The translation renders the specialized meaning of fog accurate in that it respects the particular notions of the concept by employing the corresponding Japanese terms.

The terms' contextualization within the narrative patters creates a so-called biunivocal relationship. Biunivocality – Wüster refers to it as "*Ein-eindeutigkeit*" – concerns the reciprocal relationship between the term on the one hand, and its referent and singular notion on the other. Inspired by mathematics, biunivocality resides in the idea that one element always entrails the same correlative. The consequence is a fairly rigid link between the term's denomination and its reference and notion. In other words, if a term can be traced to a particular referent and notion, then the particular referent and notion may, likewise, be traced back to the correlative term. The outcome is the emergence of a monosemic potential since the existing polysemic variables have been eliminated within the contextual parameters. As a result, the authors' apprehensions of the term *space* become unique within the narrative contexts. They are unique because they are invariable, and the term *space* becomes unequivocally clear (*ein-eindeutig*), unambiguous and semantically impermeable.

V. Concluding remarks

The monosemic potential needs to be analysed from a gradient perspective. The higher the restriction in terms of reference, notion and context, the higher the monosemic potential of geographical terms. The gradient perspective permits a certain variability of sense restriction and boundaries present in terms which, under specific circumstances, may provide a possible environment for a monosemic potential to unfold. The purpose of looking at such a gradient perspective lies in a better understanding of the semantic properties of specialized vocabulary for students in foreign and applied languages as well as for researchers. A better apprehension of the semantic properties is necessary to grasp highly scientific concepts, to elaborate norms, to translate terms from one language to another, and to assist the teaching of technical terms from a didactical and pedagogical perspective.

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Contact email: pichler.pro@gmail.com

Foreign Policy and Identity Politics:
Trump and Brexit through Putnam's Two Level Games

Kenneth Houston, Webster University-Thailand, Ireland
Jason Briggs, Webster University-Thailand, USA

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Abstract
In 2016, two major advanced democracies held consequential plebiscites that will impact the conduct of their respective future foreign policies. Putnam observed that foreign policy decisions are invariably affected by the pressures placed on the political executive's international imperatives as a result of domestic agenda concerns. Since the communitarian challenge to liberal philosophy emerged from the 1970s onward, the pre-eminence of identity politics has been well established in academia and partly reflected in the public policies of advanced democracies with respect to minorities and immigrants. However, the logic of identity politics has been transposed beyond application to minorities and migrant populations and has now facilitated the emergence of occidental nativism. We undertake a comparative analysis of the implications of Donald Trump's presidential victory and the UK's referendum on membership of the EU. We contend that both events indicate the adaption of identity politics discourse into the political consciousness of indigenous populations of nations hosting inward migration. Both cases illustrate that emergent nativist reactions to decades of multicultural policies will impact the executive branch's capacity to negotiate and conclude international agreements. The study throws into relief the tension between two competing objectives: the imperative to conclude beneficial agreements with other states while simultaneously maintaining political electability in the face of increasing domestic nativism. The paper concludes with a discussion of these domestic constraints on US and UK foreign policy and the emergent crisis in normative identity politics exposed by them.

Keywords: identity politics, foreign policy, Putnam, Brexit, Trump

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I. Introduction

With the majority decision of the United Kingdom (UK) electorate in the summer of 2016 to leave the European Union (EU), and the subsequent election of Donald Trump to the Presidency of the United States (US) in November, domestic politics have taken a decidedly unambiguous turn towards populism in advanced prosperous democracies. In 2017, there are looming elections across Europe, in particular in France and Germany, where mainstream parties are haunted by the rise of populist right wing parties. Serious questions hang over the inevitable triumph of liberal democratic politics within nation states and the entire premises of the post-war international order. This study undertakes an empirical analysis through a systematic examination of official discourse from two prominent nation states where these questions and concerns are most acutely in evidence. Our key objective is to demonstrate the nascent challenges for both UK and US foreign policy formulation in light of populist nativism.

In 1988, Robert Putnam posited the relationship between domestic pressures and the foreign policy positions of nation states in his seminal paper (Putnam 1988). As he made clear with respect to the intra-national and international spheres:

> *At the national level, domestic groups pursue their interests by pressuring the government to adopt favorable policies, and politicians seek power by constructing coalitions among these groups. At the international level, national governments seek to maximize their own ability to satisfy domestic pressures, while minimizing the adverse consequences of foreign developments* (Putnam 1988, pg. 434).

This study draws on Putnam's key insight on this intra/international interplay in order to interrogate the twin pressures of domestic imperatives on the one hand, and the need for a beneficial foreign policy agenda which underpins international stability, on the other. For our purposes, we will concentrate our analysis on the manifestation of domestic pressure on the foreign policy pronouncements of political leaders. In the case of the US, we will examine the campaign rhetoric of principle political actors during the 2016 election, when the avenue for policy capture by domestic interests was most open and visible. For the UK example, we examine the political discourse around the time of the referendum campaign through an analysis of Leave Campaign pronouncements.

Putnam's original analysis focused on the question of concluding trade agreements by locomotive economies in the late 1970s, specifically how the Carter administration-in line with the views of other major powers-agreed to establish a stimulus package to bolster the international economy following the global energy crisis. Putnam drew attention to the fact that, while the agreement had been concluded successfully at the international level, there were significant obstacles to its conclusion at the domestic, level. Respective domestic concerns required inclusion into the calculus of any collective international agreement. Here we bring two key factors into a similar alignment. On the one hand, we draw out the desire by both states to appear broadly

in favor of continuing international cooperation in order to entrench beneficial gains in international trade. On the other hand, it is clear that the eruption of populist nativism in the West has serious implications for the continuation of these policies when they are perceived to be detrimental to domestic voter interests.

Taking Putnam's insight as a starting point, the principle objective of this analysis is to demonstrate the nascent impact of domestic pressures on national foreign policies through a comparison of their official discourses. The specific domestic issue isolated for this study is the tension between the accommodation of minorities on the one hand and the perceived threat to national identity narratives on the other. From the 1970s onwards, the emergence of identity politics within academic debate has infused the policy positions of leftist and liberal political parties in the West.

The emergence of identity politics has its roots in the communitarian critique of Rawlsian political philosophy in the mid-1970s. Rawls attempted to restate and refine the philosophical underpinnings of liberal individualism and the social contract in his landmark book A Theory of Justice (Rawls 1971). However, strains of collectivist thinking, functionally referred to as 'communitarianism', emerged in the aftermath of Rawls's work to challenge the philosophical basis of his thesis. In short, and while accounting for the variations between individual authors in the communitarian tradition, Rawls's conceptualization of social and political organization was too heavily reliant on the atomistic, and putatively 'western' view, of the individual.

Rather than view individuals through a 'veil of ignorance', communitarians sought to situate human self-understanding and identity in the context of social relations. This became known in theoretical shorthand as the 'social constitution thesis' (See Cohen 1999) – individuals were not merely single persons; they were enmeshed in social and cultural relations, which serve to 'constitute' them as individuals. We are, in other words, individuals only in a social and cultural sense, not as humans in a state of nature. The liberal-communitarian split in normative political philosophy resonates to the present, with the communitarian side of the argument apparently emerging the stronger. This was particularly so as advanced democracies began to adapt multicultural policies with respect to minorities and vulnerable groups previously considered oppressed by assimilationist state policies.

However, in the aftermath of the emergence of Islamist terrorism at the start of the 21st century, serious questions began to reverberate within academia and policy circles about the efficacy of multiculturalism. In more recent years, a backlash has surfaced pitting the leftist conceptualization of identity politics and accommodationism against right of center counter narratives of indigenous or 'nativist' national identity tropes. Both the election of Trump and the Brexit vote occurred in close proximity to each other and both have been greeted more widely as significant shifts in established politics, with a direct impact on the likely articulation of foreign policy by the executive branches of both governments. Notwithstanding the more subtle academic contest between the refined arguments of liberals or communitarians, the backlash against multiculturalism in the West has more to do with the appropriation of the core concepts of communitarianism than it does about

the rejection of it. The rise of populism in the West has to do with a fundamental, if inadvertent, agreement with the social constitution thesis, but one that sees multicultural policies and net migration as a dilution of that social and cultural fabric in their specific national contexts.

The cases of the US and UK are opposite comparisons given the often invoked 'special relationship' between both nations. The task of the study is to isolate examples of how the respective pressures of antipathy to economic globalization, unequal wealth distribution and the emerging resistance to multicultural policies have combined to dramatically reshape and alter the established premises of the liberal international order.

II. Methodology

The study is a comparative analysis of the public pronouncements of both UK and US public representatives conducted through a qualitative-interpretive methodology. The study is concerned primarily with naturally occurring data produced by those who occupy executive office within the states concerned. Official discourse is defined as having several key attributes (Burton & Carlen 1979): articulation by a significant role holder in official office and public availability to a wider audience, composed primarily of constituents or potential constituents.

The study will draw on qualitative data available from the executive offices of the US and UK, where a sample of official documents will be analyzed with a view to isolating discursive expressions of domestic imperatives around questions of, for example, national identity, security and relations with foreign citizens, refugees and migrants. Qualitative Data Analysis (QDA) is a growing branch of social research that so far has been applied only to a limited extent in the sphere of international politics. Thus, QDA allows analysts to consider the situated worldview of, for the purpose of this paper, political actors.

While still on the margins of political science approaches, interpretive methodology has gained increasing ascendency in the study of social and political phenomena throughout the 20th century. Once the limitations of positivist and behavioral epistemology became clear relative to the study of social phenomena, qualitative research offered a viable alternative. The roots of qualitative interpretive methodology are multifarious. An amalgamation of research approaches have coalesced into what is now frequently referred to as 'post' positivism. Primarily spearheaded by the Chicago School of Anthropology in the US and through the increasingly important influence of continental philosophy in the social sciences and humanities from the 1970s onwards, interpretivism demurs from offering positive 'laws' of social and political interaction, and instead attends to the question of actor perspectives on the wider social world. Unlike positivism, post-positivism seeks to interpret the worldview of social actors in order to offer analysis of human, as opposed to natural, interaction.

Within this, the focus on language is a cornerstone of the research approach. Drawing on Burton and Carlen (1979), we apply our interpretive approach to the study of

'official' discourse. One of the key questions that the study of official discourse poses is the question of what silent accusations does the public utterance of a politician or political institution seek to refute. Our analysis seeks to trace the inevitable conflicts between the two 'game boards' presumed by Putnam's paper. Our task, therefore, is to examine where competing pressures manifest themselves in the official discourse of political executives.

In the case of the US example, the study will draw from the published Executive Orders (EOs), Presidential Policy Memoranda (PPMs) and presidential speeches available to public audiences. This cross-section of information allows our analysis to focus on the considered – and fully formed – policy position of the Trump Presidency since January 20th, 2017 as opposed to the impromptu and informal remarks made by the Trump campaign team or off the cuff remarks by the President-Elect himself. In the case of the UK, the analysis will draw on UK government documents such as parliamentary White Papers, policy briefs, position statements and speeches or articles authored by the UK Prime Minister and UK Foreign Secretary, as well as the executive office set up to coordinate the Brexit process. Again, the focus is on the articulation of 'official' policy positions by UK public representatives who have an international role.

The data analysis begins with the coding of these texts through 'versus coding' (See Saldana 2006) with an overt focus on the related foreign policy issues of inward migration, trade and security. Versus coding was chosen to allow analysis to focus on components of the various texts that exhibit conflictual patterns relative to the issues outlined. Versus coding determines from segments of texts where dichotomous, oppositional or conflictual relations are established or inferred by the text itself (and through it, its official authors in government). Through this process, we can glean from the primary data how policy makers in both contexts interpret the external reality of the international environment as well as how they shape the necessary national policy response to the perceived challenges of that environment.

This phase of data analysis will in turn permit the generation of key themes common to the policy positions of both states, those that differ from each other or those that are in tension. This second stage draws out the main themes that account for the findings of the coding analysis. In essence, the codes are grouped or 'clustered' into categories that reflect the commonality of the findings. The themes generated by each respective analysis of state actors are then compared.

The study is limited to identifying and examining the presence of domestic pressures on foreign policy articulation. It is not concerned to identify the source of these pressures. The sources are likely to be multiple. A further consideration is the degree to which the executive branches of both states have been 'captured' in the traditional policy making sense and to what extent these policy positions have their origins among the political actors themselves. While certainly interesting, both of these questions fall outside the scope of this analysis.

What will concern the study are the obstacles these domestic pressures will likely create at the level of interstate relations: that is, between the two game boards discussed by Putnam. On the basis of our findings, we discuss the impact either of realizing domestic imperatives at the expense of interstate cooperation or disappointing domestic expectations through compromise at the international level.

III. Analysis & Key Themes

As pointed out by Inglehart and Norris (2016), the issue of cultural backlash has largely assumed primacy in explaining the emergence of populism in the UK and US. The lightening rod issues of inward migration, political sovereignty and income inequality for domestic constituents continue to shape the agenda on both intra- and inter-national game boards. From the analysis of the data drawn from official sources, several key themes emerge from the data. For the purposes of this paper, the authors will discuss the following: border control vs. free trade; sovereignty vs. international commitments; and economic growth vs. protectionism. Conflicting pressures, such as the aforementioned issues, are evident in both the UK and US contexts through a simultaneous pursuit of improved economic performance and strengthening of national identitarian cohesion on the one hand and efforts to demonstrate a constructive international role vis-à-vis the international community on the other.

A. Border Control Vs. Free Trade

Prominent in the official discourse of both states is the question of controlling borders, specifically with respect to inward migration. While the US is focused primarily on combating illegal migration from Mexico specifically and Latin American in a wider context, and the UK its links within the single market, both nations exhibit concerns with migration and its impact on security, especially from Muslim majority countries, and the domestic job market. The fundamental tension at the heart of the official pronouncements of the US and UK is between the need to control immigration and the desire to foster trade. Here the US and the UK diverge in their respective positions. The UK has adopted a more multi-lateral position with respect to free trade, where the idea of free trade as something to be promoted and supported is prominent. However, within the US data, there is actually very little mention of free trade by any of the US official documents. Free trade is invoked in the sample, but the concept is actually mentioned by Japanese Prime Minister Abe in remarks he made while visiting the US following Trump's election. US representative invocation of free trade relations is secondary to questions around security, specifically issues such as North Korea and the South China Sea. President Trump mentioned it once in his opening speech with Premier Abe. The US, therefore, has adopted a much more protectionist position relative to the UK. The UK has formulated the idea of a 'global Britain', which ostensibly widens its multilateral relations beyond its four-decade long relationship with the EU. Even so, the UK is adopting a much tougher stance on the issue of immigration and free movement of people, very much in line with the principle basis of the Brexit vote, halting the perceived influx of migrant workers. In essence, the question of control of borders is

bound up with the issue of immigration. This, in turn, bears ultimately on the question of national identity, beyond the mere economic issues of availability of employment.

B. Sovereignty vs International Commitments

The principle of sovereignty, which includes the right to control borders by a centralized governing entity, also relates directly to the matter of legislative decision-making within a polity. Both countries are considered by their respective political leadership to have 'lost' political authority in the recent past and their efforts now center on its restoration. In particular, the putative 'return' of decision-making from actors considered illegitimate to more legitimate decision-making structures and the restoration of a more democratic basis of politics. Where democratic decision making must be returned from is quite different in both contexts. For the UK, it must be returned from Brussels (synonymous with the EU) to London, where law should be made in the national parliament. In the US, the decision-making system has been taken over by an unaccountable political elite, a political class of career politicians who have forgotten their role as public representatives (the 'swamp'). At the same time, the tension with the inescapable requirement to maintain existing international relations looms large in both contexts. The UK was at pains to stress its position in the world as constructive and cooperative while still retaining a strong emphasis on its distinctiveness, identity and sovereignty. Threading through much of the UK data is a strongly held dichotomy of an 'outward' facing Britain and a 'global' Britain (in the same regard as around the issue of international trade) versus an inward-looking Britain. The US, by contrast, mentions sovereignty explicitly only a few times (by VP Pence, not President Trump), but the question of national ownership looms large. At the same time, as evinced by Trump's remarks to Premier Abe, the US is keen to retain existing relationships. The UK remains, in its rhetoric, steadfastly committed to international alliances and international cooperation, but sees it as vitally important for the putative return of national decision-making to London, juxtaposing it to supposed decision-making in Brussels.

C. Economic Growth Vs. Protectionism

While both the US and UK aim to achieve significant improvements in economic performance nationally, they differ markedly in rhetorical terms about how to achieve that. On the one hand, the UK is clearly in favor of not only engaging in free trade itself, but also of promoting it as a necessary good in international affairs. The US, on the other hand, mentions free trade explicitly only a few times, and the proposed remedial action for reclaiming economic prosperity centers mainly on ideas of ensuring the retention (or re-emergence) of currently struggling or failing sectors of the domestic economy. For the US, this is only achievable through a combination of threat or inducement to corporate America to ensure the retention of jobs for the US middle class. Nevertheless, both national political leaderships see the improvement of their respective economies as fundamental to delivering for the national electorate. For the US and Britain, there is the clear premise of linking inward migration to problem areas in the economy, specifically around employment options for 'indigenous' nationals.

IV. Conclusion

The analysis of the data confirms the veracity of the two-level games outlined by Putnam. The official discourse is riven with tensions between the domestic (or 'intra-national') and international imperatives. Dichotomies are established and both the political discourse and policy agenda it underpins have felt the brunt of populist forces. The UK and US examples offer a revealing insight into the imperatives pushing this discursive and policy-making shift. For the UK, the Tory (Conservative) government has been forced to shift its collective position in relation to EU membership by both factions within its own ranks and also by a perceived threat from more EU skeptical elements outside its party. For the US, however, the embodiment of populism secured a win for the Republican contender that willingly embraced its political implications and logic. The question now, of course, is whether this 'bending' towards populist tropes by both political leaderships can derail established policy in international affairs. Does Trump's populist logic imply a radical renegotiation or even abandonment of NAFTA and an undermining of the economic arrangements in North America? Does the UK's populist imperatives imply limitations on any trade deals with countries like India, where the issue of immigration preferences are likely to be a significant part of the deal? The pressure on both countries to simultaneously perpetuate stabilized multilateral and bilateral relations at the international level, and yet satisfy intra-state pressure for a retreat from globalization and its associated phenomena like inward migration will be enormous.

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Contact email: houstonkb@webster.ac.th; briggsjt@webster.ac.th

Textile Practices as Media for Narrating Local Stories

Shu-fang Huang, National Pingtung University of Science and Technology, Taiwan

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Abstract
In this study, the living materials of my hometown and its spatial imaginations will be explored through textile practices, and transformed into the subject matter of designs. Some human images in local places will be investigated, to review the connection between the designer and the places where he/she lives, in order to contribute to the revelation of the deepest longings of human demand for home and for the collective memory of places. Specifically, narratives of Tainan alleys will be manifested in textiles practices relating to creative design. How to give those humble alleys a contemporary vision is an important goal of the study.
Through experimentation with textile materials, textile artists transform their environmental perceptions and experiences, and convey a special intersection between the individual inner (memory) and outer (environment). By confirming the intellectual energy of self introspection through the perceptual expression of textile creations, additional values of the materials are generated. This study explores the importance of contemporary textiles, which can be further developed into creative designs concerning 'memories of local places'. By studying cases of textile practices, the research aims to review the meaning and value of traditional industrial materials used innovatively in Taiwan.

Key words: contemporary textiles, memories of local places, impressions of Tainan

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Narrating Local Stories in this Research

In this study, I mainly explore the living materials of my hometown and its spatial imaginations through textile practices and I transform them into the subject matter of designs.   Some human images in local places were discovered.   In this way, I review the connection between the artist and the places where he/she lives, in order to contribute to the revelation of the deepest longing of human demand for home and for a collective memory of those places.   Why is the specification in relation to the narratives of Tainan alleys so important to me?   In this article, the 'narrative of Tainan alleys' was chosen to be expressed in the creative practices of my textiles; it can be suggested as a trip of memory patching.   That is to say, I am unfamiliar with my hometown of Tainan; the existence of gaps with regard to the recognition of its geographical environment and the historical memory of my hometown may have occurred in the learning processes of my growing up in relation to my educational background.

In a trip revisiting the places resembling the memory patching, I am like a visitor, leisurely strolling around the business districts, tasting various foods, walking through and meeting different people in the surrounding areas; this results in the possibility of my being led into exploration of the alleys of the traditional city.   This can be seen as a special experience of discovery and rediscovery, and all these combinations of resembling a traveller's experiences were recorded by the viewfinder of my camera (Fig. 1).   Through practice with textile materials, these recorded images can finally be transformed; therefore, the textile materials and my art alongside with the places and memories coexist and are juxtaposed.   Through this combination, a new attachment may be established, of the author's (my) sense of touch towards home.   This combination may further provide a multiple interaction between the artist (me) and the viewers; it suggests a new implication of the textiles, as well as reflecting a new interpretation of the old alley spaces.

Fig 1. Huang, Shu-fang (photos)，An-ping Alleys in Tainan, 2011.

Narratives of Tainan Alleys into Art Practices

Narratives of Tainan alleys have been represented in multiple ways in contemporary painters' works in Taiwan; for example, Chen Cheng-po (陳澄波, 1895-1947) and Chung, Yi-Hua (鍾亦華, born 1945-).

Chen Cheng-po (陳澄波, 1895-1947) was born in Chiayi (嘉義), Taiwan.　He studied western painting and graduated from the Tokyo Fine Arts School in 1929; he was known as a pioneer in the development of modern art in Taiwan.　He was killed in the Taiwan 228 event in 1947.

'Travel' is important for Chen Cheng-po's life, with regard to the development of new visions for his art creations.　The considerable impact that his experiences of moving from one place to another had on benefiting his art works can be seen.　For example, in confronting the many trials of his life and for his art creation travelling in Taiwan, Japan, China and other major cities, his major tactile art works were extracted from this accumulation of rich experiences concerning artistic apprehension and energy. Significantly, his paintings conveyed not only his view of the arts and his creative states of mind on those occasions, but also recorded in-depth the traces of the society thereupon (Xue Xue Colors, 2012).　In addition to his wonderful performance in the fields of art, what I have learnt from Chen is that he brought his ideas to his homeland attentively, as well as fulfilling his enthusiasm for and dedication to his community.

Chen studied, taught and travelled in Tokyo and Shanghai, and finally returned to and settled in Taiwan due to the changes in the political situation at that time.　In his paintings, we can see his eagerness for his homeland; the traces of his art creations can be found from Taipei (Dan-shui (淡水) in the north of Taiwan) to Pingtung (Mao-bi-tou (貓鼻頭) in the south of the country).　Especially in the paintings of his hometown Chiayi (嘉義), Chen applied warm colours to interpret the Park of Chiayi and street scenes in Chiayi (Chen, Wei-ting, 2011).　For example, painted images of 'Chiayi Street View' (Chiayi jie jing, 嘉義街景) (Chen, 1934, in Wu, Hui-fang & Tseng Mei-chen, 2011); 'Chiayi Street' (Chiayi jie wai, 嘉義街外, Fig 2) (Chen, 1927, in Li, Qin-xian, 2011); 'Wenling Mazu Temple' (Wenling Mazu miao, 溫陵媽祖廟) (Chen, 1927, in Taiwan Soka Association, 2012), and 'Street Scene on a Summer Day' (xia ri jie jing, 夏日街景) (Chen, 1927, in Taipei Fine Arts Museum, 2016).

The paintings of the street scenes in Chiayi, with brush strokes to show the local environmental characteristics and textures, are the former visions of the artist.　We can also find some scenes of Tainan in his paintings, which allow us to see the textures and appearances of the city in his era, such as Tainan Confucian Temple (Chen, n.d., in Art Taipei, 2012).　In studying the scenes of Tainan and the other street views in the artist's paintings, one may be able to trace the steps of the predecessors, in order to review the environmental textures of the old days.

Fig 2. Chen, Cheng-po, Chiayi Street, 1927, oil, Canvas, 64x53 cm.

Narrations of Tainan alleys through the paintings of Chung, Yi-Hua (鍾亦華，born 1945-) have been represented in a different way.   Based in Yangon, Myanmar(緬甸仰光), Chung, Yi-Hua was originally from Tongan, Fujian in China(福建同安). Brought up with a Burmese and Chinese bilingual education, he became a new resident of Taiwan (Jian, Xiu-zhi, 2017).

Chung, Yi-Hua lives in Tainan as a new resident and draws many scenes of streets and lanes in the city.   He says of the streets and lanes that 'some can be called by name, some cannot.   In my eyes, there is nothing that cannot be in my paintings; as long as I painted it, there is no reason for it not to be beautiful.'   The artist further states that,

> In recent years, I have painted numerous pictures of scenery, the purpose is not for recording, but for expressing (抒發).   The real scenes are sometimes unpleasant to look at, there will always be some eyesores, miscellaneous things, such as poles, wires; I do not remove them now, … but turn them into an accessible form and they become appearances which can be fully appreciated. (Chung, Yi-Hua, 2015)

A painter in the streets of Tainan, he gradually recorded the appearances of the city, such as scenes of the lanes and the streets, historical buildings, ports and culture, as well as living objects.   Culture should be seen as a point of connection, from which to extend to the senses of tactility, time, temperature, sunshine, memories and colours around his living, etc.   Conceptually, he weaves them together piece by piece, covering them with the colours of his native culture, as well as integrating his feelings of Myanmar in his own subconscious memory, to form his art.   Traversing through time and space, the elements of Myanmar and the distance between Taiwan and Myanmar are revealed, which are shaped into a line of imagination as one may suggest, and by which the artist is enabled to express a longing for home.   These elements of Myanmar, such as the traditional fabric textures, totems and shapes from temples, and patterns of tiles are extended into and combined with wall textures of Tainan buildings, colour fields of windows, as well as clouds in the sky; finally, they are turned into his canvas painting compositions with points, lines and colour blocks, which become his art (ArtDoor, 2017).

Originally from Myanmar, in this new home country of Taiwan, Chung, Yi-Hua with perceptual and intuitive colours, as well as the textures of pen brushes, portrays emotional expressions embedded in his mind (HereWeArts, 2012).   With reference to Batik techniques, the application of layers of colours implies the colour of postcolonial memories.   He intermingles his experience of colonial culture and the traditional hues of Myanmar, together with the colours concerning Tainan memories, to produce paintings with a personal style (Lin, Ai-wei, 2017).

Fig 3. Chung, Yi-Hua, Tainan Alley, 2015, Acrylic, Canvas, 33x24 cm.

Experimenting with Textile Materials

I record stories and scenes featuring the surroundings of home images or people in my textiles and clothes.   By experimenting with textile materials, textile artists transform their environmental perceptions and experiences, and convey a special intersection between the individual inner (memory) and outer (environment).   By confirming the intellectual energy of self-introspection through the perceptual expression of textile creations, additional values are generated in the materials.

Why is it significant to me that my textiles and clothing carry these images of Tainan? Walking through the An-ping alleys at different times, visitors will be able to experience traditional impressions of the atmosphere of Tainan.   Wandering around these alleys, one may find surprising small worlds, through which the visitor moves from one place to the other, as if experiencing a treasure hunt.   As one can see in these alleys, the old buildings with walls which are lower combined with the contemporary buildings are mixed with the various structures of the metal houses and roofs on the top; these assemblages of the old and the new developed naturally.   Visitors shuffling around each of them can discover a variety of mixture in these places; brand new cultural orientations become shaped by and full of vibrant vitality, where ordinary people pass back and forth.

With regard to using textile materials as the medium for conveying local images, the impression of specific places can be framed and studied in detail, whereby the environmental images and the texture of memories concerning the people in the locales can be drawn.   For example, in Fig. 1, in its particular form, these images of alleyways were finally transformed and attached onto the textiles.   My textile works show that these images of alleys provide an unpretentious atmosphere.   The story begins with the patched images and materials, in that people's abstract impression of local places is inserted into an opportunity for concretion.   I am, like a visitor, meeting people in the alleys, and seeing them interacting with one another.   Immersed in the special atmosphere that I perceive in the city, my memory of home becomes refreshed, seemingly clear, but vague.   With my footsteps, I practise with textile materials connecting their soft characteristics, the narratives of the local stories are depicted: walking, concentration, condensation.

i). Narrating the Memory of Hometown by Digital Treatments with Patched Fabrics

Each recorded image framed my journeys and my routes, and characterised a special relationship between the specific places and me, such as meeting people in a lane at a corner, encountering a nook with hanging clothes, and turning to face an oncoming elderly woman with a kind and smiling countenance on her bicycle (Fig. 4), as well as confronting a man riding a motorbike carrying goods whistling past…. In a particular description, these recorded images represent my physical experiences, which overlapped with my footsteps and also connected with the images of the innermost depths of my memory that I attempting to evoke.

I edited these images by overlaying them with painted colour fields from digital pixels and attaching them onto the surface of fabrics. In a similar manner, coloured hand-made patched fabrics were spliced to receive these picture images, in an attempt to reveal the warm texture of the images traced by the digital elements. The process of making art, by way of visual layouts and material expressions, may reveal the possibility of allowing further comprehension of the works by spectators. Through these manipulations, a kind of profound depth of the experiences can be perceived, which seems to be a juxtaposition and extension of the real city spaces. With reference to the street scenes combined with my art manipulation, the appearance of peoples' lives in the alleys in early times can be revealed to views, and with the fresh spatial perception be continually connected to peoples' new life style; these depicted spaces may extend beyond the digital images and the crafted materials of spliced fabrics.

With regard to the digital images of the environmental impressions, painting with colour fields that seemingly overlaid pixels attached onto the textile surface reflects the forms of the colour patched fabrics. As we can see in my art piece shown in Fig. 4, the manipulation of these depicted alleys was combined into a form of scroll of the city; this suggests the interaction between spectators and their perceptions of the local fields, including the imprinting of all sorts of historical memories intermingled with the new traces of the places, which are full of vitality. Speaking of visual perception, with regard to representation of the traces of environmental memory in the composition of digital elements and in the form of the scrolls, when observing these scrolls we discover a lane connecting with another, one role next to another, as well as the conjugation between the different situations and contexts; there is no continuous setting. Alternatively, one might say that there is a continuity with discontinuity; even more precisely, one might say that the work possesses multiple points of view. In this way it reveals the artist's/my absence of environmental experiences and a continuity with the intermittence of the historical memory of the local places.

Fig. 4. Huang, Shu-fang, *The Moment of Memory Condensation*, 2015, digital output, cotton stitching, each about 68x226cm, National Tainan Living Art Center, 8th March to 26th April, 2015.

ii). Moments of Staring at My Memories (A series of works 1-8)

This project exhibition took place from 6th August to 12th September 2016 at Fangliao-F3 Railway Art Village in Ping-tung, located in the south of Taiwan. Each recorded image of the alleys in Tainan was framed to represent my routes. The manipulations of these depicted alleys were outputted onto the surfaces of fabrics in order to be arranged and inlaid, and sewn onto dresses. In a normal form, the tops of these dresses were composed by piecing together rag clothing with various colours and varied materials. A series of these dresses with uncomplicated styles was installed in an exhibition space, which was originally a storehouse with a high roof. The visitors were invited into the space, which was created to provide them with the opportunity for image searching within the works.

This installation of dresses of patched textiles and images reveals that the artist uses clothing to carry the creative concept of self; that is to say, my usual collection of rag clothing is what those collaged clothes were composed of. The collaged process of the clothes stitching seems to be the patching of personal memory. With reference to the vistas of Tainan alleys, they can often be recorded and interpreted in a personal way. By footsteps, experiencing myself wandering through the alleyways, the collection of the images these vistas was carried out over a period of time. This observation reminded me of a different story, that the cars drove through the open streets and roared along at speed, where for the compassion of the land the relationship between people and their land is relatively alienated. As a visitor, with my paces shuffling through the alleyways, I discover my footsteps interacting with those of other pedestrians, occasionally finding the comprehensive scenes between the interactive people and people, who may be inhabitants. With my viewfinder, I took some of these records; this process of recording also contains a personal introspection and experience that can be suggested.

The feeling of fuzzy impressions toward my homeland, or, more accurately, the reason why I am unfamiliar with my hometown, may be derived from the absent recognition of geographical environments and the disoriented historical memory toward it, as a result of receiving my education in the process of a growing background. Through my patchwork, a psychological compensation for the absentness and disorientation relating to the recognition of homeland may be suggested; therefore, I returned to picking up and patching my memories through laboured and crafted ways of patching and sewing.

Fig. 5. Huang, Shu-fang, *Moments of Staring My Memories*, 2016, digital output, cotton stitching, spatial installation in Fangliao-F3 Railway Art Village, 6th August to 12th September, 2016.

Conclusions

A self-alienation between the mind and the land is suggested.
This study explores the importance of contemporary textiles which can be further developed into creative designs representing 'memories of local places'. By studying the cases of textile practices, I review the meaning and value of traditional industrial materials used innovatively in Taiwan.

Journey of memory patching.
I use cotton clothing to splice the ordinarily replaceable images, in order to patch up the impressions of the memories of alleyways and the images of my homeland. Splicing these with common images, such as general spaces, ordinary passersby, unassuming figures from the neighborhood (Fig. 4), a humble corner, as well as the street buildings, hangers, scooters and bicycles etc, through the labour of stitching fabric manually, the collage of personal losses concerning historical memory and home images can be recalled.

Connected with the meaning of collective memory.
These dresses, with a clear indication of common characteristics associated with the environment, transmit a subjective identity that can be suggested. The exhibition installation brought the spectators into a spatial exploration, in order to extend their

inherent thinking and imagination of the local places. The application in relation to the expressions of rich materials and the forms of pictorial images conveyed personal memories of the local environment, as well as connecting with the meaning of collective memories.

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Note: All translations are mine unless indicated in *italics*.

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Contact email: sleepgeep@mail1111.com

Making Human Network Visible through Costume Making and Scaffolding: A Fieldwork Study of Cosplay Culture

Rie Matsuura, Keio University, Japan

Abstract

This paper analyzes the relationship between agencies and artifacts represented in ethnographic case studies of ten female informants aged 20-25 participating in the cosplay community. Cosplay is a female-dominated niche subculture of extreme fans and mavens, who are devoted to dressing up as characters from manga, games, and anime. "Cosplayers" are highly conscious of quality standards for costumes, makeup, and accessories. Cosplay events and dedicated SNSs for cosplayers are a valuable venue for exchanging information about costume making. Professor Mizuko Ito studies the possibilities of learning with friends and peers in fan culture in the US. However, there are still not enough studies about fun culture learning in Japan.

First, I share an overview of cosplay culture in Japan and our methodologies based on interviews and fieldwork. I group our findings in two different categories: (1) Cosplayers' agencies and relationships with others mediated by usage of particular artifacts, (2) Cosplayers agencies visualized through socio-artificial scaffolding and collective achievement. I conclude that cosplayers are producing and standardizing available artifacts for their cosplay objects, and in doing so, they are designing their agencies.

Keywords: fandom, female, cosplay, making, fieldwork, scaffolding

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Introduction

Cosplay is a Japlish combining of Costume and Play. They are aimed an expression of affection for anime and manga's story and characters. The majority of cosplayers in Japan are women, mostly high school and college students and people in their twenties.

Cosplay is a female DIY culture. The DIY spirit embodied by this practice has become a standard in the cosplay community. Cosplay can be seen at dedicated cosplay parties at amusement parks and events for fanzine sale. They gather in cosplay events with costumes of their own sawing or ready-made ones, and are photographed by the audiences or each others. Cosplay events and dedicated SNSs for cosplayer's are a valuable venue for exchanging information, peer reviewing, and collective learning from each other about costume making, as well as for evaluating each other's work.

Ito et al (2013) study the possibilities of learning with friends and peers in fan culture in the US. They said that learning in fan culture is characterized as peer-based and friendship-based learning. First, according to their perspectives, we will indicate the cosplay community characterized as interest-driven, peer-based reciprocal learning environment. For example, some schools are engaged in efforts to design a learning environment that encourages peer-based, reciprocal learning (for example, Johnson et al. 1993). This kind of learning environment goes against the dominance of top-down instruction that has been institutionalized in most schools.

Then, we will focus on how do women's cosplayers socialize and learn with their friends and in information and knowledge ecology from the point of view of Brunner's "Scaffolding" theory. The original notion of Scaffolding assumed that more the knowledgeable person, such as a teacher, helps individual learners, providing them with the support they need to move forward (e.g., Bruner, 1975; Wood et al., 1976). We think that the notion of Scaffolding might be expanded in this networked and connected world.

Compared to learning environments in most schools, the cosplay community has always been based on peer-based scaffolding environment, with members creating their own skills and levels of conduct. As a purpose of this study, we might look to them as models for designing interest-driven communities and collaborative learning environments, and we'd like to expand "Scaffolding" concept to more reciprocal one, rather than an interaction between individual learner and a knowledgeable person.

Method

The data introduced in this section were collected using ethnographic methods, a combination of interviews and field observations. Ten informants, all female, were interviewed (see Table 1). Because the majority of cosplayers in Japan are female, we focused our research on female cosplayers. The study was conducted between August 2011 and December 2013. Informants included students and employees. They were restricted to cosplayers in their twenties since most active cosplayers are teens and young adults. Info.1 was our initial contact, and we used snowball sampling to recruit the other informants and to maximize rapport during interviews and field

observations. During field observations at cosplay events, we used digital cameras, camcorders, digital voice recorders, and field notes to record the flow of events; however, as camcorders are often forbidden at cosplay events there were times we were unable to make recordings. After-event parties are also common, so we recorded conversations that took place at after-event parties when possible. The interviews focused on the informant's experiences from the time she first became a participating member in the cosplay community up to the time of the interview. Although we prepared a set of questions to be asked in sequence to follow a rough time line based on the informant's experience, we focused on facilitating the informant's narrative and did not correct digressions when and if they occurred. Representative topics in the interview are as follows:

1) Perceived changes in herself as she gained online/offline cosplay experience
2) Opinions regarding what constitutes taboo behavior at cosplay events
3) Characteristics of a cosplayer who is popular within the SNS community and so on

Table 1: The list of informants

ID	Age	Sex	Occupation	Years of experience
info. 1	22	Female	College student	4
info. 2	22	Female	College student	4
info. 3	22	Female	Undergraduate	6
info. 4	25	Female	Corporate employee	6
info. 5	21	Female	Professional school student	3
info. 6	22	Female	College student	8
info. 7	22	Female	College student	6
info. 8	20	Female	College student	1
info. 9	23	Female	Undergraduate	8
info.10	20	Female	College student	8

Result

The interview transcripts were analyzed according to the "Steps for coding and Theorization (SCAT)" method, a qualitative data analysis technique by Otani (2008). It consists of steps of coding from open to selective, like grounded theory approach. Starting from the interview data, we picked out some words from informants' utterances to generate some concepts. We got 9 categories through SCAT analysis as below: 1) DIY Ethics, 2)Shared Rules and Codes of Conduct, 3) Peer Review, 4)Rejecting Commercial and Mainstream Cosplay, 5) Reciprocal Learning, 6) Sharing Cosplay Knowledge and Information on SNSs, 7) Learning from Others' Digital Data, 8)SNSs as Scaffolding System, 9)Standardization and Creating New Tasks.

In this paper, we'd like to introduce an interview data related to three categories about 6), 8) and 9). Because dedicated SNSs for cosplayers are a valuable venue for exchanging information and collective learning about costume making.

We could see the following utterance at the interview.

interview data 1: "You can see how to make the weapon on Twitter. So it's possible to make it, but most people don't pay attention to the painting. If you don't paint it properly, it doesn't match the character. When I make this weapon. I'm really careful with the painting process." (Info.10)

You can observe these reciprocal situations on online. "Cure" is a community SNS site for cosplayers. They upload photos. Cosplayers use Twitter, and upload photos about the making of costumes and items. Cosplayers use other cosplayers' photos on the web as a reference. They expect that other cosplayers will see their photos as a reference in turn (see interview data 1 and figure 1). Cosplayers use pictures on the Web as "scaffolding" and they interact with each other, and they achieve "what they can not achieve by themselves". For example, when a famous cosplayer uploads photos of how to make difficult costumes, those pictures are retweeted instantly. Then, this knowledge is shared among the other cosplayers and they can challenge to make more difficult costumes and orient to new tasks for future cosplay activities. We consider the whole system or whole activities including this kind of interaction to be "Scaffolding".

Conclusion

In traditional scaffolding, a supporter supports an explicit learner the concept of scaffolding includes direct interaction with learner. On the other hand, cosplayers use SNS sites for archiving pictures as scaffolding, using another cosplayers photo as a reference. They can achieve "what they can not achieve by themselves." We can expand the concept of scaffolding as a whole system including both SNS and peer interaction with cosplayers.

The cosplay community, in contrast, has always been based on peer-based, reciprocal learning, with members creating their own rules and codes of conduct. School learning, with its superior/subordinate teacher/learner relationships, has become the norm, and interest-driven learning has become marginalized. That may be why cosplayers appear so odd to the main- stream. Rather than marginalize or stigmatized these groups, however, we might look to them as models for designing interest-driven communities and collaborative learning environments.

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Learning and Teaching through Social Fabrication:
From an Ethnographic Study in "Fablab Kamakura"

Daisuke Okabe, Tokyo City University, Japan

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Abstract

This paper analyzes the relationship between participation and learning represented in ethnographic case studies of ten informants aged 23-59 participating in a common-based peer production site, the FabLab Kamakura community. Digital-based personal fabrication is a new wave culture of mavens, who are devoted to alternatives to mass production, and are on a mission "to make (almost) anything". FabLab Kamakura is a valuable venue for exchanging information about, for example, digital tools, Arduino, crafts, textiles, and so on. First we frame this work as an effort to think about their participation and learning using the concept of "wildfire activity theory" (Engeström, 2009) and "legitimate peripheral participation (LPP)" from Lave and Wenger (1991). Then we argue an overview of FabLab culture in Japan and at FabLab Kamakura.

Using SCAT methodology (Otani, 2011), we group our findings in two different categories: (1) learning through participation in FabLab Kamakura, (2) the visualization of weak ties and mobility through participation in wildfire activities. We conclude that participants at FabLab Kamakura are producing and designing available artifacts for their lives and works, and in doing so, what they are designing is the physical manifestation of their very thoughts.

Keywords: FabLab Kamakura, learning, personal fabrication, wildfire activities

Introduction

This paper examines FabLab Kamakura as a site that, like other FabLabs, promoting the paradigm shift away from making as mass production and specialist esotericism. As of 2015, there are over 250 FabLabs spread over fifty countries. FabLabs are run by researchers, creators, designers and artisans, and created a space for these groups who had already been working individually on personal fabrication or open data and shared the same set of values. Each FabLab is uniquely tailored to its local social context and needs. Although they receive no particular government support and have no central managerial system, FabLabs allow anyone to create and cooperate in almost any place. We can apply Engeström's (2009) concept of wildfire activities to FabLabs. Wildfire activities are defined as dispersed and local activities that start simultaneously in separate places and spread out until they eventually connect with each other. Wildfire activities, the motivations for participating in such activity, the formation of knowledge and skills in informal activity, and what this means for learning are now core academic interests for cognitive psychology, especially in

Activity Theory and situated learning. Activity Theory and situated learning, following research on everyday cognition such as Lave, has understood individual skill and knowledge as being made visible through interaction with outsiders, artifacts and systems. Many studies in these areas have tried to capture the wealth and complexity of human knowledge and skills through examining activity in a wide range of situations, such as airport operating rooms, insurance billing, shipping and medical companies, school classrooms and science laboratories, and have conceptualized the learning observable in these social situations. On the other hand, Engeström (2009) have looked at the characteristics of learning in wildfire activities, which occur simultaneously in separate social contexts, such as skateboarding, flashmobs, birdwatching and open source communities.

While the field examined in this study, FabLab Kamakura, shares the mobility of members and expansive movement of these activities, unlike wildfire activity it was not born from an accumulation of individual spontaneous and creative activity. FabLab Kamakura has its own charter and is managed by the FabLab Japan Committee. Each FabLab is part of a global movement run as an alternative to mass production and the monopoly of making by specialist designers and creators.

Although FabLab Kamakura is bound to a particular place, it is open to all participants, and follows the basic FabLab values as appropriate to the local conditions of Kamakura. The approach we see in FabLab Kamakura, which is to design a society where anyone can create and connect without being held back by administrative barriers, while simultaneously determining what is needed to make such a society possible, is also found in the open data movement and community activities. Ito et. al (2013)'s model aims at 'Connected Learning'—that is, the ability of young people, with the support of their peers, to connect learning across their communities of interest (be that school, home, the library or an online community), to academic success, career development or civic participation. In Japan, disparities in access to educational opportunity have become starker, so new design based Connected Learning theory is notable.

This study interprets FabLab Kamakura as a production site endeavouring to overcome traditional, systematic relationships while maintaining its wildfire capabilities. Based on interviews and participant observation at FabLab Kamakura, we explore the merits of learning in a space where people from all kinds of backgrounds come together through making, using methods irreparably different from the division of 'maker' and 'user' characteristic of mass production. Secondly, we utilize the perspectives of the participants in FabLab Kamakura to rethink the framework of wildfire activity as a comprehensive account of a particular activity.

Characteristics of FabLab Kamakura

In this section we describe the development of FabLab Kamakura and the motivations behind this development according to the owner in FabLab Kamakura. FabLab Kamakura was established in May 2011 as the first FabLab in Southern Asia, quickly followed by FabLab Tsukuba. FabLab Kamakura is located five minutes from Kamakura Station, in a 125 year old *sake* storehouse brought from Akita to Kamakura. FabLab Kamakura aims to connect contemporary production methods with traditional techniques, cutting across age group and nationality. The makers of FabLab Kamakura therefore highly value reciprocal making. For example, once seminar participants learn how to use one of the tools at the lab, they are expected to teach each other. Local artisans develop and present new programs that meld new machines with traditional techniques(ex, in combination with laser cutter and wooden mosaic work). Projects that emphasize the character of Kamakura are encouraged, and the participants in FabLab Kamakura cooperate across complex motivations and projects. A key aspect of Yūka Watanabe's direction is that FabLab Kamakura is not a place just for printing or cutting, but a place for learning.

FabLab Kamakura offers a number of tours and seminars for a small cost, which usually run for two hours and can be applied for online. Seminar participants automatically become members of FabLab Kamakura. Other programs include 'Morning Fab,' where members of the local community meet at nine o'clock Sunday morning to clean inside the clubhouse in return for free use of the equipment for several hours. Payment at FabLab Kamakura is not solely monetary as labor is recognized as an exchangeable value.

Methodology

We selected FabLab Kamakura as our field site for three reasons. One, it was the first FabLab to open in Japan, and one of the founding members, Hiroya Tanaka, had been instrumental in introducing the Fab concept to Japan. Secondly, we were able to build strong relationships during our time in the field (over a year) with the members of FabLab Kamakura.

Interview Protocol

We conducted semi-structured interviews with eight participants of FabLab Kamakura (four men and four women) for ninety minutes and sometimes up to four hours. Their roles in FabLab Kamakura included those in the management team organizing and running tours, seminars, the member's club and workshops as well as

teaching, and also freelance engineers and artisans who collaborated with FabLab Kamakura on their own work.

Table 1. Interview Participants

ID	Age	Gender	Role at FabLab
info.1	30s	M	Project member
info.2	30s	F	Project member
info.3	20s	F	Management team
info.4	50s	M	Management team
info.5	30s	M	Management team
info.6	30s	M	Project member
info.7	20s	M	Management team
info.8	30s	F	Management team
info.9	20s	F	Seminar participant
info.10	20s	M	Seminar participant
info.11	30s	M	Management team

Analytical Method

We created transcripts from our interview data and compared them with our field notes, and analyzed them based on our guiding concept, learning through making in situated wildfire activity. We utilized Ōtani's(2008) SCAT methodology when creating transcripts and field notes. SCAT is a method of analysis particularly suited for qualitative data such as observation notes and interview records and is known for being easy to apply. We use SCAT to understand the big picture of our data, and then combine key concepts for further analysis.

Results and Discussion

We argue that FabLab Kamakura is a semi-designed field with wildfire characteristics where individual production and common-based production cut across systematic organization. A theoretical framework for activities that are designed to spread like wildfire, but lack the unconscious nature and weak connections of wildfire activities is under development (by, for example, Hippel 2005). In management studies, organizational research has revealed a new model that works on both top-down and bottom-up mechanisms, known as 'middle up-down'. The success of middle up-down model in the management of knowledge creation is well-attested. FabLab Kamakura's utilization of the middle up-down model to sustain creativity and reach out to the local community without losing sight of the FabLab charter is not seen in other wildfire activities. (FabLab Kamakura makes this concept known on the Web). Although FabLab Kamakura revolves around those with specialist knowledge and techniques teaching those who don't, it differs from vertical teaching approaches, and the community itself is constantly being remade by its members.

Learning through Making

Through dialog 1 and 2, we'd like to show that FabLab Kamakura provides the opportunity to realize one's hidden rules of making submerged in their unconscious. First dialog looks deeply at the conversations between the authors and info.3 and info.4. Both info.3 and info.4 participated in Fuji Mockfest, an event organized by

FabLab Kamakura and a non-profit organization in Shizuoka Prefecture, Fujinomiya City. The festival has been held since 2012, and involves making mockups from timber taken from the Mount Fuji area during thinning of the forest. The two informants are talking about drying out the timber, and cracks in the wood. Info.3 has participated in Fuji Mockfest since its inauguration, and info.4 from the second time.

Info.4 had previously worked as a technician at a metal-processing company and at the time of the interview was participating in Morning Fab. Info.3 is a graduate of design school, and sells her wooden handicrafts on her own online store while managing Morning Fab, facilitation of member's club, seminars and tours at FabLab Kamakura. In dialog 1, based on his experience of factory processing, info.4 emphasizes quality control of the wood by cutting the logs thinly and drying them so they do not crack. On the other hand, info.3 does not perceive a cracked cut as defective, but focuses on the best design for the given material.

[Dialog 1]
info.4: I heard that you have to leave the logs to dry for about three months. I wanted to know how dry the log would be by the time production started.
info.3: I wanted to know how to make the most of the crack. info.4: I wasn't thinking that much about the crack, but once I thought about it, all the cut boards are cracked. And I went, these are defective, we can't sell these.
info.3: That's where we differ. For me, any wood is usable, so whether it's cracked or whole doesn't matter. If it's wood, I can use it.
-- This is interesting!
info.4: Well, I work in a factory as a technician, I used to be a salaryman in a factory, and the staff always used to tell us, this is a place for making things. The technicians oversee the factory, but they would say, what is your job? You can't make things directly, so make things with data. In that sense, I have the habit of accumulating numbers and working from that.
info.3: I couldn't accept that just because the wood had a crack in it, it was no good. I knew that I couldn't design it perfectly as it was, and if it had been naturally cracked I would have had to cut away that part, but in my heart I wanted to use it.
(-- indicate interviewer's remarks.)

Fuji Mockfest requires participants to cut their own timber and design it into their desired shape. The participants thus cut the logs into thin circles, but in 2012, the timber cracked during the drying process. According to info.3, during the first Fuji Mockfest, both the staff of FabLab Kamakura and the participants had focused on how to make the most of the cracked log. She reported that one participant suggested to make a clock face, with "the crack to represent an important time to the owner. For example, someone who always has a snack at 3pm could position the dial so the crack would fall at the 3. They would make up a story behind it." Info.3, who started from the position that the crack was a feature, was shocked by info.4's perception of the crack as a defect.

[Dialog 2]
info.3: That presentation at FujiMock (note: the second Fuji Mockfest), I just didn't think the timber cracking was a problem, so when they started talking about how to fix it I was shocked. I hadn't thought there was anything we could do about it, but listening to info.4 come up with a way around it, that was big. He was like, "I came

because the log won't crack," and for the next three years we were in a totally different world of what to do about the logs that *don't* crack.

Info.3, based on her experience with working with timber offcuts at design school, had approached her materials from a perspective of utilizing any flaws, and applied that to Fuji Mockfest. However, when info.4 joined the festival and introduced quality control to ensure the logs didn't crack, she was in a "different world." In one sense, her perception of the wood and its value expanded. As a result, info.3 began a new process of "using a modeler to cut from a 10cm^3 block of wood," and consulted info.4 on the most appropriate method. We consider that the new way of making has changed her perception from "pretty limited, those 5 millimeter boards at Tokyu Hands." (from the authors' field notes, January 2015. Square brackets represent info.3's utterances)

As seen in dialog 1, multiple attitudes towards making and materials are constantly colliding at FabLab Kamakura. This conflict is part of the very core of FabLab Kamakura, which is organized around 'making while encouraging participants to teach each other and collaborate with people of genres and ages they would never meet in everyday life.' It is because of the fluid, wildfire aspects of FabLab Kamakura, expanding based on what its participants bring to the lab but always maintaining its common values, that the learner can see the experiences of others and reconfirm the patterns of learning inscribed upon their body. FabLab Kamakura provides the opportunity to realize one's hidden rules of making submerged in their unconscious. The value of learning through the intense experience of that moment when a well-known skill or pattern is overridden, or a new technique is learned. Through participating in everyday life at FabLab Kamakura, our informants similarly began to be aware of the techniques they already possessed and they take delight in those experiences.

Co-construction of action possibilities

In this section, we would like to examine the ways in which the participants at FabLab Kamakura expand the speed and variety of their making through interaction with others. We will call this 'expansion of action possibilities.' Action possibilities mean looking at the world not as predetermined movements, but statements of possibility ('I might be able to move this way'). Info.4, who had brought his experience with quality control to Fuji Mockfest, created a new possibility for making and a new way of looking at materials at FabLab Kamakura. Like info.4, the 'brokers' who cross the boundaries between fields have great influence. However, at the same time, info.4 was also able to reinterpret the timber as an object for new activity for himself.

Just as info.4 became a catalyst for info.3 and for FabLab Kamakura, info.4 was inspired by their perspective of utilizing the flaw. The task at Fuji Mockfest was to design the timber into their desired shape. Info.4 brought his individual context, to answer the needs of the people who would need uncracked timber once making had spread further into society. In addition, he melded his well-known techniques of metal-processing quality control with the activities at Fuji Mockfest and FabLab Kamakura to search for new potential. A more detailed example is offered below.

[Dialog 3]
info.4: Everything is quantified. The moisture will evaporate, so I weighed the timber and recorded the numbers. It's habit, I didn't have anything in mind for the wood at first. Once you've cut it, you can't get this data anymore, so I always get the numbers just in case. And this time I could develop a new material from observing the change in the numbers. I could have gone into actually making the works, but what I really wanted to do make good materials. To make the perfect material, and for everyone to use it. If the number of workshops like FabLab keeps increasing, more people will want to use my materials. And that's what my contribution to everyone is.

In dialog 3, info.4's desire to 'contribute to those who will come to making with the expansion of FabLab' is merging the two contexts of his insistence on quality based on his experience in the factory with the focus on design sought by FabLab Kamakura and Fuji Mockfest. In addition, be it consciously or unconsciously, he is referring to FabLab charter (the key characteristic of FabLab Kamakura's unique wildfire nature) which calls on makers to document their processes of trial and error. Furthermore, as we will show in dialog 4, info.4's bank of knowledge of materials processing inspired the members of FabLab Kamakura. They expanded their action possibilities of production, and gained a new object of activity. Through this co-construction, info.4 went on to determine how thick and in what shape he should cut the timber, and how to control the moisture. In other words, his motivation for processing the timber was not pre-given.

[Dialog 4]
info.4: Someone at FujiMock asked me for the thinnest cut possible. I didn't want to say I couldn't do it, so when they asked me how thin I could do it I showed them this offcut (note: while showing a cut piece of wood around 2mm thick). I wouldn't have tried it if someone hadn't said. Here (note: FabLab Kamakura) there tends to be leftovers, and there's no rotation system for who can come in, make something and then go home. If I show them, "it's ready!" (note: timber cuts with no cracks), someone will be attracted to that, and change it into a new work. That's why I do this.

Info.4's choice of 'contribution' through his well-polished quality control skills while touching on info.3's 'use the crack' design, is not simply a matter of being limited to fossilized learning from his time in the factory. Rather, as actors, the woodworker info.3 and info.4, are expanding the range of possibilities of mutual action. The result of info.4's contribution through processing and quality control expands the action possibilities of those who use his timber, in turn creating new motivations for action. Moving from 'use the crack' perspective to the ability to create timber cuts without cracks opens up new possibilities for future production. This was a result of a request to info.4, who was not experienced with timber. His perspective changed qualitatively through his search at FabLab Kamakura for the motivation to produce as he participated in the practices there.

Furthermore, a key point in dialog 4 is that the request for the thinnest timber possible came not from the management, but from a participant. At FabLab Kamakura, the co-construction of action possibility is not limited to the experienced management team, but also occurs between participants. For example, during a seminar info.7 saw info.10 making a support for his camera with the laser cutter, to be used photographing motorsport (his hobby). Info.7 later used the parts info.10 had made

with the 3D printer to design a bumper bar for her car. In addition, info.7 realized the compatibility of digital manufacturing with motor shows and customized cars, and stated that she wanted to find a way to connect the two. A similar proposal to design and cut out a diagram drawn in 3D CAD with a laser cutter was overheard in a conversation between by info.3 and a university student experienced with digital manufacturing and software.

As seen in the case studies above, the value of making at FabLab Kamakura is in the learning opportunities available in an everyday context to become aware of variations to familiar skills, and rewrite one's own through contact with new techniques. Diverse and flexible techniques may yield new action possibilities in various contexts inside and outside FabLab Kamakura. The construction of a resilient body cannot be divided from the individual production and the sharing of technique and knowledge that makes up the social space unique to FabLab Kamakura, which is both drawn to common objects and actions, while constantly seeking change.

Conclusion

This paper has discussed the emerging movement of learning from hands-on production, peer production and personal fabrication through a case study of FabLab Kamakura. In the variety of wildfire activity characteristic of FabLab Kamakura, participants exchange and rearrange familiar skills, developing a more flexible body and way of thinking. The members of FabLab Kamakura positively evaluate the techniques of others made visible through making and combine them into their own.
It is this experience that becomes motivation to participate in FabLab Kamakura, and expands their action possibilities. Lave's theory of legitimate peripheral participation argues that attaining a certain skill or gaining new knowledge is needed to move from a peripheral member of a community of practice to full-fledged member status (Lave and Wenger 1991). However, in a site of wildfire activity like FabLab Kamakura, 'full-fledged member' is not a fixed position. What makes new knowledge, or the attainment of a new skill, or motivation, is not predetermined.

We consider it paramount to conceptualize the actions of local people in fields that are aimed at gradually creating social reform, such as social innovation, shared economies and shared creation. From the eighties to nineties, the internet grew from a grassroots phenomenon at universities to national policy and is now a part of the fundamental infrastructure of society. From 2013-2015, FabLab has been moving in a similar direction, and is gradually being adopted by the government. We expect that analyzing the wildfire activities unique to FabLab Kamakura and the future development of learning through personal fabrication will serve to advance social change and the study of how societies evolve.

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The Effects of Product Placement in Malaysian Movies and Its Influence on Consumer Behavior

Nurul Hanani Omar, Universiti Teknologi MARA, Malaysia
Jalilah Jaafar Sidek, Universiti Teknologi MARA, Malaysia
Nur Widad Roslan, Universiti Teknologi MARA, Malaysia

Abstract
Product placement has been widely used through the international film industry, but has seldomly been used in Malaysian movies. The purpose of this study is to investigate the use of product placement in Malaysian movies as a catalyst for product purchasing behavior. The methods used for this study is textual and content analysis to study the main messages of using the product placement in movies as well as in-depth interview to get a more in-depth opinion of society towards the effectiveness of product placement in movies. The findings of the study are then divided thematically based on the content analysis and in-depth interview. It was found out that Malaysian are aware of product placement in Malaysia and that product placement impacts the consumer decision making.

Keywords: Product Placement, Consumer Decision Making, Malaysian Movies, Product Placement in Malaysia, Advertising

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Introduction

Product placement is of the advertising medium to advertise a product or service. It is very influential because they portray they portray the products/services through movies. Study defined product placement as "purposeful incorporation of brands into editorial content" (Kamleitner & Jyote, 2013). This explains that, for product placement, the advertisers purposely use such medium to portray their product or service, so that viewers are exposed to both the movie as well as the advertisement at the same time. Product placement started to gain interest toward society in the early nineteenth century where they had incorporated products and brands through narrations of a novel, from then on; it had only increased the popularity and use of using product placements (Gurevitch, 2010). This was further investigated and proved why the use of product placement where starting to be noticed by many as one of the advertising medium. Therefore, because of the increase in interest about product placement, more studies were done to see the impact it has towards consumers as well as the increase in sales for the brand to use product placement and why movies chose such brand to be advertised in their movies.

Many researchers have said that the product placement medium is an industry on its own, because of the overwhelming factor contributing to its success. Product placement has started to make its way into movies, television programs as well as computer games, because this promotion is a medium where the marketers and movie producers use to exhibit their product or brand. Like Chan (2012), he said that product placement as an advertising medium used within the movie to influence consumers as well as having the product placement being paid to actually be in the movie. This clearly shows that even though the product or brand is in the movie, but truthfully people know that the product or brand is actually paying to be a movie, making it one of an advertising medium and a successful one at that because when you compare other advertising medium, and the consumers, not all have a 99% rate of the consumers actually seeing the advertisement, but product placement in the other hand, if done correctly, all the viewers watching the movie would actually see the product or brand.

Product placement is making its way up the industry as one of the fastest growing advertising medium that they use to show a lot of customers their products through product placement in films. But not only in films do they use product placement, they also use them in a lot of mainstream medias for example television series, variety shows, computer games, blogs, social media and many more. But the product placement is worrying by incorporating advertisement contents into non-advertisement medium purposely (Williams et.al., 2011).

Langer (2010), explained that consumers when using mainstream media as entertainment such as movies, they do no expect to be exposed to any advertising medium because they are in a comfortable situation, therefore with this, it gives us opportunity to showcase the brands or products towards the consumers through product placement in movies to which can lead them to a positive consumer decision making attitude.

The main problem of product placement in Malaysia is that the medium is not being well used and are not well aware by many. You can see very few local film using product placement, but what they don't realise is that the impact product placement has by using the medium of advertising through films. Therefore it is a major problem that consumers are not aware of product placement as well as advertisers not using that medium to advertise their product or services.

Langer (2010), also expressed that the product placement method effectiveness are not incompatible with the traditional advertising methods as product placement are way behind, this is because their measurement methods are lacking in the outcomes they produce as well as the impact it has on the advertisers, media producers and consumers. Without proper research and the correct findings, it can jeopardise the outcome of the advertisement as the effectiveness of an advertisement is measure through influencing factors, making it a very hard medium (Williams et al., 2011)

Therefore, the objectives of this research are to determine the effectiveness of product placement towards purchasing decision, It is also intend at looking at the impact of the product placement towards the brands as well as enhance audience awareness of the product placement in the movies.

The rationale of this study done is to study the impact of product placement in Malaysian movies. This is so that directors, producers, advertisers, companies as well as consumers know how to react when people ask question about are they aware of product placement in movies that they watch, this will enhance more of the use of product placement in Malaysia

Literature Review

Fill (2011), mentioned that product placement is a type of compensation by the brand company to do an insertion in a media for their product or brands so with that they the brand or product get promotional exposure. This is said to be true because when a company want to advertise their product they need to pay for the promotional activities, but product placement is not just the normal advertisement where you see it directly, product placement is inserted into the media purposely as an act of advertising for the brand or product. Not only do they insert the product or brand, the television programs must also make sure that the message of the brand or product is delivered from the program towards viewers, therefore the viewers whom often change channels when television commercials are on won't miss the product placement advertising because it is instilled within the program (Altas and Oztunc, 2013).

Product placement is not just focusing towards household products, but now trying to expand the medium towards business-to-business domain and its showing good signs as when consumers are exposed towards the business-to-business domain, viewers show a good sign or brand recall, positive attitude as well as their decision making process (Lord & Gupta, 2010). This shows the expansion of using product placement

not just for advertising purposes but also business purposes and maybe can expand into something bigger in the near future as the advertising medium is growing rapidly. Product placement can also be defined as a way where companies pay the movie or program they want to showcase the brand name or product itself, in the sum of money in return to use the brand in a product placement within the movie or program in a certain amount of time, or displaying the products itself (Chan, 2012).

A good example of product placement on a television show can be seen on American Idol where the glasses in front of the judges have the coca-cola logo on it, it is one of the product placement mediums and to be put directly in front of the judges where they get almost 100% viewers seeing the logo, it is the most expensive to pay for that slot (Tom, 2011). Product placement can be seen a lot of times preferably on television shows, because of the viewership and don't normally use in movies, but sometimes they do use product placement in movies, for instance when they shows a breakfast scene and you suddenly see the milk brand, that is product placement in movies that people seldom see. Eterovic & Donko (2012), in the other hand gave their opinions on product placement should be category that cannot be predicted simply. Which means that viewers should feel that product placement was not even predicted by them, but they are aware of the product placement used in the movie or television program.

Product placement started way back when scholars believe it was use on stage for performances and art (Walton, 2010). This explains how product placement is not just for movies or television shows, but can also be used in theatre performances or art painted by artists. The first ever reported using product placement as a promotional tool happened in 1896 where there they had used Sunlight Soap by Unilever purposely in several Lumiere films back then (Gregorio & Sung, 2010). This furthers can be deliberated that the use of product placement as a promotional tool was known way back then and it was a success, if not why does it still exist till this very day.

Many might not know, but product placement have different classifications and can be classified through various ways, which one of them is that they use the form of audiovisual which can influence the customers nowadays (Brennan, 2011; De Gregorio & Sung, 2010; Lehu, 2007; Prikrylova & Jahodova, 2010). Those classifications with examples are state below: (Jan & Martina, 2013)

- Movies – Transformers: Age of Extinction
- Television Series and Programs – F.R.I.E.N.D.S, The Voice, American Idol
- Novels and Dramas – The Da Vinci Code
- Songs – Humble Neighbours by Pink
- Videogames –FIFA

Product Placement in Malaysia

Malaysia is facing a big problem in the advertising industry where they do not use the product placement as one of their major advertising mediums, this also leads to

Malaysia not doing any research about product placement, but could be an opportunity for them to use in the future as it is a rapidly growing advertising market (Abdul Adis & Kim, 2013). Because of the lack of research done in Malaysia about product placement, therefore shows that people are not aware of the medium, so the opportunity they get is to do more studies on product placement and how to make a successful product placement to be used in the Malaysian market so that the advertising agency in Malaysia can benefit from the research done by researches on product placement.

In Malaysia, they have strict rules about product placement done by The Malaysian Communications and Multimedia Content Code (MCMC) for any legal issues done under The Communication and Multimedia Act 1998, such as product placements used needs be relevant towards the content of the media shown but banned brands or products in Malaysia are not allowed to be used in any way through product placement. MCMC further added that joint promotions of different brands showcased in a specific time frame can be permissible.

Malaysian movies that use product placement:

	Movie	YEAR	Brand
1	Cicakman	2006	Digi
2	Adnan Sempit	2010	LC Motor
3	Sumolah	2007	Ogawa
4	Istanbul Aku Datang	2012	Maggie Asam Laksa
5	Sembilu	1994	Harley Davidson
6	MySpy	2009	Celcom
7	Castello	2006	Munchies
8	Polis Evo	2015	Evo Car

Influence of Product Placement towards Consumer Decision Making

Liu et al., (2012) explain that when a customer thinks the product placement they see is worth buying can be used and is very important, how the customers react towards the product placement is different compared to those whom don't think the product is meaning to them, thus influencing customer's decision making process. Advertisers must perceive that not all customers are the same and not will react the same way one should react, for example if you put coca-cola as the product placement in the movie, customers who love coke might buy one right after watching the movie because it had influenced their decision making process. Those whom wasn't even thirsty might consider to buy coke just because they saw it in the movie, consider does not mean

actually buying the drink, but it did influence the customer to actually even consider and lastly customers whom don't like coke at all will look at the product placement in a different way, therefore not all customers will act the same way.

A research done by Wang & Chang (2013) that with risk there is a high possibility to reduce it altogether increase purchasing attention or decision making process by the customers because people tend to listen more towards word-of-mouth. This is because to customers, what people say about a certain product is more believable rather than seeing or reading it on a website, because word-of-mouth is something you get to hear directly from a person's mouth.

A part of consumer's decision making process is the consumers purchasing intention as a part of cognitive behaviour that occurs when they have the urge to buy the brand or product (Kit & P'ng, 2014). This is closely related to how product placement can influence the purchasing intention as when they see the product or brand in movies or television shows, they will have the desire to purchase the product shows, therefore influencing consumers decision making process. This was further added by (Hosein, 2010), when he expresses that the purchasing intention is a cognitive behaviour that can make the consumers want to buy the product or brand.

Redondo (2012) research showed that poor quality brand or product placement can lead to a decrease on consumer's consumption of the brand, while using negative product placements in the other hand can increase towards viewers brand consumption. This shows how all viewers do not like just one thing, but because everyone thinks differently sometimes they want to see something that is outside of the box. The consumption process is very important to be understood by the marketer in order to understand more of a consumers decision making (Pride & Ferrel, 2012). This is because, it will make it easier for marketers to understand what consumers want and it will help guide the marketers to know where to put the product placement and how to extract it towards consumers.

Product placement used in movies can be differently consumed by consumers. Products that are well used and appropriate within the movies will be better remembered than brands that do not fit well in a movie (Bressoud, Lehu and Cristel (2010). This is because when a brand or product is being well portrayed in a movie, it can easily influence its viewers because towards the viewers it is a positive message they receive and it will also influence their decision making power rather than brands or products that are not well integrated within the movie, then it will also influence the decision making but more towards the negative side.

Effectiveness of Product Placement

"If you notice it, it's bad. But if you don't notice, it's worthless"- Ephron (2003)

McDonnel & Drennan (2010) said that product placement is growing fast in the advertising world earning a lot making them a multi-million dollar industry from just doing product placement. This sends a strong message to Malaysian advertiers to start

expanding into the product placement industry as it bring many benefits from all kinds of directions. The purpose of product placement is to see the outcome that brings the effectiveness of product placement to light, to which are; achieve prominent audience exposer, visibility, attention and interest, increases brand awareness, increases consumer memory and recall of the brand or product, creates instant recognition of the product or brnd in the media until the time they purchase the product or brand, brings a desired change in a consumers attitude as well as promote consumers attitude towards the brand or product (Williams, Petrosky, Hernandez & Page, 2010). Therefore, this is a simple explanation where there are many factors contributing to the effectiveness of product placement and how it can bring a lot of advantages towards both consumers and the company's brand/product.

Besides factors of the effectiveness of product placement, the variables that help give impact of the effectiveness of product placement I also important. When it comes to product placement, some might have uncertainty towards the product as the product might not look like what they see in televisions, or how they had pictured in their minds, therefore there are a lot of product placement that are not paid, as a testament of the practice (Chang, Newell & Salmon, 2009). Variables that help envision the effectiveness of the product placement are; 1) Visual/Audio/ Combines Audio-Visual, this variable plays the most important part of product placement, this is because in order to give a visualize version of the product, the advertisers must demonstrate the product in the movie, therefore using visual. For audio, they normally use audio only on radios, and for combine audio-visual, where they use both images and demonstration of the product with words or so to explain about the product. The combined mode needs a lot of creativity and cost more so it does not overshadow the program (Argan, Velioglu & Argan, 2007).

Brand/Sponsor or Image is also one of the important variables making an effective product placement. This is where the brand or sponsor will be closely linked with the program they are showcased in. Therefore the brand will be associated well together with the program as their main sponsoring identity (Smit, Reijmersdal & Neijens, 2009). The researcher also added that the type of television or media program is also a part of the effectiveness of a product placement where brands that are high in value tend to be broadcasted in high classed programs to get positive feedbacks because reaching their targeted audience. Therefore, the brand or product has to be in contrast with the program that they are going to appear in, as it holds the image of the program as well as the product.

Methodology

When conducting a research, types of unit of analysis vary to the types of observation used when conduction a research. Silverman (2011) stated that qualitative researches are to understand the meaning of a subject that is created. This means that it is to expand more of the understanding people have towards a certain something. Other than that, the hypothesis of the research is normally known by the facts that are produced from the outcome analysed by the data rather than being stated by others. The type of analysis used is very important. Normally the main purpose of conduction

a research is normally to answer questions and provide greater understanding theoretical or practical issues, as well as qualitative research really stresses on the relationship between the subjects that the researcher uses that helps shape the research (Denzin & Lincoln, 2011).

Other than that, qualitative research uses methods such as participant's observation, in-depth interview and such. Where the questions are open-ended and they can elaborate in many ways. Base on Collins English Dictionary (2011), a 'unit' by definition is "a single undivided entity or whole" which explains that a qualitative unit of analysis is a single ac where a research directs its research analysis expressed through the research elements.

In this research conducted, the unit of analysis is the product placement in Malaysian movies, and is focused on the impact it has towards consumers.

In-Depth Interview

In-Depth interview are commonly used in qualitative research and those studies are done by ethnics committees. They are usually semi structured or unstructured; the interviewer will have topics and open-ended questions on which it will focus to discussion rather than a list of closed questions.

As Pascale (2015) stated that an in-depth interview is another way of communication among two people or in other words conversation and in-depth interview can be done in various ways according to the researcher, as long as it achieves the research objectives. Guione et al., (2011) explained that when doing an in-depth interview it has to match appropriate situations where the researcher wants to ask their informants open-ended questions to know in detail about the information. So before conducting an actual interview with a person, the researcher must already have a purpose in interviewing the person, questions asked, what the reason is and to why they have interviewed that specific person. That is why, in-depth interview is one of the most used methods in a qualitative research as it explore more to what a researcher wants as the answers are open-ended, and that it can even answer questions that weren't even asked and sometimes open up new visions of the research.

As for the in-depth interview for this research, 6 informants will be interviewed. They will answer 10 open-ended questions in the interview that relates to the research topic and what the research wants to know from them. The interview will be a face-to-face interview and conducted for around 30 minutes per informant, depending on their answers for the questions.

Purposive Sampling

Kyngas, Elo, Polkki, Kaariainen & Kanste (2011), stated that purposive sampling is the most commonly used method. Cresswell (2013), explained that when making a decision in purposive sampling such as how the sampling should take

place and who or what is the sample as well as how many people are the sample and where. Purposive sampling is a technique of a judgment sampling. It is the researcher's choice to choose the informant based on the qualities the informant has to advantage the research. In other words, it is a non-random technique where the researcher does not specify the exact amount of informants they need for the research. In simpler terms, it is up to the research to identify the type of informants needed therefore finding the informants who voluntarily want to be the sample just base on the informant's knowledge and experience.

When choosing a sampling method for the selection of informants, the important thing is the question the researcher is interested in answering is. Davis, Gallardo and Lachlan (2012), states that qualitative samples are often purposive samples chosen for a particular purpose. Therefore the informants chosen for the purposive sampling are chosen just because of their specialty in that area, or their knowledge in the area is related to the research that the researcher is doing.

Creswell (2013) in the other hand explained that purposive sampling technique and expressed that in a qualitative research, the sampling method is considered very important as it determines the direction of the research.

Therefore, you can choose informants that has inside information of the research you are studying because purposive sampling is typically design to pick a small number of cases that will yield the most information about particular phenomenon.

Thematic Analysis

Guest, MacQueen & Namet (2012), stated that thematic analysis as a phenomenological method where it is a process where it identifies, analyses and reports a certain structure of data. It helps in a way to organize the data collected by the researcher in a neat way as well as elaborates the research aspects of the given topic. Therefore, this explains that thematic analysis can be used to help structure as well as organize the research topic, as well as being a guideline towards the researcher.
Besides that, thematic analysis lets the researcher to gain a better understanding towards a certain issue that is more likely to be used in the research, therefore preferring to use thematic analysis (Guest & Greg, 2012). This means that, the researcher chooses thematic analysis to have a better and wider understanding about the research that they are doing. With this, the research can be well understood not only by the researcher but also those reading and wanting to know more about the research.

Thematic analysis is not really limited compared to others as it is hardly acknowledged yet it is still being used by many qualitative analytic methodological researchers (Braun, V. and Clarke, V., 2013). This means that thematic analysis can be expanded in a way and that it is not limited to be used by the researcher.

All the data collected from the research through purposive sampling, in-depth interview and data analysis strategy were analyzed thoroughly so the findings and conclusion can be made and the research questions can be answered based on the methodology used.

Findings

Box Office Films and Product Placement

People are well aware of product placement, more often on television shows, but many know that they often see product placement in movies. Movies that use product placement are always movies that end up in the box office. All respondents stated that they mostly see product placement being used in movies. Then Respondent 2 stated that:

> *"Mostly I noticed product placement is being used in movies and reality show. While I'm watching movie, there will be some time where it focused on the product such as in 'Istanbul Aku Datang' movie. There are some scenes that use product placement of 'Asam Laksa' maggie in the movie."*

While respondent 4 stated that:

> *"Usually it was used in box office film that could generate profits into million because these type of film are able to make that much of money so by placing products in the film it is a guarantee large audience."*

Respondent 4 explained how product placement are normally used in box office films because they can generate millions from the films as well as having a large based audience watching the film, therefore the product lacement used will deffinetly be seen by the audience. Other than that, respondent 2 stated that she had noticed product placment being used in big movies to which were in 'Istanbul Aku Datang' using the brand 'Maggie Asam Lksa', to which later that movie had hit the box office and everyone wanted to get their hands on the 'Maggie Asam Laksa' because they had use it in the film.

Product placement also is a strategic marketing techniques by amrketers to market teir brand through these films. It is so that audience are exposed to brands while they are watching the movie, because it is a strategy that most entrepreneurs use now a days.

Respondents 2 and 3 had the same thought where it was an execution technique used to market a brand, so they can reach the audience effectively, they had stated:

Respondent 2:

> *"Product placement is a strategy used by marketers or advertisers to advertise a brand or product using media. They insert the product while the media is on air so that viewers would notice the product without them aware of it."*

Respondent 3:

> *"Yes, product placement is one of the strategies that most entrepreneurs used to gain exposure of their products to audience through films, music videos or television programs. This definition is made by my own observation and research."*

With this you can see that many are aware of product placement and that it is an execution technique used by marketers. This is so that they can get maximum reach towards their audience. This is because when they read about the movie then they know whom their target is, then it will be easy for them to know what to advertise.

Product Placement Effecting Consumer Decision Making

Brand

Some might not think so much about the brand, like respondent 1 said, "I will trust the product which has the most frequent appearance on TV or movies". This shows that the bran doesn't matter, as long as she is exposed multiple times towards the brand, then it can actually affect her decision making.

Some people had a difference in opinion where they thought that it actually depends on how the product placement is being delivered, because through product placement, marketers deliver the message and information of the brands so audience will know more about the brand. This is when it is crucial to use a strategic way to portray the brand.

Besides that, many already had a perception that if they already know about the brand and that the quality of the brand is good, then it would most definitely effect the decision making, while a brand with bad quality would not affect anything. Respondent 2 and 3 stated that *"If I use the product, it maybe can influence my purchasing decision"* while respondent 3 said *"Of course because brand quality is everything. No matter how big your product exposure was, if your brand has a bad quality then it will not affect my decision making."*

Brand Repetition

Brand repetition is also one of the factors that lead to the effects of consumer decision making. When using repetitive strategy, consumers tend to remember more on the product. Multiple exposer tends to make audience remember because when the brand appears more than 3 times, then the audience will think that it is important, then it will sometimes trigger the audiences brand recognition as well

as brand equity. It is important that the brand repetition is repeated, and has an exposer in a long period of time.

Respondent 1: *"It needs to appear most of the time, also each time more than 5 seconds."*
Respondent 2: *"The product use repetitive strategy to emphasis on the product."*
Respondent 3 and 4: *"Involvement of the brand."*
Respondent 5: *"The product is shown a multiple of times."*

This clearly shows how the repetition technique is the best way for it to effect consumer's decision making as well as the involvement of the brand in the movie. This is so that marketers feel satisfies of the product placement of the brand in the films and the film makers are happy that they get a funding from the brands. In other words, you need to give to get back, so when marketers invest in the movie, they will get time in the movie to showcase their products through product placement, and from their they can increase their customers from the exposer they receive from the movie.

Product Placement Impacts the Brand

Most definitely product placement impacts the brand; this is because when the brand is used in the product placement, they will indirectly get good promotional views from the audience as well as placing the products position in the consumers mind. The more exposer the brand gets in the movie, the more memorable it is within the audiences mind. Sometimes the impact can trigger the audience brand recall when they suddenly remember having once used the product or heard from a person who actually used the product, therefore giving an impact towards the brand.

Respondent 1: *"Definitely. the more you put the product placement, the higher the trust from the customer. It shows that the brand is good."*

Respondent 2: *"For me, it gives impact towards the brand because when people are being exposed of the product, they will trigger back about the brand they used to hear. Besides, if the product placement is put in the media that is favoured by viewers, the brand may last longer in the memory of viewers. While people talking about the movie for example, they will mention about the brand and it is good in terms of gaining higher target audiences."*

Respondent 3: *"Yes, for me product placement did give a certain amount of impact towards the brand because the more exposure the product, the more memorable the brand towards the consumer."*

Respondent 4: *"Yes definitely, by placing a product in the film, the brand directly placing the product positioning in the consumer's mind. Some people may not know the brand position of a certain brand, but after the placement in the film,*

the audience or consumer somehow more understand with the brands' identity or positioning."

Respondent 5: *"It does give an impact because they would get good promotional views based on the popularity of the movie or drama."*

Therefore this shows how product placement does impact the brand in a way the more exposer the brand has in the movie, the more advantages the brand gets.

Malaysians are Aware of Product Placement

Malaysians are aware of product placement, even though in Malaysia they seldom use product placement as an execution technique for marketers. Normally Malaysians will see product placement in international movies. The country that uses product placement the most now days is Korea.

Korean dramas always use product placement because the brand is normally the main sponsors for the drama, so you can normally see product placement in scene's such as the actors going into a coffee shop and drinking coffee, when it is that coffee shop that is sponsoring the event, so they will get a big amount of product placement time. In the latest hit Korean drama 'Descendents of the Sun', their main sponsor was 'Subway', so you can see them eating and entering 'Subway' multiple of times during the drama, therefore having multiple product placement exposer.

In Malaysia, you can see product placement being used normally in television variety shows such as 'Gegar Veganza', 'Akademi Fantasia' and many more. But Malaysians has yet to use product placement as one of their execution techniques to advertise a brand.

The most known product placement that Malaysians are aware of in a Malaysian movie is in the movie 'Istanbul Aku Datang' where they had used 'Maggie Asam Laksa' as their product placement and had multiple exposers in the film. The film became a box hit success and everyone who watched the movie wanted to eat 'Maggie Asam Laksa' afterwards. Other than that, less known Malaysian movies using product placement are like 'Sumolah' using 'Ogawa', while the latest one is 'Polis Evo' where the product placemat they had used is actually the Evo car.

Respondent 1 stated that "Malay drama. Malay movies, English movies etc. In fact, Korean drama.", therefore explaining how Malaysians often not know more product placement being use in Korean dramas, but they do know the exstance of product placement in Malaysia.

While respondent 2 in the other hand said that "Mostly I noticed product placement is being used in movies and reality show. While I'm watching movie, there will be some time where it focused on the product such as in 'Istanbul Aku Datang' movie. There are some scenes that use product placement of 'Asam

Laksa' maggie in the movie." This further strengthens the statement about product placement in Malaysia and that they are aware of product placement and what big impact it had towards audience until they actually remember it.

Conclusion

From the findings gathered, we are well aware how product placement can influence consumer decision making from many factors that contribute towards it. In Malaysia, advertisers seldom use product placement as an execution technique to advertise a brand, this is because they do not practice the technique often. But those who does use product placement in Malaysian movies have successfully portrayed the brand, for instance in the movie 'Istanbul Aku Datang', it became a box office movie, and nobody had predicted it, to which became advantages towards 'Maggie Asam Laksa' because they had used product placement method to portray their brand. This had indeed influenced consumer's decision making because everyone who watched the movie wanted to eat 'Maggie Asam Laksa' afterwards. This was highly because of the multiple exposers Maggie had during the movie.

Normally, box office films are those who use product placement in their movies. The latest box office film to use product placement is 'Polis Evo' having the 'Evo' sports car as their main product placement in the movie. Even though not all can afford the car, but people can't deny that they are influenced of the car because of the multiple exposer it has in the movie. Besides that, you can see clearly, product placement is also a marketing technique used by marketers to expose their brand, it is indeed true that after a box office film gain attention, automatically the product within the movie is also at an advantage, therefore surely the brands sales will increase from the help of the product placement technique.

Product placement is without a doubt effects consumer decision making, purposefully through films. This is a way where marketers aim directly towards their target audience. Therefore whoever watches the movie will get direct exposer of the brand. But to some people, the brand is also one of the factors that effect the consumer decision making. This is because, if the brand is perceived as high quality and that they have brand recognition and brand recall towards the brand, then the product placement is at an advantage, but if the brand is at low quality, audience would just ignore the product placement, and think of it as just part of the movie.

Besides the brand effecting consumer decision making, the repetition of the brand in the movie also helps to influence audiences decision making. Many studies suggest that, when consumers are exposed to a certain brand a multiple of times, they will start to trigger the memories of the consumer of when they had encountered such brand in the past, or heard a friend talking about it. Besides that, when a word appears multiple of times, consumers will think that it is important, therefore will start looking up for the word. Same goes to the brand, when there are multiple exposers, and then consumers will start to feel curious and want to know more about the brand.

Indeed, brand affects the consumer decision making, but the product placement too affects the brand. As stated before, when there is positive reach from the audiences and they accept well of the product placement, then the brand will be at an advantage because their sales will increase from the multiple exposer they receive from the product placement. Other than that, the more time or exposer the brand has in the movie, it will increase the consumers trust towards the brand, assuming that the brand is good because of the product placement and how they portray the brand in the movie.

Lastly is that, because of the lack of product placement usage in Malaysia, gladly to say that Malaysians are aware of product placement, and that they admit to wanting to be more exposed of the factor. But not all agree so. Consumers should not be worried to need to know about product placement, but more in the lines of the marketers need to know the proper execution technique to really enhance product placement in the movie. Malaysian marketers should use this advantage and start using more of product placement, so it can be as good s international films that speak greatly of product placement and its advantages it brings to the movie and even to the brand itself.

Therefore, without a doubt, product placement influences consumers decision making, and many factors contribute towards it too such as box office films helping garner audience, the brand as well as brand repetition, product placement towards the brand as well as Malaysian's being aware of the brand. Therefore, marketers as well as consumers should learn more about product placement and start using it as a marketing technique.

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Contact email: Nurul Hanani Omar . nurull.hanani@gmail.com
                    Jalilah Jaafar Sidek, jalilah.js@gmail.com
                    Widad Roslan, widad.roslan@gmail.com

The Structure of Narrative Design
Case Study: The Interior Design Proposal of Thread of Life Gallery in Bali

July Hidayat, University of Pelita Harapan, Indonesia
Nadia Houdioni, University of Pelita Harapan, Indonesia

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Abstract
In an exhibition designed with an object-oriented approach that merely focuses on conservation, display and object information, visitors often don't understand the object. The design function as a medium of visual communication failed. Ideally, the exhibition design should be user-centered. Its goals are communicating objects and their context to visitors, to make visitors understand, dive in the context and appreciate the objects. In a gallery exhibition, designing with storytelling approach may even increase the sale value. In narrative design, the gallery doesn't merely display objects, but spatially presents the object production context, as well as the object relation to people and place.

A narrative design structure consists of abstract, orientation, conflict, evaluation, resolution and coda that relate to one another. Narration developed in the design of Threads of Life Gallery is the history of struggle of traditional textile craft women. They lived from the downturn due to being less competitive compared to the modern textiles, into producing a valuable commodity. In this gallery, the textiles are produced manually using traditional instruments. While retaining their traditional pattern, the design also adapts modern clothes which maintain the eco-friendly process. By implementing the strategy of simulation as traditional textile makers, using interactive media and multi-sensory design, visitors are given the opportunity to experience the difficulties of manual production and actively involved in constructing the meaning of green textile usage. The process of interpretation and reflection becomes personal, lasts longer in visitors' memory and naturally be retold. Retelling is the power of narration approach.

Keywords: narrative design, structure, multisensory, coda, experience, green textile

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Introduction

Why we should discuss about narrative design? Now, public spaces which are visited most by people holds more than just its functional aspect. It is not merely follows the classic rule of design dogma, which says "form follow function". On the contrary, it seems that as if the designs are following the new rule of postmodern culture that also influence modern culture design which says, "form follows fun". The Harry Potter's Shop in London is one of the examples. It is designed as if we are not in the ordinary shop, but in the story world of Harry Potter whether it is in Diagon Alley or Howgwarts. Another example is The Edo Shitamachi Museum in Tokyo. There are many settings in the museum that bring us to the atmosphere of the past in the Edo culture period.

The design, in term of space with its elements and furnitures, is not enough to be seen. It must be experienced. Design is not about a product or an object, it is about a human who read it, understand it and use it. As it is about human, designers must create the relation between the space with the human who use it. We understand that the design is about a process of engagement; built relations between space, objects inside and its reader. Design is about an experience. To establish the relation between space, objects and people – to create an engagement – we can use a narrative strategy. A narration tells us a story about how people live in a space and change it into a place. In other words, people create the meaning in a place through narration. Architecture (including interior design) can be invested with narrative as a means to give it meaning based on user experience (Coates, 2012:014).

Designing with story-telling approach is about creating a design that enables visitors to experience design that consist of sequential space connected by a story. In this case, the design provides certain chronological settings that make us feel as if we were inside the storybook settings; as if the story is embodied into space. A narrative design is about using a narrative inquiry in a design process. As it intends to create spatial experience, its strategy is using multi-sensory design. According to Juhani Pallasmaa, the senses need to be stimulated in space is not just limited in five senses but seven. The seven senses are eyes, nose, ears, skin, tongue, skeleton and muscle (Pallasmaa, 2005). The integrated perception is come from the combination of seeing, smelling, hearing, tactility, tasting and feeling the space proportion by moving.

It is better to look briefly into the history of narrative inquiry. From the beginning of the 20th century, narrative inquiry has been known as part of qualitative research. Narrative inquiry was developed in science management, information or knowledge management as a method for sharing or communicating knowledge. Andy Clark, a philosophy professor from The Edinburg University, Scotland, found that the cognitive process - a mind process of gaining knowledge through thought, senses and experience - in processing memory is similar to the process in processing narration. That means, the narration is a powerful tool to share knowledge through emotional experience. The narratology theorist among others, is William Labov, an American socio-linguist, who formulated the theory of the basic elements of story or a story pattern. Those structures of narrative design were adapted in The Structures of Design by Brooke Godfrey and published in An Interior Thinking book by Joy Dohr and Margaret Portillo (2011).

A narrative design is used most in exhibition design like museums, galleries and retails as it provides an understanding not just about the objects, but also the context of life that produce them. The visitor's understanding, followed by the visitor's appreciation and eventually creates an engagement. For example, the gallery restaurant in Ciputra Mall Jakarta that represents the artwork and life story of past Hendra Gunawan, one of the famous Indonesian painters. Ciputra is the biggest collector of Hendra Gunawan art paintings. The sequential rooms in the gallery are named according to Gunawan's most influential teachers in the different era and decorated with old photos of his life journey. The interior is embodiment of Gunawan's art as if his painting is embodied into space (Hidayat, 2014).

Why choose The Threads of Life Gallery as a case study for illustrating the implementation of narrative structure in the design concept. The Threads of Life Gallery is a cultural organization initiated by William Ingram and Jean Howe. Both are Americans. When starting The Threads of Life in 1998, they were helped by two Balinese people. They were I Made Maduarta and I Made Lolet, the ethnobotanists. The visions of Threads of Life Foundation are empowering women that become the weavers of the traditional textile and sustaining the textile arts of Indonesia, especially the traditional ones that are produced manually in the remote area.

The traditional textiles have been used in traditional ceremonies as they have lots of meaning or symbol represents the relations between humans, god and nature. They have a value of tradition as a nation's heritage. Therefore, this traditional textile need to be conserved. The craft women or the weavers usually are very poor, so they need to be empowered. The Threads of Life has been working together with over 1,000 people from 11 islands like Bali, Flores, Adonara, Lembata, Sabu, Raijua, West Timor, West Sulawesi, West Borneo, East Java and Sumatera to resurrect the textile art of Indonesia.

The Threads of Life Gallery is potential to be redesigned using a narrative approach as it doesn't just sell the textile, but also gives information about the material, the process of weaving and woman weavers in the remote area who produces those textile; so it tells the life story behind the production to gain empathy and appreciation from the visitors. By doing so, hopefully, when visitors buy the product, they know that they are also involved in the social project of helping the weavers to overcome their poverty and join the cultural movement of sustaining the textile art. The existing gallery needs to be redesigned to communicate the organizations' mission to the visitors. By just displaying the objects to sell, the gallery design is still an object oriented one. There are many potentials to be elevated while giving additional information throughout an interactive display to build visitor engagement.

Method

As the method, we start the design project with the study of its contexts. They are the visitor context, the institutional context which is The Threads of Life Foundation, the collection context, its proposed site and architecture. These studies are needed to identify the design problems. Once the design problems are formulated, we make the study of its programming and design concept. The programming is used to solve the physical and quantitative problem when the space is needed to accommodate the physical activities. In the programming, we study the flow of activities, calculate the

minimum space requirement, study the relation between spaces, zoning concept that divides space into public, private or service zone and blocking or grouping concept that divides space into different rooms that accommodate different activities. When figuring out the design concept, the theory of narrative structure helps us to set the structure of narrative design. The narrative elements implemented to the concept of narrative design are abstract, orientation, conflict, evaluation, resolution and coda. The narrative structure is adapted from the classic work of William Labov (Dohr, 2011:31). The structure between those elements is chronological. In the process of narrative design, the narrative structure is adapted into the narrative concept of exhibition design and elaborated into image, form, color, material, lighting, vaporization and multi-sensory design concepts.
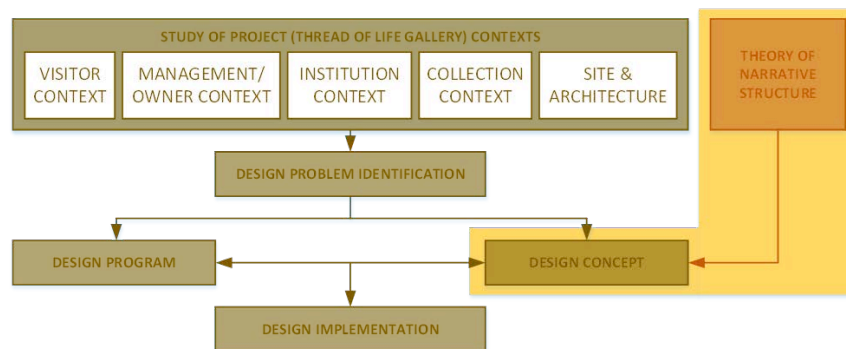
Figure 1: The Scheme of Design Method
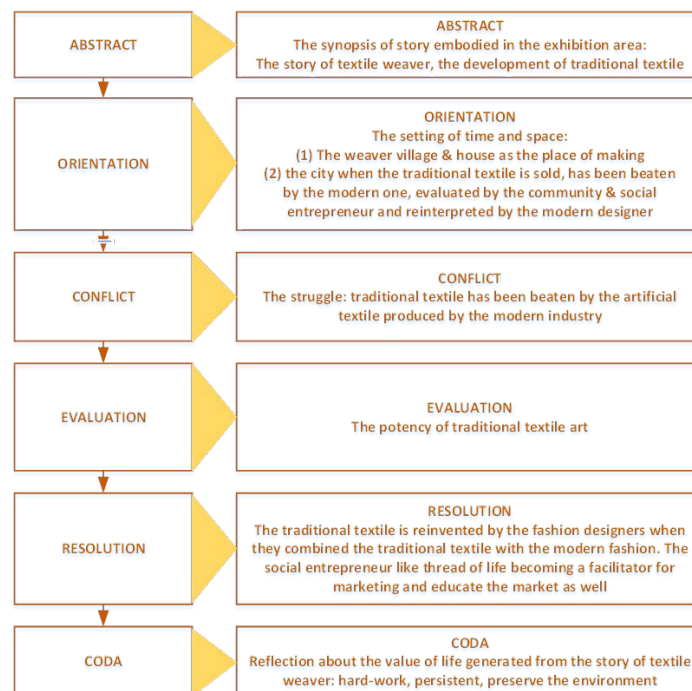
Figure 2: The Implementation of Narrative Structure in the Concept of Narrative Design

The abstract is the story synopsis embodied in the exhibition area. It is the story from the textile weaver's perspective, describing the development of traditional textile. The story is constructed by making a relation between the individual context, which is the weaver, with the social-culture contexts of her society. The relationship between

narration and memory lies at the point of intersection between the individual and the social-cultural memory (Erll, 2009). The second element is orientation. It is the setting of time and space. There are two main settings, which are the weaver village and houses as the place of making the textile, and the city, when the traditional textile is sold, beaten by the modern textile, evaluated by the community and social entrepreneur and re-interpreted by the designers. The third element is the conflict. It contains the struggle that makes the story interesting. The exposed conflict is the time when the traditional textile has been beaten by the artificial textile produced by the modern industry. The next element is evaluation. This is part of the story when the potency of traditional textile is founded and explored by the community and social entrepreneur. They have learned the strategy to bring the traditional textile back to the modern market. The fifth element is resolution that discusses the resolution of traditional textile problems. They find their way to get back into the market when the traditional textile is reinvented by the modern designers by combining with the modern fashion one. The social entrepreneur, like in the case of Threads of Life Foundation becomes a facilitator for marketing and educating the market as well, especially to the young generation and the foreigners. At the end of the story, a coda chapter is needed. Coda is essentially a reflection about several values of life generated from the story of textile weaver about hard work, persistent or perseverance and preserve the environment.

Discussion

The Study of Project Contexts for Identifying Design Problem

This study consists of observation of visitor, management, institution, collection, site and architecture. The main visitors of Threads of Life Gallery in Ubud are foreigners (96%). Most of them come from Australia, French, Italy, Germany and America. Their main occupations are textile lovers, curators and collectors with main interest is the Indonesian textile art. The visions of its foundation are sustaining traditional textile art of Indonesia, exposing the beauty and value of Indonesian textile art to the global craft market. The missions are revitalizing tradition, conserving the environment and woman empowerment. The existing Threads of Life Gallery has selling area, exhibition area, office and storage. The existing selling area is put at the front while the exhibition area at the rear part. In contrary, the narrative approach will propose the other way, because the existing plan caused a problem. When the selling area is put before the exhibition, the visitor will meet the object without understanding it. When facing its expensive price, people tend to go out from the shop without exploring the further exhibition area at the back part. So, the idea is to arrange the flow activity that makes the visitor experience the exhibition first before entering the selling area to give them the experience of textile making. Through this way, the visitor can understand the process and empathize the textile before making decision to buy. The exhibited materials are raw materials for clothing and dying, tools, processes, textile products from 11 islands such as Lamalera, Bajawa, Rende, Mauliru, Toraja and Sideman. The displayed information includes the symbolic meaning behind the textile pattern. The existing gallery is located on Kajang street which is a very small street in Ubud. The office building is separated from the gallery because of the limitation of existing space. To improve the visitor's experience that will increase the selling value, to support the gallery with other facilities and unify the office with the shop in one same complex, the gallery needs more space. To expose it,

the gallery needs to move to the main street. So, the proposal is to move the gallery to a larger building, also located in Ubud.

When the exhibition design displays not merely objects, but also offers the experience of life context that produced such objects, within one limited space, the problem occurs. The gallery needs a larger space to accommodate the settings of each scene. There is not enough space in the existing gallery for the implementation of narrative design. The larger architecture space allows not only the implementation of narrative design to increase the commercial and participation value, but also allows the procurement of public supports area for visitor's convenience like restaurant, small accommodations for weavers or guests. The most important changing in the new plan proposal of the gallery is that the position of the exhibition area is put before the selling area, so the visitor will experience the exhibition first before entering the selling area.

The Concept of Story Line and Narrative Structure

We start the design concept with the abstract about the story implemented in the exhibition area, about the journey of traditional textile production and its development. The simulation is made from the textile weavers' perspective. The story begins with the setting of the traditional village, where the textile weavers lived. The visitor is introduced to the poor life and struggle of the weavers and how one piece of textile is made manually through a long production process. The story continues with the setting of conflict when the traditional textile is unable to compete with the modern one that is much cheaper and variegated motifs. The life of the traditional textile weavers had been getting worse. The younger generation doesn't acknowledge and appreciate the traditional textile whereas it has cultural value, as it is used in traditional ceremonies and has symbolic meaning. The process of textile making is friendly to the environment. The materials of dyes used do not harm the environment and safe for the skin. Through the efforts of people who care to preserve the cultural heritage and environmental sustainability, the home-made traditional textile is being resurrected through the strategy of hybridity. The value of traditional textile was introduced to the global community and the designers tried to revitalize it by combining it with modern fashion style. In the end, the textiles have their own market position, received international acknowledgment and appreciation for their indigenousness and eco-friendly production system.
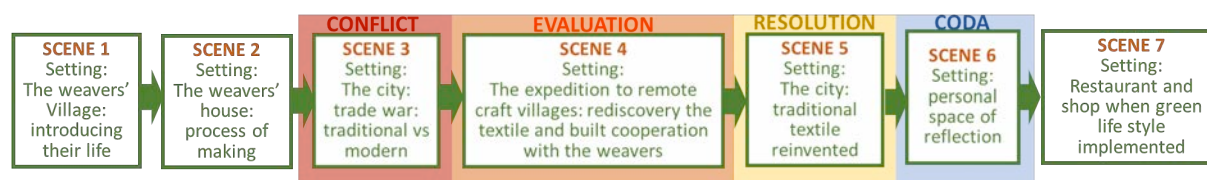
Figure 3: The Story Line and Narrative Structure
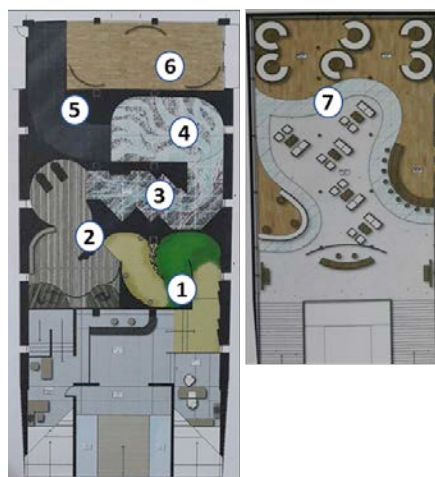
Figure 4: The Layout of Exhibition and Restaurant Area
The numbers indicate the chronology of the scenes. Picture Source: Houdioni, 2016

The narrative design in the exhibition area consists of 7 scenes. The setting of the 1st scene is in the weavers' village to introduce the weavers' life context. The 2nd setting is in the weaver's house, an introduction to the visitor about the process of making the textile. The 3rd scene is the conflict. The setting is in the city, when the trade war happened between the traditional textile and the modern one. The 4th scene is the evaluation part. The setting describes the expedition conducted in the remote area of textile craft woman's villages by Threads of Life Foundation. The audience is invited to experience how then the rediscovery happened because of the expedition, the cooperation built between the foundation and the weavers until the textile is re-born. The 5th scene of the story is the resolution phase. This brought in the setting of the city once again, but this time, the traditional textile is reinvented and adapted to the modern lifestyle. The 6th scene is coda that contains the personal space of reflection. The last chapter or scene is set in the restaurant and shop when the green lifestyle is implemented. Therefore, in the new proposal, the restaurant and the shop are parts of the story line.

The Design Concept of 1st Scene: The Introduction: The Life in the Weaver's Village
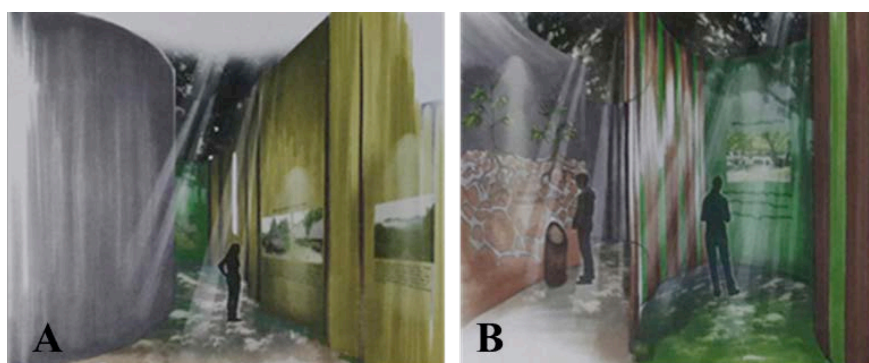
Figure 5A, 5B: The Implementation Study of Design Concept of 1st Scene
Picture source: Houdioni, 2016

The image concept in the 1st scene is natural and rural atmosphere. It is generated into form, material, color, lighting, air and multi-sensory design concepts. The form is

the combination of geometric display form with organic form of the surrounding woods. The combination creates contrast between the display and its spatial background. To create a rural village atmosphere, the color used is the natural color scheme like green, brown and shades of grey that reminds people with plants, soil and stones. The material used is a processed wood like plywood in rustic – doff – natural finish. The resilient flooring is used to reduce noise impact in the exhibition area. To create the natural element of woods that surround the village, an indirect concealed lighting is provided. It creates light, as if the light emerges from the leaves on the trees. To provide a stable temperature and moisture level, the exhibition area uses a central air conditioning system. As the narrative design goal is to create experiences and to offer a comprehensive perception, the multi-sensory design is a must. To stimulate the visual senses, the video or moving image is used. For the audio senses, an ethnic instrumental music is played. To stimulate the sense of smell of visitor, in line with the natural wood atmosphere, the woody, grass, and raw material fragrance is sprayed. The tactility is created through the existence of textured wall and raw material texture. The motion sense is stimulated through the existence of touch screen display. The interactive display concept is choosing and collecting raw materials from the natural environment for weaving textile in the next scene, as the experience concept is creating simulation for the visitor as a weaver.

The Design Concept of 2nd Scene: The Introduction: The Process of Making in the Weaver's House

The image concept in the 2nd scene, as the theme is the weavers' village, is rustic and warm homelike atmosphere. The form concept is creating the traditional house façade on the wall as display background and house terrace as a display area of weaving process using weaving tools. The video that explains about the process of making is integrated into the façade background; it is stored in the window of the house façade. Brown as a woody color is used as the color concept. The color emerged from the textile being weaved performs as accent colors in the middle of a brown color scheme. The material concept is using recycled solid wood and plywood in rustic – doff – natural finish and resilient flooring in the circulation area. The lighting used is a warm-indirect lighting with spotlight in the display area of weaving tools. All the exhibition area will use a central air conditioning system. For multi-sensory design, it is planned to use visual display from a video, sounding the weaving tools sound in the process of making, spray the raw materials fragrance and creating the textured wall and raw materials texture. To stimulate motion senses, as the simulation created is the experience as the weaver, in the 2nd scene, the visitor can try to use the replica of weaving tools.

Figure 6: The Implementation Study of Design Concept of 2nd Scene
Picture source: Houdioni, 2016

The Design Concept of 3rd Scene: The Conflict: The Traditional Textile Trade is Dropped; Uncompetitive Condition – "Being Beaten" by the Modern One
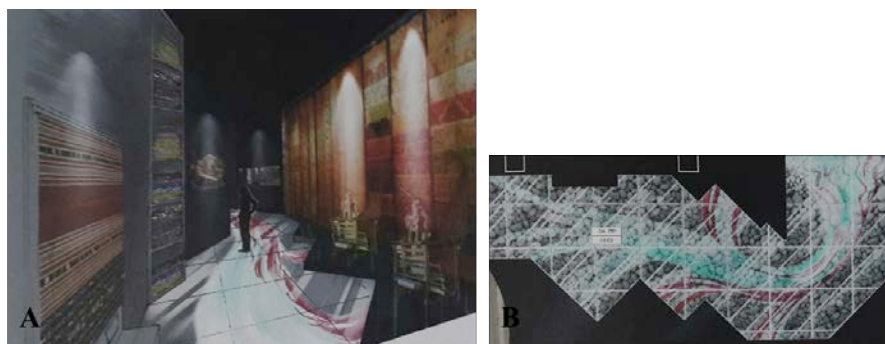
Figure 7: The Implementation Study of Design Concept of 3rd Scene in Perspective Drawing (A) and Layout Plan (B)
Picture source: Houdioni, 2016

The 3rd scene is the conflict chapter. It is planned to create the image of stressed, tortured, tense and uncomfortable atmosphere caused by the polluted environment and incompetent situation. The form concept is creating narrower and winding road by creating an irregular wall form. The interior uses the dark color scheme that is shades of gray with the variegated colors of artificial textile as if we were trapped in the artificial colors dominancy. The material concept of flooring is creating an image of polluted river to symbolize the artificial dye pollution made from resilient and translucent material like resin. The lighting will be dimmed in the upper part, but the light for circulation will come from the floor and local wall lighting. The air conditioning system is kept central in the whole exhibition area. The multi-sensory design concept is using a visual product display, dynamic soft instrumental music, chemical ingredients and slippery wall surface represents artificialism for tactility. No motion display prepared in this winding space to avoid stacking and slowing down of visitor circulation.

The Design Concept of 4ᵗʰ Scene: The Evaluation: Rediscovery the Beauty and the Symbolic Value of Traditional Textile Art
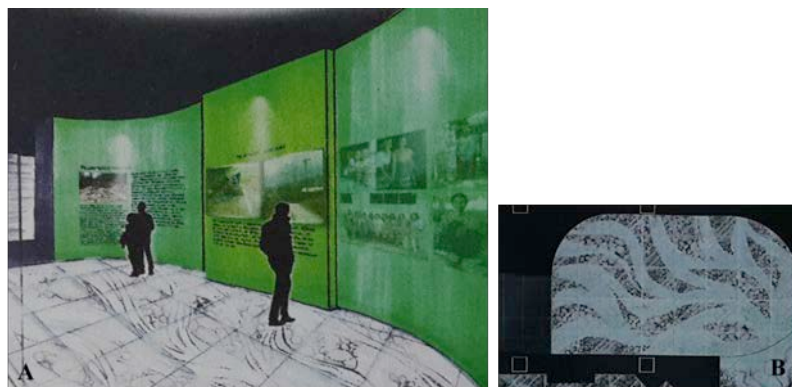
Figure 8: The Implementation Study of Design Concept of 4th Scene
in Perspective Drawing (A) and Layout Plan (B)
Picture source: Houdioni, 2016

The 4th scene is the evaluation chapter. The theme is a rediscovery of the beauty and symbolic value of traditional textile art. As this is the scene after the conflict, the set image is a calm down atmosphere indicates the beginning situation of recovery process. The form concept is a simple curving wall form. The color concept is a natural color scheme that signs the expedition to the weavers' village in the remote area to find the traditional textile and to meet the weavers. The floor material concept is the continuity or related to the previous conflict scene that is creating images of the clearer river to symbolize the unraveling of polluted river made from resilient and translucent material like resin. The lighting here is stronger than in the conflict scene. It came from display wall and floor, using color LED lights. This scene uses a central air conditioning system. For multi-sensory design, to create the atmosphere of calming down, the soft instrumental music will be sounded and natural ingredients fragrance will be sprayed, except for the visual display. The tactile is using semi-textured wall background indicates the in-between process or phase. The motion stimulation or interactive display is using moving image or touch screen display.

The Design Concept of 5th Scene: The Resolution: The Reinventing of Traditional Textile Art

The 5th scene is the resolution chapter when the traditional art is reinvented. The traditional textile transforms from the ceremonial cloth into a modern fashion while The Threads of Life Foundation become its facilitator in education, marketing and empowering. The image concept of this scene is festive atmosphere that indicates excitement of creativity in combining traditional and modern codes. The form is simple. The modern display form will create contrast with colorful textile displayed. The color is shades of black to compliment and create contrast with the various colors of fashion design. The material concept is using a processed wood like plywood in semi lacquer finish with smooth texture to indicate modern style. Resilient flooring is used in entire exhibition areas to reduce noise impact. General lighting is used in the circulation area. Local display lighting as a focal point is the landmark image's back-light. This scene uses a central air conditioning system. For the multi-sensory design,

the visual stimulation is created through product display and wall image. For the audio stimulation, the ethnic-modern instrumental music will be sounded. The smell of natural fragrance will remind people to the smell of grass and wood. The motion senses is stimulated through the existence of touch screen for changing displayed information.

Figure 9: The Implementation Study of Design Concept of 5th Scene
Picture source: Houdioni, 2016

The Design Concept of 6th Scene: The Coda: The Reflection of Value in Preserving the Environment and Tradition

Figure 10: The Implementation Study of Design Concept of 6th Scene
Picture source: Houdioni, 2016

The last scene in the exhibition area is coda. As this is the place of personal reflection after experiencing the exhibition, the concept of image is clean and serene atmosphere for reflection. The form concept is simple – geometric modern form. The color concept is modern and natural color scheme. The material concept is using plywood in semi lacquer finish to create modern ambience, matte glass to avoid glare and resilient flooring to reduce noise impact. It will use general lighting in the circulation area and local display lighting that is spotlight and central air conditioning system. The multi-sensory design in this scene is about using the visual product display, soft instrumental, smell of woody, grass and raw material fragrance and smooth texture for tactility. For motion stimulation, the visitor can share their thought and opinion about the exhibition, recorded, selected and shared. The coda area is important as it performs as the closing section. In this area, the value obtained from the exhibition material is related to the current modern life. To be remembered, the learning values taken from the traditional culture must be felt and relevant to the present context.

They are the value of hard-working, persistent, preserving natural heritage and natural environment. In this section, the visitors can actively be involved in sharing their opinions. The opinion will be recorded and selected, then published in the video so the coda room will also perform as a shared room for constructing the meaning.

The Design Concept of 7th Scene: The Restaurant and Shop which are One Story Line with the Exhibition Area

The restaurant and the shop are in one storyline with the exhibition area. In this area, the visitor is persuaded to get involved in joining the green lifestyle by eating the natural food and wearing cloth made manually from natural fabric and natural color. The proposed image is bringing the visitor back to the weavers' village, by creating the atmosphere of the weavers' village in the restaurant through the representation of natural, warm and rural atmosphere. The pattern found in many locations of the weavers' villages is that their village is always located near the river. The form concept is the combination of geometric furniture form with organic spatial form. The color concept is brown color scheme that reminds people of the natural soil and wood colors or earthy colors. The material concept is the combination of wood parquet flooring that represents the soil, thick glass tile flooring that represents the river and floor hardener that represents the weaver's house. As the proposed new restaurant is using the traditional Balinese architecture of open building called *wantilan*, it uses natural lighting in the morning and afternoon. The general lighting is provided with dimmer. The indirect lighting in warm color is used to create cozy atmosphere while dining in the evening. It uses natural air for air ventilation as the restaurant is in the open building. For the multi-sensory design concept, it is proposed to use natural scenery to stimulate the visual senses, the Balinese gamelan, which is the traditional instrumental music to stimulate the audio senses, the smell of natural plants as it is an open-air restaurant, the textured floor and wall for tactility, the movement of fish and water under the glass flooring that represents the river to stimulate the motion senses.

Figure 11: The Implementation Study of Design Concept of 7th Scene
in Restaurant Layout Plan. Picture source: Houdioni, 2016

Conclusions

In this study, the interior design proposal of The Threads of Life Gallery is only the illustration of the narrative structure theory. The structure has six elements that are

abstract, orientation, conflict, evaluation, resolution and coda. In the narrative design, the abstract performs as an exhibition synopsis that tells the visitor about the main contents and storyline so the visitor can predict the time needed to experience the whole exhibition scenes. The conflict is needed as a point of interest to develop the visitor's emotion and gain empathy. The coda section is very important. It is the place when the visitor is persuaded to make a reflection after actively involved in creating the meaning along the exhibition. Only by then, the visitor will remember the exhibition and tell his or her own story about it to another person. Retelling is the power of narrative design as it will make the place become the topic of conversations and the other person will naturally consider going to the promoted place.

In a narrative exhibition, a museum does not merely display conserved object, but also spatially presents its production context, its relation to people and place. Reading its context through the narrative spatial experience helps visitors to understand and appreciate the objects. In the process of exhibition reading, with the help of interactive media and multi-sensory space, visitors are given the opportunity to be actively involved and give their own interpretation. It means that the meaning is invented by the visitor himself through the process of dialogue between displayed information and visitor's knowledge or memory background.

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Communal Harmony in Goa: Assessing Attitudes and Devising Strategies for Promotion

Padmaja Kamat, PES' Ravi S. Naik College of Arts & Science, India
Mallika Kamat, Goa University, India

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Abstract
Communal harmony is a word that became immensely loaded with political implications for India after the Babri Masjid demolition that took place in 1992. The shock waves resulting from that game changer, were felt nation-wide. However, Goa the smallest state of India, was considerably undisturbed because it had a long tradition of peaceful coexistence that was strongly ingrained in the popular psyche. The Goans had endured troubled times during the Muslim invasions and the Portuguese colonial hegemony. Today Goa boasts of a healthy bond between Hindus, Catholics and other religious minorities. Goa's vibrant economy has also attracted tens of thousands of migrants, seeking asylum from famine and scarcity struck states of India. With a healthy literacy rate of 88.65% and an impressive enrolment rate in the institutions of higher education, a sizeable number of youths are vying for jobs in the industrial and commercial sectors that currently employ many non-Goans. With these changing demographic dynamics as a backdrop, this paper is an effort to analyse why Goa is able to absorb and adapt to its burgeoning diversity and how new strategies can be devised to change the current narrative of the Emerging Economy of India and inform policy decisions. The dominant attitude towards communal harmony was that it was critical for all participants in the study and Goa's communal peace, diversity and prevailing attitudes of mutual respect were very much valued. It was also recorded that diverse religious communities could co-exist peacefully.

Keywords: Goa, identities, tolerance, communal harmony

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Introduction

We have seen communal problems in US owing to President Trump's Executive Order severely restricting visa-holders and refugees' freedom to enter the United States (Byman, 2017). UK has faced racist incidents post-Brexit (Mandhai, 2017) and we now see anti-Muslim rhetoric creeping into the French Presidential campaign (McAuley, 2017). Our Prime Minister Mr Narendra Modi, on the other hand, was elected by the historic mandate of development (Pandalai, 2014). As per United Nations estimates, India's population is 1,339,853,144 as of Tuesday, May 2, 2017 ("Worldometers", 2017). India thus is home to 17.86% of the World's population, with the median age being 26.9 years ("Worldometers", 2017). India ranks third in GDP in terms of purchasing power parity and has recently overtaken China, as the fastest growing large economy, with a rising middle class and favourable demographics (Bajpai, 2017). Yet we haven't seen any research that probes the attitudes of young Indians regarding communal harmony.

Though Goan society had to face communal upheaval in the wake of the Portuguese colonial policies of Christianisation and Lucitanisation, today Goa enjoys peace despite communal diversity. As Varshney (1997) states it is important to study cases where probable communal violence did not break out, in order to produce a balanced, post-Modernist theory of communal conflict in India. Thus we decided to conduct research on communal harmony in Goa, with Ponda taluka selected as a revelatory case. Prior research on communal conflict has included some or all of the multiple facets of the conflict, including ethnic, religious, racial, minority, sectarian, linguistic and gender conflict (Bock & Anderson, 1999; Fenwick, 1981; Panagides, 1968; Varshney, 1997). We will be addressing the issue along inter-religious lines, not sectarian or intra-religious.

Ponda is an important commercial and industrial centre of Goa. The city of Ponda, situated at 15^0 24'00" North Latitude and 74^0 00' 30" Longitude, is the headquarters of the *taluka*. The total area of Ponda is 292.78 sq. km. The taluka has 28 villages and 4 towns and a population of 165,830 with a healthy sex ratio of 940. The majority of the population i.e. 62.5% resides in urban areas while only 37.5% constitute the rural population. With a host of educational institutions all over the taluka, the literacy rate is 89.21%, which is higher than that of Goa. This part of Goa is physically and culturally different from coastal Goa. While the coastal landscape is Latinised, the Indo-centric landscape of Ponda expresses itself in numerous temples, churches, mosques and Jain- Buddhist sites. The taluka also possesses the *Dharmapitha* of the *Gaud Saraswat Brahmins* at Kavle, *Madhwa sampradayi Vyasashram Math* at Bandora and a minor branch of the *Partagal Math* at Cuncoliém near Mangeshi. Out of the 27 mosques of the taluka, the most important one, the *Safa Shahouri Masjid* built by Ibrahim Adil Shaha in 1560 A. D., is situated on the outskirts of Ponda. St. Anne's Church in the town and the *Jain Basti* at Bandora reflect further on the composite culture that the taluka possesses (Kamat, 2011, p. 3). Ponda has a cosmopolitan society, whose religious specifics are denoted in the following table:

Religion	Total	Percentage	Male	Female
Hindu	1,38,705	83.64%	71,643	67,062
Christian	14,010	8.45%	6,857	7,153
Muslim	12,542	7.56%	6,684	5,858
Sikh	132	0.08%	85	47
Buddhist	92	0.06%	38	54
Jain	132	0.08%	70	62
Other Religion	21	0.01%	8	13
No Religion Specified	196	0.12%	107	89

Figure1: Religion-wise Population of Ponda Taluka

Research Questions

What are the barriers to and drivers of communal harmony in Goa?

Which strategies can be used to promote communal harmony in Goa, in the backdrop of its burgeoning diversity?

Literature Review

This literature review looks at current academic research on the various nuances of communal harmony and how it has been interpreted. Firstly, we investigate the causes of communal violence in different parts of the world, in India to identify applicable barriers to communal harmony in Goa. Next, we review drivers of peace and the strategies that have successfully been used to promote peace.

While analysing the causes of communal conflict and harmony, Park R. (1939) proposes that processes of urbanisation and industrialisation break intra-communal ties and replace them with new ties to social groups based on economic functions (as cited in Fenwick R., 1981, p. 197). Based on this theory, continuing communal conflict (after the early stages of inter-group exposure) is due to lack of inter-group ties and lack of modernity in certain sections of the groups and the social structure (Fenwick R., 1981, p. 197).

However, according to Horowitz D. (1971), Melson R. and Wolpe H. (1970) communal conflict is greatest when intergroup contacts are frequent among the educated and urbane middle classes because they highlight economic inequalities brought about by economic development (as cited in Fenwick R., 1981, pp. 197-198). Thus communal conflict was the result of strain brought about, in a multi-ethnic society, by economic development (Fenwick R., 1981, p. 198). As a result people from different communal groups come to compete for a shared set of rewards and opportunities and as these become scarce, the result is, what Melson and Wolpe (1970), call 'competitive communalism' (as cited in Fenwick R., 1981, p.198).

According to Hechter (1975), Walton (1976), Blauner (1969) and Gonzalez Casanova (1969), the competitive scenario is exacerbated when there has been a historical precedent of political and economic inequality, which had severely impacted the upward mobility of the subordinate communal group previously (as cited in Fenwick R., 1981, p.198). Communal conflict has both economic and political motivations, as shown by Bock (1995) in the case of real estate developers using riots to usurp property held by slum dwellers (as cited in Bock & Anderson, 1999, pp. 326-327).

Panagides S. (1968) referring to the case of Cyprus states that communal harmony cannot be brought into existence by a purely political arrangement, and any settlement must include means to bring two communities together, such as economic interdependence, which is likely to contribute to reducing the inequality co-efficient. Interaction and interdependence may lead to unity amongst the Greek and Turkish Cypriots, however this would entail acceptance of their basic differences and not elimination of their cultural traits and identity (Panagides S., 1968, p. 136). The case of Cyprus is used to suggest that when a minority's share of total resources is proportional to their population proportion, a situation more conducive to stability prevails (Panagides S., 1968, p. 141). Panagides (1968) also considers education, to be a force for reconciliation, as it can teach communities about their common bonds and economic interests.

Political exploitation of group identity for furtherance of political gain has been a commonly cited cause for communal violence in India and the rest of the world (Bock & Anderson, 1999; Varshney, 1997; Fenwick, 1981). Politicised narration of conflicts has been highly advantageous, whether it was the 'Divide and Rule' motto used by the British in the past or the more contemporary instances of communal clashes which were politically engineered (Varshney, 1997).

Varshney (1997) highlights the cases of Lucknow and Hyderabad, two cities in India, which were ruled by Muslim princes, wherein the proportion of Hindus to Muslims has been in a similar range post-Independence and yet communal violence has been almost completely absent in the first city, while it was much more common in the latter. Differences in historical legacies, political strategies and economic structures are the causes for the divergence seen in the cities (Varshney A., 1997, p. 4). Wilkinson (2004) also states that prevalence of past riots is a significant explanatory variable in riot production (Brass P., 2004, p. 4839).

Communal identity can be thought of as social-psychological phenomenon that may be unrelated to nationalism, race, ethnicity or religion (Bock & Anderson, 1999, p. 326). Political polarisation along communal lines by large-scale religious festivals and engineered rioting are tactics that have been used to gain political power (Varshney A., 1997, p. 10). Endemic riots in Hyderabad, since 1978 to the 1990s, suggested the development of what Brass (2004) calls an 'institutionalised riot system' (as cited in Varshney A., 1997, p. 10). Brass P. (2004) explores the existence of the 'institutionalised system of riot production (IRS)' in Meerut and other parts of India where Hindu-Muslim riots are endemic and how this system is activated for political mobilisation or during elections. He argues that riots aren't spontaneous and their production involves deliberate actions by key individuals and recruitment of participants to perform provocative activities, that are part of the performative repertoire (Brass P., 2004, p. 4839). Wilkinson (2004) goes even further to state that

ethnic riots, far from being spontaneous eruptions of anger, are the way to change the prominence of ethnic identities and issues amongst the electorate to win an election.

Varshney (1997) states that divergent communal identities and communal peace can co-exist, while considering the case of Kerala, in India. Varshney (1997) also notes that during India's Partition in 1947 and Babri Masjid Demolition in 1992, when riots erupted in other parts of India, Lucknow remained riot free because of peace committees, comprising both Hindu and Muslim leaders and political co-operation. Lucknow politicians tried to maintain peace, during times of communal distress (Varshney A., 1997, p.4).

The economic symbiosis in the Embroidered textiles industry of Lucknow, caused the formation of an inter-communal network which became the economic foundation of peace (Varshney A., 1997, p. 15). He also notes that local networks of engagement matter because it creates a reservoir of social trust that provides resilience to the communities (Varshney A., 1997, p. 15). Portrayals of provocative incidents can easily triumph over facts, if networks of civic engagement are not active (Varshney A., 1997, p. 4). Historically, peaceful towns have been able to stop escalations of trivial incidents into riots because of these networks of civic engagement (Varshney A., 1997, p. 4).

However, according to Brass (2004) even if civic engagement, in the form of inter-religious associations or interpersonal relations exists, it cannot withstand the power of political movements that seek to create violence. Inter-communal associations were overwhelmed in Meerut, during the 1961 and the 1982 riots (Brass P., 2004, p. 4847). He further states that, instead of directing resources toward engagement promotion, they should be directed towards identifying the producers of and participants in the IRS (Brass P., 2004, p. 4840). However, it is important to note that Varshney (1997) refers to networks of civic engagement that are based on the economic symbiosis or inter-dependence of the communities involved. He also mentions that even political leaders, of Lucknow, would not benefit from causing polarisation, as they too have vested interests in the economic rubric (Varshney A., 1997, p. 15).

Brass (2004) states that if authorities delay or take insufficient or no action in the beginning of communal violence, the situation escalates and overwhelms existing inter-communal feelings and solidarity. Wilkinson (2004) states that though political competition may lead to violence, it can also lead to peace depending upon the electoral conditions. He demonstrated that electoral incentives at the local constituency level determine where and when ethnic violence occurs, whereas incentives at the government level, determine whether state governments are able to prevent or quickly end riots, as they responsible for law and order (Wilkinson S., 2004, p. 4). He also demonstrates that the relationship between political incentives and ethnic violence remains crucial, even after factoring in socioeconomic factors, previous levels of conflict or patterns of ethnic diversity (Wilkinson S., 2004, p. 4).

Bock and Anderson (1999) identify pre-emptive and promotive tactics used by aid agencies for conflict transformation. Promotive tactics aim to create bonds of trust, between people of different identities, before, during and after violent conflicts and minimise escalation of existing conflicts (Bock & Anderson, 1999, p). Promotive activities include secular sporting or cultural events for adults and children that

feature inter-faith harmony and co-operation as an important theme. Bock and Anderson (1999) also provide instances of promotive approaches used even during violent conflict in Lebanon and after violent conflict in Pakistan. However, Bock and Anderson (1999) also note that promotive tactics alone, are in-effective in preventing communal conflict.

In contrast, pre-emptive strategies include actions that will prepare the people to identify possible issues and prevent conflict as communal tensions rise (Bock & Anderson, 1999, p. 329). Myth busting strategies have been used by Peace Committee members, to pre-empt violence by monitoring propagation of provocative rumours 'violence engineers' hired by those that have political or business incentives and taking initiatives that prevented possible outbreaks of violence (Bock & Anderson, 1999, pp. 329-330). After the Babri Masjid crisis, St. Xavier's director was successful in pre-empting violence by enlisting the help of influential Muslims to dissuade their brethren from retaliating (Bock & Anderson, 1999, p. 330).

Methodology

We chose the case study research design to probe the contemporary phenomenon of communal harmony in Goa, as it is most suited to understand complex social phenomena (Yin, 2009, p. 4). The case study design is ideal when the research questions are exploratory in nature, the researcher has little control over the phenomenon being studied and the phenomenon is contemporary (Yin, 2009, p. 11). This design has good internal validity, good construct validity though lower external validity or generalizability (Yin, 2009). In the case study research design, generalisability is not the final objective (de Marrais & Lapan, 2003), instead the aim is to identify unique connections, events and explanations in a contemporary phenomenon (deMarrais & Lapan, 2003).

The case we chose to study was of Ponda, a centrally located taluka of Goa, the smallest state of India. Ponda has had no instances of communal violence post-Liberation in 1961. As Varshney (1997) states, too often communal conflict in India is seen from the perspective of the master narrative, imposed upon us by the British and a sense of variance is missing, since researchers do not study cases where potential communal conflict was curtailed or did not occur (Varshney, 1997). With this view in mind, we chose Ponda to be a revelatory case (Yin, 2009, p. 48). Construct validity can be improved by using multiple sources of data, and the secondary data was used for data triangulation (Yin, 2009, p. 42).

Primary sources included the *Tombo Geral* of Francisco Paes of 1595 housed in the Historical Archives of Goa. We also conducted semi-structured interviews with two members of the teaching staff at PES' Ravi S. Naik College of Arts and Science, Ponda and two ex-students of the said college, now pursuing higher education at Goa University. We also conducted an electronic survey, using the SurveyMonkey platform, for the under-graduate students at PES' Ravi S. Naik College of Arts and Science, Ponda and received 34 responses. The interviews and survey were conducted after the Goa Assembly Elections, on February 4, 2017. Participant observation was also used to record insights during the course of the study. The interview and survey data was analysed by open coding to identify ideas and conceptualize the data (Corbin and Strauss, 2008).

Findings

The state of Goa suffered immense hardships under the Portuguese hegemony as it made all out efforts to impose the policy of *cujus regio illius religio,* which implied that the religion of the King had to be compulsorily followed by his subjects. The administration and the Church joined hands to annihilate Hinduism, the faith of the majority of the population in the Old Conquest areas of Tiswadi, Bardez and Salcete. Under order of the Portuguese King, all Hindu temples from the Goa Islands were destroyed by 1540 (Paes, 1595, p. 67). According to Padre Lucena (1600), the biographer of St. Francis Xavier, Portuguese priest Miguel Vaz was the mastermind behind this temple destruction drive (as cited in Pissurlenkar, 1966, p. 92). A majority of temples from Salcete and Bardez were ravaged in 1567 and entire villages were forcibly christianised (Pissurlenkar, 1966, pp. 92, 120; Konkanakhyana, 1721, p. 33). On the sites of the ruined temples were built churches and even the properties of the temples and their servants were turned over to the churches (Pissurlenkar, 1966, p. 102). Cult objects from temples razed to ground were shifted to the Ponda taluka as it was administered by the Hindu officials of Adil Shah of Bijapur (Kamat, 2011, p. 14). Thousands of Goans migrated to the neighbouring states to protect their Hindu identity. Goa Inquisition, the holy tribunal set up in 1560 brought pressure on the secular authorities to pass discriminatory legislation and to enforce the measures with sternness and severity. Every form of bribery, threat and torture was used to effect conversions (Priolkar, 2008, p. 48).

But Ponda taluka came under the Portuguese rule in 1763 as a part of the New Conquests. Viceroy D. Manuel de Saldanha e Albuquerque Conde de Ega through his *Edital* (Announcement) of June 5, 1763, promised the people of Ponda all privileges and rights, exemptions and immunities that they enjoyed under the rule of the king of Sonda. The *Bando* of August 6, 1763 promised the people that their religious practices, rites and customs would-be respected. Rui Gomes Pereira commented, "It is thanks to this change in policy that the Hindu temples of the New Conquests escaped the devastating hands of the Portuguese missionaries" (Pereira, 1978, p. 14).

As Panagides (1968) states, an efficient economic network has to be in place, for communal harmony to remain sustainable. While economic data on different communities of Goa and Ponda was not available, it is safe to say that there are no communal ghettos in Ponda and communities are formed by families of different religions, religious sects, etc. Educational institutions in Goa are free for all communities to attend except a few Madrasas, which only enrol Muslim children ("Hasani Academy", 2015). All Colleges and other institutions of higher studies offer secular programs.

Post-liberation Goa has not experienced any communal upheavals and Ponda has inherited a legacy of peace and perhaps this explains why communal conflict is absent (Varshney, 1997). There certainly seems to be no IRS at play in Goa, and we found no evidence of it ever having existed in Goa.

Political strategies in Goa are designed to facilitate coalition governments if necessary owing to the fact that Goa has had multiple coalition governments since 1990 (Sastri, 2005). No one political party can usually form a government on its own and though polarisation may be used before elections, isn't useful in the long run. Most parties

will have to rely on other parties and the minorities they represent to form governments. According to Wilkinson (2004), in such a scenario politicians are less likely to incite communal violence, since it may prove to be detrimental to them. Goa currently has 15 political parties with newcomers like the Aam Aadmi Party entering the scene in 2012 (Mehrotra, 2017). The Goa Assembly results from 2012 and even 2017 show that there are two main players but there is plenty of space for smaller parties (Mehrotra, 2017). For instance, regional parties and independent candidates gained 30% of the assembly seats in the 2012 elections (Mehrotra, 2017; "Elections.in", n.d.) and 25% of the assembly seats in the 2017 elections (Livemint, 2017). The 2017 Assembly elections were peaceful and though campaigns during elections weren't based on communal hatred, as is the case in some other Indian states, religious identity may have played a subtle role (Devadas, 2017).

All participants in our survey sample and interviews were in the age group of 20-25 years. The sex ratio of the sample was skewed, with 73.53% (25) females and 26.47% (9) males. The sample respondents came from lower and middle class families with annual incomes below Rs 7,37,748. The sample's religious distribution had 17.65% (6) Muslims, 23.53% (8) Roman Catholics and 58.82% (20) Hindus, which is a different ratio from that of Ponda taluka as a whole.

Several key themes emerged in the interviews and even in the survey responses, when open coding was used regarding attitudes towards communal harmony. The most common themes were mutual respect, diversity, unity, social wellbeing, peaceful living and economic advancement. Perhaps, because of the Prime Minister Narendra Modi's continual espousing of the message and importance of development (Prime Minister's Office, 2017; Sharma, 2017; PTI, 2017), the dominant attitude of the survey and interview group was that communal harmony was necessary for Goa and the whole country to achieve economic development.

The main drivers of communal harmony in Goa were mutual respect, education, festivals and Goa's unique culture, in particular. It was interesting to see that though all respondents saw the inherent potential for conflict due to religious issues, with some insisting that values of humanity took precedence over religion, they still insisted that religious festivals were an important part of the Goan communal harmony equation. Religious festivals, were seen as an important tool in inter-communal bridge building, with many, such as *Shigmo, Holi, Diwali, Navaratri* and Christmas being seen as important ways of strengthening existing inter-communal bonds in communities. Respondents also had a relaxed view on life, due to society being free from hyper-tensive communal issues. Goa's unique culture, described as the peaceful, tolerant, understanding, was a strong driver of peace. One respondent even stated that "Goa's communal harmony is a brand in itself and people of all religions and cultures live in peace here". Many, though not all, mentioned that the Goan Freedom struggle had united them.

The main barriers to communal harmony were political propaganda before elections and religious and caste discriminations. Another possible barrier identified was a lack of awareness/education. However, most felt that there were rarely any communal conflicts in Goa and that most conflicts tended to be local and remain local (no evidence of IRS). Most respondents had not experienced any personal incidents of

communal conflict and some even reported instances where peaceful mediation had proved successful.

Strategies suggested for promotion of peace by the interviewees and the survey respondents included promotive strategies such as, education, awareness programs, integrative religious festivals, cultural and sporting events, music and art. Two strategies that seemed to be important for most people, especially the minorities, were encouraging diversity in every sector and banning radical religious organisations in Goa. Community work and religious festivals were seen as important cultural tools for communal integration.

Conclusions

Modernisation was not seen as a cause of conflict, and communal harmony was cited as a necessity not only for personal advancement, but also for the nation's economic advancement. However, this may be because of the recent election of our Prime Minister on the historic mandate of development (Pandalai, 2014) and also because India is at the pivotal stage where economic growth is accelerating (PTI, 2016). Economic development was thus seen as a driver for, not a barrier to, communal harmony, though it was only implicitly stated. Goa's unique and all encompassing culture, education and inter-religious festivals were the main drivers of communal harmony.

Politics was seen as one of the major barriers to communal harmony along with religious and caste discriminations (which may or may not be exploited by politicians) and though religious identities may continue to play some part in voter behaviour, strong communal polarisation is unlikely as minority votes will continue to remain important in coalition politics. Another barrier identified for communal harmony was the lack of education or awareness in certain sections of the population.

Since Goa is a peaceful State, the participants had never witnessed a communal riot or a major communal conflict in Goa and thus none of them mentioned History as a causative factor for violence. At most, they saw the Goan Freedom struggle as a historical event that brought Hindus and Catholics together against the Portuguese hegemony. It is thus understandable that all respondents could only come up with promotive strategies to protect and cultivate communal harmony and they could not perceive the need for pre-emptive measures, which are critical only when a crisis is imminent. Religion and religious festivals, in particular, were an important means of reinforcing existing communal bonds in a community and also reaching out to other communities. This demonstrates that strong religious identities and communal harmony can co-exist.

Limitations and Future Scope

This research, since it relies on the case study approach, has low generalisability. Some of the findings from this study may not be transferable to other cases, such as the quintessentially tranquil Goan culture or the reliance on festivals to cultivate existing communal bonds, which may prove incendiary in other parts of India. In addition to the limitations imposed by the research design used, response bias may have been present in the survey responses and during the interviews. The survey

sample was not truly representative of Ponda as the sex ratio was skewed, religious distribution in the sample was slightly different and as all the correspondents were well educated (at least under-grad level). Future research can be conducted in Goa, in places where the religious distribution is very different (such as Salcette, which is the only Catholic majority taluka in Goa), with participants from other age groups. It would be interesting to see how the drivers of communal harmony shift, as migration to Goa, by non-Goans increases and how Goan society absorbs this new influx.

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The Communication Approach for Conservation Palm Leaves Text of Sungmen Temple, Thailand by Buddhism Dharma

Raksina Puanglam, Chiang Mai Rajabhat University, Thailand

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Abstract

The purpose of this article is to explain the Communication approach for conservation palm leaves texts of Sungmen Temple, Thailand by Buddhism dharma. The methodology for this study including opinion leader in-depth interview such as a monk and a local Wisdom, Participant and Non- participant Observation and related literature reviews. It was found that in the community communication process for preservation manuscripts is involved 5 elements of Buddhism teaching following by 1) Faith - created people preservation awareness by well-known people 2) Morality – proficient organization management 3) Concentration – using the only one unique traditions named Takdhamma to encourage people attended temple activities. 4) Wisdom – Construct learning center and museum including Memorandum of Understanding in term of research with universities and cultural offices. 5) Friendliness – Knowledge transfer activities to public such as training, press release and change temple position to tourist attraction. After adaptation 5 elements for community communication to preservation ancient Buddhism documentaries, Sungmen temple is successful cooperation from internal and external communities including involved government units and private institutions. As above mentioned nowadays Sungmen temple is the role model for encouraging the community to conservation palm leaves text.

Keywords: communication approach, conservation, buddhism dharma

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Introduction

Palm leaf manuscripts are the evidence that reflects the prosperity of Lanna Kingdom's alphabets, language and literature. Also, the Lan Na alphabets featured in the recordings on palm leaf and mulberry paper manuscripts expanded to other nearby towns such as Kengtung, Jinghong and Luang Prabang as well as the northeastern part of Thailand. It greatly reiterates Lanna Kingdom's cultural prosperity which boasted its own speaking and written languages.

Currently, palm leaf manuscripts are preserved and kept in many temples nationwide. Sung Men Temple in Sung Men Sub-District, Sung Men District, Phrae Province is one of the province's oldest monasteries. Boasting 300 years of construction legacy, the temple is also known of having the biggest collection of palm leaf manuscripts in Thailand at 84,500, all collected by Kruba kanjana-aranyavasri buddhist monk

Today, Sung Men Temple's strength is widely acknowledged in terms of knowledge from the palm leaf manuscripts. It also organizes activities that promote the preservation and promulgation of such knowledge. One of the known activities is Takdhamma tradition which is held exclusively in Thailand at this temple every year in January. Furthermore, there is a wide range of activities in line with the varieties of target groups from monks, local scholars, women, youth to tourists and those who express interest in. Those activities include palm leaf scripture workshop, Pãli Canon-wrapping workshop, exhibitions, knowledge on palm leaf boiling and scripture-making to other temples, which always receive active participation from community's residents and those from outside.

Apart from the temple's staff with full knowledge and expertise, strong network and local villagers' participation, another boosting factor that contributes to Sung Men Temple's success in terms of communication for the preservation of the palm leaf manuscript is the adaptation of Buddhist teachings into the communication framework for every sector's palm leaf manuscript preservation work.

Data collection

This research relies on qualitative data collection with 1) In-depth interview with persons of key data resources: the abbot and vice-abbot of Sung Men Temple and community leader who organizes relevant activities 2) Observation of activity preparation, with and without participation and 3) Studies from relevant documents and research works. The observation and participation of the activities meanwhile took place during 2015-2016.

Strategies for preservation of palm leaf manuscripts based on Buddhist teachings

In 2007, Sung Men Temple was just an ordinary monastery which people living nearby only acknowledged that it had a huge collection of Buddhist teaching books. They however had zero knowledge on these scriptures' history and significance, only local scholars and a handful of monks did. Until one day, Soodjai Khaokone, the then mayor of Sung Men District, came up with the idea that there should be promotion and support as the temple has a huge collection of ancient scriptures. This can be done by various activities so that people in the community would realize how significant

they are. The mayor then discussed with those concerned that Takdhamma tradition should be brought back. The committee then set out for a study-visit trip to study Kruba kanjana-aranyavasri's path of palm leaf manuscript collection in Laos so that they can learn about the preservation of the scriptures. This created awareness to people in the community and inspired them to preserve the tradition and ancient scriptures. (Professor Phra Maha Suthit-aphakaro et al., 2006)

From interviews with those involved, observation of the activities and studies of relevant documents, it is found that Sung Men Temple's preservation of palm leaf manuscripts was gradually initiated beginning from reviving Takdhamma tradition followed by other activities. They were carried out based on the idea of finding the activities that could attract people to join the preservation of palm leaf manuscripts in a manner of happiness and sustainability. Those activities must allow people living around Sung Men Temple comprising monks, local scholars, community residents and women and youth groups to participate in willingness. Provost Panya Saraniwit and Provost Wiboonsorapan, abbot and vice-abbot of Sung Men Temple then introduced 5 Buddhist principles of Faith, Virtue, Concentration, Wisdom and Mercy as the key guidelines in appointing the sustainable strategies for Sung Men Temple's preservation method for palm leaf manuscripts, with details as follows:

1. Faith - It stands for creating awareness for the preservation of palm leaf manuscripts to the temple's staff and those living around the temple who are viewed as the owner of the area. The objective of this aspect is to make them realize the significance of the huge collection of palm leaf manuscripts in Sung Men Temple as well as boosting the preservation spirit of local residents, so that they feel cherished and will continue the preservation tradition. This awareness method is raised in various ways such as:

   1.1 By developing the temple into a touristic place, people can come in for a study visit which helps raise awareness in the community's residents in terms of the temple's specialties.
   1.2 Inviting key figures to attend the temple's important events from traditional ones such as Takdhamma tradition to other activities related to palm leaf works, for example, when Her Royal Highness Princess Maha Chakri Sirindhorn's graciously presided over the ceremony of transferring the palm leaf manuscript from former residence to the new one on 11 March 2014. This method also includes invitation extended to provincial key figures such as governor and deputy governor to participate in several events. When analyzing from communication aspect, it is viewed as celebrity endorsement which means that when celebrities or those widely recognized by the target public and society join the events organized by one organization, it helps boost credibility as well as publicity and social acceptance. (Pakittitrisukol, 2011)
   1.3 Publicizing development of touristic destination and key figures' participation in activities to the public via the temple's Facebook page which is maintained by the vice abbot of Sung Men Temple.

2. Morality – This means systematic planning of management. Sung Men Temple has laid out the objective that every party should play a part in the planning and appointment of the palm leaf scripture's preservation together through meetings. Official and unofficial valuation outcomes from activities held the previous years by

those in charge are used for each year's planning. Meanwhile a committee is established following the democratic process, with proper system and regulations to reduce tension. Each party is also tasked based on one's skills and suitability. The planning is carried out as follows:

2.1 Management and operational structures are established, with clear tasks given to each party.
2.2 Planning for annual working schedule is designed in advance. This is carried out based on the outcome of the activities and events held during festivals the year before. Activities are organized throughout the year, with tasks being given to specific responsible persons. Some examples are:

- Takdhamma tradition is held during the 13th and 15th day of the 4th waxing moon (North) in January. It is overseen by Provost Panya Saraniwit, abbot of Sung Men Temple and the Sung Men Municipality.
- Lan Na language, palm leaf scripture, palm leaf art and scripture wrapping workshops are held every weekend from May to December. They are overseen by the temple's vice abbot Provost Wiboonsorrapan, local scholars and Buddhist Ground Guide group.
- Guide workshop and scripture wrapping workshop in honour of Their Majesties take place during 11-12 August. It is overseen by the temple's vice abbot Provost Wiboonsorrapan and community female leader's group.

2.3 Regulations for clear implementation are established.
2.4 Management structure of the Institute of Sung Men Temple's Palm Leaf Manuscripts is initiated, with the abbot of Sung Men Temple as the executive chairman, the temple committee as the working team and experts from other units as the Institute's consultant. The working committee is divided in 5: administration, academic, secretariat, service and activity.

3. Concentration – In this context, it means preservation, with the objective to allow every side to participate in the preservation of the palm leaf manuscripts and gain acknowledgement in the teachings of Buddha, so that their mind can reflect on the good deeds. Apart from carrying out the preservation of the manuscripts as planned, the belief system on Takdhamma tradition is also employed as a method to persuade people to join the activity. The tradition used to be performed with the purpose to enrich people with the teachings of Buddha. When Kruba kanjana-aranyavasri reflected that the traditional system was needed to persuade followers and Buddhists to join the preservation, he then selected the rite of performing virtue or "Tan Dharma" as the key activity and allowed the community's residents to take part in every step from copying, verifying, cleaning, sun-drying, procession and collecting the manuscripts. (Phrae Cultural Office, 2015) Takdhamma tradition was revived and takes place every year in January beginning from 2007. As the event is exclusively organized in this area, the people in the community acknowledge the identity and the collective spirit of the tradition. They feel closer to the palm leaf manuscripts and cherish the temple's previous possession. Consequently, the people in the community will realize the significance of Sung Men Temple's palm leaf manuscripts, and that they will open up the opportunity for the younger generation to continue such tradition.

4. Wisdom – It means conducting, developing the learning source and building network in the preservation of palm leaf manuscripts. This is done with the objective to collect data relevant to the palm leaf manuscripts in various aspects before elaborating those details into database and information. Sung Men Temple has carried out the activities as follows:

4.1 Museum of palm leaf manuscripts – This place exhibits palm leaf manuscripts that Kruba kanjana-aranyavasri collected from different places. It also shows the history of Takdhamma tradition, instructions of preparing palm leaves for the manuscripts and important books of the teachings of Buddha.
4.2 Tipitaka Hall with Lan Na alphabets – This place houses the palm leaf manuscripts in Lan Na alphabets.
4.3 Hall of Pãli Canon on palm leaf manuscripts – This place houses palm leaf scriptures, Buddhist and local wisdom as well as the scripture search system.
4.4 Pãli Canon wrapping cloth exhibition room – This room is based on Pãli Canon wrapping activity which aims at boosting the leading power from women's group. The act of changing Pãli Canon wrapping cloth from the old one that's more than a hundred years old is considered a valuable deed and tells the origin of each scripture. Sung Men Temple then displays the wrap cloth in this area.

Moreover, the temple focuses on building network with various units such as educational institutes like Palm Leaf Study Center, Chiang Mai Rajabhat University, Mahachulalongkornrajavidyalaya University, Phrae Campus and Mahidol University. They have worked together in education, exchange of documents, knowledge on palm leaf reading, conversion of palm leaf manuscripts to digital form and setting up digital database for search feature. Other units concerned are the National Electronics and Computer Technology Center (NECTEC) and the National Science and Technology Development Agency (NSTDA). These units support the activities by providing knowledge about online museum management to the people in the community and Phrae Cultural Office. Also, the Tourism Authority of Thailand, Phrae Office provides support in terms of staff for activities as well as broadcasting relevant information.

5. Friendliness – This means passing on and making the palm leaf manuscripts be known. The objective of this stage is to convey the knowledge from the preservation of the palm leaf manuscripts to those interested or other groups in various manners, so that they will become inspired in participating in Sung Men Temple's preservation effort. Looking at this act from Buddhist's point of view, it may be similar to convey the happiness of learning to the public in order to create sustainability of preservation. The temple meanwhile has come up with these following methods:

5.1 Developing the temple into a touristic destination in the aspect of palm leaf manuscript's preservation - This can serve the purpose of providing academic service, with staff such as monks, local scholars and guides who can provide knowledge and recommend existing learning sources.
5.2 Establishing the project Dharma Ground Guide – This method targets women in the community in which they take turns in welcoming tourists, giving them advice on visits to several places as well as teaching and providing knowledge on wrapping the manuscripts. The last task is the only activity the women can

carry out with full capacity because the ancient belief indicated that making and reading scriptures were reserved for men. If women want to learn more about the Buddha's teachings and benefit from them, they have to weave the fabric and use it as the wrapping cloth for the scriptures.

5.3 Promoting knowledge on Lan Na language and other fields from the palm leaves to interested temples and educational institutes

5.4 Organizing workshop on palm leaf manuscript art

5.5 Organizing classes on Buddhism, Lan Na alphabets and notable wisdom found on palm leaf scriptures to students from Sunday Buddhism class and elementary students from nearby schools

5.6 Publicizing information, body of knowledge and activities via different channels such as social media platform, print media and broadcasting media to create recognition for the temple. This will make people in the community feel proud of being a part in palm leaf work and persuade them to join the activities regularly.

The use of Buddhist principles of Faith, Morality, Concentration, Wisdom and Friendliness as the key guidelines of communication for the preservation of palm leaf manuscripts helps enable Sung Men Temple to pull together the potential of participation from every sector surrounding the temple and various groups as well as contribution from outside in generating the efficient preservation work. When analyzing based on the participatory communication framework of John M. Cohen and Norman T. Uphoft (1981), it is found that such method promotes the people's willing participation in the communication which begins from:

1. Participation in decision making – This takes place from brainstorming together to indicate the community's needs until projects and activities are reached to activity process which is creating awareness for the palm leaf manuscript' significance (Faith) and systematic planning (Morality).

2. Participation in implementation – This consists of support in various resources, management of activities and collaboration for assistance in participation in the scripture's preservation in different aspects, for instance Takdhamma tradition, relevant activities (Concentration) and establishment of learning sources or networks in different models (Wisdom).

3. Participation in benefits – This deals with the aspect of social benefits of each individual. It starts from creating learning sources and networks to serve as the place of knowledge for people in the community (Wisdom) to generating participation in benefits which comes from being a part of publicizing the knowledge in various aspects (Friendliness) and eventually leading to community pride.

4. Participation in evaluation – This includes steps in planning of organizing annual activities (Morality) which rely on the outcome of each activity's evaluation as one of the indicators for activity direction.

Conclusion

The community's potential and original cultural capital is considered as one of the aspects contributing to Sung Men Temple's preservation of palm leaf manuscripts. The temple has already established a sound belief in Kruba kanjana-aranyavasri which helps nurture Takdhamma tradition and binds people in the community

together with belief and faith. Furthermore, the uniqueness of the tradition boosts the people's awareness of identity, belonging and participation as a part of the preservation activity.

Establishment of learning sources provides the place for people in the community to exchange their opinions, divide responsibilities and perform activities together. Other activities include strengthening itself through cooperation with various sectors to boost the temple's potential, publicizing knowledge and activities to outside units so that people can value the significance of palm leaf manuscripts. These activities are the key mechanism that helps people in the community to become interested and join the preservation in the long run.

The communication for the preservation of palm leaf manuscripts by Sung Men Temple, Sung Men District, Phrae Province has implemented the basic Buddhist teachings as the main practical guidelines. This is done with the objective that people from every group in the community can participate willingly, understand the teachings of Buddha as conveyed through different activities until they realize and bond with the values of the scriptures. Once achieved, it will generate participation in the preservation of palm leaf manuscripts in the satisfying and sustainable manner. However, such method would not have been achieved if the temple and the community leader had lacked leadership, initiative, communication skills and view on cultural preservation in line with current circumstances.

The achievement of Sung Men Temple's preservation of palm leaf manuscripts took almost 10 years until the people in the community came up with awareness. Such method can be elaborated as the communication model for the preservation of palm leaf manuscripts in temples or other communities. They are however required to adapt the model to their own surroundings in line with their traditional cultural capital and basic potential.

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Contact email: raksina.p@gmail.com

The Spatial Narration of Drawing Media and its Transition of Cultural Representation

Ching-pin Tseng, National Sun Yat-sen University, Taiwan

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Abstract

Drawing and representational media are means for artists, designers and architects to convey ideas or narratives happened in places. In the architectural field, architects utilise drawing media to represent physical architectural spaces or to demonstrate their viewpoints on spatial configuration. Since the invention of perspective in Renaissance, architectural spaces presented through perspectival drawings could have been regarded as essential means for constituting narratives and religious stories in specific spaces. On the other hand, the traditional Chinese landscape painting is created by non-perspective way and which suggests imaginative or poetic manners of representation due to different cultural and philosophical background. This paper thus firstly intends to discuss the difference of cultural representation of spatial configuration in the pictorial composition between the two drawing media.

As varied drawing medium implies different viewpoint of composing the scenes and stories presented in pictorial images, this paper argues that the difference of spatial representation in drawing media may also suggest different approaches of spatial narration and the unfolding of events in the scenes. Following the development of contemporary moving images and digital media, dynamic and multiple ways of presenting spatial configurations or narratives have been generated. The paper would finally ask what the cultural transition of spatial narration could be forged by the development of modern drawing media. Could specific cultural identity of traditional drawing media be transformed into modern presentation when the artist and the viewer's viewpoint is fully dominated by digital tools?

Keywords: Drawing media, spatial narration, transition, cultural identity

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Introduction

Due to the development of varied channels for perceiving spaces and recording memories, different representational media might stem from different cultural backgrounds or be established by varied realisations of spatiotemporal conception as well as by the dialectic between the subject and the object of space. For example, Renaissance perspective drawing was used to demonstrate religious events or symbolic meaning of Holy Spirit. The vanishing point of perspective was presented in numerous Renaissance and later traditional paintings so as to emphasise the importance of religious symbolism and the intelligibility of the subject matter of religious events.[1] On the contrary, Chinese landscape painting was utilised by artists to express their perception of natural environment or to represent his/her experience of a journey through the application of multiple perspectives in the composition. In other words, the symbolic meanings conveyed by perspective are based on the orthodoxy of Christian religion and were developed by scientific approach in Renaissance period. (Figure 1) Whilst, Chinese landscape painting is stemmed from the temporal-spatial philosophy and eternal cosmology developed in ancient China, in which various viewpoints and natural phenomena or aura are portrayed.
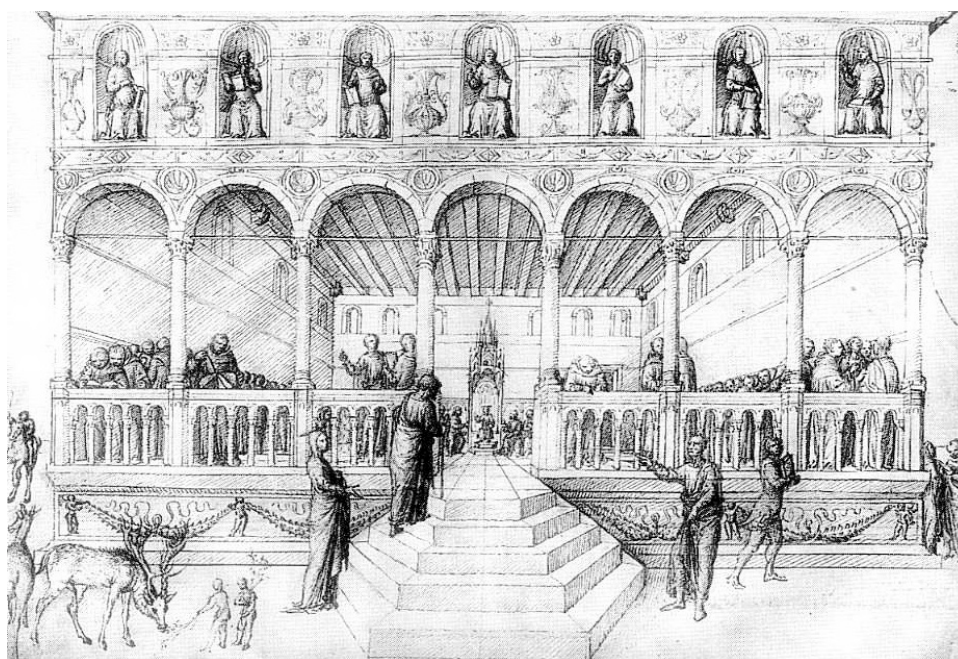
Figure 1: Jacopo Bellini, Christ Disputing with the Doctors, c. 1545 (Cabinet des Dessins, Louvre), as quoted in Penny, Nicholas (1990), 'Architecture, Space, Figure and Narrative', p. 36.

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[1] This can be seen in Penny, Nicholas (1990), 'Architecture, Space, Figure and Narrative', *AA Files*, no. 20, autumn, 34-36. The Annunciation (c. 1445-7) by artists Domenico Veneziano and the Adoration of the Magi (c. 1470) by Sandro Botticelli delineate religious symbolic meaning, as well as the Christ Disputing with the Doctors (c. 1545) by Jacopo Bellini which narrates the spectacle of a religious event.

In the light of the study that symbolism plays an important role in the pre-understanding of visual presentations, it can be argued that spatial symbolisation is also crucial to the reader's pre-understanding of spatial narrative in image media. It is thus important to discuss firstly linear perspective in the fifteenth century because it reflects the reconstruction of visual spaces, as well as the symbolic meaning of imaginary space that it reproduced. According to Erwin Panofsky, 'the perspectival view … rests on the will to construct pictorial space, in principle, out of the elements of, and according to the plan of, empirical visual space.'[2] Panofsky further states that perspective '… may even be characterized as one of those "symbolic forms" in which "spiritual meaning is attached to a concrete, material sign and intrinsically given to this sign." '[3] Secondly, as this paper focuses on representational media relating to the transformation from empirical visual space to spatial narration, the drawings and image media, i.e., perspective and later dynamic perspective, Chinese landscape painting and moving image, which are composed by associating artists' or painters' spatial experience with narrative events, will be discussed.

As varied drawing medium implies different viewpoint of composing the scenes and stories presented in pictorial images, this paper argues that the difference of spatial representation in drawing media may also suggest different approaches of spatial narration and the unfolding of events in the scenes. The paper thus intends to further discuss the difference of pictorial composition and narrative means between perspective and Chinese landscape painting. It might be able to discover the cultural variation for the development of these two representational media. Moreover, following the development of contemporary moving images and digital media, dynamic and multiple ways of composing spatial configurations and narratives have been generated. Due to the homogeneity of contemporary representational media, the cultural transition of spatial narration might become vague. It would thus be important to explore whether specific cultural identity of traditional drawing media could be transformed into modern presentation when the artist and the viewer's viewpoint is fully dominated by digital tools.

Perspective and the change of viewpoint

In terms of devising pictorial space, perspective drawing might be originally applied to the conveyance of religious narratives and the sovereign power of ancient kingdoms.[4] In Alberto Pérez-Gómez's words perspective is '… a pregnant infinity, full of symbolic connotations, which established a hierarchy with reference to the temporal power of the king or the spiritual power of the church'.[5] Although Pérez-Gómez mentions this concept for cases in the seventeenth century, it is also evident that perspective synthesises the power of geometry and the meaning of symbolic reality during earlier periods. In effect, once losing its immanent symbolic sense, linear perspective is presented as the projection of convergent lines from the observer or painter

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[2] Panofsky, Erwin (1991), *Perspective as Symbolic Form*, trans. Christopher S. Wood (New York: Zone Books) p. 7.

[3] Panofsky, Erwin (1991), ibid., p. 41.

[4] See Penny, Nicholas (1990), 'Architecture, Space, Figure and Narrative', ibid., p. 34-36.

[5] Pérez-Gómez, Alberto (1983), *Architecture and the Crisis of Modern Science* (Cambridge and London: The MIT Press), p. 175.

and should be read from a certain viewpoint.[6] Thus, in considering that perspective is a means for delivering narratives and events in architecture, the existence of the vanishing point plays a predominant role in visual perception as well as in pictorial composition. Although the painter could have various ways of structuring spatial scenes, the presentation and interpretation of narrative images through perspective might not be flexible. This can be found in *The Annunciation* drawn by Domenico Veneziano in 15th Century for example.[7] (Figure 2) In these paintings, symbolic objects and characters are closely related to projecting lines and vanishing points.
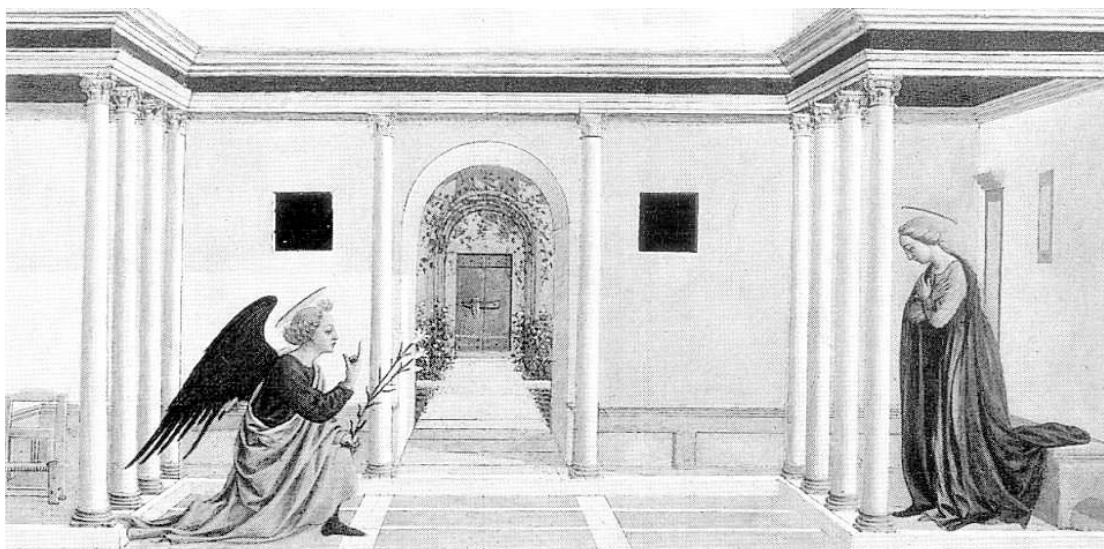
Figure 2: Domenico Veneziano, The Annunciation, c. 1445-7 (Fitzwilliam Museum, Cambridge), as quoted in Penny, Nicholas (1990), ibid., p. 35.

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[6] Pérez-Gómez, Alberto (1983), ibid., p. 104. Once perspective lost its immanent symbolic sense, Pérez-Gómez states that 'perspective was only a vehicle for producing "the marvelous world of man" from a given point of view.'

[7] See Penny, Nicholas (1990), ibid., p. 35, 36.

In spite of the limit of perspective, Jan Vredeman de Vries's 'moving perspective' (Figure 3) and Giovanni Battista Piranesi's etchings of Le Carceri (The Prisons) not only challenged the tradition of perspective but also expressed dynamic and shifting viewpoint of pictorial spaces. With respect to Vredeman's perspective, the 'eye point' of the viewer need not be in the centre, and can be located according to the position of the viewer, i.e., the right or left of center, although the vanishing point and horizon line can be distinguished easily. With the flexible openness on the walls of the interior, the observer not only can see through the boundary of the space, but also can perceive a dynamic spatial narrative as well as the presentation of a spatially unfolding device which is equipped with multiple hinges. Even though the vanishing point of the painter's view still dominates the viewer's perspective as well as converging most parallel lines at it, the manifold locations of vanishing points on the horizon and the movement of the characters imply the temporality of a narrative and suggest the original mechanism of moving images.

With regard to Piranesi's etchings of The Prisons (Figure 4), free and multiple etched lines were employed to compose the scenes of antique monuments and complex spatial narratives, in which Piranesi's precision along with his exceptional power of observation and imagination can be perceived. The viewer might thus be confronted with a potentially unsettling perspective and would be psychologically impacted by the 'bold chromatic contrasts of light and shadow'.[8] In addition to the sense of the unfinished that is presented in the first state of each of the fourteen pieces, the beholder's imagination might be filled with 'wonder, a deep sadness and a sense of mystery'[9] through viewing the towering and innumerable staircases, extended vaults and multilayer balconies. In associating the sense of incompleteness with the projection of the images of beams, ropes, chains and wheels that were portrayed by dynamic etched lines, these etchings can be interpreted as a series of stage design for showing dramas in the Prisons. Moreover, because of the existence of suspensory ropes and chains, disordered beams, staircases pointing to various directions as well as the dramatic spatial scenes, the viewer might be drawn into an emotional climax that was produced by the composition of unexpected and multiple spatial narratives. As a synthesis of Piranesi's precision of rendition and randomness of etching lines, on the one hand the spatial scenarios of the Prisons was presented as a reproduction of the fragments of mystical and antique monuments, in which every element was made identifiable. On the other, within the ambiguous layers of etched lines and the 'bold chromatic contrasts of light and shadow' (Figure 5), the artist's personal experiences and confrontation with the society could be simultaneously perceived.

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[8] Ficacci, Luigi (ed.) (2001), *Giovanni Battista Piranesi* (Köln: Taschen), p. 11.

[9] Hofer, Philip (1973), 'Introduction', in Piranesi, Giovanni Battista (1973), *The Prisons* [*Le Carceri*] (New York: Dover), xii.

Chinese landscape painting and its multiple viewpoints

In contrast to the perspective drawing that is characterised by one visual horizon, Chinese landscape painting possesses multiple viewpoints. With respect to the way of representation and the composition of pictorial space, the spatial aesthetic of Chinese landscape painting (Figure 6) is entirely different from perspectival drawing. It is clear that the pictorial formation in Chinese painting does not conform to the rule of perspective. 'Rather, space or objects in painting are fragments of reality, and the placements and management of them are determined by the emotions and inspirations of the artist'.[10] Moreover, the above paintings suggest a dynamic route of perceiving the images and the spaces presented in the works, by which viewers can grasp them randomly and simultaneously. Because of its unscientific way of composition, Chinese landscape painting can be regarded as a representation of imaginary spaces portrayed by animated landscape narratives and with multiple viewpoints.

Within the emptiness between each group of mountains, rivers, atmosphere or cloud tion and permeability of brushwork to represent the vitality of landscapes and these elements' natural characteristics. In addition to the presentation of non-realistic space, the void of the composition and the indefinite sense of nature were utilised by the artist to represent his/her travelling experience and the perception of natural phenomena, through which poetic and spatial imagination of the landscape could be generated. Moreover, in illustration (Figure 7) the emptiness of the painting would allow the painter or the owner or both to write down their conception of the painting and to put a stamp on it. The painting is not a literal reproduction of realistic landscape but an expression of the artist's thoughts and creative imagination. Li Xiaodong thus states:

> The creation of a painting adopts the limits of brush and ink to express the limitless imagination; it invites the viewer to make their own associations and relive the feeling that the artist attempted to capture at the moment of creation.[11]

The limitless imagination in Chinese painting is not only generated by the utilisation of brushwork, but also is created by the way of 'shifting perspective'. Mountains, trees, and other natural elements are characterised by brushwork which is performed through the free ink drawn on the permeable material of silk or Chinese paper. In respect of representing the inspiration from nature, the 'shifting perspective' 'opens out a fresh view at every turn of the path'[12] in a journey where the viewer unrolls the scroll to appreciate or experience the vista of a painting.

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[10] Li, Xiaodong (2002), 'The Aesthetic of the Absent', *The Journal of Architecture*, 7, 87-101, p. 92.

[11] Li, Xiaodong (2002), ibid., p. 92.

[12] Sullivan, Michael (1999), *The Arts of China* (4th edn.; Berkeley, Los Angeles and London: University of California Press), p. 168.
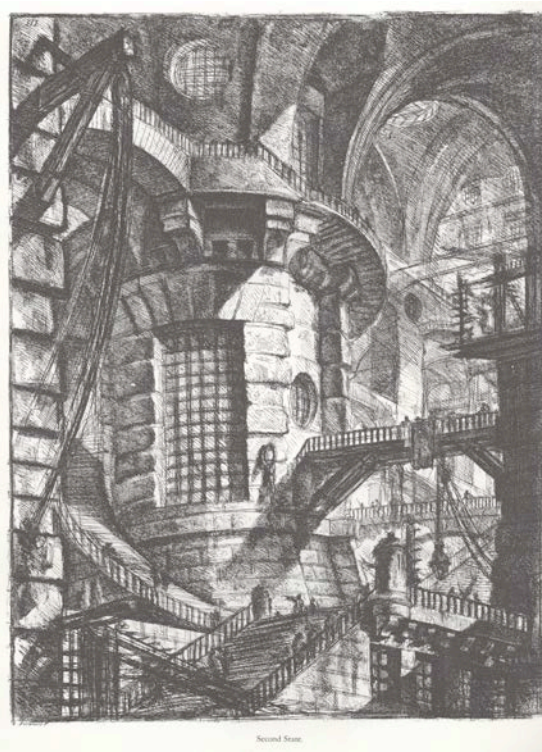
Figure 4: Piranesi, Giovanni Battista (1761), Carceri [plate III, second state], in Scott, Jonathan (1975), p. 79.
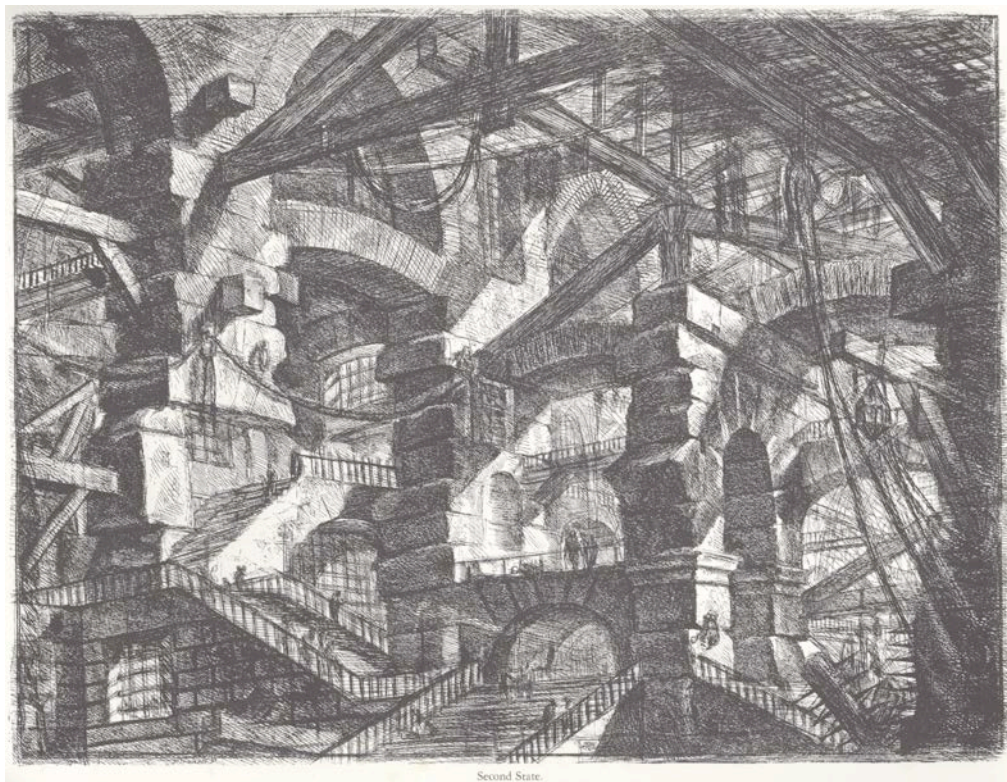
Figure 5: Piranesi, Giovanni Battista (1761), Carceri [plate XIV, second state], in Scott, Jonathan (1975), p. 99.

Figure 6: Pilgrims and travelers in a landscape, painted in the boneless style. Detail of a wall painting in Cave 217 (P70), at Dunhuang, Gansu. Tang Dynasty, eighth century.

Figure 7: Ni Zan (1306?-74), *The Rongxi Studio*. Hanging scroll. Ink on paper. Ht. 73.3 cm. Yuan Dynasty, dated equivalent to 1372. National Palace Museum, Taipei.

From the above discussions, it can be discoered
that mobile and temporal propositions of spatial narratives in image media have been explored in Vredeman de Vries's dynamic perspective and Piranesi's etchings as well as in Chinese landscape painting. In terms of the narration of spatial narrative, Vredeman's drawing proposes a linear but flexible route unfolding along the horizon line, from which the dynamism and temporality of architectural events can be perceived. Nonetheless, due to the limit of the horizon, the viewpoints of both the artist and the viewer are confined to the setting of the 'eye point' or are merely developed horizontally. In relation to Piranesi's dramatic etchings, on the one hand the viewer can grasp the rendition of the spatial narrative depicted by the artist, on the other the reader will be confronted with the ambiguity and the complexity of the etched lines as well as experiencing the dynamism and multiple viewpoints presented by unstable ropes, chains, wheels and immense staircases. The intervention of these dynamic el-

ements in the composition might project a sense of perplexity in that not only a tension between these diverse elements and the monumental space was generated but also indescribable sufferings related to these objects and the prisoners could be discerned from the etchings.

In relation to the sensory aspect of pictorial composition, it can be stated that the dramatic and dynamic pictorial space that is characterised by the free etched lines is analogous to the indefinite space portrayed by the brushwork of Chinese landscape painting. Due to the organic configuration of some soft structures, i.e., ropes and chains, shifting perspectives coexist with the perspective that is formed by extended vaults, multilayer balconies and immense staircases. The observer could thus experience the performance of various spatial elements on the one hand and an endless spatial narrative on the other. Nonetheless, in addition to the composition of perspective setting there is a great difference between Piranesi's etchings and Chinese landscape painting. That is, the spatial characteristics shaped by these fragmented objects in the etchings are identifiable, but the spaces moulded by the natural elements in Chinese landscape painting are blurred or unsettled. Furthermore, a representational gap existing in Chinese landscape painting may forge the imaginary reality in pictorial space as well as opening up poetic imagination within the process of reading the landscape and the implied narratives.

In discussing the temporal characteristics of narratives that are presented and can be perceived from the above-mentioned drawings, i.e., Vredeman's dynamic perspective, Piranesi's etchings of Carceri and Chinese landscape painting, it can be argued that the flexibility of drawing composition and the drawings' materialisation may play a significant role in the reading of spatial narratives. In the journey of reading a Chinese landscape painting, especially, the beholder can unroll the scroll to view the vista and complexity of a landscape as well as sequentially unfolding spatial scenarios in the work. This viewing action is analogous to the act of seeing a film, through which temporal dimension and mimetic nature are integrated and activated with pictorial spaces. Accordingly, in order to explore the complexity and temporality of architectural events and spatial narratives in representational media, it is necessary to introduce and further discuss the filmic medium.

Moving image and the narration of spatial narratives

Being possessed of temporal and dynamic nature and closely associated with the other arts in many ways, the filmic medium performs in the role of communication as well as for the purpose of stimulating the viewer's imagination. According to Kevin L. Stoehr, '[f]ilm, in most cases, presents an intriguing dialectic of narrative mediation and visual immediacy.'[13] By means of experiencing the visual immediacy of given images and scenes, the viewer can grasp the narrative conveyed by the composed moving images as well as taking part in the dialectic of narrative mediation between the fiction created by the film-maker and the imagination generated in his/her mind. Due to 'the dynamic and temporal nature of cinematic experience and art', 'the filmic art form intensifies the interpretive challenge' to the representation of moving pic-

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[13] Stoehr, Kevin L. (2002), 'Introduction: Integrating Images and Ideas', in Stoehr, Kevin L. (ed.), *Film and Knowledge*: *Essays on the Integration of Images and Ideas* (London: McFarland), 1-16, p. 02

tures.[14] Obviously, apart from the issue of narrative, the filmic medium is distinguished from other arts for its cinematic presentation, of which moving images are temporally and dynamically composed and demonstrated. Alberto Pérez-Gómez and Louise Pelletier suggest that film offers the potential for transcending the limitation of 'the technological, enframed vision through the juxtaposition of different realities.'[15] Moreover, 'the cinematographic montage provokes a disruption of the spatial and temporal perspective. Its narrative confounds the linear structure of filmic time, deconstructing homogeneous, geometric space.'[16] It is the synthetic activity of a film 'that underlies all of human experience and cognition', with which 'a flux of moving images' are juxtaposed in order to generate multiple new meanings or diverse interpretations.[17]

Through the juxtaposition of moving images, montage in Sergei Eisenstein's term, fragments of moving images are recomposed or re-edited by the film-maker in accordance with the story line. In terms of the capacity of montage, Eisenstein also states that it is a powerful aid in the resolution of the task of 'presenting not only a narrative that is *logically connected*, but one that contains a *maximum of emotion and stimulating power*.'[18] In contrast with perspective, the presentation of filmic medium can engender multiple and dynamic viewpoints as well as a sensuous way of narrating spatial narratives. Advocating architectural representation beyond perspectivism, Pérez-Gómez and Pelletier argue that 'the shadow of cinematographic projection re-embodied motion and retrieved tactile space from the perspective frame.'[19] Sergei Eisenstein also suggests that the creative process of montage shall proceed in the following way: '[b]efore the inner vision, before the perception of the creator, hovers a given image, emotionally embodying his theme' ; further, the artist's task is 'to transform this image into a few basic partial representations which, in their combination and juxtaposition, shall evoke in the consciousness and feelings of the spectator, reader, or auditor, that same initial general image which originally hovered before the creative artist.'[20] Accordingly, the creation of filmic medium can not only convey the theme of a narrative by means of the juxtaposition of fragmented images, but can also evoke feelings and memories of the reader and spectator through the artist's act of bringing together these originally disconnected images.

Being a channel for juxtaposing multiple images, 'the projection of cinematographic montage is analogous to the experience of an embodied, subjective spatiality'[21] and is possessed of the potential for reconstructing multiple imaginary spaces. In comparison with the static space that is constructed by architectural elements, the dynamic configurations of both spatial and temporal dimension in filmic medium would contribute to the transformation from images to spatial narratives and further stimulate

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[14] Stoehr, Kevin L. (2002), ibid., p.2.

[15] Pérez-Gómez, Alberto and Pelletier, Louise (1992), 'Architectural Representation Beyond Perspectivism', *Perspecta*, 27, 20-39, p.36.

[16] Ibid.

[17] Stoehr, Kevin L. (2002), ibid., p.2.

[18] Eisenstein, Sergei (1986), *The Film Sense*, trans. Jay Leyda (London: Faber and Faber), p. 14.

[19] Pérez-Gómez, Alberto and Pelletier, Louise (1992), ibid., p. 36.

[20] Eisenstein, Sergei (1986), ibid., p. 33.

[21] Pérez-Gómez, Alberto and Pelletier, Louise (1992), ibid., p. 38.

the reader's imagination as well as the association with realistic events. The technique and conception of montage suggest multiple or non-linear ways of composing and experiencing spatial narration. Hence, it can be argued that the cinematographic device is an inclusive medium for representing sensory experience and architectural events within related narratives.

Digital images and spatial simulation

Following the invention of digital drawing media, the way of drawing and composing objects and spaces has been changed greatly. Digitalised drawings or computer animation based on virtual reality can efficiently produce simulative images and spatial compositions through digital computation. The interfaces of communication between works and designers or readers have become commands and screen. The designer and the viewer perceive immaterial spatial images and dynamic variation of forms and layers rather than experiencing the texture of material surface or layers of inks (colours). In relation to the way of drawing, three dimensional drawing tools, AutoCAD for example, WCS or UCS (User Coordinate System) system plays a dominant role in the drawing process. The construction of three dimensional spaces is closely determined by the forming or deforming of objects. 3D drawing softwares set up efficient and productive drawing environments, as well as a general and homogeneous working system. Although it is possible to create flexible and dynamic forms and spaces, the designer's and the viewer's viewpoints need to follow perspective or orthogonal vector. In terms of the composition of spatial sequences and the narration of spatial scenarios, linear perspective still acts as a determining factor, even though various ways of perceiving spaces and objects can be utilised.
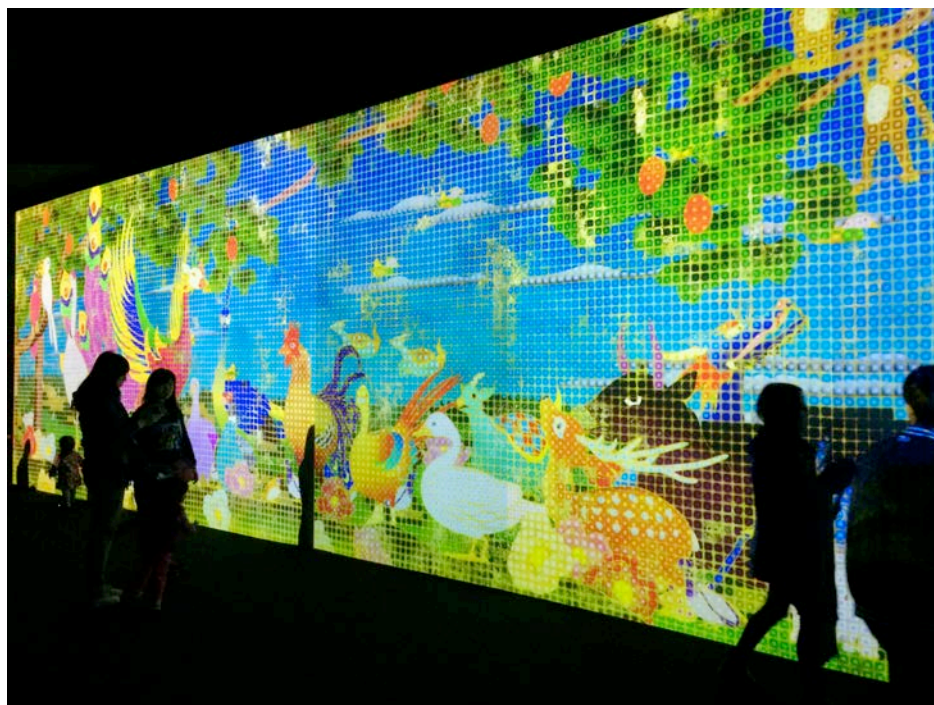
Figure 8: teamLab, 2013, Interactive Digital Work, 8 channels, photograph, Tseng, C-p.
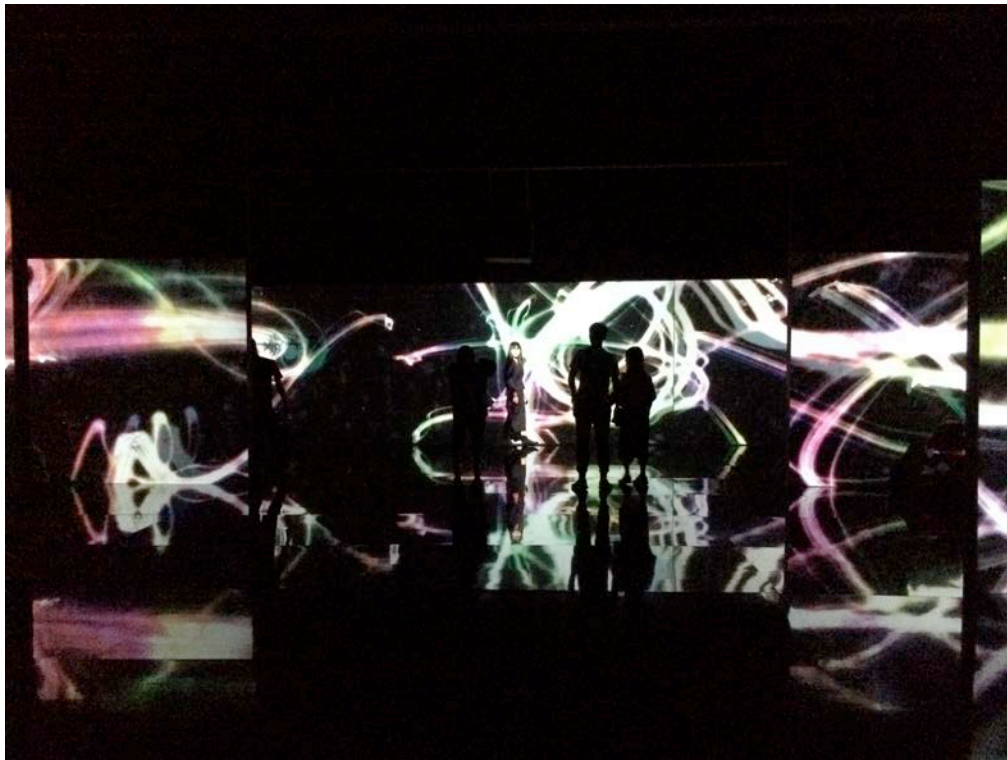
Figure 9: teamLab, 2014, Digital Installation, 7 channels, photograph, Tseng, C-p.

Conclusion: spatial narration and its cultural transition

From the above discussions, it can be discovered that digital media do not only present as powerful means for producing dynamic and fluid forms, objects and spaces, but also act as universal channels for data processing and for visual and spatial communication. However, in terms of the composition of spatial frameworks and the setting of operational interface for designers, digital means may base on international format without much concerns for conveying cultural identities. In other words, digital media or computer-aided drawings are utilised mainly for objective simulation rather than for subjective cultural representation. Nonetheless, in the light of Chinese landscape painting and the technique of montage, it can be suggested that a series of dynamic images with multiple viewpoints can be generated by associating filmic medium with digital images.

Because of the composition of non-linear spatial narration in moving images, the reader may have a sensory reading experience that are similar to the unfolding of the scroll of traditional Chinese landscape painting. In terms of the transformation of cultural identity in traditional painting to the presentation of digital media, some artists have produced numerous digital works to achieve this goal. For example, the digital artworks by a contemporary Japanese group - teamLab, intend to transform traditional way of viewing and experiencing the world to digital art, as well as reflecting 'on the Japanese conception of nature as something that includes, enfolds, and embraces people and the things they make'. In the exhibition of 'teamLab: Dance! Art Exhibition, Learn & Play, Future Park' in Huashan 1914 Creative Park, Taipei, 2017, the viewer can perceive dynamic and imaginative digital images and spatial auras. The work 'Nirvana' that is created by transforming from Jakuchu Ito's square paintings for instance, the image of 3-D animals and spaces is animated by the colour difference of pixel squares, and thus multiple layers and viewpoints of spaces along with a digitalised composition of traditional square paintings can be experienced. (Figure 8) In addition, some works express the material diffusion of ink and colours as well as spatialising traditional calligraphy through digitalised brush paintings. (Figure 9)

TeamLab's digital arts exemplify a cultural transition from traditional paintings to the utilisation of contemporary media. Hence, it can be concluded that digital media may have potential for delivering specific cultural references or for representing cultural characteristics by considering the essence of cultural representation and related spatial conceptions. Although digital media act as universal means for visual and informational communication, it is possible to convey a sensory dimension of spatial composition if the designer can transcend the limit and functional viewpoint of modern media.

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Contact e-mail: chpin_8@hotmail.com

Roman Histories by Louis Kahn

Rubén García Rubio, Al Ghurair University, United Arab Emirates
Tiziano Rinella Aglieri, Al Ghurair University, United Arab Emirates

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Abstract
The architecture of Louis I. Kahn changed radically in the 1950s. Such was the transformation that it is difficult to find its unmistakable tracks in works so different like the miesian Parasol House (1944) or the palladian Fleisher House (1959). All these differences have been widely recognized by leading architectural critics, and some of them even venture to place that process of change while he was at the American Academy in Rome (1950-51). They are absolutely right in terms of time and place. But the real question arises when it comes to establishing the reasons for such a radical change in his short stay in Rome. The answer, however, is more difficult.
The three months that Kahn spent in Rome as a Resident Architect were really intense. Contrarily to what one might think, he was more a college friend than a Professor. His job allowed him to travel and also encouraged him to do so, so Kahn used to do it a lot. Some of these trips were nearby, but he also made a far journey that got him to Egypt and Greece. This Mediterranean journey is also widely known because of the great drawings he made. Some architectural critics even point out that this trip may have had a potential influence on his late work. But no one has dwelt upon it so far. Therefore, the present paper will try to find the roman histories in Louis I. Kahn's late work.

Keywords: Kahn, Rome, Yale, Reinterpretation

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Introduction

Louis I. Kahn´s architecture witnessed a critical changed in the 1950s. This transformation was so radical, in a way that it looks challenging to discern the touch of the same designer in the works he made before and after this turning point. In fact, this change is reflected through the two unbuilt houses that the architect designed almost symmetrically to reach that point: the *miesian* Parasol House (1944) or the *palladian* Fleisher House (1959).

On one hand, the Parasol House project (1944), designed in collaboration with Oscar Stonorov, is a proposal for a competition promoted by a furniture company[1]. The result was a composition of five different typologies of houses which were based on the repetition of a single prefabricated element shaped as an "umbrella"(Kahn 1987, 56). This solution could be arranged in a form of a large plane that shapes a continuous and homogeneous space (even in various levels) which, in fact, solved the structural problem. Thus, all load bearing walls allowed their structural functions to be overtaken, and the space could be designed just with lightweight materials, which could move freely underneath. This means that even the same furniture could be a part of these light partitions. The result was a limitless, ambiguous, light and functional domestic space that could be configured independently to the rules dictated by the grid of the "umbrellas".
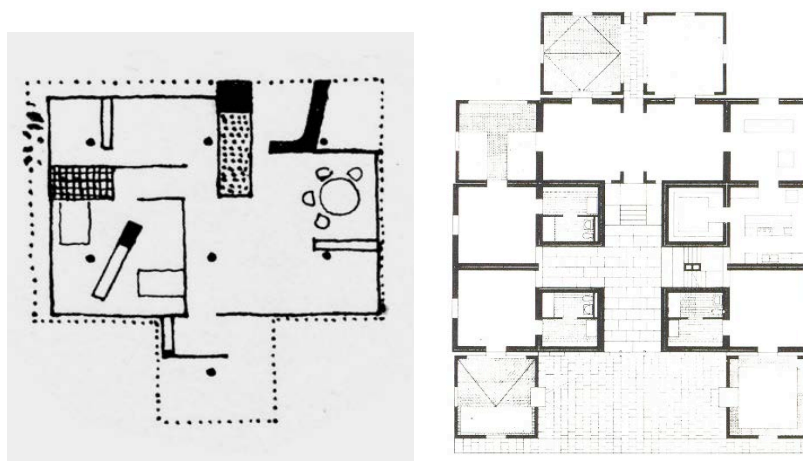
Figure 1: Parasol Houses, 1944 and Fleisher House, 1959.
Source(s): Brownlee and De Long 1991.

On the other hand, the Fleisher House (1959) was a private commission[2]. The house is a large square that is divided into 16 small ones, while leaving a monumental central void. Besides, there are four other smaller squares, in that central space, which form a cruciform heart. Actually, these four squares are the "servant spaces" of the house, thus the other twelve squares may remain without these functions and just be as "served spaces". However, the main characteristic in this house, is the spatial

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[1] The competition, entitled "Equipment for living", was sponsored by an American furniture company called Hans G. Knoll Associates. Hence, the ultimate aim was the design of furniture that they could subsequently make and sell, although the architects decided to focus more on architectural elements than in the furniture themselves.

[2] Unfortunately, Kahn could only work on it for a couple of months, although this was enough for him to develop a clear proposal that showed its new architectural and domestic thought.

autonomy of all squares introduced through the powerful appearance of its construction made by loadbearing perimeter walls. This means that there is a high and recognized spatial independence on each of them. Hence, the entire house was designed as a spatial concatenation of autonomous units that is arranged in a grid, so that each unit owns its domestic space[3].

If both houses are compared, the space of the Parasol House will be conceived in a centrifugal movement, and the space of the Fleisher House will be a centripetal one. The first example promotes an unlimited, ambiguous and continuous space, whereas the second promotes bounded, clear and closed spaces. When the first proposal asks for dematerialization, asymmetry and functionality, the second calls for gravity, symmetry, and monumentality.

Both examples clearly illustrate the change that Kahn's architecture experimented between the 1940s and the 1950s. This transformation has been widely recognized by architectural critics. Even some of them venture to place it during his stay at the American Academy in Rome between 1950 and 1951, and they are right. However, the real question arises when highlighting the reasons for this strong transformation in just three months; a question that this paper attempts to answer.

The American Academy in Rome (AAR)

Fortunately, after many failed attempts in the last years, Louis I. Kahn arrived at the American Academy in Rome (AAR) in December 1st 1950. He went to the AAR to work as an "Architect in Residence" and, in that year, he was in charge of five Architectural Fellows (Amisano, Byrd, Daltas, Jova, and Dawson) and two Landscape Fellows (Hawkins and Patton)[4]. However, he was not their professor, or at least in an orthodox way, as his duties were just "to act as an advisor" and "to accompany" the Fellows (both Architecture and Landscape) "on occasional trips". They travelled frequently around the Mediterranean Sea.

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[3] Except for the Living Room, which was formed by two spatial units.
[4] There was not a "Landscape in Residence" that year
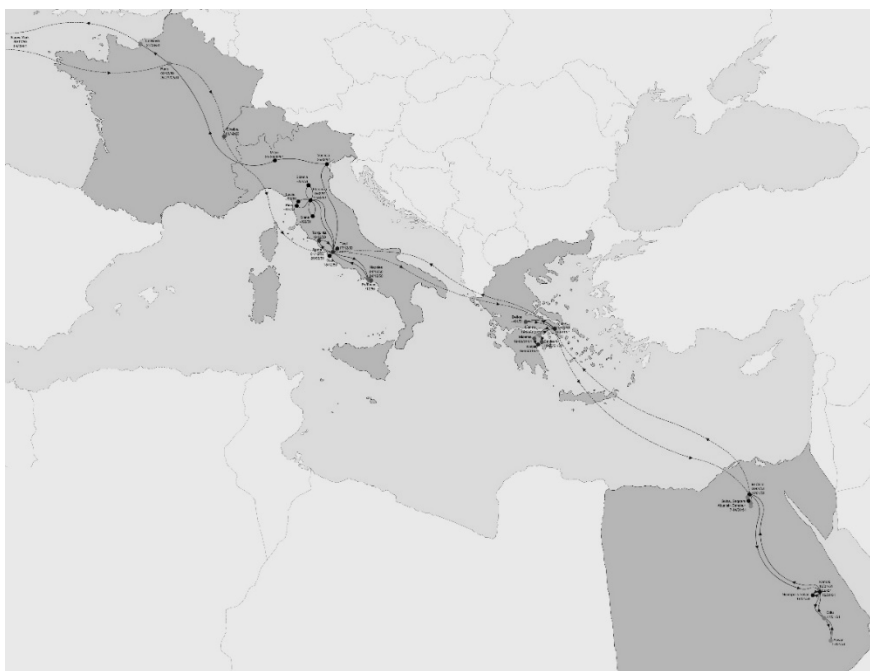
Figure 2: The trips that Kahn made during his stage at the AAR.
Source(s): Author.

During his first month at the AAR, Kahn and the Fellows made several tours around the Ancient Roman architecture of the city. In fact, they visited the Imperial Roman architecture guided by famous American archeologist Frank Brown (Brown 1961). Unfortunately, there were no documents reflecting the places they visited. However, in that year, Brown focused on the great Imperial Roman architecture, both in the city and its surroundings. They also travelled to cities nearby Rome like Ostia, Tivoli, Tarquinia, and even Naples. Nevertheless, the most important trip for Kahn took place in early 1951 with other five Fellows[5].

Their first stop was Egypt, where they arrived in January 6th 1951. There, the group visited the most important places of its ancient civilization (Upper and Lower Egypt) as common tourists. Then, twelve days later, they took a plane to Greece. In this country, Kahn and the Fellows made only two trips; one around the Peloponnese and other to the Delphi Sanctuary. The reason was because all of them wanted to see Athens in depth. After spending ten days in Greece, the entire group went back to Rome.

This was another crucial moment for Kahn's career, as he got hired by Yale University to design the extension of its Art Gallery, as soon as he arrived to AAR. Thus, he immediately bought a ticket back to the US[6]. Nonetheless, he had enough time in February to make another trip to Tuscany, where he visited Firenze, Siena, Pisa, Lucca and Bologna with some Fellows, and Venice and Milan in his way back in the last week of that month.

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[5] Architects Spero Daltas, Joseph Amisano and William Sippel (Paris Prize), and landscaper George Patton. Amisano's wife, Dorothy, is to be added to this group.
[6] Louis Kahn was at the American Academy in Rome from December 1st, 1950 to February 25th, 1950.

Consequently, it can be stated that the three months that Kahn spent in Rome were intense. Even more intense as he spent most of his time travelling, painting and studying the same old European architecture that had encouraged him to become an architect thirty years before. The same architecture that walked with him for the rest of his life from that moment.

> This trip collapsed the mental barrier that the International Style had erected in his mind [Kahn's] between the present and the past; in this case, literally, […] the past that he had loved and he had soaked up in at the University of Pennsylvania returned tumultuously to him: Rome above all. (Scully 2001, 9)

Reintroducing the mass. From Rome to New Haven

Louis Kahn spent nearly all January travelling with some Fellows across Egypt and Greece. When he came back to Rome in late January, as mentioned before, he found a letter from the Director of Yale University's Department of Art offering him the possibility to design the extension of their Art Gallery.

This was a great opportunity for an architect, thus Kahn didn´t hesitate. Accordingly, he bought a ticket a few days later to return to his country in late February. Even if that includes not finishing his duties as a Resident Architect in the Academy.

Once again, fate smiled to Louis Kahn. not only because this was a great opportunity for any architect; or because this challenge took place at the same university where he had been teaching for several years; or even because this opportunity meant to increase the tight volume of work he had in his office at that time. All these reasons were true. However, the main reason behind accepting this offer, is because he could apply the lessons learnt in Rome. An implementation that he couldn't apply twenty years before after his first trip to Europe because of the Wall Street Crash of 1929[7]

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[7] His first trip to Europe was between May, 25th 1928 and April, 23rd 1929.
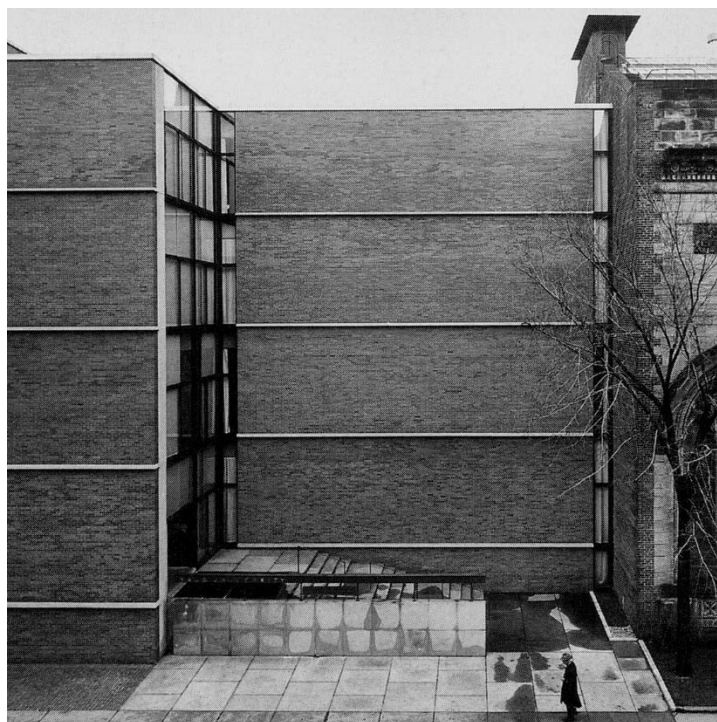
Figure 3: The South-East wall of the Yale Art Gallery.
Source(s): Brownlee and De Long 1991.

Kahn introduced his traditional sources through Yale Art Gallery, as he represented in this work one of the main architectural concepts of the Roman Architecture: Mass. Besides, he highlighted this concept in two different places. The first one is the blank brick wall of the main façade of the building. While the second one reveals its famous tetrahedral concrete slab.

The wall: mass

One of the main characteristics of the Yale Art Gallery is its main elevation. This façade prevents the unpleasant south sunlight from getting through the building, because its main function is to exhibit pieces of art. Besides, this façade plays the role of a barrier between the Gallery and one of the busiest and noisiest streets of the city. Hence, those reasons drove Kahn to design a blank wall. Nonetheless, he wanted to add another meaning to the wall. Therefore, he did not cover the thickness of the wall, so that he could express a new feeling; the same feeling of mass that he felt in Rome.

Consequently, several Roman walls were reflected in his work. However most of them are anonymous and they are in different states of conservation- or even ruined. Nonetheless, there are few famous walls like the great *Pecile* wall in Hadrian's Villa, which is very similar to the Gallery's one because both have some horizontal rhythms of shades. Nevertheless, if an ancient Roman wall with a direct influence on the Gallery, is to be considered, the back wall of the Forum of Augustus would be the most accurate one. A wall that Kahn undoubtedly noticed as any tourist could ever observe nowadays.

The aim behind this text is not merely to analyze the concept of this wall but rather to focus on its material condition. This wall is mainly built in *opus quadratum* based on

two grey stones called *peperino* and *pietra gabina*. It has also three lines made with travertine marble which divide its façade horizontally. Those two elements design a façade similar to the Gallery's one, as it can be seen by comparing both of them.

In addition, there are further similarities between these two buildings. If this Roman wall is being approached from *via Tor de Conti* -across the *piazza del Grillo*-, then a hole can be seen on the upper side and through this hole, the entablature and the first marble columns from the Temple of Mars Ultor can be noticed.
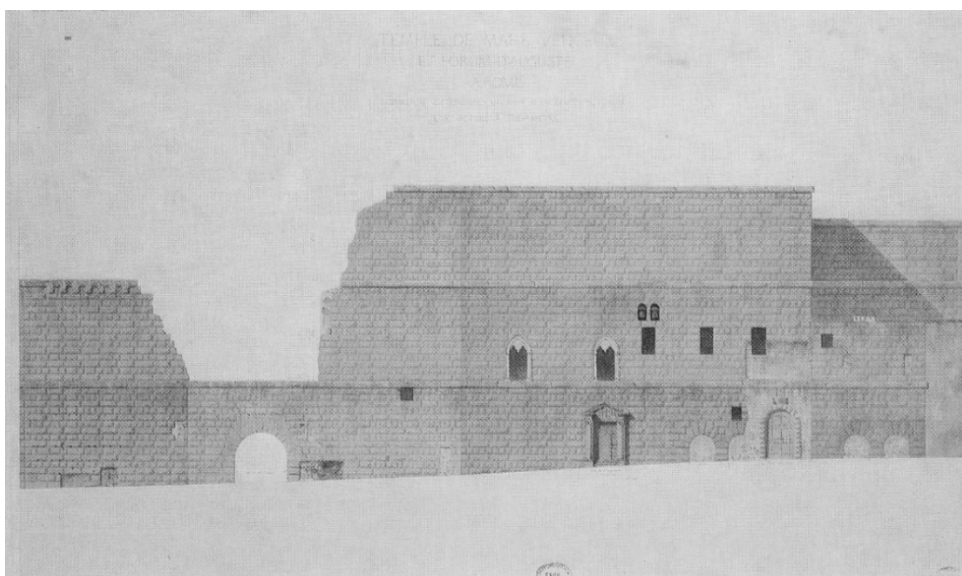
Figure 4: The back wall of the Forum of Augustus.
Source(s): Jacques, Verger and Virlouvet 1985.

In other words, if these elements are abstractly seen, just as pale grey structural elements, the architectural concept is close to Kahn's building. As a proof of that, the image of the Forum can be compared to the north-eastern corner of the Gallery. Both are built with two different elements. On one side, a big blank and grey wall with white horizontal stripes. And on the other side, a white architrave architecture with voids between its elements. Even if these voids are pieces of glass in the Gallery.
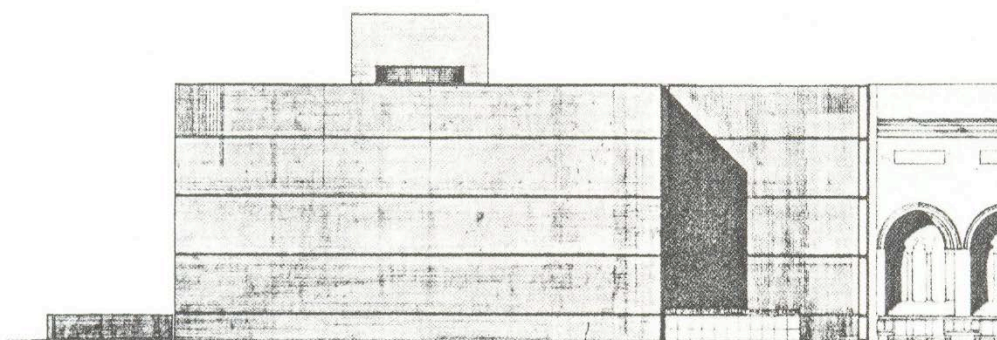
Figure 5: The South-West wall of the Yale Art Gallery.
Source(s): Brownlee and De Long 1991.

Nonetheless, there are more similarities between the Gallery and the Forum. The plan of the Forum of Augustus shows that its wall is non-loadbearing as it just supports itself. While the rest of the building is made with an architrave construction system

apart from that wall. This same difference can be found also in Gallery´s plan, for this building is just a wall attached to a "temple". Therefore, in both cases, the walls are just an enclosure element and they don't belong to the structural system of the entire building. The result looks as if a white Greek temple had been added to a grey Roman wall. Therefore, it can be stated that the blank brick wall of this building launched the change for Kahn's architectural work (Scully 1998, 83–84).

The slab: density

As previously mentioned, Louis Kahn introduced the Roman density in the Yale Art Gallery through its blank brink wall, yet it was not the only place where he removed the characteristic lightness of the International Style. He also transferred the previous Roman density into the structure system. For instance, he introduced the density on the vertical structure -the pillars- just simply increasing their size. Nonetheless, the transformation of the horizontal structure -the slab- was more complex and it needed a deeper analysis.
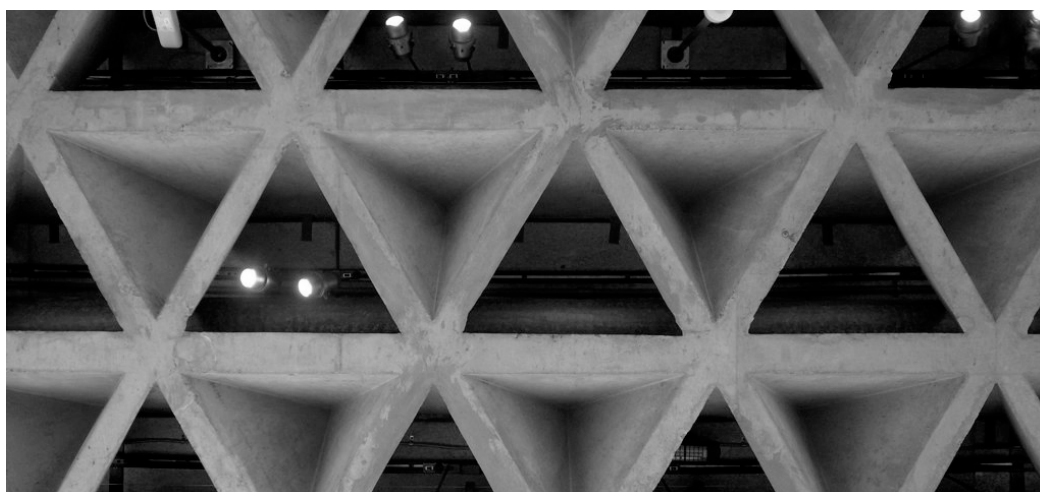
Figure 6: The tetrahedral ceiling plan of the Yale Art Gallery.
Source(s): Author.

In this case, the slab included both, the structural system and the mechanical requirements necessary for the proper operation of this type of building (museum). The final solution was the acclaimed and well-known tetrahedral ceiling slab. Despite this form, this slab does not work like a space frame, but like a conventional system of inclined "T-shaped" beans (Kahn 1955, 46–63). Nevertheless, the most important characteristic of this slab was not about the way it works or the way it is built; or rather about what is not built.

The slab of the Yale Art Gallery is built with two elements: inclined "T" beans and inclined surfaces. Both configure a hollow tetrahedral structure without a base surface. This form is then repeated throughout the two directions. Therefore, the final image of the slab is composed by a homogeneous horizontal element based on a triangular geometry and its hollowness is its main characteristic. Thus, this slab transmits a strange feeling of lightness as well. Nonetheless, this feeling is not real because this slab is 60% heavier than the necessary one (McQuade 1957, 135–43). Consequently, this feeling is "apparent" and unreal but similar to the one Kahn observed in Rome. as an example, the Baths of Caracalla where "there was the will to

build a 100-feet high vaulted structure where people could bathe. Eight feet would have sufficed. It is wonderful, even in ruins" (Kahn 1961, 34–35).

Nonetheless, this system provides enhanced sound quality and allows the passage of all necessary facilities through their interstitial spaces (parallel beams). Additionally, this system attempts to be cheaper as it combines multiple systems in one, and is left in view without any finish layer to cover.

This tetrahedral slab can also be compared to other two Ancient Rome solutions. The first one is the *hypocaustum* slab, an innovative constructive system Kahn could see during his stage in Rome just a few months before to design his own solution. This Roman slab is the combination of two different systems -structure and facilities- in one single element like Kahn's one. Similarly, this Roman slab was also a very thick and small-density element. The reason behind it, is to allow the passage of the facilities -in this case the heating- by its hollow interior as happens with the slab of the Yale Art Gallery.

And the second one, are the domes or the vaults built, for example in the Pantheon or in the Basilica of Maxentius, respectively. In both cases, their weight is lightened using two different techniques. On one hand, they use coffers to insert some "voids" in the slab. And on another hand, they used a lighter material as they built the layers upwards. Despite this technique, both buildings do not lose the feeling of mass and gravity characteristic on the Roman architecture as well as happens on the Yale Art Gallery.

Figure 7: The coffers of the Pantheon's dome.
Source(s): Author.

Therefore, we can state again that the hollow slab of the Yale Art Gallery is linked with the essence of the Roman architecture by hollowing the structure without losing its massive felling (Tentori 1980, 4–9).

Conclusion

After more than fifty years, the new personality exhibited by the Yale Art Gallery had a great impact in the whole architectural world. The mass of its wall and the density of its slab were a great breakdown with the International Style's ideals of lightness and transparency.

However, this breakdown was especially significant in Louis Kahn's career as previously explained. In fact, the next projects that followed the Yale Art Gallery, paved the way for several researches that influenced his entire career. For instance, from the mass of the Trenton Bath House (1954-55) to the Kimbell Art Museum's (1966-72), or from the density of the Adler House (1954-55) to the Philips Exeter Library's (1965-72).

Figure 8: Trenton Bath House (1954-55).
Source(s): Brownlee and De Long 1991.

To conclude, mass and density were not the only lessons that Kahn learnt from Rome and the Mediterranean architecture (Naegele and Maniaque 1992, 86–97). For example, we can link the space of the Pantheon with the Exeter Library (1965-71), the plan of Augustus Mausoleum with the First Unitarian Church (1959-69), or details of the Ara Pacis with the wood of the Fisher House (1967). Relatively, these new lessons will be discussed in depth in coming occasions…

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Contact email: r.rubio@agu.ac.ae
                t.rinella@agu.ac.ae

Exploring the Relationships among Innovation Diffusion Roles, Brand Communities Engagement Effect on Virtual Brand Communities

I-Ping Chiang, National Taipei University, Taiwan
Shou-En Tu, National Taipei University, Taiwan

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Abstract
In recent years, the number of people using online communities continued to rise. The study found that more and more consumers find and evaluate desired goods through social media networks, as marketers also continue to improve their marketing skill, not only to promote brand recognition, but more importantly, to increase user engagement. However, the link between the brand community and the social media has become the focus of the marketing staff and the public. But the academic research of the brand community and the social media in the past focused on the research of brand loyalty. There is less report on the innovation diffusion and brand community. Thus, this study aims to exploring the relationships among innovation diffusion roles and social media engagement on virtual brand communities. This study will use a web survey from customers from Insightxplorer's CyberPanel who intend to adopt a social network service. Factor analysis will be conducted to confirm the induced factors from literature review. Furthermore, will be also analysis of variance analysis to determine the variation between the role of innovation diffusion roles and social media engagement. Finally, based on the findings, in-depth discussions and conclusions will be provided to further researches and practices.

Keywords: virtual brand community,innovation diffusion role,social media engagement

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1 Introduction

With the recent rise of the Internet, social media has become the most popular method of communication, and it has changed the way people interact. According to eMarketer, in 2015, 196 million users worldwide were recorded on social networking sites, constituting 27.1% of the global population, and this number is projected to reach 2 billion by next year, offering a strong indication of the worldwide popularity of social media. The present study observed that consumers increasingly discover and evaluate desired goods through social media networks, with marketers also continuing to improve their marketing skills not only to promote brand recognition, but more importantly, to increase user engagement. According to a survey conducted by eMarketer regarding the use of social media as a marketing application by US businesses in 2015 (Figure 1-1), approximately 88.2% of enterprises have used social media as a marketing tool in the past 5 years, and this figure is expected to grow to 89.4% by 2017. Accordingly, social media marketing continues to grow as more companies consider it an indispensable marketing tool.
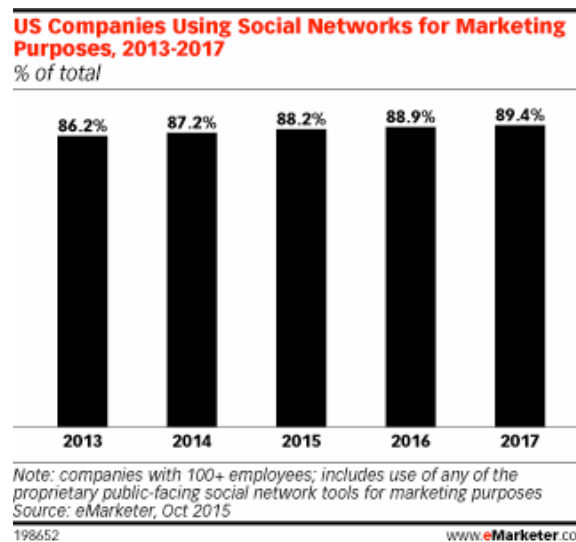
Figure 1-1 US companies using social networks for marketing purposes
sourc: eMarketer(2015)

Some scholars believe that the social media platform Facebook, registering more than one billion users, is not only for consumers, but also the most popular social networking platform among electronic retailers. Facebook is favored by e-tailers on other social media platforms such as Google+, Instagram, and Pinterest, because it is a popular marketing channel that enables direct interaction with potential customers and offers an unprecedented platform for customers to openly share product reviews (Nadeem, Andreini, Salo, & Laukkanen, 2015). According to Social Media Examiner's 2015 Social Media Marketing Business Report, among social media platforms such as Facebook, Twitter, LinkedIn, Google+, YouTube, and Pinterest, which are the most commonly used by marketers, Facebook continues to dominate as the major social media platform for marketing, in that the vast majority of marketers use Facebook. As can be seen from the report, most companies or advertisers tend to choose Facebook as their primary social media platform for promoting product or brand information.

Although the link between a brand community and social media has become the focus of both marketing staff and the public, previous academic studies regarding the brand community and social media emphasized more on brand loyalty. Studies concerning innovation diffusion and the brand community are scant; thus, studying the link between these two represents an opportunity for further investigation. In light of this, the present study proposed the following objective:

1. Through the literatures, the paper explored the concept of innovation diffusion and brand community engagement, with an attempt to establish a measurement framework to measure the relevance of these constructs.
2. Using ANOVA to determine variations between the roles of innovation diffusion and community engagement.

2   Theoretical background

2.1   Diffusion of Innovation

Rogers (1995) defined innovation as "a concept, time, or thing that is perceived by individuals or other adopters as novel." Innovation diffusion refers to a basic social process in which subjective feelings regarding new verbal information are spread. In addition, through social construction processes, the significance of an innovation gradually emerges. However, several scholars have offered the following interpretations for innovation diffusion in different fields: (a) in terms of marketing, it referred to affordability, profitability, disposable income, market penetration, media advertising, and the relationship of supply and demand; (b) in terms of network organization, it referred to the influence on internal organizations through social media and public compliance; (c) in terms of cultural organization, it referred to culture, value, and identity changes within an organization or professional group; and (d) in terms of communication, it referred to the interpersonal impact on structure, communication channels, and network operations (e.g., the effect of decision-making on experts and peer groups) (Greenhalgh et al., 2005).

Rogers (1995) proposed the diffusion curve to divide users into innovators, early adopters, early followers, late followers, and laggards.

1. Innovators: As the name suggests, innovators are pioneers who have the courage to promote a novel idea or object. Innovators play a vital role in the process of innovation exchange. They obtain information before a new product launches, and they share the information on social media websites.
2. Early adopters: Early adopters are the leaders of public opinion and social status who are willing to lead fashion trends and try new things, but they behave cautiously. After receiving information through word of mouth, they buy new products within a month of the product launch and share their experiences.
3. Early Majority: The early majority users are thoughtful, cautious people, but they are more willing to accept change than members of the general population are. After receiving information through word of mouth, they buy new products within a month of the product launch.
4. Late Majority: The late majority users are a group of skeptics who adopt new things when the general public accepts them. After receiving information

through word of mouth, they browse experiences and comments to purchase new products within 6 months after launch.

5. Laggards: Laggards are old-fashioned, particular about new things, and only passively accept a new product after it has broken into the mainstream market. Laggards are not concerned about comments or experiences, which do not affect their decisions regarding product purchase.
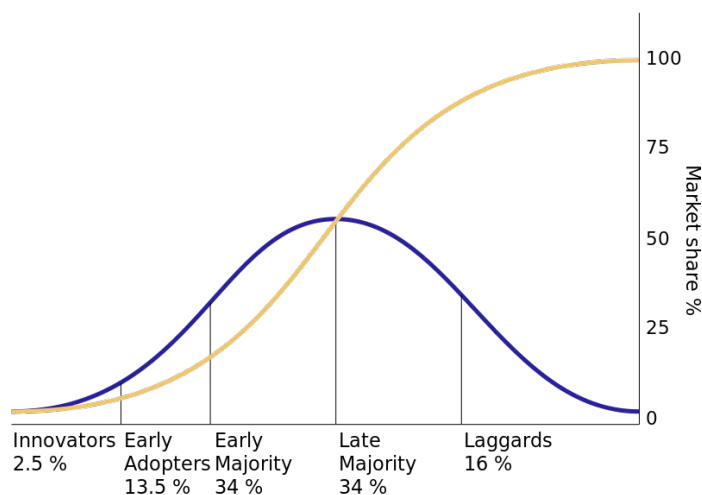
Figure 2-1 diffusion curve
source: Wikipedia

2.2 Brand Communities Engagement

Consumer engagement refers to the main objective of cocreation and interaction to create consumer experiences that engender specific mental states. Because a product cannot be directly experienced online, the role of network media such as e-retailer websites, intermediaries, and social networking sites is a key factor (Brodie, Hollebeek, Juric, & Ilic, 2011; Nadeem et al., 2015). Evans (2010) suggested a four-story engagement ladder with low to high degrees of engagement, curation, creativity, and collaboration, enabling users to advance from simple earned and paid media to word-of-mouth media. For its part, the study of Forrester (2007) applied a social science and technology consumption questionnaire to design a set of categories for participant segmentation, including creator, communicator, commentator, collector, joiner, bystander, and inactive user. The current study summarized the aforementioned literature and activity indicators to organize the following five brand community engagements and activities: join, browsing/consume, comment, sharing, and creation.

(1) Join

The activity of joining a social media network entails a user opening an account on the network to create a profile in order to connect with others. Users can also join groups of people with similar interests (Frost & Strauss, 2013). Users who join social networks generally focus on specific topics (e.g., interests, concerns, or programs); for example, on LinkedIn, users can join groups focusing on business activities or common interests (Zaglia, 2013).

(2) Browsing/Consume

Regarding the activity of browsing/adopting, users who engage in such an activity on social media platforms only absorb content such as blogs, videos, podcasts, or status updates, and they collect information to make decisions, learn from others, or find entertainment (Li, 2011). According to Evans and Dave (2010), building strong customer engagement primarily relies on the process of reception. In the context of social media, reception refers to downloading, reading, browsing, or listening to digital content. Reception is the basic starting point for almost all online activities, especially community activities.

(3) Comment

Concerning the activity of commenting, Fournier and Avery (2011) indicated that online consumers have become enthusiastic brand commentators in providing authoritative judgment and criticism to enterprises and brands. Social media platforms have empowered consumers to connect, share, collaborate, and create, and this has radically influenced and changed marketing methods (Hanna, Rohm, Crittenden, & Singh, 2005; Walmsley, 2010). On Facebook, consumers can click the "Like" button to indicate support. On social media platforms, people comment on other people's content, such as blogs, news, status updates, or product evaluations. Individuals actively participate, support, and contribute to the ideas and opinions of others (Li, 2011).

(4) Sharing

The activity of sharing involves people with the same interests in a community converging to exchange contact, build relationships, and share or discuss ideas (Zaglia, 2013). In a brand community, members who share interests can not only develop affinity, but also establish contact, thereby empowering the consumers. Sharing personal information, knowledge, and experience is an activity or cognitive dimension that reflects consumer engagement through active contributions made through shared knowledge within a social network (Brodie, Ilic, Juric, & Hollebeek, 2013).

(5) Creation

The activity of creation entails a user writing or uploading original multimedia content to a website, such as uploading a video to YouTube, a photo to Facebook, or music and podcasts to iTunes. Consumers write reviews of their products, open blogs, leave comments on other people's blogs, and write Wikipedia articles, thereby contributing more to social media content than others do (Frost & Strauss, 2013). Franzia, Piliang, and Saidi (2015) argued that images and note posting are examples of public engagement in new media and cyberspace, representing a focus on cultural identity. Members of the virtual community base their interests and attention on culture to participate in a discussion.

3   Research Methodology

The present study referred to the scales proposed by previous scholars with the primary objective of designing brand community activities and spreading information regarding new innovations.

Hurt and Katherine (1977) asserted that the theory of innovation diffusion could be applied to a variety of diffusion studies. In a previous study, 20 items were listed to measure the scale of innovation diffusion conveyed by the subjects, and Roger's innovative diffusion curve was employed to classify subjects into five individual categories. Based on Hurt's innovation scale, De and Maia (2013) listed 10 scales to test the innovativeness of respondents, which was graded on a 5-point scale: The pioneer of innovation received 80 points or more; the early adopter received 69 to 80 points; the early majority user received 57 to 68 points; the late user received 46 to 56 points; and the unaware user received less than 46 points. Based on the preceding discussion, the study was fundamentally based on Hurt's research (1977), but it also integrated the research of Goldsmith in selecting 10 listed items as a test measure for innovation levels among respondents.

3.1   Data collection and sample

The present study was based on the aforementioned literature review, research hypotheses, and expert interviews. Through basic scales from the literature and organized comments from expert interviews, this study established the operational definition of various measurement variables and tested the degree of innovation diffusion; a total of 25 items were designed. The pretest samples were collected through a stratified quota sampling method, and 391 effective samples were obtained after the removal of those containing incorrect data or incomplete basic information. The age distribution of the samples is presented in Table 3-1.

Table 3-1、Sampling profile (N=391)

Gender	Frequency	Proportion(%)
Male	194	49.6%
Female	197	50.4%
Age	Frequency	Proportion(%)
20-29 years old	137	35.0%
30-39 years old	137	35.0%
Over 40 years	117	29.9%

The study based on Hurt's innovation scale, listed 10 scales to test the innovativeness of the respondents, which would be graded on a six-point scale in Table 3-2: the innovators received 50 points or more; early adopter received 41 to 49 points; early majority user received 31 to 30 points; late Majority user scored 20 to 30 points; and laggards user would received less than 19 points.

Table 3-2、innovation scale

Diffusion Curve	Points	Frequency
Innovators	50~60	53
Early Adopters	41~49	92
Early Majority	31~40	177
Late Majority	20~30	59
Laggards	10~19	10

4   Data analysis and results

Analysis of variance(ANOVA) was conducted to determine variations between the roles of innovation diffusion and community engagement (Table 4-1). This study determined significant differences in the role of innovation diffusion between the joining, browsing/receiving, commenting, sharing, and creating aspects in a community activity.

Scheffe's posttest revealed that in the joining, browsing/receiving, sharing, and creating activities, the innovator exhibited earlier recognition and awareness than the early adopter, early majority, late majority, and laggard did. Moreover, the early adopter had higher awareness than the early majority, late majority, and laggard did. The early majority exhibited superior awareness to only the late majority and laggard.

Similar to the aspect of commenting, Scheffe's posttest indicated that the innovator exhibited earlier recognition and awareness than the early adopter, early majority, late majority, and laggard did. The early adopter exhibited higher awareness than the early majority, late majority, and laggard did. The early majority exhibited superior awareness to only the late majority and laggard.

Table 4-1、the roles of innovation diffusion and community engagement

		Innovators	Early Adopters	Early Majority	Late Majority	Laggards	F value	p-value	Post-hoc test
Join	N	53	92	177	59	10			1>2345, 2>345, 3>4.5
	Mean	4.7799	3.8804	3.4162	2.8870	2.3000	33.781	.000	
	SD	.86712	.85817	1.01599	1.18194	1.23178			
Browsing/Consume	N	53	92	177	59	10			1>2345, 2>345, 3>4.5
	Mean	4.8428	4.1449	3.6064	3.1243	2.4667	31.791	.000	
	SD	.87120	.78338	.96341	1.21280	1.49237			
Comment	N	53	92	177	59	10			1>2345, 2>345, 3>5
	Mean	3.9245	3.1812	2.5593	2.0339	1.2000	26.986	.000	
	SD	1.41216	1.29657	1.13614	.95832	.42164			
Sharing	N	53	92	177	59	10			1>2345, 2>345, 3>4.5
	Mean	4.2013	3.3333	2.6817	2.1412	1.3000	36.027	.000	
	SD	1.39954	1.14621	1.05398	.91853	.50796			
Creation	N	53	92	177	59	10			1>2345, 2>345, 3>4.5
	Mean	3.6792	2.9167	2.4256	1.8362	1.1000	28.598	.000	
	SD	1.52747	1.15325	.99222	.75398	.31623			

$^{*}p < .05$

5   Conclusion

The results of this study reveal a significant difference in the role of innovation diffusion between the joining, browsing/receiving, commenting, sharing, and creating activities in a community activity. However, on average, statistical significance was present. Regarding the aspect of joining, the innovator and early majority had an average greater than 3.5. Considering browsing/receiving, the innovator, early adopter, and early majority exhibited an average of greater than 3.5. Considering commenting, sharing, and creating, only the innovator exhibited an average of greater than 3.5. Accordingly, innovation diffusion roles differ between various levels of community engagement.

From the results of this study, we can verify that the innovation diffusion role and brand community activity can be employed as references for theoretical research and practical decisions. The results also suggest key combination elements and implementation methods for an enterprise's brand marketing, to create a model for evaluating brand community effects for a corporation, in which the outcome of improving the brand could be tested as a basis for decision-making in regard to the sustainable development of a brand enterprise.

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Contact email: ipchiang@mail.ntpu.edu.tw
            grace05026@gmail.com

Stories We Tell Our Selfies

Ana Clara, City University of Hong Kong, Hong Kong
Oliveira Santos Garner,City University of Hong Kong, Hong Kong

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Abstract
Selfies have become a common social practice for a significant number of people throughout the world. While some criticise selfies as attention seeking or narcissistic, others have argued that they are a form of visual diary and a way for an individual to tell their own story. This would make them a kind of autobiography that, facilitated by the characteristics of new technologies, has its own internal logic and mode of speaking. When people curate the information they want to show, and decide on how it is presented, they are revealing their notions on what is important and worth sharing. So, by analysing selfies and images posted on Instagram as storytelling, we can also learn about cultural values. This paper shares the findings of an ethnographic research with Instagram users and tries to discuss how they use images to tell stories. It discusses the elements that compose the stories and the 2 specific ways that people are using to present themselves online. It also tries to reflect on how collaboration with other people, through likes and comments, affects the narration of these stories. Modern technology also allows selfie takers to manipulate their image by appropriating techniques that were once only utilized by the media and by leaders of the power hierarchy. Which prompts the question: how the practice can affect people's awareness of how discourses are constructed and can it challenge the current power relations?

Keywords: Selfies, social media, digital storytelling, visual diary, power

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Introduction

Since 2013, selfies become a phenomenon and have been calling the attention of different sectors of society. They are often associated to pathologies, with the media being particularly full of examples that try to connect selfies to narcissism[1] (either of individuals or of society), to self-esteem[2] (low or too high), or even psychopathy[3]. Besides that, the media in general associate selfies with negative stories, denigrate selfie makers, associate them to young women, and try to regulate how, where and when to take (and not to take) selfies. On the other side, there are voices that highlight the potential of selfies as a form of empowerment. To some authors, selfies give the users a feeling of control (Nemer & Freeman, 2015; Senft & Baym, 2015), especially for women (Murray, 2015; Simmons, 2013; Warfield, 2015) since there is a subversion of the male gaze and women can control how they want to be looked at. There are also critiques of this position (Ryan, 2013) that have affirmed that women are only reproducing in their selfies what they see in the media, and are therefore valorising themselves through their looks, which would be counterproductive to empowerment.

Scholars have also tried to grasp different dimensions of the practice, such as their reasons and meanings. Among the main theories, selfies have been regarded as: a means of self-representation   (Kwon & Kwon, 2015; Suler, 2015); a way of performing the self (Tifentale, 2014); a manner to converse with other people in the online environment (Gunthert, 2015; Katz & Crocker, 2015; Kwon & Kwon, 2015; Meese et al., 2015; Nayar, 2014) a product of the society of spectacle and consumption, allowing common people to participate in this society   (Iqani & Schroeder, 2015; Karhawi, 2015; Nayar, 2014; Schwarz, 2010; Williams & Marquez, 2015); and a form of visual diary (Cruz & Araujo, 2012; Iqani & Schroeder, 2015; Nayar, 2014) .

It is important to keep in mind that the phenomenon of selfies is not constituted of a single product. It is problematic to analyze selfies as if they are produced and shared with the same intention. Selfies are images taken with a certain number of techniques, but with regards to the intentions of people who share their selfies, it is possible to identify many reasons from self-promotion to raising awareness for a social cause. We cannot say that people who make selfies have the same, and only one, purpose. Sometimes the same person can share selfies serving different purposes.

In this article, and aligned with the authors who theorize that selfies are a kind of visual diary, I propose to analyse them as a form of storytelling. More specifically, as a way to tell a story of oneself. I use the initial findings of my ethnographic research

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[1] Such as *#Me: Instagram Narcissism And The Scourge Of The Selfie* in http://readwrite.com/2013/01/31/instagram-selfies-narcissism, *Me, My Selfie And I: Why Selfies Aren't Narcissism* in http://readwrite.com/2013/11/06/selfies-are-not-narcissism and *Sharing the (self) love: the rise of the selfie and digital narcissism* in http://www.theguardian.com/media-network/media-network-blog/2014/mar/13/selfie-social-media-love-digital-narcassism

[2] For instance: *The Good, the Bad, and the Unexpected Consequences of Selfie Obsession* in http://www.teenvogue.com/story/selfie-obsession

[3] See *Are Selfies a Sign of Narcissism and Psychopathy?* in https://www.psychologytoday.com/blog/close-encounters/201501/are-selfies-sign-narcissism-and-psychopathy

to analyse the elements of these stories and the potential implications of the practice to social relations.

Selfies as storytelling

To analyse selfies as a way to tell a story of oneself implies that they are not a new phenomenon, since humans have always told their own stories. In the words of Rettberg (2014) "self-representations have always been part of our culture. We have drawn, carved, sculpted and painted images of ourselves for millennia; we have kept diaries, scrapbooks and photo albums; we have sung ballads and told stories about ourselves". (p.2)

The novelty here is that technological advances such as digital photography, mobile cameras, social media and the high speed internet are affordances that have given us a new way to do something that we were already doing. In this sense, selfies can be understood under the small stories paradigm, as proposed by Georgakopoulou (2016). According to the author, these are stories that

> involve fragmentation and open-endedness (…), exceeding the confines of a single posting and site and resisting a neat categorization of beginning-middle-end. They also involve multiple authoring of a post, as it becomes shared and distributed. There is also a tendency for reporting mundane, ordinary and, in some cases, trivial events from the poster's everyday life, rather than big complications or disruptions. (p.302)

Social media and technological advances made these kind of stories circulate further and become more visible and available to others. Nonetheless, to take the viewpoint of selfies as autobiographies, raises questions on the authenticity of these stories. Critics of the practice (Ryan, 2013) have affirmed that in social media people are performing in order to show the image they want others to see. Rather than showing their real selves, people try to project their ideal selves. If this is the case, to understand selfies as autobiography would be problematic. On the other hand, the spontaneous nature of selfies may indicate that they are an authentic form of self-expression. In order to go deeper in this discussion and to try to apprehend the role of selfies in autobiography storytelling, I will discuss the findings of my ongoing doctoral research on the use of images in social media.

Methodology

I had never posted a selfie prior to 2016. Whilst I had taken photos of myself, I had never posted them within social media. Even though I have nothing against the practice, I had never had the desire to do it. I am interested in selfies as a product of our age and I am seeking to understand the implications and potentials of the practice. Nonetheless, in order to be a part of the culture of the subjects I am researching, I needed to make selfies. So, I conducted an autoethnographic project, in which I created an Instagram account and, for 5 weeks, I posted different kinds of selfies, including selfies with objects, with somebody else (known as usfie), with a group, doing a duck face, taking the photo from a high angle, reflecting in a mirror, making a collage of selfies, and one I made using a selfie stick.

Instagram was chosen as the platform for the research because it is the main social media associated with selfies and it is credited to be the fastest growing major social media[4] platform, having around 500 million active users as of 2016, more than Twitter, Linkedin and Pinterest[5].

I made a journal in which I described the processes of making and posting selfies, as well as what happened after I posted them, including my thoughts and feelings. At the end of the project, I made an open coding to identify conceptual categories for analysis. My main findings were: making good selfies requires technical abilities, which needed to be learned and which are improved with practice; the whole process of staging, taking, choosing, treating and sharing a selfie takes longer than I had previously predicted; the social aspect is prominent since the comments and reactions of other people are a fundamental part of the practice; and the act of making some of the selfies was fun *per se*.

Besides the autoethnographic project, I am currently conducting ethnographic interviews with people who have Instagram accounts, in which I seek to understand diverse aspects of their use of Instagram images and also their opinions about people's general usage of social media. The sample has a diverse range of nationality, ethnicity, gender and age.
Finally, I am undertaking a participant observation of Instagram profiles from the interviewed people as well as others users. In this process, I am compiling data such as the kind of images they post, the accompanying hashtags and captions and the interactions their posts receive.

Findings

One of the first findings is that users of Instagram do not perceive selfies separately from their other photo practices. Selfies are only one more technique used in order to take a photo and are one among a diversity of types of images found on an Instagram feed. This implied a change in my research, since it no longer made sense to talk only about how people use selfies. So I am examining the use of images in social media, including selfies, to tell stories. None of the participants in the research posts only, or even mainly, selfies and this reflects the majority of users on Instagram. In fact, in my sample, portraits (a picture of the owner of the profile clearly not taken by him or herself) were the most recurrent type of photos posted, corresponding to 25% of the total pictures. Selfies, images of food, or of an object, each corresponded to 15% of the sample. There were also images of landscapes, buildings, other people and animals, each corresponding to around 5% of the sample (see figure 1).

Regarding the general reasons to post pictures, participants said that they post pictures to show: where they have been (a place or event); who they are with; when they feel that they look nice; and what they are feeling. During the interviews it was possible to determine that Instagram users try to manage the impressions they inspire in the viewers, about themselves. Participants said they wanted people to think that they are, amongst others: happy, unique, fun, cool, full of energy or a social/ exciting/

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[4] According to sources like http://mediumwell.com/marketing-instagram and
http://www.recode.net/2014/12/10/11633686/instagram-hits-300-million-users-now-larger-than-twitter
[5] Source: https://www.statista.com/statistics/253577/number-of-monthly-active-instagram-users/

successful/ outgoing/ confident person. It is interesting to notice how these desired impressions correspond to personal and cultural values.
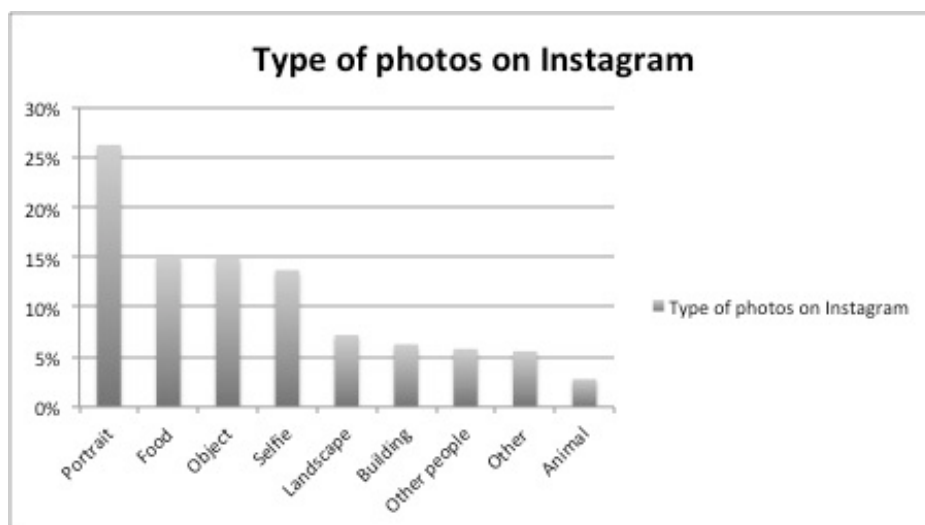
Figure 1: Types of photos posted on Instagram.

However, a post on Instagram is not made only by an image. There are other elements that can be present together with the images and the sum of these is actually what we can consider a small story. 3 main features were analysed and they are heavily textual: captions, hashtags and comments.

The captions are what users write when they post the image. They are not always present, but are common. They can be used to complement the description (for example: in an image of some food, the caption was "I received good feedback for cooking Persian food to my friends"), to make something more clear about the image (for example: in an image of a sketch drawing, the caption was "Drawn by my little brother. He said im a penguin cus my legs are short"); to add an emotion (for example: in an image with another person the caption was "Nostalgia. Glad to see you again"), and to create humour (for example: in an image of the participant in a market holding a big lobster, the caption was "I even caught it myself"). It is not only words that are presented in the captions, as the presence of emoticons is prominent. Barash (2017) explains that emoticons

> allow us to bring some of our tone and facial expressions to text communication media, creating a layer of rich context on top of the words written. At the same time, these communication codes allow us to abbreviate emotional expressions and squeeze more meaning into fewer characters. (p. 1102)

So emoticons are a way to enrich the stories by adding to the visual and textual elements.

Hashtags were other elements usually present in a post. They are mostly used when there is a desire to reach the outer world, because anybody can potentially see the image, when they search for a hashtag. They are usually about: a place or event (#hongkong, #work, #tedx); a feeling (#iloveit, #sad), a situation (#instatravel, #instafood, #fitness, #rainyday); an impression (#beautiful, #fun). There are also

some predefined and popular hashtags used by a large number of people like #nomakeupselfies, #throwbackthursday and #wokeuplikethis. Nonetheless, when the users are just talking to their followers, they usually dispense with hashtags or sometimes write unique hashtag phrases that are applicable to the image, like #iamsotiredicantdoanythingelse.

Likes and comments from other users are an important element of social media. According to the users and the observation, comments were usually positive, brief and filled with exclamations and emoticons. They can also come in form of funny statements or questions. Users said that they try to answer the comments usually thanking the commenter, answering the question or adding a sentence such as "you too". Sometimes, as pointed out by one participant, these are just "stupid thoughtless comments". In these cases, users don't even feel the need to reply and they just like the comment. The brevity of the comments or even the absence of words (when there are only emoticons) reinforces the phatic function of images in social media.

According to Frosh (2015), the primary purpose of this type of communication is "the production, expression, and maintenance of sociability" (p. 1623). David (2015) complements: "rather than informative, they serve to start a conversation, salute someone, just say goodbye or acknowledge the fact of listening" (p.93). So, we can see that images within social media are a way to tell a story and they also act as a way to converse, in which the fact that the communication is taking place is more important than the content of the conversation.

The interactions with other people are a characteristic of digital storytelling. According to Barasah (2017) one of the features that differentiate digital stories from other forms of storytelling is that they are hyperlinked and very interactive. In his words: "the unique affordances of digital storytelling are the ability to connect disparate pieces of story via hyperlinks and the high level of interactivity it offers to participant" (p.1097). Compared to other forms of biography, like books and diaries, the authors can have an immediate response from their viewers. Since this interaction with other people is a premise of social media, we can pose the question: how does the collaboration with other people, through likes and comments, affect the narration of visual stories?

In order to start addressing this issue, I identified 2 different practices related to the kind of story that the user wants to tell. The first one is when they post a carefully curated image, in which the photos are usually beautiful, posed, and edited. There is a desire to attract followers by the aesthetic sense. The accompanying captions are well thought and written and the posts have hashtags that try to attract viewers. The second practice is when the photos are like a visual journal: the user is more interested in telling a part of their day. The photos feel more spontaneous, and they are not necessarily beautiful but are highly informative. Some common examples of this practice are photos of a ticket in hand, to show they have been to an event; the food they have eaten or coffee cup shots; an opened book; photos with friends. There are even photos when nothing extraordinary happened, for instance, an image of a computer screen to show they have been studying. The accompanying captions are informal or often even absent.

Each user can have a mix of these photos in their feed. Nonetheless, I identified 2 ways that participants use to differentiate between these 2 practices. One is to post on their feed the curated photos and use the Instagram story function as visual diary. This function was introduced in the middle of 2016 in an attempt to compete with Snapchat: the photos or videos posted in *My Stories* disappear after 24 hours. These photos or videos will not automatically appear in the followers' home screen. They can be sent to specific people, otherwise followers need to click in a separated place in order to see them. Users can also easily add text and stickers to the images and are able to check who saw their posts. The second way, found among users in Thailand, was to separate the visual diary from a curated profile. In this way, some people actually create 2 different Instagram profiles. One is their visual diary account, set to private mode (whereby only people they allow will see the posts). These have fewer followers, which are usually their family and friends. The other account is a curated one, set to public mode, has more followers and the whole profile is more carefully designed. Some use the same colour tones and filters in all the images and may even plan how the photos in a feed are laid out in relation to each other.

The analysis of these practices take us back to the discussion of whether online profiles are a real depiction of who a person is, or whether they are an ideal projection of who they want to be. At first, we may think that the visual diary presents the real self and that the curated profile is a constructed identity, an idealization. Nonetheless, even the visual diaries are curated. Users choose what, when and how to post and what to omit. In this sense they are always performing and this is not exclusive to social media. We are always performing when we tell stories. To Papacharissi (2017):

> Performativity is essential to narrativity. People cannot tell stories without performing. I understand performativity as the process of consciously and subconsciously choosing words, tone, approach, and gestures—however subtle or obvious those choices may be—as we tell stories. We thus cannot narrate without performing; and we inadvertently produce some kind of narrative through performances of a planned, accidental, or habitual nature. We tell a story by how we dress, how we talk, and how we conduct ourselves. (p.1071)

Transferring this to social media profiles, we can state that, more or less consciously, we are telling stories about ourselves through the images we choose to share, as well as how and when we post them.

Discussion

So far we have seen how people are using Instagram to tell stories about their lives. It is the role of scholars to reflect on the implications of this practice in society. Within a Cultural Studies framework we should examine how this practice has the potential to challenge power relations. Firstly, telling our stories publically can be seen as a counter narrative to the story that is told about us, for example by state surveillance apparatus that record several moments and data about ourselves, without our control or even our awareness. In the words or Nayar (2014):

the selfie represents a parallel surveillance culture to the organized surveillance by the state corporate entities because it subjects itself to the public gaze. If the CCTV can generate a story about me, then I would rather generate the story I *want* the world to see. It is also important that the very acting of self-shooting implies the presence of a community of watchers/viewers with whom the selfie is to be shared. What the selfie represents then is an on-camera *performance* of the self for the world we know will see it. (p.80)

Secondly, as we have seen, one of the consequences of telling our stories in a platform that can potentially reach the world is that people are able to present themselves in positive ways. Historically, the media do not significantly represent those who deviate from the standard patterns of beauty or behaviour. If we take Foucault's approach to power, we can say that the media is full of discourses on how to behave and even how to look. Power, in professor Weedon's (1987) interpretation of Foucault is: "a dynamic of control and lack of control between discourses and the subjects, constituted by discourses, who are their agents. Power is exercised within discourses in the ways in which they constitute and govern individual subjects" (p.113). Thus, the use of images as a way of driving social change is a challenge to the media's power to dictate behaviour and looks patterns.

Thirdly, besides, social media instigate the circulation of a series of techniques for taking and manipulating photographs that used to be restricted to professionals or to students of photography. Not only are there apps and software that make it easy for people to take and edit their photos, but some also teach selfie skills, such as attention to background and accessories, use of lights and choice of angles to reinforce or hide features. When people take a selfie in order to try to look good, they will experiment with light, angles, hair and make-up. They may also apply filters and retouch features. These are precisely some of the techniques embedded within mainstream images. In doing this, selfie makers can increase their knowledge of how the media works and how official stories are constructed. Whilst many people know in theory that media images are retouched and manipulated, this practice enables them to do this for themselves. To gain knowledge by experience contributes to making people more aware. Therefore, when people share their ideal self they are behaving in similar ways to the media.

On the other hand, one can argue that the creative skills required to produce and share content take place within the same parameters and constraints set by the dominant discourses. So, images on social image would be only reproducing beauty patterns. This raises another issue of whether people just reproduce what they see or whether they can produce new forms. According to Deuze, Blank and Speers (2012):

> It is indeed a fascinating paradox that much of the media's creativity takes place within the parameters and constraints set and to some extent controlled by the same institutions that historically have set the parameters within which most people would have understood their reality: corporations and the state. It begs the question whether people inevitably end up reproducing the system they seek to subvert, or if they can in fact tactically gain a foothold exactly because they are part of the system . (para.3)

Even though it might take some time to see the real effects of the use of images in social media, the fact that people are producing content and trying to reposition themselves within power relations is *per se* an act of agency and resistance. After all, even with lots of criticism from some scholars, the media, and other entities, people are still using social media to represent their stories. It is in defiance of those who try to establish the rules for self-representation. People are experimenting in what can be done, regardless of the voices telling them what they can and cannot do, or how they should do it. I am not suggesting that everybody that uses social media is consciously being empowered. As previously stated, people have different uses and intentions for sharing their images. What I propose is that the use of images in social media has in itself the potential to transform social relations and this will depend on the use people give to the technologies they have and their interactions and struggles in the digital and real worlds.

Conclusions

Selfies have become a global phenomenon to which it is hard to be indifferent. The construction of the discourse on the practice has led to an almost love or hate relationship. Nonetheless, I argue that we should move beyond the Manichean perceptions of good/bad or empowering/narcissistic and reflect on how these practices can potentially affect our social relations. In this paper, I propose to understand the practice of posting selfies and images on social media in the perspective of storytelling. In response to criticisms that digital stories are a superficial and thus inferior form of storytelling, Barash (2017) affirms that "just because we can tell stories more quickly does not mean that those stories are somehow poorer in meaning than novels or oral stories. It means that our communication and storytelling capabilities are evolving" (p.1102). Under this light, we should discuss how the fact that people are using technology to curate, edit and tell their own stories, can impact their perceptions of how official stories are told.

This paper is an attempt to contribute to those studying selfies and the use of images within social media. The analysis of the initial findings of an ethnographic research with a diverse sample of participants, makes it possible to see how people are using social media as a form of visual storytelling. This article discussed the elements of the story which, in addition with the image, include captions, hashtags and reactions from other people. It examined how the interaction and collaboration components affect the telling of the stories. Finally, it reflected on how the practice of telling one's own story can affect power relations in our society. Further researches should seek to examine the impact of the practice on the individual's awareness of how stories are told by powerful institutions such as governments and the media.

Acknowledgements

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Contact email: aoliveira3-c@my.cityu.edu.hk

A Study on the Core Concepts of Environmental Aesthetics Curriculum

Ya-Ting Lee, National Pingtung University, Taiwan

Abstract

The purpose of this study is to develop the core concepts of environmental aesthetics curriculum. In order to get that purpose, literature review and Delphi retrospective questionnaire are adopted. Under the "conceptual framework of core concepts of the environmental aesthetics curriculum", there are two dimensions: "aesthetic capabilities" and "aesthetic contents", followed by two respective sub-dimensions that include three categories and eight sub-categories of "aesthetic capabilities" and three themes and seven sub-themes of "aesthetic contents". The functions of the conceptual framework of environmental aesthetics are to provide a systematic and analytic framework for reference, for example, when developing a thematic integrated curriculum or conducting content analysis of school textbooks.

Keywords: aesthetic education, environmental aesthetics curriculum, environmental aesthetics

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Introduction

Environmental aesthetics is one of the newly emerging aesthetics concepts of the 20th century; it originated as a reaction to Kant's "disinterested" aesthetic judgment as well as classical arts, pursuing instead the study of the aesthetic appreciation of natural and human environments. In a broad sense, by exploring the meaning of environment aesthetics, redefining environment, and expanding aesthetic concepts in general, it offers a new way of thinking for schools in Taiwan to develop students' aesthetics literacy. The purpose of this study, thus, is to develop the core concepts of environmental aesthetics curriculum.

Conclusion

This study adopts a literature review and Delphi retrospective questionnaire to investigate the knowledge and intuition of experts to effectively handle an event or an issue, rather than only one investigation conducted in most traditional questionnaires. Additionally, the communication function can be achieved in the absence of a meeting, and opinions can be freely expressed without the interference of authorities. With these merits of the questionnaire and meeting function, the Delphi method suits the purpose of this study to survey opinions by experts regarding the core concepts of the environmental aesthetic curriculum.

The conceptual framework of the core concepts of the environmental aesthetics curriculum summarizes various perspectives of environmental aesthetics, including: the "metaphysical imagination" of Hepburn (2004), "the integrated aesthetic" of Brady (2003, 2004), "positive aesthetics" of Carlson (2000, 2009), "aesthetics engagement" of Berleant (2004) and "green aesthetics" of Saito (2001, 2007a, 2007b). The purpose of constructing a conceptual structure of environmental aesthetics is to provide a systematic and analytic framework for reference, for example, when developing a thematic integrated curriculum or conducting content analysis of school textbooks. The researcher consulted experts regarding the overall classification structure and description; a questionnaire was then prepared according to the suggestions of the experts. Twelve experts from various academic fields, including aesthetics/arts and environmental education, were invited to participate in three rounds of questionnaire surveys. After my research team's discussion and experts counseling, Diag. 1 was constructed.
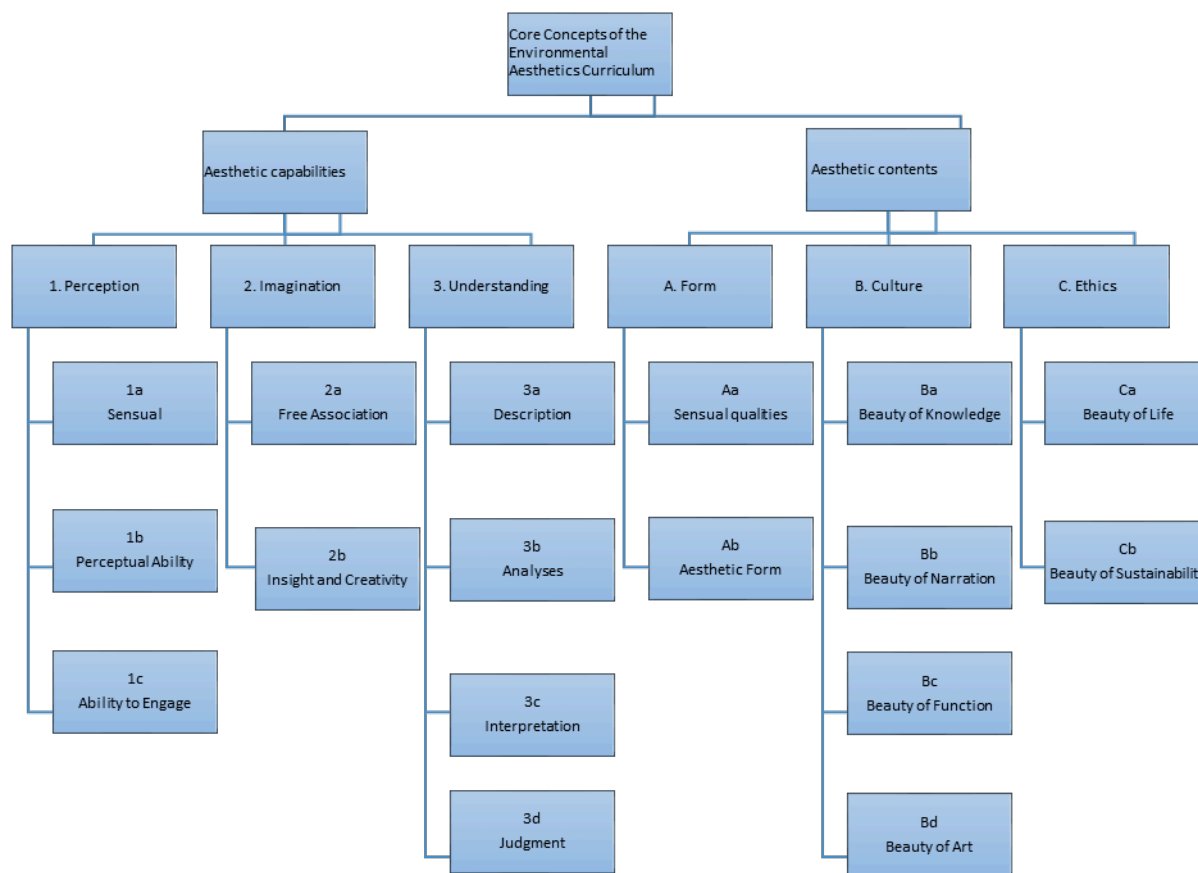
Diag. 1 Conceptual framework of Core Concepts of the Environmental Aesthetics Curriculum

Under the "conceptual framework of core concepts of the environmental aesthetics curriculum", there are two dimensions: "aesthetic capabilities" and "aesthetic contents", followed by two respective sub-dimensions that include three categories and eight sub-categories of "aesthetic capabilities" and three themes and seven sub-themes of "aesthetic contents".

Furthermore, descriptions of each category/sub-category as well as theme/sub-theme have been provided; examples are also given for each "sub-category." For example, in 1b, "Perceptual Ability" is described and an example provided below: "It begins when a subject actively cares for and explores the environment; it runs through basic characteristics such as integrity, selectivity, rationality, and consistency; it is the recreation and reconstruction ability of humans towards the environment. For example, through smell and hearing senses, we are able to perceive the mixed atmosphere of urban and rural areas in the air of a specific place." In "Ba beauty of knowledge", the description is provided below: "It refers to aesthetic judgment being realized and enhanced through knowing and understanding knowledge in various fields, including relevant knowledge of aesthetic judgment, scientific knowledge, or cultural and historical knowledge." (please see Table 1) The research results of this

study can be used for curriculum design in environmental aesthetics-oriented curriculum.

Table 1. Core Concepts of the Environmental Aesthetics Curriculum
Dimensions of "Aesthetic Capabilities"

Category of Aesthetic Capabilities	Sub-Category of Aesthetic Capabilities	Description of Sub-Category of Aesthetic Capabilities
1. Perception It refers to a viewer being able to perceive aesthetic qualities of the environment with one or multiple senses and integrates and reflects perception information sensed from the surrounding environment.	1a Sensual	It generally refers to organs that are able to collect information when triggered by the environment, and the human brain's ability to reflect on individual attributes of objects. For example, through the visual sense, we see the green and shiny appearance of moss while through the tactile sense, we know it is wet and soft.
	1b Perceptual Ability	It begins when a subject actively cares for and explores the environment; it runs through basic characteristics such as integrity, selectivity, rationality, consistency, and involves the recreation and reconstruction ability of humans in regard to their environment. For example, through the senses of smell and hearing, we are able to perceive the mixed atmosphere of urban and rural areas in the air of a specific place.
	1c Ability to Engage	It refers to aesthetic judgment of the environment through active physical and consciousness engagement to initiate a dialogue between a viewer and the objects being viewed. For example, when we look at a building, we not only appreciate its static form but also interact with it by understanding the meaning of its existence, atmosphere, space and functions.
2. Imagination It means that associations come from forms sensed by organs for the creation of new meaning.	2a Free Association	It refers to free exploration and association abilities. Along with sensual perception, we explore the aesthetic features of objects and extend possible correlation between sensual characteristics. For example, we personalize rough

		tree bark as the wrinkled face of an elderly person; when appreciating the aesthetic features of flowers on a high mountain, we think of surviving under tough conditions and understand the great strength of flowers.
	2b Insight and Creativity	It means creativity with imagination. The environment brings us inner inspiration as viewers and new insights are created. For example, when we look at a landscape of a valley and glacier, the unique aesthetic experience gives us inspiration from contemplating the great strength of the land.
3. Understanding Aesthetic understanding involves thinking based on direct perception, including behaviors in four abilities: description, analysis, interpretation and judgment. These four abilities are interdependent to facilitate understanding of objects being appreciated.	3a Description	This involves the abilities to describe elements of the environment including color, line, shaping, space and texture. For example, when we see a town with a canal, we are able to describe boats with distinctive styles and elegant swans on the river, the soft sound of a boat on its quiet navigation, and the complicated and enjoyable atmosphere in the air.
	3b Analyses	It is the abilities to discuss environmental composition and structural correlation. For example, from the said description, a discussion of the correlation of characteristics of a canal can be initiated: the extensive blue water of the canal is dotted with the white swans, bringing an overall elegance and simplicity to the canal. Interesting movements of grouse and ducks by the canal give people relaxing and comfortable feelings. Sunset presents changes in different layers of warm colors and contrasts with blue fishing boats in the foreground.
	3c Interpretation	It focuses on symbols, meanings and concepts produced by the environment. For example, from the description and analyses, we

		are able to compare the canal with those of other towns in terms of their architectural structures. We then discover a harmonious mixture of both man-made and natural characteristics in this canal. The white swans present elegance and the water flow signifies the power of life.
	3d Judgment	According to environmental contents perceived and understood, objective analyses and subjective interpretation are presented. For example, from an image exploration and meaning interpretation about the canal, we are able to describe the work of fishermen, and the cultural landscape; the interaction of the residential area and the canal is understood, and the metaphor of "a green lifeline of nature and culture" is used to describe the canal. The ability of judgment can also be described as our ability to perceive a good horse after analyzing and interpreting its running speed and elegant pose.

Dimension of "Aesthetic Contents"

Theme of Aesthetic Contents	Sub-theme of Aesthetic Contents	Description of Sub-theme of Aesthetic Contents
A. Form The theme is the core of environmental aesthetics, including sensual qualities and the aesthetic forms of objects being appreciated.	Aa Sensual qualities	It refers to an explicit structure or unique behavior such as sound, color, shape, texture and pose that can be described with sensual perception.
	Ab Aesthetic Form	It refers to the presentation of sequence, proportion, layer, balance, harmony, composition and structure based on the perception of characteristics such as sound, color, shape, texture and pose of objects being appreciated in the natural and man-made environment.
B. Culture This theme refers to the overall value system including relevant materials, systems and spirit of humans related to environmental aesthetics and appreciation.	Ba Beauty of Knowledge	It refers to knowledge and understanding in each field of environment that help to realize and enhance aesthetics appreciation, including relevant knowledge of objects being appreciated, or human culture and history.
	Bb Beauty of Narration	It refers to relevant myths or folk legends associated with the creation of meaning, generating more environmental interpretation and imagination.
	Bc Beauty of Function	This means that man-made landscape, buildings and objects in the environment can be soundly designed for practical use with the order and harmony of the environment taken into consideration, thereby enhancing life value.
	Bd Beauty of Art	It refers to how the creative behavior of humans has represented and interpreted the environmental landscape or daily objects, and conveyed the implicit cultural awareness.
C. Ethics This theme refers to moral values and behavior codes generated with the power of aesthetics judgment of humans to exert an impact on the issues of environmental ethics or even to change people's actions.	Ca Beauty of Life	Through perception senses, viewers reflect and perceive objects being viewed during the process of environmental aesthetics for relevant life value presentation or inspiration of human emotions, attitudes and personalities.
	Cb Beauty of Sustainability	Through the environmental aesthetics process or experience sharing, sympathy and moral values for the environment are developed to call for emotions and missions of environmental protection as well as to ensure environmental sustainability and raise public awareness.

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Contact email: yatinglee10@gmail.com

High Frequency Key Words in Tourism English in Newspapers: A Corpus-based Approach

Chattraporn Junnak, Rajamangala University of Technology Isan, Thailand
Ladawan Juajamsai, Rajamangala University of Technology Isan, Thailand

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Abstract

Tourism English is a new approach in the field of English for Specific (ESP) and it has its own linguistics style. The aim of the current study is to analyze the most frequent and important vocabulary in the area of tourism. The data are extracted from a small corpus amounting of 246,601words, compiled from newspaper online in tourism section of Thailand and the program "WordSmith Tool" was used to analyze Tourism English in this corpus. In the analysis, the vocabularies were analyzed and identified the key words that were most likely to occur in tourism term. The findings revealed that the most frequently used in the corpus are more nouns and the most five frequent tourism key words were "tourism", "million", "travel", "government", and "hotel". It is hoped that this study could enhance the study of tourism English and support learning of tourism English.

Keywords: high frequency key words, tourism English, Corpus-Based Approach

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Introduction

Nowadays, tourism has become one of the largest and most rapidly growing sectors in the global economy during the 20th Century. Since, the role of tourism affects the economy in many ways such as personal and governmental income, and employment. Moreover, because of the globalization and information become an important role, the opportunities of communication has been increased all over the world that also has greatly encouraged the international tourism exchanges. For this reason, tourism English is widely used as a meaningful medium of international tourism communication in tourism industry.

In Thailand, tourism industry is one fundamental part of income for the country as it involved Thailand's economy by promoting foreign exchange earnings, creating new jobs, broadening the distributions of income, increasing rural development. In order to communicate with tourists around the world, language is used to represent people or things and to aid the creation of thoughts (Holmes, 1998). English is the world's most greatly used language (Quirk, Greenbaum, Leech, and Svartvik, 1985) and we use it as an important factor in sending and receiving the travel information. As Thailand is an exotic country with a variety of attractions and superb standard of hospitality and service thus Thailand is placed high on the list of the world's most favored tourism destinations (Tourism Authority of Thailand, 2004). As a result, the completed information about travel to places, tourist attractions and facilities of Thailand has been printed through the World Wide Web, newspapers, and magazines in order to promote the tourism industry. Travel articles in newspapers and magazines in these media are preferred by potential tourists as tools to find new travel destination (Siriwan, 2004). One of valuable new mediums for providing information to an international audience is online electronic version of newspaper (Rademan, 1998). As newspaper is one of the most interesting types of English reading for learners because it is used as source of up-to-date English language to extend their reading after they conclude their classroom study (Frederickson & Wedel, 1991).

To understand the communicative objectives of the travel news of the tourism, the vocabulary knowledge is very essential to the readers. However, to comprehend travel news is not an easy task for non-native speakers of English thus it is necessary that they require an excellent command of vocabulary in Tourism English and also how to read the text effectively. In addition, research into tourism English has been poor. This does not mean, however, that there has been no research in the tourism English area. There are some linguistic analyzes, often based on leaflet, blog, magazine, and website in tourism. Nevertheless, there is sufficient attention to tourism English from newspaper. Accordingly, analysis that involves the study of authentic text will be useful in giving a better comprehension of the nature of language used in this specific genre and could be employed to the design of English for tourism courses and materials for teaching.

Consequently, the analysis of the present study covers tourism English and the main reason for undertaking this research is to simplify tourism English reading comprehension by building up familiarity with tourism key words. The findings gained from this study may be developed further to be used as ESP material for tourism English.

Research Objectives

The objectives of the present study are as follows:

1. To create a special corpus in the field of tourism English.
2. To identify the tourism key words in the tourism English Corpus (TEC).

Methodology

The Source of Data for the Corpus

The Source of Data for the Business Corpus analysis is the online news in the Nation's Tourism sections during the period of one month from September 1st to September 30th, 2016. The total numbers of news articles were 90 files and the total number of tokens or running word were 278,514 words.

Research Procedure

The research procedures of this study consisted of eight important steps in order to create the Tourism Corpus. The method of data analysis can be described in Figure 1 that are related to how data were examined and how to make a selection of texts in order to carry on the top 100 most frequently occurring words list.

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│           Identifying Tourism Key Words         │
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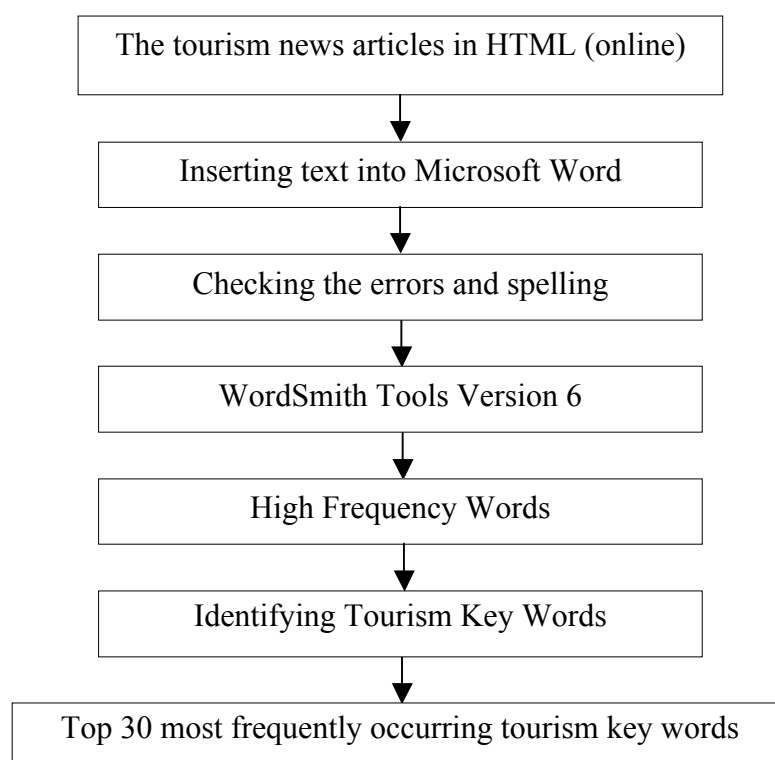
Figure 1: Research Procedures

As shown in Figure 1, there are six important steps to create the Tourism English Corpus of the study as follows:

Step 1: The news articles in HTML (online)

In order to collect the data, the tourism news articles in the online version were selected as important data for the study. The data were collected for a period of one month from September 1st to September 30th, 2016.

Step 2: Inserting text into Microsoft Word

After receiving the data in HTML format, the online texts from the tourism news articles were inserted into "Microsoft Word" as a word document (*.doc) and the total of news articles were 90 files.

Step 3: Checking the errors and spelling

At this step, the checking of the mistakes and the spellings of the words inspection were corrected before selecting texts in the analyzing program.

Step 4: WordSmith Tools Version 6

After checking the mistakes of the words inspection, all news articles were inserted into the "WordSmith Tool Version 6" for analyzing the most frequent words in the Tourism English Corpus (TEC).

Step 5: High Frequency words

All files of tourism news articles were inserted into the "WordSmith Tool Version 6" for analyzing then the program presented the words occurring frequently in the text files.

Step 6: Identifying Tourism Key Words

After receiving the most frequently words of the Tourism Corpus, the frequency word list was checked by using the Longman Business English Dictionary manually to identify the technical vocabulary. Then, the top 30 most frequently occurring tourism key words were obtained.

Results

As mentioned earlier, this study aimed to investigate high frequency tourism key words. Therefore, tourism news articles in an online version during the period of one month were selected as an important input for the present study. The information of this corpus is shown in table 1 showed.

Table 1 Statistical Details of the Tourism English Corpus (TEC)

	No. of Articles	**No. of Tokens**	**Word types**
Tourism	90	246,601	7,820

According to Table 1, the text statistics of the whole tourism English corpus showed that the tokens or running words were 246,601 words in 90 news articles and 7,820 word types.

Table 2 The Top 30 Most Frequently Occurring Tourism Key Words of the Tourism English Corpus (TEC)

Rank	Word	F	POS	Rank	Word	F	POS
1	tourism	186	n.	16	domestic	46	adj.
2	million	89	n.	17	industry	46	n.
3	travel	76	n./v.	18	local	45	adj.
4	government	75	n.	19	place	43	n./v.
5	hotel	75	n.	20	area	42	n.
6	business	71	n.	21	private	42	adj.
7	ASEAN	66	n.	22	sector	41	n.
8	economic	61	adj.	23	development	40	n.
9	market	57	n.	24	visa	39	n.
10	price	55	n.	25	high	38	n./adj./adv.
11	growth	53	n.	26	president	38	n.
12	city	51	n.	27	money	37	n.
13	centre	49	n.	28	resort	36	n.
14	time	47	n.	29	plan	35	n./v.
15	billion	46	n.	30	area	34	n.
	Total						

Table 2 provides the list of the top 30 most frequently occurring words of the TEC. The total of the frequency in this table were calculated from the 1st rank up to 150th rank. There were 1,659 occurrences of the whole corpus. It is to be expected that high frequency words in the corpus were nouns and adjectives. In this list, the top five high frequency words were "tourism" appeared 186 times, "million" 89 times, "travel" 76 times, "government" 75 times, and "hotel" 75 times. Moreover, the above data indicated that the parts of speech of most key words in tourism were noun and the rest are adjectives. Yet, some words can be used both as noun and as verb (3rd rank), and as noun, adjective and as adverb (25th rank).

Table 3 Comparison of 10 Most Frequently Occurring Words of the Tourism English Corpus and the General Service List (GSL)

	General Service List (GSL)		Tourism English Corpus (TEC)	
Rank	Word	F	Word	F
1	say	2,793	tourism	186
2	make	2,378	million	89
3	man	2,132	travel	76
4	time	1,940	government	75
5	state	1,773	hotel	75
6	new	1,698	business	71
7	year	1,673	ASEAN	66
8	take	1,586	economic	61
9	come	1,577	market	57
10	now	1,531	price	55

According to Table 3, the purpose of the comparison between tourism key words of the Tourism English Corpus (TEC) and the General Service List (GSL) is to show that tourism key words are technical vocabulary while the GSL are common vocabulary. From these two lists, it can be seen that no one matched word appeared. From the data, the most frequent key word occurring in the TEC was "tourism" with 186 occurrences while "say" was the 1st rank in the General Service List (GSL) appearing 2,793 times (West, 1953).

Conclusion

This study attempted to study a corpus of tourism news articles from the tourism section. We gathered 90 news articles from the tourism news articles during September 1st to September 30th, 2016. We collected the online news articles of the in Tourism section and saved into "Microsoft Word". Then, "WordSmith Tools Version 6" was used to identify the most frequent words and tourism key words of Tourism English Corpus (TEC). The number of tokens or running words of the TEC were 278,514 words.

The objectives of this study to analyze the vocabulary occurred in the Tourism English Corpus. The findings of the present study could be useful information in order to consider for framing the ESP course improvements and materials in the future. Furthermore, the findings pointed out that the most five frequent tourism key words were "tourism", "million", "travel", "government", and "hotel". The findings indicated that the tourism key words of tourism appeared less frequently than the function words. However, the tourism key words are still important for learners who want to achieve in reading tourism texts.

To sum up, this study demonstrated the most frequent tourism key words. It can be said that the findings of the study could be a helpful guidance and a considerable point for teachers or course designers when they produce materials for teaching Tourism English.

Limitation of the Study

The study had a number of limitations as follows:

1. The study focused on a relatively small sampling, consisting of 90 news articles from newspaper online. Therefore, the findings may not be applicable to other kinds of tourism information such as the hotel services or rental services. Additionally, the results might not be representative of tourism English of other sources.

2. The study focused on a limited number of linguistic features that are only content words. Thus, here are other kinds of linguistic features, such as tense, voice, and clause modal verbs, imperatives, personal pronouns, and adjectival pre-modifiers which are useful for learners of the genre to improve their reading, to use each linguistic feature accurately, and to create the text effectively.

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Profiling the Academic Wordlist in Research Project of EFL University Students

Anchalee Veerachaisantikul, Rajamangala University of Technology Isan, Thailand
Boonchai Srisassawatkul, Rajamangala University of Technology Isan, Thailand

The Asian Conference on Arts & Humanities 2017
Official Conference Proceedings

Abstract
The current study is a corpus-based lexical study that purposes to question the use of words in Coxhead's (2000) Academic Word List (AWL) in research in the field of linguistics and applied linguistics. We compiled and investigated 52 research projects of EFL university students comprising of 1,071,558 words, which called the Research Project Corpus (RP). Our analysis acknowledged that, of 570 word families in the AWL, 287 appeared frequently in the corpus and the coverage accounted for 4.08% of the token in this corpus. Furthermore, this study identifies non-academic word that appeared more than 50 times and examined high-frequency content words in the RP Corpus. The non-academic words are mostly nouns and adjectives that related to language education.

Keywords: Academic Word List, EFL, Research Project

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Introduction

In the field of English teaching and learning, one of the most important skills is writing which claimed by a number of linguists (Hyland, 2003, Kroll, 2003, and Matsuda, 2003). Writing is a complicate process as it is a skill that commonly learned by classroom practices. Students are referred to acquire good vocabulary knowledge, grammar, and understanding of register, genres, and styles in order to write appropriately. In regard to English writing contexts, there are mostly separated into two groups are English as a second language (ESL) and English as a foreign language (EFL) contexts. The difference between ESL and EFL context is that ESL context is used in everyday life activities while EFL context mainly used in academic environment like colleges, universities, and workplaces. This can be noted that it might directly involve how English writing instruction is taught by writing teachers and how it is learned by L2 writing leaners.

In Thailand, we learn English as EFL context, which is used in academic environment. Moreover, Thai EFL undergraduate students required to learn how to able to read and write in English; however, they still have a number of problems especially in writing. Undergraduate students who are taking degree for their study in an English medium colleges or universities emphasize on academic writing since they have to write academic papers, articles, theses or independent studies in English even their first language is not English.

Academic writing has established a relationship between vocabulary comprehension and academic success and classified characteristics to suggest the L2 word learners over academic tasks, although few people are recognized concerning student perceptions of academic vocabulary and the conscious decision-making process of these learners while they are writing (Nation, 2013). This idea is supported by Hyland (2007) that academic writing is usually referred a basic component and a special language requirement that are academic vocabulary and academic genres as special discourse have particular vocabulary (Coxhead and Byrd, 2007).

Moreover, Laufer & Nation (1995) suggested that academic writing requires lexical richness either the understanding to apply a proper size of high frequency and academic words. Using words in academic writing is hard to do even learners could be remembered the words and recognize them receptively. In spite of that it is more challenging and takes more time for learners in the task that need to apply receptive words to productive words because they have to practice than is often recognized (Laufer & Paribakht, 1998, Lee & Muncie, 2006, Webb, 2005).

Academic vocabulary is specialized vocabulary for second or EFL language learners who intended to do academic study in English. The best example of list of such words is the Academic Word List (AWL) (Coxhead, 2000) that consists of 570 word families that are not in the most frequent 2,000 words of GSL (West, 1953) and technical vocabulary; however, these words occur reasonably frequently over a wide range of academic text. As academic words are commonly used in academic writing than in our everyday conversational English thus EFL students who learn to write academic papers demand the development of an advanced linguistics foundation that covers academic vocabulary (Hinkel, 2001). This could be addressed that the ability to use vocabulary is important for EFL students in order to succeed in academic

English writing. Thus, vocabulary also plays an important role for students in learning English because of knowing sufficient vocabulary can help students to transfer meaning in communication. Although, there are some scholars mentioned that second and foreign language learners normally have finite vocabulary knowledge when comparing with native speakers particularly in speaking and writing (Kaur and Hegelheimer, 2005).

To help EFL students achieve academic writing, making word list are believed to be able to improve the vocabulary knowledge. So far, there are little attention has been paid to the academic writing and vocabulary of EFL English major students' research project. Consequently, the current study aims to investigate the most frequently academic word and non-academic words list in EFL university students' writing. This study will be profitable to writing teachers or course designers to develop their writing programs and improve their students' writing abilities according to the educational and professional requirements for English writing in the future.

Research Purposes

The purpose of this study is to explore the frequency of academic words that used in the field of linguistics and applied linguistics. The results showed in this study derive from an investigation of a greater corpus of research project of EFL university students with more than one million token words. The benefit of larger corpus is that the researchers could design a broader list of academic words, which are oftentimes employed in EFL research projects. Also, the current study analyzes the frequency of non-academic words that is frequently occurred in EFL research projects. The following research questions are addressed in this paper:

1. What are the most frequently used academic words in research project of EFL university students?
2. What non-academic words appeared with high frequency in research project of EFL university students?

Materials and methods

This study combines corpus-based and genre-based approaches, studying the research project to expose specific features of academic vocabulary. This corpus-based study concentrates on frequency, coverage, and distribution of the words from the Academic Word List in Thai EFL university students' research project in the whole project.

The Compilation of the Corpus

For the study, we built a 1,071,558-word corpus of research projects that was formed following the criteria recommended by Sinclair (1990). The corpus contains 52 research projects produced academic working written by EFL English major students who enrolled in an 'Independent Study' course which is a partial fulfillment of the requirements at their degree. These research projects were carried out in the last semester of their fourth year and selected from 2010 to 2014 academic year. The research projects concerned with their major areas in the discipline of linguistics and applied linguistics and the section organization of their works were followed a

prevalent format in seven main sections (Abstract, Introduction, Literature Review, Method, Results, and Discussion and Conclusion, and Reference). In order to answer the purpose of the study, the academic word list of the corpus demonstrated Table 1 gives general information of the data used for the Research Project Corpus (RP).

Table 1: General Information of the RP Corpus

Academic Year	No. of Research Projects	Token words (Running words)
2010	12	222,711
2011	10	211,336
2012	10	212,450
2013	10	212,402
2014	10	212,659
Total	**52**	**1,071,558**

The Software for Data Analysis

In the current study, we mainly calculated on the computer software program "WordSmith Tool Version 6" (Scott, 2012) for the lexical analysis and profiling. It is an integrated suite of programs for looking at how words behave in texts and used to find out how words were used in any kind of texts. In addition, this software program can create output that serves data as regard to the frequencies and distribution of the academic words in the corpus.

Procedure and Data Analysis

The process of data analysis can be outlined in Figure 1 that are basically dealt with how data was selected, how selected texts were managed for academic words and non-academic words analyzed.
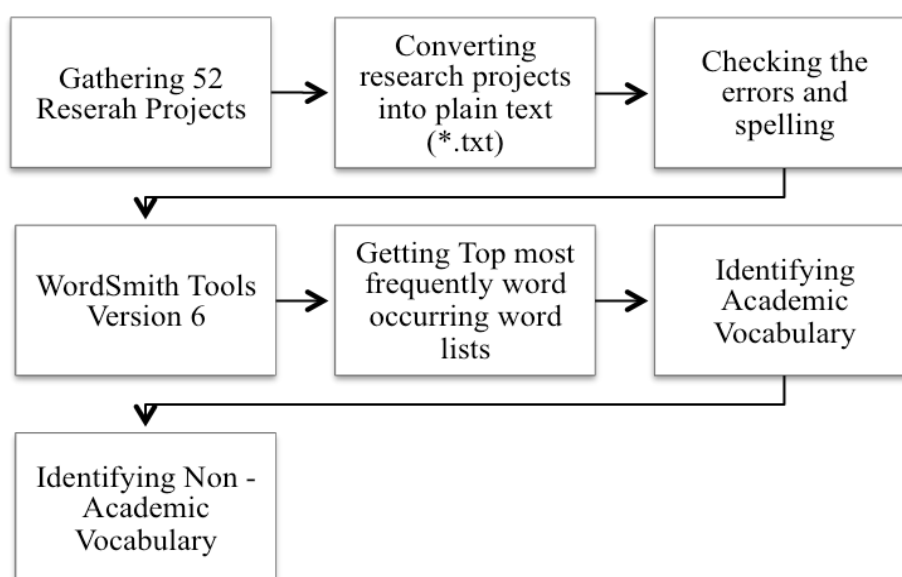

Figure 1: Research Procedures

According to the purposes of the study, the 52 research projects written by EFL English major students were selected as the most important input for the Research Project Corpus (RP) between 2010 and 2014. The first research question aims to probe the frequency and distribution of the academic words. To match this question, the first stage is to acquire a list of academic words that serve the criteria in the study that cover frequency and range. The criteria of the study is that the academic word should appear at least 50 times in the complete RP Corpus. In addition, all text files were saved as a PDF document thus they were converted into plain text (*txt). Then, the errors and spellings of all the words were examined and revised before using the lexical analysis program. After checking the errors and spellings of all files, the computer software program "WordSmith Tool Version 6" was employed in order to make the word frequency lists of each file by using the Wordlist Tool. The Wordlist Tool offered both alphabetical and frequency order of the words in the text files. Afterwards, the most frequently occurring words were obtained, the frequency word list was screened by the expert in academic field and checking the entries with Coxhead's (2000) Academic Word List manually. This resulted in a list of top 50 most frequently occurring academic words.

The second research question aims to explore non-academic words that frequently occurred in this corpus excluding in Coxhead's (2000) Academic Word List (AWL) and General Service List (GSL) (West, 1953). To answer this question, we adapted the similar criteria of the frequency and range and chose only non-academic words include only content which appear at least 50 times in the whole RP Corpus.

Results

The current study concentrated on the frequency, coverage, and distribution of academic words in the Research Project Corpus (RP Corpus). Consequently, a corpus of 1,071,558 running words from EFL English major students' research projects has been applied. After analyzing the data, following results have been achieved that demonstrated to answer the two posted research questions below.

Research Question 1: What are the most frequently used academic words in research project of EFL university students?

Table 2: The Top 50 Most Frequently Academic Words (AWL) of the RP Corpus

Rank	Word	F	%	Rank	Word	F	%
1	source	3,687	0.34	26	version	476	0.03
2	target	3,552	0.33	27	factor	471	0.04
3	text	2,712	0.26	28	liberal	456	0.04
4	strategy	2,406	0.22	29	topic	447	0.04
5	data	2,373	0.22	30	category	438	0.02
6	research	1,944	0.18	31	reveal	414	0.03
7	technology	1,548	0.14	32	create	408	0.03
8	item	1,479	0.14	33	design	399	0.03
9	chapter	1,428	0.13	34	investigate	396	0.03
10	analyze	1,329	0.13	35	concept	381	0.03
11	attitude	1,311	0.12	36	percent	372	0.03
12	process	1,215	0.11	37	expert	351	0.03

| 13 | found | 1,203 | 0.11 | 38 | publish | 336 | 0.03 |
| 14 | identify | 975 | 0.09 | 39 | objective | 321 | 0.03 |

Table 2: The Top 50 Most Frequently Academic Words (AWL) of the RP Corpus (Cont.)

Rank	Word	F	%	Rank	Word	F	%
15	project	816	0.07	40	area	315	0.03
16	structure	791	0.07	41	positive	312	0.03
17	focus	783	0.06	42	significant	306	0.03
18	culture	711	0.07	43	similar	303	0.03
19	final	606	0.06	44	criteria	288	0.03
20	specific	606	0.06	45	tense	282	0.02
21	style	600	0.06	46	obtain	270	0.02
22	major	573	0.04	47	transfer	270	0.01
23	select	537	0.04	48	define	264	0.01
24	aspect	507	0.04	49	technique	264	0.01
25	occur	492	0.03	50	appropriate	255	0.01

Total of frequency of occurrences	**42,979**
Total of % of text coverage	**3.79%**

Table 2 provided the list of the top 50 most frequently academic words in the corpus. The total of frequency of occurrences in this table was calculated from 1st rank to 50th rank. There was a total of 42,979 occurrences that accounted for 3.79% of text coverage, of the whole corpus which was 100%. However, most of them occurred often to be included in the top 50 most frequently occurring words of the whole RP Corpus. In the list, the top five high frequency words were "source" 3,687 times, "target" 3,552 times, "text" 2,712 times, "strategy" 2,406 times, and "data" 2,373 times. After comparing with the headwords of Academic Word List (Coxhead, 2000), the findings presented that of 570 headwords of the academic word list, 287 appeared frequent in this corpus and the coverage accounted for 4.08% of the token in the corpus.

Taking source as an example, the corpus has 3,687 hits for this word. The Oxford Learner's Dictionary has four specialized meanings for this word that are "a place, person or thing that you get something from", "a person, book or document that provides information, especially for study, a piece of written work or news", "a person or thing that causes something, especially a problem", and "the place where a river or stream starts". Comparing the meanings from five concordances from the RP Corpus with those in different context.

N			
1	this strategy, the whole meaning of a	*source*	source language word could be fully …
2	of translation relationship between a	*source*	source system and a target system …
3	clearly. In the classrooms, listening is a	*source*	source of English communication such as …
4	in particular contexts. Vocabulary is also	*source*	a source of polite term. It is imperative that …
5	will have a complete command of the	*source*	source and receptor languages, as a

Research Question 2: What non-academic words appeared with high frequency in research project of EFL university students?

Table 3 The Top 50 Most Frequently Non-Academic Words of the RP Corpus

Rank	Word	F	%	Rank	Word	F	%
1	word	12,816	1.20	26	explanation	1,209	0.11
2	English	11,022	1.03	27	pronunciation	1,197	0.11
3	student	8,997	0.84	28	people	1,188	0.11
4	translation	8,286	0.77	29	information	1,179	0.11
5	language	8,154	0.76	30	loan	1,164	0.11
6	year	3,201	0.30	31	package	1,161	0.11
7	test	3,189	0.30	32	different	1,158	0.11
8	problem	3,120	0.29	33	total	1,131	0.11
9	translator	2,937	0.27	34	number	1,125	0.10
10	level	2,580	0.24	35	general	1,098	0.10
11	Thai	2,502	0.23	36	online	1,080	0.10
12	vocabulary	1,992	0.19	37	important	1,032	0.10
13	example	1,983	0.19	38	neutral	1,026	0.10
14	source	1,944	0.18	39	paraphrase	1,023	0.10
15	communication	1,827	0.17	40	correct	993	0.09
16	university	1,821	0.17	41	learner	954	0.09
17	second	1,752	0.16	42	academic	951	0.09
18	comprehension	1,686	0.16	43	result	939	0.09
19	frequency	1,650	0.15	44	high	933	0.09
20	ability	1,560	0.15	45	skill	933	0.09
21	knowledge	1,431	0.13	46	sentence	837	0.08
22	international	1,425	0.13	47	synonym	831	0.08
23	analysis	1,389	0.13	48	corpus	825	0.08
24	result	1,356	0.13	49	questionnaire	825	0.08
25	group	1,305	0.12	50	sample	822	0.08

Total of frequency of occurrences   115,539
Total of % of text coverage   10.8%

From the data shown in Table 3, it can be seen that the top 50 most frequently occurring non-academic words accounted for 10.8% of the text coverage and there were a total of 115,539 occurrences. From the list, the top five high frequency words were "word" 12,816 times, "English" 11,022 times, "student" 8,997 times, "translation" 8,286 times, and "language" 8,154 times.

According to Coxhead (2000), she assumed that general word list (GSL) should be known as a considerable element of the acquired knowledge of language learners. In addition, GSL appearing in academic context were employed as a part of academic argument but on the other hand they were not involved as academic words. Table 4 compares the frequency of the top 10 most frequent academic words and the frequency of the top 10 most frequent non-academic words in the RP Corpus. It can be observed that the words from the non-academic words with academic use in the RP Corpus had a higher frequency than the first 10 words from the academic words in this study. Furthermore, the RP Corpus contains diverse nouns and adjectives that applied in a field that is closely related to language education, for instance, word,

English, translation, and language. These words appear frequently may be resulting from the diversity of researches that were the subject of linguistics.

Table 4 Frequency of the top 10 most frequently academic word and the non-academic word

		Words from the AWL			Words from the Non-AWL	
		F	**%**		**F**	**%**
1	source	3,687	0.34	word	12,816	1.20
2	target	3,552	0.33	English	11,022	1.03
3	text	2,712	0.26	student	8,997	0.84
4	strategy	2,406	0.22	translation	8,286	0.77
5	data	2,373	0.22	language	8,154	0.76
6	research	1,944	0.18	year	3,201	0.30
7	technology	1,548	0.14	test	3,189	0.30
8	item	1,479	0.14	problem	3,120	0.29
9	chapter	1,428	0.13	translator	2,937	0.27
10	analyze	1,329	0.13	level	2,580	0.24
Total		**22,458**		**Total**	**64,302**	

Discussion

The current study has provided a list of academic words that are frequently used in research project according to a corpus analysis of Thai EFL university students. Also, it serves a list of non-academic content words which are frequently used in the Thai EFL research projects. To answer the research questions, the concordancing software "WordSmith Tool Version 6" was used. It was used to view how words behave in texts and to create the word frequency lists of the RP Corpus by using the Wordlist Tool which provided both alphabetical and frequency order of the words in the text files.

Our objectives of making a list of academic and non-academic words in Thai EFL research projects is to reveal English teachers or academic English teachers or instructors to realize the importance of academic vocabulary. Furthermore, Ellis (1990) suggested that the courses focus on language feature often cause to better learning than unplanned courses. For this reason, we trust that the results of the current study could be useful for the teaching and learning of frequently occurring academic word and non-academic words as it can support students to promote not only their academic writing but also reading skill. In addition, the frequency-based wordlists can help students of English for Academic Purpose (EAP) who need enlarge their vocabulary size by notifying which words they should master (Cobb, n.d.). Besides, teachers could apply the word lists presented in this study to boost the students' awareness and guide them to employ in their writing. Moreover, teachers could teach the linguistic features to students such as tenses, parts of speech, or collocations as suggested by Coxhead (2008). Yet, linguist scholars who interested in doing research in academic word list could merge these findings for further studies on other fields and teachers or course designers of English for Academic Purposes (EAP) who wish to develop their teaching material could apply these findings of the study for their teaching AWL as well.

We expect that this study has exhibited the importance of creating academic and non-academic word list to point out learners to get more idea in order to prepare themselves to use better words when they write the academic research and to comprehend the academic texts or articles that they have to read. Moreover, it would be the motivation for many instructors, education programmers, and textbook developers throughout the world.

Conclusion

The significant of English as a largest messenger of international globalization has influenced English to achieve a great role in all subject disciplines in Thailand. The current study concentrates on academic English and goal to decrease the problem of Thai EFL students when writing academic researches and articles. Additionally, the results would be a new findings that could be profitable to learners of academic English in order to achieve their higher education, teachers or course designers of academic English when they write or develop their material for teaching English for Academic Purposes (EAP), and linguistics scholars who interested in pursuing further study in applied linguistics. For teachers, they could use these results not only to improve their classroom teaching for vocabulary but also grammar.

Another important investigation is that the non-academic word that are highly frequent in our corpus. In our EFL context, it could be assumed that EFL learners have good knowledge of non-academic word since they can apply their knowledge to specific topic of linguistics; however, they are often forgetful of grammatical rules. This idea is supported by Hyland and Tse (2007) that an academic vocabulary usually comes after a general vocabulary. With respect to the most frequent occurring non-academic word list, teachers can employ the frequently occurring word lists as a benefit source to instruct words that students are not familiar with their study since the frequently word list is essential supplement to various disciplines as recommended by Coxhead (2000). Still, there is much remains to be done, our work creates valuable findings in the field of academic English. In other words, having accepted that this study has some limitations, which have to be mentioned. The main limitations of this study are suggested as follows: the first limitation concerns a corpus size of this study that were smaller than the Coxhead's (2000) Academic Word List since the RP Corpus contained over one million token words. Consequently, future research might need to broaden the size in order to generalize their findings and to see whether their results would be related to ours. The second limitation is that this study gathers only the frequently occurring academic and non-academic word; however, the linguistic features that are issues concerned with actual word, are outside limits such as collocation, grammatical features, or discourse context.

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A Historical Review of Media Coverage on the Southernmost Unrest of Thailand

Pataraporn Sangkapreecha, Bangkok University, Thailand

Abstract

In a general manner, journalists rely upon conflict as a conventional method of framing news reporting. Be faced with the pressure of strained resources and their perception that media audiences prefer this reportorial style, journalists resort to conflict-based reporting. The approach often exacerbates the conflict by the very nature of the reportage. Using an unrest in Southernmost of Thailand as a case study, this historical study aims to uncover the past, define the present, and suggest the future alternative approach of reporting conflicts for media. A systematic review method was employed to identify, appraise and synthesise all the empirical evidences. This examine relied upon qualitative analysis of documentation from 1998 to 2006 of the news media agency and academic literature. The results reveal that media reports deliberately represented the insurgency in Thailand's restive South as Islamic in nature and portrayed attacks as revenge against the Buddhists. The media coverage revealed characteristic patterns of War Journalism. The general public, therefore, comes to expresses dissatisfaction with these media practices. This study thus proposes an alternative concept underpins Peace Journalism procedure for consideration.

Keywords: Media Coverage, Southernmost Unrest of Thailand, War Journalism, Peace Journalism

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Introduction

The South Thailand insurgency is a separatist campaign centred in the Pattani region, Pattani, Yala and Narathiwat, three southernmost provinces of Thailand where the vast majority of people are Muslims. The violence increasingly spill over into neighbouring provinces and threatening to extend up to the national capital in Bangkok on New Year Eve 2007. A long series of conflicts has resulted in 15,869 unrest events with over 6,700 deaths and 12,375 injured in the southernmost provinces of Thailand since an escalation of violence in January of 2004 (DeepSouth, 2016). Some experts have suggested that this unrest occurred under the influence of foreign Islamist groups such as al-Qaeda and Jemaah Islamiyah (AFP, 22 November 2006; Chalk, 2001), though such connections have never been fully substantiated and highly contentious. Some reports suggest that a number of Pattani Muslims had received training at al-Qaida centres in Pakistan (Islam, 1998), though many experts believe, to the contrary, that the Pattani separatism had little or nothing to do with religious differences. Instead, they emphasised more on the ethnic Thai versus Malay character of the conflict (see Harish, 2006a; Harish, 2006b; Vatikiotis, 2006; Wolfe, 30 September 2005). The Thai government, nevertheless, attributed the violence to Islamic militancy and managed to evade awkward questions about ethic and cultural identity that lie at the heart of the conflict.

Based on Johan Galtung's classification of War Journalism, this study examines the media coverage from 1998 to 2006. This period represented the most peak periods of the Southernmost unrest in Thailand and the media often exacerbated the conflict by the very nature of their reportage. The purpose of this study thus is to uncover the past, define the present, and suggest the future alternative approach of reporting conflicts for media.

War Journalism

War Journalism was first defined by Johan Galtung, a Norvegian scholar as journalism about conflict. War Journalism approach is characterized by conflict resolution through violence and ceasefire. Violence oriented conflict resolution adopts a linear criterion which begins with a problem, leading to confrontation/conflict and then a ceasefire leading up to a resolution (Galtung & Jacobsen, 2000). In other word, the War Journalism approach focuses on the outcome, which is the driving force and is finally stated in a formal agreement that the conflicting groups entered into. Galtung's (1986, 2002) classification of War Journalism is orientated in war/violence, propaganda, elite and victory.

War Journalism is violence oriented and indicates that conflict is confined to closed space and time. Conflict in War Journalism is reported with two opposing parties in a zero-sum game, differentiated as good versus evil and emphasizes on government and military resources

War Journalism is a propaganda orientation. It shows bias towards a party and presents the actions of one party as positive and the other as negative. Due to government censorship and media control, the media may be limited to the official discourse on an event, and may become a part of wartime propaganda.

War Journalism upholds the elites and political ruling class. Galtung (2002) points out that in the elite orientated, War Journalism focuses on the visible effects of war (casualties and damage to property), while obscuring the invisible effects which could help to add context to a story.

War Journalism banks on the agenda setting influence of the media and assumes that if news is framed based on the victory oriented model, it may influence audience thought process and ultimate action towards expedites conflict. In this orientated, the media focus on treaty, institution and the controlled society.

In 1970, Galtung (1986) proposes the model of peace journalism that promotes conflict resolution, reconstruction and reconciliation. It concentrates on stories highlighting peace initiatives and preventing further conflict while playing down ethnic and religious differences. Peace journalism contributes to a change in the reporting about conflict from the current focus on violence to a focus on peaceful conflict transformation (Galtung & Jacobsen, 2000).

Methodology

Understanding the past to guide the future of a media portrayal of the conflict is the aim of this research study. In essence, a systematic review method was employed to identify, appraise and synthesise all the empirical evidences. The study relied upon qualitative analysis of documentation from the news media agency and academic literature.

Initially, six media news agencies, *Reuters, AsiaMedia, The Free Press, AFP, The Bangkok Post, The Nation* were scanned for relevant news and articles. The first four news agencies were chosen as they are global news agency. The last two are Thai leading English-language daily newspaper. In order to increase the reliability of the search results and ensure that news and articles from various scholarly fields will be included, the search was repeated with Google Scholar. All searches were narrowed down to empirical studies reported in peer-reviewed journal articles. The phrases 'Southern Thailand', 'Conflict in Southern Thailand' were used in the searches in order to find articles that discuss the situation in Southernmost Unrest, Thailand in some manner. As a result, a total of 49 news and articles meeting the inclusion criteria were selected for the review. The selected articles were published in the years 1998–2006.

Results

The results of this study revealed that media reports deliberately represent the insurgency in Thailand's restive South as Islamic in nature and portray attacks as revenge against the Buddhists. The examples of media coverage reveal characteristic patterns of War Journalism are analysed.

War/Violence-Orientated

The rise of the religious facet has given rise to the popular perception that the conflict is one entirely between Buddhists and Muslims. The media has played a significant role in sustaining this slant. When reporting on the violence in Southern Thailand, the

religious angle is emphasised even though religion had very little to do with the incident. For instance, the *Free Press* gave an account of the episode with the headline, "Muslim Buddhist War" (see R. S. Ehrlich, 18 December 2004). The *Bangkok Post* began with its headline "Rising conflict between Buddhists, Muslims" (see The Bangkok Post, 29 August 2005).

While the villagers, Muslim academicians, lawyers, ex-insurgents and criminals in the South were certain that such framing of conflict as completely religious is distorted. As *Asia News Network* gave the quote:

> "There were many actors involved in the violence. Contrary to media reports, popular belief and official statements from the Thai government, the unrest in the South is not merely about the militants, separatists and religious differences. Only a handful of people in the South are bothered about separatism or religious differences. Most are pretty secular in their thought and behaviour" (Asia News Network, 3 March 2006).

After the prominence has been given to the religious issue, almost all acts of violence, whether proven to be related to the insurgency or otherwise (Liow, 2004), are portrayed to be executed by suspected "Muslim" or "Islamic" militants as they are the first stone of this problem and the victims are usually depicted as "Buddhist". For example, calling the Muslim militants as "wild animals" or "terrorists" (see Ganjanakhundee, 27 September 2005), or *Reuters* posted its report with "Suspected Muslim militants killed a Buddhist teacher…" (see Reuters, 14 December 2004), "Suspected Muslim militants shot dead a Buddhist man…" (see Reuters, 19 November 2006). These news reports always describe one party's view of what another party has done. To use them puts the journalist on that side and helps to justify an escalation of violence.

These descriptions, however, are contrary to an interview of a well-known person among villagers in Narathiwat province, he revealed:

> "What the Muslim militants have done is only the tip of the problem. Ask the soldiers and police what they did. Their actions were 10 times worse than what the militants did" (Asia News Network, 3 March 2006).

The conflict focus in war journalism, hence, polarises and escalates, calling for enmity and more violence to avenge and stop "them" (Galtung, 2002). The *Straits Times*, for example, reported that, "the teacher was among scores of Buddhists killed in apparent acts of revenge by Islamic militants after at least 85 Muslims died at the hands of Thai security forces, who dispersed a violent protest on October 25 in Narathiwat's Tak Bai district" (Straits Times, 15 December 2004).

Furthermore, the continued media depiction of the tragedy as one between Buddhists and Muslims led many Islamic countries to express outrage at the incident. Lukman Lima, PULO's Sweden-based leader, told the *Associated Press* in September 2005:

> "If the government opts to kill and kill without reason, perhaps fighters from Indonesia and Arab countries will help us because, according to

Islam, real Muslims cannot just stand by when their brother Muslims are being slain," (P. Ehrlich, 12 March 2006)

Propaganda-Orientated

Human Rights during state of emergency

According to International Council on Human Right Policy (2002), Governments and other authorities have often used human rights to manipulate or inflame public opinion, particularly when they are involved in wars. Numerous controversies about news manipulation can be cited. In relation to some of them-propaganda, on 15 July 2005, Prime Minister Thaksin Shinawatra government submitted the new Emergency Decree to replace the existing martial. Deputy Prime Minister gave the reason:

> "We needed to integrate all legal instruments to deal with the state of emergency without any violation to the Constitution or basic human rights." (The Bangkok Post, 16 July 2005; The Nation, July 16, 2005)

The move, however, is ostensibly to address the situation in Southern Thailand. The government bypassed the Parliament by making the new law an executive decree, rather than an act of legislation. In its Initial Report, the government of Thailand justifies **"extrajudicial killings"** in certain situations. The fact that there are no guidelines similar to the United Nations Code of Conduct for Law Enforcement Officials and UN Basic Principles on the Use of Force and Firearms by Law Enforcement Officials (Asian Centre for Human Rights, 2005). It implies that the law enforcement agencies can be judged and juried and take measures to deprive the right to life under various pretexts. The results of this practice of allowing extrajudicial killings are the mass murder of 107 persons, mostly teenagers in Krue Se Mosque, Pattani province on 28 April 2004 (see The Nation, 29 April 2006) and the Tak Bai killings, Narathiwat province of 25 October 2004 where 85 persons were suffocated or crushed to death after being arrested and packed into trucks by security forces for transportation to military barracks in Pattani province (see The Bangkok Post, 23 October 2005). Since the insurgency began in the Southern provinces, over 8,000 persons have been killed with sharp increase of extrajudicial killings but not a single police or military personnel has so far been punished.

The net effect of the shift from martial law to rule by Emergency Decree is more likely to harden the conflict rather than bring about its end. The southern conflict is not strictly military in nature. The Decree does nothing to bring the southern, Muslim population into the process of ending the violence.

Key Claims in War Propaganda

Use of language has always been important, of course, to propaganda. One of the bloodiest actions by the security forces, Massacre at Krue Sae Mosque can be analysed. The killed youth, mostly armed with machetes and only a few carrying assault rifles, allegedly battled policemen and soldiers in Pattani, Yala and Songkhla. General Pallop Pinmanee, commander of the Southern Peace Enhancement Centre and Deputy Director of the Internal Security Operations Command was the most senior Army commander on the scene. After a tense seven hour stand-off, He ordered

an all out assault on the mosque. All the insurgents were killed. The media quoted his statement that he later noted that

> "**I had no choice.** I was afraid that as time passed the crowd would be sympathetic to the insurgents, to the point of trying to rescue them." (The Nation, 29 April 2004)

The *Free Press* also reported that Thailand is a "major non-NATO ally" of America and cooperate with U.S. President George W. Bush's worldwide, extrajudicial "war on terror", so America gave helicopters, weapons, technical assistance, and training to Thailand's confused military to kill Muslim rebels in the south (see R. S. Ehrlich, 11 December 2006).

Biggest Media Crisis: Two cases on Freedom of the press

Case I, on 5 November 2004, a group of print and broadcast journalists was lured to the headquarters for "a press conference" by the officers from the Crime Suppression Division (CSB) and allegedly pressured them for four hours into giving information to the security officials about the Tak Bai killing. Police also demanded they surrender video footage of the carnage (The Nation, 8 November 2004).

Case II, on 15 July 2005, Prime Minister Thaksin Shinawatra government submitted the new Emergency Decree that grants the Prime Minister absolute power to declare a state of emergency. Report of the government of Thailand on the implementation of International Covenant on Civil and Political Rights (CCPR) declared:

> "To quickly end a situation that necessitates a state of emergency, the Prime Minister is empowered to prohibit publication of news and distribution of printed materials or other types of media which may cause the people to panic or with an intention to distort information" (The Bangkok Post, 16 July 2005).

The freedom of the press, consequently, was crucial in such critical situations. Nevertheless, with Prime Minister Thaksin Shinawatra was being a media baron himself, independent media had been facing serious repression. The Government used various means to increase control over the media, including direct control through ownership, the threat of withdrawing financial support and advertisements, constraints on the flow of information, and direct pressure on critical journalists and activists. The media must neither criticise the government nor take away the business of the Prime Minister. Hence, there were many protests occurred to against this issue. Figure 1 and 2 are the examples.

Figure 1: *A woman joins protests against the sale of iTV to Singapore's Temasek Holdings outside Shin Corp's head office in March. The TV station's future is hanging by a thread, much like the political fortunes of its former owner, caretaker Prime Minister Thaksin Shinawatra, and his Thai Rak Thai Party*. (Photos in the News, 16 March 2006)

Figure 2: *About 150 people including taxi motorcyclists stage a protest in front of 'The Nation' offices, demanding an end to what they called distorted news*. (Photos in the News, 22 March 2006)

Elite-orientated

Bias Issue: The case of Ban Tanyonglimo Village

The villagers of Ban Tanyonglimo, Narathiwat hamlet proposed a banner declaring their community a "Thai media-free zone"', showed the world that Thai reporters were not reliable enough to cover such a critical situation because they are too close to state agencies. One woman at the scene said:

> "The Thai media was too cosy with the military and many journalists
> have personal relationships with soldiers" (Pathan, 22 September 2005)

The woman's assessment was not completely wrong as local media usually rely on security officials as sources of information for their reports of violence in the Deep

South. They routinely quote officials and rarely seek the opinions of local residents. Unbalanced reporting on the Deep South was first seen after the Tak Bai incident in October 2004, when the Thai media marginalised and failed to tell the whole story.

It is little wonder that the residents of the Muslim-dominated region feel that the Thai media are nothing more than mouthpiece for the state. In reality, the government and the military have used state-run media, mainly television and radio stations, to air public relations news items.

Victory-orientated

On March 2005, respected former Prime Minister Anand Panyarachun was appointed as Chairperson of the National Reconciliation Commission (NRC), tasked with overseeing that peace is brought back to the South. A fierce critic of the Thaksin-government, Anand frequently criticised the handling of the southern unrest, and in particular the State of Emergency Decree. He has been quoted to have said,

> "The authorities have worked inefficiently. They have arrested innocent people instead of the real culprits, leading to mistrust among locals. So, giving them broader power may lead to increased violence and eventually a real crisis."

Unfortunately, the situation deteriorated from 2005 to 2006, with escalating violence, especially among teachers and civilians. Despite much criticism of the Thaksin-government's policies, Anand refused to submit the NRC's final report, choosing instead to wait for the results of the 2006 legislative election (The Nation, 12 Auguest 2006). Anand finally submitted the NRC's recommendations on 5 June 2006, but Deputy Prime Minister Chidchai Vanasatidya, who oversees issues relating to the South, said he had not yet read the report.

> "I have sore eyes. No, I have not yet read the report. I have not had time to consider it," said Chidchai, who is also a member of the NRC (The Nation, 7 June 2006).

This showed the government did not attempt to employ peaceful means to contain violence in the region whereas many Thai ordinary people did, as can be seen in Figure 3 to 5.

Figure 3: *About 1,500 Muslim religious leaders from southern border provinces take part in a mass prayer at Rajabhat Yala University for blessings for members of the Royal Family and peace in the Deep South.* (Photos in the News, 8 November 2005)

Figure 4: *Muslims in the South say prayers during a ceremony to declare a resolution against the violence in the three southernmost provinces.* (Photos in the News, 29 August 2005)

Figure 5: *TENS OF THOUSANDS of women gather at the Royal Plaza as part of a campaign to call for peace in the Deep South as violence continues unabated in the restive region.* (Photos in the News, 11 July 2005)

In addition, Thaksin-government's reaction to all other calls for outside mediation had been met with a harshly worded assurance that Thailand can resolve the separatist problem on its own. Prime Minister Thaksin Shinawatra said in his weekly radio address on Saturday that:

> "If we already explained and they do not understand, that is their problem. We are not begging for food from any countries and we did not start this problem," he said, adding that no foreign figures had any role in the debate (Aljazeera.net, 2 May 2004).

After the September 2006 coup, the junta's boosters congratulated Prime Minister Surayud Chulanont for his compassionate apology about the previous government actions as a brilliant way to help bring peace. The *Free Press*, however, began its headline, **"Too Little and Too Late"** and went on to say that the rebel-linked Pattani United liberation Organisation (PULO) said,

> "It took more than two years for the Thai state to sincerely utter such a word, letting the Pattani people and their homeland suffer mentally, physically and inhumanely" (R. S. Ehrlich, 11 December 2006).

This state of affairs further convolutes the security situation in Southern Thailand and makes the search for solution all the more difficult.

Discussion

Regarding to the escalating violence in the South of Thailand, this paper proposes the "P-E-A-C-E journalism", an appropriate and more peaceful approach than the one that media has been performed for consideration.

What peace journalism is really all about and what it means for the work of media? By definition, peace journalism is an approach or pattern of journalistic news coverage that contributes to the journalists' acting when covering and seeking sources, and coverage that encourages peace. This implies that peace journalism does not only simply mean the result of journalistic work, but also refers to how media perform and perceive their cherished roles in reporting conflicts.

Basically, the media have a special relationship with conflict circumstances. The reasons for such a relationship are: Firstly, conflict is recognised as being of crucial news value and, as such, constitutes a major area of functioning for the journalist; Secondly, it is a matter of utmost public importance and interest because of its security implications. However, it is not easy for a journalist to cover conflicts and report on them in a neutral manner that is capable of pleasing and satisfying both fighting groups, without the insertion of personal opinions based on the reporter's visions and missions. Furthermore, it needs to be underscored that the parties in conflict try by any means necessary to use the media to further their own ends, and therefore the journalists come heavily under all sorts of undesirable pressures.

W*hat can journalists do to report conflict situations? How can reporters remain independent, unbiased and faithful to the truth while we are also to promote peace, reconciliation, and other such concepts?*

The explanation of each alphabet of **P-E-A-C-E journalism** will give some useful ideas to consider.

P = People's happiness

In the area of conflict resolution, the journalists can really play a major role in enlightening the public opinion and in helping people attend to the need for peace, for their overall happiness. The Journalists should take all steps on no account themselves contribute directly or indirectly to the creation of conflicts or situations which cause conflicts. We have to avoid oral or written words, projections of scenes and depictions of pictures, which may inflame passions of the people, create hatred between different sections of the populace, or lead to violence. All audio-visuals, news and views must conform to the most elementary precautions taken for human beings.

E = Ethics and Journalistic Responsibility

With regards to news journalism, ethics can be referred to as a set of defined individual and collective organisational values and behaviours. Adhering to journalistic ethical standards is a complex duty to self, others and community to report truthful facts and present opinion, while respecting individuals and society as a whole. Ethical responsibility must be an integral part of journalistic and editorial endeavours. It covers all principle of right or good behaviours, such as objectivity, self-censorship and responsibility of any outcomes. The journalists have the potential to quickly inform, motivate and change individuals and a society like no other entity or social force. In addition, freedom of the press should mean more than printing whatever one wants, whenever one wants to.

A = Avoid War Journalism

Numerous controversies about war journalism should be realised. In relation to some of them, the journalists must avoid representing conflict as comprising of only two parties fighting for one goal 'Victory orientated'. We must not posit one side against another by excluding the likely possibility that there are several sides in any given dispute. Furthermore, we are required to protect ourselves from being war propaganda's device. We must avoid relying so heavily on sources, coverage reflected facts as provided by official sources rather than acquired from investigative methods.

C = Creativity

Peace reporting requires imagination and creativity. The journalists should create new ideas which lead to a non-violence outcome. For instance, reporting on cooperative group of people who are joining and working together to establish trust and good relationship among any parties of the conflict. This kind of report demonstrates what those do about reconciliation and how the technique it works. Hence, its influence on the actions and motivations of parties to conflicts can be noticed.

E = Effectiveness

Besides performing peace journalism approach in news reporting, jouranalists are required to determine how effective the procedure of implementation has been. This is a significant course of action that informs us of the effectiveness of our roles we have undertaken and to help us learn and derive benefit from that learning to improve our practice. It also provides a moment for evaluating and reflecting on what we have done and what the consequences have been, whether intended or unintended. The journalists should try to answer the questions, for example, how is this news report contributing to the overall peace process? is it making any difference? what difference is it making? what is the consequence of this report on the community as a whole and on the different individuals within it? are there unanticipated impacts, positive or negative? and so on.

Conclusion

This research paper reaches to the notion of peace journalism as its newsworthy and outstanding agenda which can be calculated to enhance the prospects for peace. The alternative approach is distinctive from the way the story was reported at the time. The profession as journalists who possess a chance and power certainly can bring peacefulness to our planet. The P-E-A-C-E journalism could enable any parties of conflict notice the non-violence means and the peaceful solution, giving hopes to a unified future. It could lead any parties of the conflict imagine the future together, see that we hope for the same thing "Peaceful solution" that can pursue the happiness to the region. The past may not be unified, but we all desire a cooperative future.

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Chinese Dolls: The Spiritual Pain of Chino-Thai Women

Sirikoy Chutataweesawas, Chulalongkorn University, Thailand
Kamol Phaosavasdi, Chulalongkorn University, Thailand

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Abstract

The Chinese tradition is mainly rooted in patriarchal kinship, which regulates the role and status of Chinese women within familial and social aspects of their culture. The goal of this paper is to explain the process of connecting and transferring the feelings, memories, and experiences of Chinese migrant women in Chino-Thai culture through portraiture painting with the form of a Chinese doll. The Chinese traditional motifs' symbols were investigated and classified according to the meaning of each Chinese art element which can represent male and female symbols. This creative research presents the Chinese porcelain doll with a recreated traditional motif crafted through the researcher's imagination. It narrates the meaning of the repression of women under the male-dominated culture.

The researcher integrates her own Teochew (Chinese ethnicity) experiences in this culture (self-narrative), and includes Chino-Thai literature (novels, soap operas) as well as ethnographic research methodology, which includes interviews of Teochew women from three generations: first generation Chinese migrants (over age 70), Chino-Thais (age 69-50), and Thais (under age 49). They were asked to narrate their own aspects and experiences about their upbringing and growing up under Chinese patriarchal culture. The researcher uses the semiotic analysis and interpretation of the interview data to inform the creative language of a series paintings that conveys the feelings, memories, and experiences of Teochew women.

Keywords: Chinese doll, The role and status of Chino-Thai women, Chinese traditional motif

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Introduction

Over the last two centuries, Chinese male immigrants settled in Thailand and married local women. Their descendants are called Sino-Thai (Williams, 1966). This group makes up approximately 9.4 million, or 14 percent, of the Thai population (Skinner, 1973, p. 25). However, there are a number of Chinese and Sino-Thai people who cannot be accounted for because of their assimilation into the Thai population. There are five Chinese ethnicities and the largest percentage of Chinese immigrants to Thailand are ethnically Teochew. These immigrants come from the Guangdong province, which is located near the sea with easy access to Thailand. This paper and the project focus on the experience of this group.

In Dr. Sakkarin Niyomsilp's research, *The Fourth Wave: Southeast Asia and New Chinese Migrants* (2012)*,* he indicates that the third wave of Chinese migration occurred after the fall of the Ching dynasty in 1911 and the subsequent communist revolution, which resulted in Chinese migration. These migrants mainly moved to South East Asia because of the economic prosperity of the region in the early 20th century.

In the 1930s, following this large wave of Chinese immigrants, the Thai government was concerned about the increasing importance of China on Thai society (Landon, 1941). The Chinese controlled many channels of the Thai economy and trade between the two countries. This concern resulted in the "Anti-Chinese" policy in Thailand in the reign of King Rama IV. This policy's regulations discriminated against the Chinese, and prompted the majority of Chinese immigrants to assimilate into Thai society.

However, some Chinese continued to speak Teochew at home, quietly practiced Chinese customs and mores, and retained their Chinese names. Pattranupravat (2011) found in her research that "Though overseas Chinese migrants moved to a new land, they have still conserved their mores and customs, and passed on these rituals and teachings to their descendants" (p.2). Frena Bloomfield (1990) said that "Chinese migrants would keep their traditions and customs while adjusting to any environment that they lived in" (p.11). These traditions and customs remain norms for Chinese immigrants until today.

One of the strongest characteristics of the norms conserved by these Chinese immigrants is the patriarchal familial relationship structure. The word 'patriarchy' literally means the rule of the father, or the 'patriarch', and originally it was used to describe a specific type of 'male-dominated family. This Chinese social system is one in which males hold primary power and hold the predominant roles in political leadership, moral authority, social privilege and control of property (Napapornpipat, 1991).

Kataphutorn and Chaitaweep (2014) state that this system reflects the philosophy of Confucius, which states that the smooth functioning of government and society rests on five key relationships:

Confucianism: The Five Relationships (五伦)

- Parents and Children (父子)
- Sibling (兄弟)
- Husband and wife (夫妇)
- Company (朋友)
- Chief and subordinate(君臣)

These relationships are patriarchal. According to Confucius's teachings, man is a representative of heaven so a woman must obey her husband and must support him to attain success in his life. For example, there is a common saying in Confucianism that sums up women's roles:

> …In her youth she follows her father and elder brother. When in marriage, she follows her husband and when her husband dies, she follows her son. She must not have a second marriage and she must serve her husband's parents as her parents…. (pp. 19-20)

Chinese people were expected to adopt these roles, especially women (Napapornpipat, 1991). Inheritance practices reflect the relative importance of males versus females: the main productive assets, such as estates and family businesses, are passed through the male line, whereas women receive only some moveable goods through inheritance, such as accessories and small amount of money.

Teunpit Chaipromprasith (1988) finds that although Chinese-Thai women had more freedom, such as non-arranged marriages and more authority in making family decisions, there were still two points which maintained the patriarchal structure in the Thai-Chinese family. First, the son would inherit most of the property. Second, women must work outside the home and earn an income, as well as doing all of the household chores.

This belief system inspired many artists to create different kinds of art, such as poems, novels, soap operas, and movies, which portray the traditional customs regulating women in conservative families that adopted Confucius's teaching to raise their children. However, there have not been any artistic research studies on the topic of the role and status of Chino-Thai women in this patriarchal family structure.

Painting is an effective kind of art that allows the researcher to depict the feelings and memories of Chino-Thai women, as experienced through their own upbringing in this belief system. The researcher in this paper and paintings utilizes her own personal experience of being female in a conservative Chinese family to examine this topic. She explores her feelings and memories in this context in order to narrate the influence of male-dominated culture in Chinese tradition through a series of paintings. These paintings use Chinese dolls and the reinterpretation of Chinese symbols and motifs to convey the painful feelings, memories, and lack of self-worth associated with this role as a woman in patriarchal Chino-Thai culture.

Purpose

The objectives of this paper are:

1) To investigate changes in the role and status of Chinese women throughout three generations of Chinese immigrants and their descendants in Thailand.

2) To create a series of contemporary paintings that represent the memories of the role and status of Chinese women in each generation.

3) To explain the creative process of the researcher in connecting and transferring the feelings, memories, and experiences of Chinese migrant women in Chino-Thai culture through portraiture painting using the form of Chinese dolls.

Research Framework

1) The researcher conducted her research in the largest Teochew Chinese communities in Thailand: Bangkok Chinatown and Phu-Market, and the Chum-Sang district in the Nakornsawan province.

2) Interviews were collected from Chinese women from three generations, including first generation Chinese migrants (over age 70), Chino-Thais (age 69-50), and Thais (under age 49), as well as male Chinese culture experts.

3) A series of paintings were produced through a combination of these interviews and the researcher's own experience. The series portrays their experiences through three stages of life - childhood, adulthood, and old age.

Methodology

The concept of this paper initiated from the researcher's personal experiences. The researcher then conducted a literature review in order to gain an in-depth understanding of the origin and formation of the role and status of Chinese women in Teochew culture and trace it back to its roots. The theoretical approach of this research is based on the post-modern movement, semiotics, and an exploration of cultural context through ethnographic research, as laid out by Tony L. Whitehead (2005).1 Data for the research was collected through observation and interviews. This data was interpreted and synthesized into the initial artwork concept, and then through the resulting series of paintings.

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[1] Whitehead used a holistic approach to the study of cultural systems, but defines culture as a "holistic" flexible and non-constant system with continuities between its interrelated components.
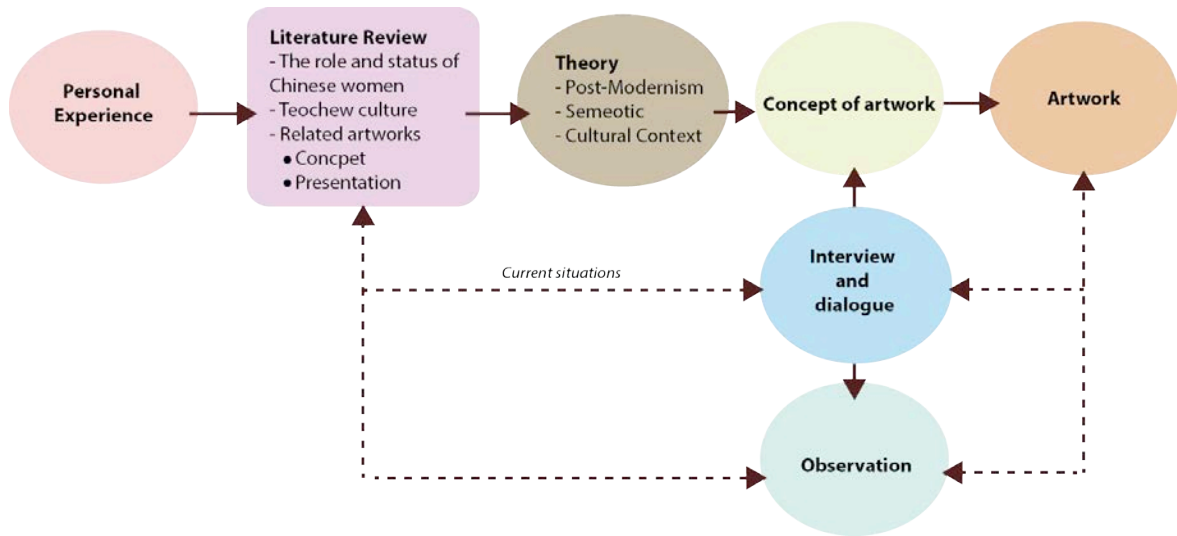
Fig 1. The creative research methodology

Method

This paper details a four-step method of artwork creation, as detailed in Figure 2:
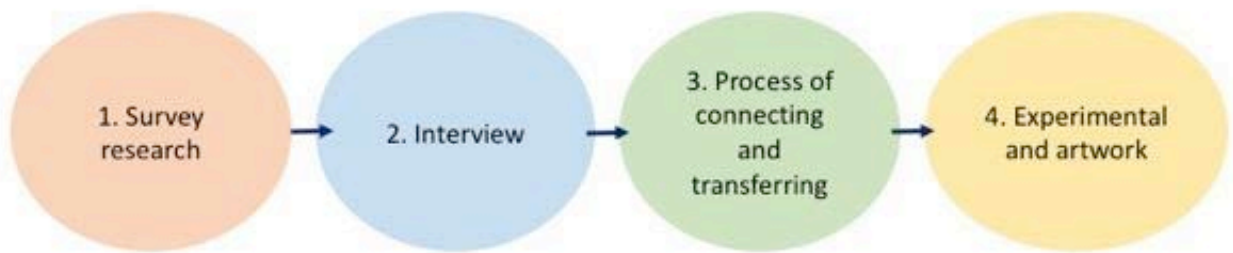
Fig 2. The four-step method

1) Survey Research

A majority of ethnically Teochew Chino-Thai people live in Central Bangkok, Bangkok's Chinatown (Phra-Nakorn district), and Phu-market (Thonburi district), as well as in the Nakorn-Sawan province. The people in these areas still strongly hold onto Chinese traditional rituals and culture. Thus, these areas were examined to identify the current way of life as well as some of the common Chinese goods and objects of daily life which come from mainland China and are being used and traded there.
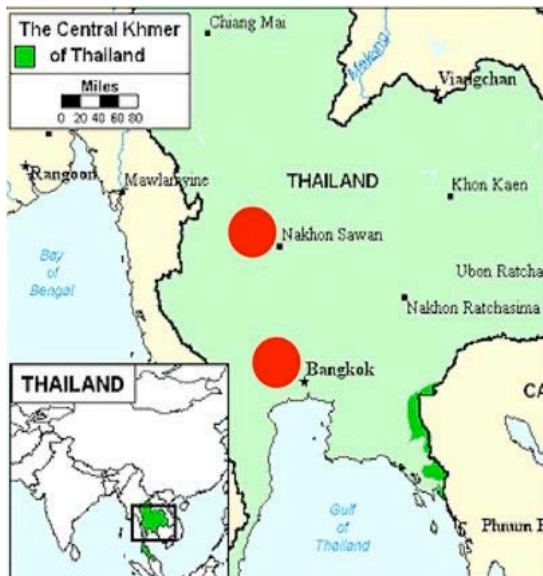
Fig. 3. The areas of research study (Google search)

2) Interviews with Teochew Women and Experts in Chinese Culture

The interviews provided insight into the feelings, memories, attitudes, and perspectives of Teochew women over three generations. Interviews were conducted with twenty-three Teochew women in three generations, and included three Chinese migrants, ten Chino-Thai women, and ten Thais of Teochew descent, as well as experts in Chinese culture.

The interviewees were:

1. Three Chinese migrants (over the age 70). One interviewee was from the Nakorn-Sawan province and two from Bangkok's Chinatown.

2. Ten Chino-Thai women (age 69-50). Half were from the Nakorn-Sawan province, and the other half were from Bangkok's Chinatown.

3. Ten Thai women who were descendants of Chino-Thai women (under age 49). Three were from the Nakorn-Sawan province and seven were from Bangkok's Chinatown.[2]

4. Three experts Chinese culture experts (all male). One expert was from the Nakorn-Sawan province and two were from Bangkok Chinatown.

In-depth interviews were conducted on a one-on-one basis in order to keep the personal information of interviewees confidential. This way any negative effects to family members from the interviews could be avoided.

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[2] The researcher is also a part of this group

In order to understand the feelings and memories of Chinese women brought up in the male-dominated Chinese culture, interviewees were asked to narrate their stories and experiences, as prompted by the questions shown below:

1. What is the role and status of Chino-Thai women in your family?

2. Would you please tell me about your upbringing as a woman in Chinese culture?

3. How has the role and status of Chino-Thai women changed in the present day?

Follow-up questions depended upon the stories of the interviewees, such as "what was the hardest part of being woman in your family?" and "what were your painful memories?"

3) The process of connecting and transferring ideas

The process of connecting and transferring the results of these interviews and research into the artwork was generated through using three elements: Chinese dolls, traditional Chinese motifs, and reinterpreted motifs.

3.1 Chinese Dolls

Carter (1993) describes the potential of dolls as a contributing factor for personal identity because the possessor connects their own identity with the doll. Additionally, the doll can be a fruitful metaphor for reflecting cultural stereotypes. The researcher utilized the Chinese doll's potential to represent the characteristics of a human and communicate human feelings connected to these cultural stereotypes. The creative project also used Chinese dolls from different age groups to reflect the different experiences for each age group.

3.2 Traditional Chinese Motifs

Chinese motifs are mostly symbols, each of which has its own meaning. In ***China Journey to the East* (2009).** Chinese motifs are described as having significant meaning in the lives of Chinese. It identifies two kinds of Chinese motifs: the first is a religious form and the second is natural form. Most motifs are based on the religious form, which takes the form of a set of sacred objects of the Chinese gods and goddesses. The dragon and plants, fruits and flowers, were selected to be the elements of this artwork as they are sacred objects related to the meaning of the masculine/Chinese nation and feminine characteristics, respectively.

3.3 Reinterpretation of the Motif using Narratives

From the experiences of the researcher and three generations of Teochew women, the researcher was inspired to recreate the Chinese traditional motif style in her artwork. This style was used to depict the role and status of women in the family by portraying their lives doing household chores isolated in their houses combined with afloral

pattern that is representative of the female gender both in Thai and Chinese culture. However, in the new motif, the floral pattern is created with decayed floral images.
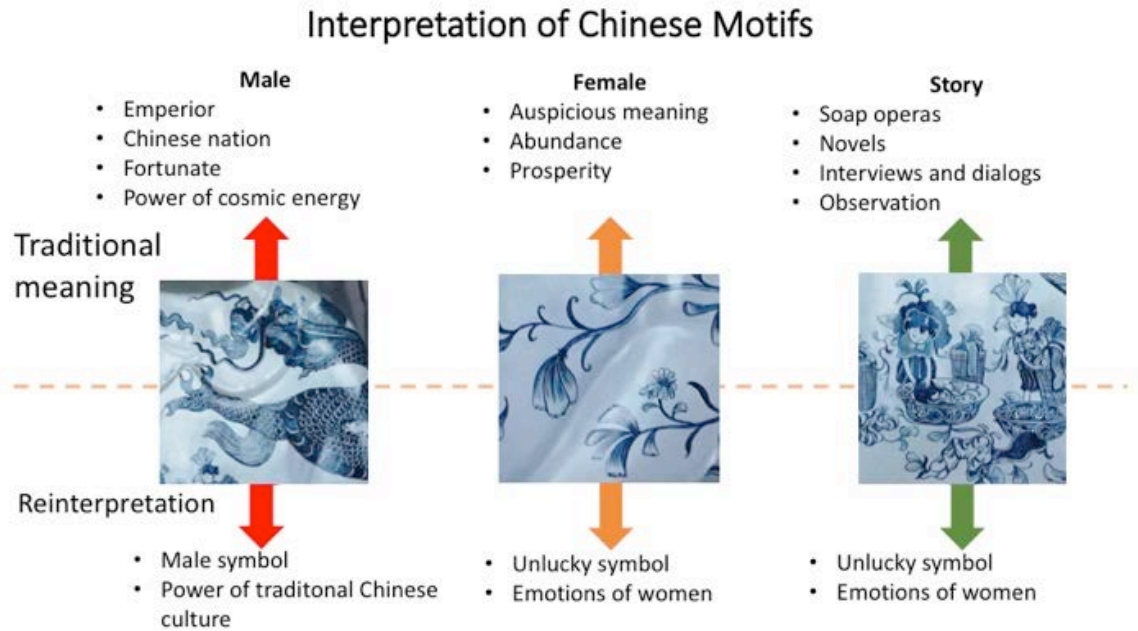
Fig. 4: Analysis of Chinese Motif

4) Experiments and Artwork

First Experiment

This first attempt at experimentation was centered on the environment of a doll, which was made by soaking it in a transparent box filled with water. The resulting effects were image distortion of the doll combined with the look of drowning. Another early attempt at experimentation was to use a forward-facing doll with household objects onto its head. The forward-facing position powerfully illustrates the main pose used in each painting in future experiments.

Fig. 5. Finished paintings of first experiment

Second experiment: Composition study

Photo and statue

Old photos of Teochew women, provided by the interviewees were utilized as sources for composition, which was transferred into the artworks.

Fig. 5: From left to to right, the photo and the two statues are the basis for the composition and style of the fourth picture, which is the researcher's own computer-generated sketch.

Third experiment

Both Western medieval art and Chinese traditional art have hierarchical composition elements. These motifs were used to create a series of 10 paintings depicting the three generations of Teochew women. The third experiment is a painting that reflects these traditions by the positioning of motifs to show the hierarchy of gender roles. (See

Figure 6.) In the researcher's painting, the composition of the elements reflects the gender hierarchy. The dragon (1) represents the male gender and the Chinese nation, which is at the top of the hierarchy. This is followed by the motif of memories and feelings of Teochew women through their lives doing household chores (2). The bottom is a decayed floral pattern that conveys the underlying feelings of desperation of Teochew women (3).

Fig. 6: The positioning of motifs showing the hierarchy of gender roles

Fourth experiment

Modern objects

In order to describe current ideas of the role and status of Teochew women, modern household objects were included into a series of paintings both as objects interacting with the dolls and as reinterpretation motifs.

Fig. 8: The artwork shows a Chinese doll carrying a plastic laundry basket, which is a modern household object.

Results

The key findings from the interviews revealed differences in perspective by generation.

The first generation – Overseas Chinese Women

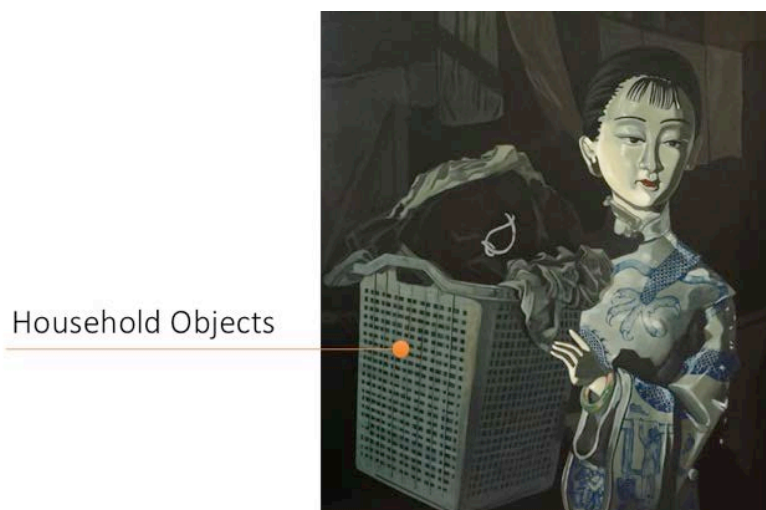Explicitly, this group holds intensely onto the belief systems and conservative values in Chinese culture. Teochew women were subjected to the regulation of men, especially the husband's parents and husband. They had to accept these social traditions and followed them without doubting them. They also had to be patient and to honor their husband and husband's family. They must show their tolerance and honesty to their husband. Moreover, having a son was essential duty of a highly-valued wife. One of the women interviewed said "I am glad to have a son for my husband's family, and my sons now look after me. Besides, my daughters, if they married, would have to take care of their husbands' families. Also, at this moment, my daughter-in-law is pregnant, and I am expected to have a grandson to carry on our family name" (interview: January, 2017).

The second generation – Chino-Thai women

A significant portion of these interviewees had the opportunity for a better education than the first generation. But they were all still suffering the unfair gender norms in their families. One of the interviewees from the second generation stated, "I believe that I need to follow these values, and you have to believe it without doubt. It is my destiny, which I am not able to deny. Sometimes I cannot stand the feelings of unfairness and dehumanization as I do not have right to be autonomous and free." This was the reason given by the interviewee for attempting to support her daughter's higher education, under the expectation that this would free them from the improper status in their life. (interview: September, 2016).

The third generation – Thais

There was a dilution little by little of the strong belief in Chino-Thai culture as women became more highly educated under the strong driving force of the need for higher income for the family. This forced the women to bear work roles both inside and outside the house.

One of the third generation interviewees said, "There is equality and independence of gender in present day roles. But women not only do household chores and take care of children, they also need to earn income to pay bills with their husbands. Even though they are required to work more, they are satisfied with the independence and freedom to stay outside the home socializing with friends and colleagues." (Interview: April, 2016)

The Chinese culture experts

According to the male experts, the structure system of role and relationship among Chinese family members respects the eldest son as the leader of their family after the father, like "a lamp light leads everyone's life" (Interview: February, 2016). The mores of role and status of Teochew women must account for household chores and serve all members in the family, and she keeps in mind that she must be the last one who goes to bed late at night and the first one to wake up in the morning. Once she gets married, it means she is fortunate to have someone who has adopted her to be a servant in their home. In ancient times in China, Chinese people would purchase other daughters to be a servant, and they would become a housewife at the end. One of the Chinese experts stated that "Being born as a female in the context of Chinese norms means she hardly has rights and dignity."

The finding of the language of the paintings

The three main elements utilized in all artworks were:

1. The porcelain Chinese dolls, which represented Chinese women and their deep feeling of enduring strength and an expression of unyielding persistence;

2. The modified Chinese motifs as patterns that communicate the true messages, the memories and feelings as the narratives unfold, and the voices of these dolls are heard through them; and

3. The backgrounds, depicting life in the houses that indicate life bound within the house, like a chain, tying women to an invisible prison of traditions.

The series of paintings

This creative research resulted in ten artworks which were divided into three generations. The first four depict life during childhood, which relates to household chores in different kinds of working activities, mostly in the house. The next four depict adulthood through portraying the responsibility of mother and wife in her family. The last two illustrate elderly life as a grandmother expecting to looked after by her son.

Conclusion

The overall role and status of Teochew women has changed due to the influence of Thai and Western culture. This has let to the decrease of conservative thought relating to traditional Chinese attitudes and mores in gender roles. However, Teochew women still have endured and struggled in the circle of new norms that force women to take more responsibility both inside and outside the home. Women are oppressed through having to work together with the husband and male family members as an expectation of family members and social norms.

The inspiration for the artwork includes the interviews in order to get other experiences and perspectives from over 80 years and three generations of change. In addition, the of memories and feelings of Teochew women as well as the researcher childhood experiences raises a question about gender. Specifically, why are Chinese women are not able to overcome the conservative tradition that is deeply rooted in their society, and how can they escape from that mindset? The researcher uses a personal direct appreciation of these narratives to create in each painting a story that conveys the researcher's feelings and memories her life and others who have similar stories.

The artworks portray the current situations of Teochew women in three generations by utilizing Chinese dolls as a representative of women, and traditional Chinese motifs that can be manipulated to represent gender roles. The interviews further provided the language with which to create metaphorical motifs of these experiences and perspectives, which liberates imagination and spirit, and illustrates women's lives in both Chinese and Thai culture.

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Contact email: sirikoy.chu@kmutt.ac.th, sirikoyc@gmail.com

Historical Notes on Japanese Bunkers in
General Santos City, Philippines

Allan Castino, Mindanao State University-General Santos City, The Philippines
Rebino Batoto, Mindanao State University-General Santos City, The Philippines

Abstract
This is a qualitative study employing historical-descriptive methods of research. Key informant interview, ocular investigation, and documentary analysis were used to gather pertinent data. Significantly, this paper is an attempt to revisit the socio-cultural and economic situations in General Santos City, southern Philippines, during the Japanese occupation only by interpreting stories and narratives revolving around the construction of the Japanese bunkers.
This study found out that there was a viable relationship between the Japanese and the Gensanon during the occupation period. Japanese army's de facto authority directed local manpower in the area to build up war defenses especially bunkers in anticipation of American troops' landing in southern Philippines. However, the Japanese contact with the Gensanon created multifaceted socio-economic, intellectual and cultural interactions thereby depicting a different picture of war. Oral accounts tell that Gensanon bunker-workers were compensated in a contractual basis. Likewise, their local materials utilized to supplement imported materials for bunker construction were purchased by the Japanese at certain value. During construction activities, the Gensanon learned from the Japanese the value of hard work and dedication to produce quality crafts. They were also exposed to Japanese sophisticated architectural designs and engineering methods to produce durable structures especially bunkers. The Japanese, on the other hand, familiarized local materials and indigenous methods integrated into their own process of bunker construction. Eventually, both groups had learned, in some ways or another, each other's languages and cultural orientations especially the cuisines they used to eat and share during recess at work.

Keywords: Gensanon, Japanese occupation, General Santos City, bunker, cultural interaction

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Introduction

Slapping the American face into a challenge of war, the Japanese attacked Pearl Harbor in Hawaii on December 7, 1941 (American time). Roaring out the sky with their torpedo planes and dive bombers, the Japanese catastrophic "divine wind" crippled much of the United States' Pacific fleet and air force, leaving five warships and three cruisers beneath the horribly stirred waters. Besides, three more ships were floating though in wreckage. Moreover, almost 200 American planes, standing in neat rows on the airfield, were smashed violently from air attacks (Perry et.al., 1989). At the end of this spectacle, 2,403 lives perished, while 1,178 were injured (Zaide and Zaide, 2002). It was Admiral Yamamoto Isoruku who, head of the Japanese navy, orchestrated this "day of infamy" (Davidson et.al., 1990).

Rubbing more salts to the wounds of American pride, the Japanese were dropping myriad bombs from the sky to scar further American sovereignty on its overseas territories. Thus the Philippines, a strategic American possession in the Pacific, was overtaken by the Japanese.

Right after the victorious attack at Pearl Harbor, the Japanese Kamikaze turned their wings toward the Philippines. On December 8, 1941 (Philippine time), dissecting American resistance into incapacity, the Japanese were raiding from above those military installations from south to north of the country. Before capitulating the capital city of Manila, Davao City in Mindanao region was isolated into chaos, being the first to be stormed with Japanese planes from two aircraft carriers.

On December 20, 1941, the invasion force composed of 5,000 assault troops arrived in Davao. The newly-formed Koronadal Valley Settlement in 1939 (particularly Gen. Santos City today) was just 141 kilometers away downward from Davao, making it more vulnerable to the Japanese penetration. Meanwhile, the Japanese forces arrived at what is now Gen. Santos City (Gensan) via overland from Cotabato City on May 14, 1942 with two Japanese warplanes bombed for two days, and a Japanese warship pounded the shores of Dadiangas (Gensan's center today) with heavy shellings. Later on, more Japanese troops arrived from Davao (Campado, 1985).

Although the United States Armed Forces in the Far East (USAFFE, a combined American and Filipino forces) officially surrendered on April 9, 1942, sporadic resistance continued to frustrate Japanese forces, until on May 6, 1942 when Gen. Sharp issued an order for the surrender of all USAFFE units in Mindanao under his command (Campado, 1996).

Realizing this situation at its most precarious circumstances, Gen. Paulino Santos Sr., head of the Koronandal Valley Settlement, decided to deal with the Japanese peacefully. This defining moment by Gen. Santos laid down the foundation of collaboration of the entire settlement with the Japanese. Consequently, the Japanese took over the administration of the settlement and re-appointed Gen. Santos as the manager under tight control and close guard (Campado, 1985).

Despite the onset of the Japanese occupation, cooperation extended by the officials and residents of the settlement led to the cordial relationship between them and the

Japanese forces. Adding to that, there was an absence of active guerrilla unit in the area which may disrupt the amiable interactions.

In January 1944, a 1,200 – hectare airbase was laid down by the Japanese in Buayan, the easternmost part of General Santos City. It functioned as landing base of Japanese warplanes and training ground for their combat pilots. To make it realized, the Japanese summoned the people to work in the construction of the airbase. It was compulsory to send around 500 laborers six days a week continuously until September of the same year when the base was heavily bombed by the American planes (Campado, 1985).

Shortly before the landing in Leyte on October 20, 1944 by Gen. Douglas MacArthur, hastily the Japanese ordered the construction and installation of defense structures, primarily the bunkers. These bunkers strategically scattered to areas wherein the Japanese perceived them to be "decisive points of defense" towards the much anticipated American liberating operations. They largely believed that the eventual American landing to re-take the Philippines would be at the Sarangani Bay in which the Koronadal Valley Settlement was much accessible to (Ramirez Jr., 2010).

The location of these bunkers was usually where there was water supply nearby. The Japanese utilized concrete to a varying degree in the construction of various types of strongpoints. In Saipan, for example, four steel-reinforced concrete defense installations, larger and stronger than any previously encountered, constituted important elements in the defense of the vital Aslito airfield. Flame throwers and light artillery were used to no avail against these structures (MIS-US, 1945)

The Japanese classify concrete defense installations into four categories on the basis of their resistance to shell and bomb hits, as follow: 1) Class A structures have concrete walls with a minimum thickness of 2 feet, 7 and three-fourth inches; 2) Class B structures have walls 19.7 inches thick; 3) Class C structures with walls 11.8 inches thick; and 4) Class D structures with 3.1 inches thick (MIS-US, 1945)

There were Japanese documents set forth a number of principles which govern the erection of concrete defensive structures. For instance, 18.75 pounds of cement are used to every cubic foot of concrete. They proportioned raw materials such as combined gravel and crushed stones when mixed with the cement into one cement: two sand: four gravel/crushed stones. If coral, gravel and sand are used the proportions are 1 cement: 3 coral: 3 gravel: 5 sand (Military Intelligence Service War Department,1945).

Figure 1. A bunker in Buayan, General Santos City (CEMCDO, 2016)

As of this writing, the local government of General Santos City through its City Economic Management and Cooperative Development Office (CEMCDO) has identified 44 Japanese bunkers scattered in the city's eight barangays (districts) as follow: Buayan, Baluan, Bula, Conel, Labangal, Ligaya, Mabuhay and San Isidro (CEMCDO, 2016).

At the early stage of construction, relationship between the Japanese and the Gensanon (locals of Gen. Santos City) was still viable. This contact between them created multifaceted socio-economic, intellectual and cultural interactions, thereby depicting a different picture of war. However, this euphoria did not last long.

With the recurrent American bombings of strategic areas, there was a movement of large number of Japanese troops from Davao to Koronadal Valley via Sarangani Bay. This caused hardship to the Gensanon. The war hysteria reached the climax in May 1945 when they began looting the people of their bull carts and work animals, clothing, and especially food supplies. Thus, gone were the days of give-and-take relationship (Campado, 1996).

Koronadal Valley was the last place in the country to be liberated from the Japanese forces. Heavy fighting erupted for several days with the guerrillas joining the American forces. Overpowered and outnumbered, the Japanese suffered heavy losses and retreated to the hills. They established their last stand at the Klaja-Conel hills. The end finally came on August 11, 1945. A number of Japanese surrendered and were sent to Davao as prisoners of war (Ramirez Jr., 2010).

Objectives Of The Study

This paper attempts to revisit the socio-cultural and economic situations of the Gensanon during the Japanese occupation of Mindanao only by interpreting stories and narratives revolving around the construction of the Japanese bunkers. Considering this earlier period of bunker constructions under moments of peace, this study discusses the socio-economic, intellectual and cultural interactions, between Gensanon and the Japanese soldiers, which were considered cordial and viable, based on the oral testimonies and recollections of the eyewitnesses.

This study does not disregard the brutalities or abuses the Japanese forces committed over the inhabitants in the region during the World War II. Significantly, it tries to interpret events that occurred during the construction of the Japanese bunkers in General Santos City areas especially at times considered by the informants peaceful.

Methodology

This is a qualitative study employing historical-descriptive methods of research. Using purposive sampling, the researchers selected the residents in the bunker areas who are eighty (80) years old and up as potential informants to generate pertinent data. They were the eyewitnesses of events during the Japanese occupation in Gensan, southern Mindanao, the Philippines. During the bunker constructions in late 1943 to early 1944, the youngest among the informants would be seven or eight years old by then. They have the firsthand experiences of the interactions between the Gensanon and the Japanese soldiers at the construction of the Japanese bunkers.

The researchers frequented the bunker sites and informants' residences. Following the basic procedures of conducting research, they forwarded a letter at the respective offices of the barangay captains and the chairmen of tourism committee to conduct field study. Having granted the permission to enter the bunker sites, the researchers were escorted by the barangay tourism staff especially during the conduct of ocular investigations and preliminary interviews with the residents around.

Establishing local contacts at subsequent visits, the researchers searched the individual residences of the informants and conducted personal interviews. Through snowball sampling, the recommendations of interviewed informants helped the researchers to locate the residences of other potential informants. Some of the children of those eyewitnesses during Japanese occupation who died already were also interviewed. Discussions in this paper greatly relied on oral historiography.

The researchers also employed documentary analysis of government records such as reports of the City Economic Management and Cooperative Development Office (CEMCDO), General Santos City Tourism Council, and the City Planning and Development Office. Books, magazines, journals, and theses from Mindanao State University libraries were also utilized to supplement data.

Stories And Narratives On The Japanese Bunkers

A lot of experiences during Japanese occupation have been recalled by our informants during the interview sessions. Some of them would want their experiences and testimonies be personal. Hence, in order to get rid of unintentional direct disclosure of their identity, the researchers opt to use the term "informant/s" while retelling their stories and narratives which are significant of value and historical substance in contributing scholarly data on the socio-economic and cultural interactions between the local workers and the Japanese soldiers during the construction of the bunkers in General Santos City. Nevertheless, their names have been enlisted on the reference section.

The bunker-workers and the Japanese army needed food. Significant supplier of grains, meat, and especially rice, a staple food especially in the Philippines, were the Japanese companies, such as the Ohta Corporation, which were already established in Mindanao before the onset of war. One respondent told that she and her family were given rice after unchaffing bulk of newly harvested grains of rice for the bunker workers.

One respondent told us that he both worked on the construction of Buayan Airport and the bunkers and revealed that he was compensated with Japanese money on contractual basis. The printing hub of Japanese currency notes was at Buayan Airport itself. He and his co-workers travelled via trucks from the airport to other bunker areas. His relationships with the Japanese employers were in cordial manner

Barter system was also common during economic interactions between the Japanese and the Gensanon (locals). One bunker-worker told us that indigenous materials were used during the construction of the bunkers. Wood, limestones, sand and corrals were utilized to reinforce durability on the bunkers. Iron bars, cement, and other reinforced concrete materials were transported via ships from Japan and unloaded at Buayan and Makar seaports.

One experience revealed that Japanese were acquainted with indigenous cuisines. A bunker-worker was catching shrimps at the Buayan river, and he was noticed by a Japanese officer. He was asked to cook the shrimps and the officer tasted the indigenous cuisine. Later, he became the cook for the Japanese barracks. The specialty he cooked were shrimps with coconut milk and spices (Ginataang hipon); chicken soup with papaya seasoned with chili leaves and green chili (tinolang manok).

Figure 2. Ginataang hipon
(www.goggleimages.com)

There was a story when the Gensanon and Japanese soldiers socialized during cockfighting and other amusement game after work. They even bet using Japanese money. They enjoyed drinking alcoholic beverages sometime after work with the local wine from fermented coconut sap called "tuba."

Figure 3. *Tinolang manok*
(www.googleimages.com)

Figure 4. The researchers during their fieldwork
in one of the bunkers in Conel, General Santos
City (Photo taken on January 28, 2017)

The bunkers were mounted on limestone terrains with surfacing portions of arch framework. The thick walls (2-4 meters) engineered to endure shellings and airstrikes. The bunkers are made of iron bars and reinforced concrete. Houses beside the bunker today also mounted foundation on the rolling limestone terrains. They used reinforced log and concrete.

Conclusion

There was a viable relationship between the Gensanon and the Japanese during the occupation period. The Japanese contact with the Gensanon created multifaceted socio-cultural and intellectual interactions thereby depicting a different picture of war. The Japanese who arrived at Gensan were respectful, friendly and discipline people. However, when Americans were about to liberate the Philippines, "loyalty check" and suspicions led to brutalities and abuses.

Recommendation

1. We hope to gather more data from Japanese archives.
2. We encourage the Japanese scholars to collaborate with the Gensan scholars for an extensive and comparative research undertaking about the impact of the World War II bunkers on the lives of the locals and the Japanese soldiers.
3. Conduct continuing research on all aspects of Japanese-Filipino interactions during the war.

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Interviewees

Campado, Andrea. 69 years old. Retired professor. Barangay Fatima, General Santos City. January 30, 2017.

Casiple, Karen Mae. 57 years old. University professor. Barangay Fatima, General Santos City. March 10, 2017.

Cuaton, Conchita. 84 years old. Housewife. Barangay Tambler, General Santos City. March 4, 2017.

Delambaca, Ricardo. 54 years old. University faculty. Barangay Poblacion, Polomolok Municipality. February 13, 2017.

Gabutan, Honorio. 89 years old. Former USAFFE soldier. Barangay Conel, General Santos City. January 28, 2017.

Olano, Paquito. 80 years old. Retired employee. Barangay Apopong, General Santos City. March 4, 2017.

Pedregosa, Corazon. 88 years old. Farmer. Barangay Fatima, General Santos City. February 13, 2017.

Porcelin, Alfredo. 84 years old. Farmer. Barangay Fatima, General Santos City. February 13, 2017

Racoma, Jose. 82 years old. Farmer. Barangay Conel, General Santos City. February 13, 2017

Ramirez, Teodulo Jr. 60 years old. Local historian. Barangay Lagao, General Santos City. March 4, 2017.

Contact email: allanbcastino@gmail.com
                  reb7th.estoria@gmail.com

Comparing Robot Embodiments for Social Human-Robot Interaction of a Health Coach Service

Hsiao-Chen You, National Taichung University of Science and Technology, Taiwan
Yu-Cheng Yang, National Taichung University of Science and Technology, Taiwan
Yi-Shin Deng, National Taiwan University, Taiwan

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Abstract

As robotics technologies are advancing at an ever increasing rate, various types of service robots have emerged in the market and focused on assisting people through social interaction. This study aims to investigate the effects of robotic platforms on users' perception of a socially assistive robot, to better understand whether people respond differently to a physical robot versus its digital representation on screen. By applying the Wizard of Oz method, a three-condition experiment was conducted to compared participants' responses in a health coaching session with (a) a physical, humanoid robot coach, (b) its full size, 3D animated agent coach displayed on a 37-inch TV screen, or (c) a much smaller animated agent coach on a mobile.

The results showed that participants' responses to the physical robot coach differed from their responses to its digital representations (agent coaches). In addition, the display device for an agent coach also affected participants' subjective and behavioral responses to the health coach service. Participants appreciated more and disclosed more with the physical robot coach and the agent coach on TV, than with the agent coach on mobile device.

In all subjective evaluations, the attitudes of the participants were most positive toward physical robots, except trust. Instead, the agent coach on the TV was the most trusted. To conclude the study, implications for robotic platforms in HRI were discussed.

Keywords: Human-Robot Interaction, Social Robot, Digital Agent; Wizard of Oz Experiment

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Introduction

The advent of automatic technology and artificial intelligence has gradually affected people's daily life. Socially assistive robots could be used as potential touchpoints in future services. Statistics on consumer technology usage and adoption predicts that service robots and software agents for personal assistance, entertainment, or other social purposes will become a common scene in our future life (Ericsson Consumer Lab, 2015; Haden, 2016). Studies have shown that autonomous artificial entities, such as robots and embodied agents, elicit social behavior on their human counterparts (von der Pütten, Krämer, Gratch, & Kang, 2010; Reeves & Nass, 1996), and that people respond to physical robots and their virtual representation on computer displays differently (Powers, Kiesler, Fussell, & Torrey, 2007; Fasola & Matarić, 2013). Hence advices and guidance for human-robot interactions regarding robot embodiments for social interaction and potential applications are provided. However, in current Human-Robot Interaction (HRI) literature there is still little discussion about whether people respond differently to a physical robot versus its digital representation on smartphones. With the technological advancements in mobile devices, smartphones and internet are changing the way people do things and connect with others (Levin, 2014). People own multiple devices and use them interchangeably, not only because multi-devices allow users act spontaneously, but they make people feel a sense of accomplishment as well; and smartphones are the "backbone" of people's daily media interactions (Google, 2012). In order to explore the possibilities of integrating physical robots and virtual agents into a seamless service, firstly we need to understand how users react differently to robotic assistants based on their platforms. Therefore, in the present research, we studied the effects of robotic platforms on users' perception of a socially assistive robot by applying the Wizard of Oz experiment method. The Wizard of Oz method is an experimental user interface testing method in which subjects of the system are made to believe that they are interacting with a autonomous system though the system is actually being operated or partially operated by an unseen experimenter, or several of them (Dahlbäck, Jönsson, & Ahrenberg, 1993; Steinfeld, Jenkins, & Scassellati, 2009).

Related Studies

Social robots are believed to be users' capable partners rather than tools because of their potential to be perceived as trusting, helpful, reliable, and engaging (Breazeal, 2004). Empirical studies have shown that autonomous artifacts can elicit social behavior of their users, no matter whether users believe they were interacting with another mediated remote user or a virtual person, but with a subtle difference (Reeves & Nass, 1996; von der Pütten et al., 2010). Previous experimental studies comparing physical robots with virtual agents have claimed that people respond to physical robots and virtual agents differently, and physical robots are seen as more engaging, credible and informative, and enjoyable to interact with (Paauwe, Hoorn, Konijn, & Keyson, 2015; Powers et al., 2007; Fasola & Matarić, 2013; Y Shinozawa, Naya, Yamato, & Kogure 2005; Komatsu, 2010). A comprehensive literature review and investigation on comparing co-present robots, telepresent robots and virtual agents was carried out by Li (2015), and the result suggests that even when the robot and the virtual agent have similar appearance and identical behavior, co-present robots are more persuasive, receive more attention, and are perceived more positively than virtual agents.

In order to effectively compare the effects of different robotic embodiments, it is important to select a feasible context for the use of social robots. In previous studies, health care-related activities were often used as the experimental context for social HRI studies (Fasola & Matarić, 2013, Paauwe et al., 2015; Powers, et al., 2007; Feil-Seifer & Matarić, 2005). In addition, the instrument for assessing the social quality of human-robot-interaction is also critical in the investigation of users' acceptance on assistive social robots, several methods and toolkits have been developed based on different theoretical frameworks (Dautenhahn, 2007; Fong, Nourbakhsh, & Dautenhahn, 2003; Heerink, 2010; Lombard, Ditton, Crane, Davis, Gil-Egui, Horvath, Rossman, & Park, 2000).

Research Questions

By taking three robotic platforms (humanoid robot, home TV, and smartphone) into account, this study aims to provide an empirically grounded answer to the question how does the platform of robotic assistants affect people's reaction to a health coach service. Based on the above-mentioned literatures, we predicted physical robot would have more social impact, and be more lifelike and engaging, and that the virtual robot on a TV monitor or mobile screen would seem less lifelike and would lead to less engagement, but would elicit more participant's self-disclosure, than the physical robot. Although there is few previous study on virtual embodiment involving smartphones as robotic platforms, with the continuing growth of smartphone ownership and penetration (Martin, 2011), we believe using mobile devices as robotic platforms could be better accepted and considered useful. However, the size of a robotic assistant could affect people's perception on its social presence; hence the virtual robot on mobile screen would seem less real and would have less social impact than full-sized robot, either physical or virtual. If so, social impact of different platforms should be ordered as follows: humanoid robot > virtual robot on TV > virtual robot on mobile. Therefore, we hypothesized that:

- H1: The physical humanoid robot as compared with the virtual robots will be more engaging, enjoyable, and command more social influence. It will increase the accuracy of participants' performance on physical movement related tasks.
- H2: The full-size virtual robot displayed on TV monitor will be more trustworthy and acquire more disclosure of personal information than the physical humanoid robot.
- H3: The smaller virtual robot displayed on smartphone screen will be rated more useful, but with the least social presence.

Figure 1. The three conditions: a physical robot, a virtual robot on TV monitor, and a virtual robot on smartphone screen.

Study Design and Method

In this study, our focus is on the social human-robot interaction in the context of a health coach service. We compare a physical robot coach with its virtual embodiments on two different devices, TV and smartphone. The experiment was a between-group design; each participant was randomly assigned to one of the three conditions. The three conditions were a physical robot, a full-sized virtual robot on TV monitor, and a smaller, about one-third the size, virtual robot on smartphone screen (Figure 1).

Experiment Setup

This experiment involved a semi-structured human-robot dialogue phase, and some simple physical-assessment-like tasks in a laboratory setting. Therefore, we decided to adopt the Wizard of Oz experiment method (Steinfeld, Jenkins, & Scassellati, 2009) where the robots were controlled remotely by experimenters while the participants perceived them to be autonomous. Figure 2 shows a floor-plan representation of the laboratory environment. When the participants arrived at the lab, they were initially welcomed at the reception area. After the experimenter explained the goal of the study to him/her, they were sent to the observation room, and asked to have a discussion with a robotic health coach about their general health habits. Then the experimenter entered the control room to control the robot and observe the participant's behavior through a one-way-mirror. After participants finished their health-related discussion with the coach, they were asked to fill out a questionnaire and had a short interview with the experimenter.
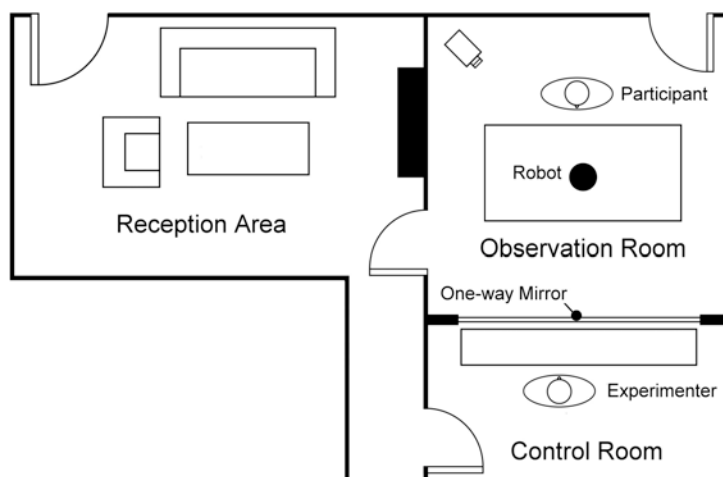
Figure 2. Schematic overview of the laboratory setting for the experiment

Participants

Eighty participants were recruited from the campus of National Taichung University of Science and Technology in Taiwan. Participants were 56% female, with an average age of 23.7 years (range 20-32). Each participant was randomly assigned to one of the three conditions, and received $3.5 compensation for taking part in the 20-minute experiment.

Equipment

For the physical robot condition, the humanoid robot Alpha 1S, a programmable home entertainment robot developed by UBTECH (http://www.ubtrobot.com/product/detail2.html) was used. It featured editing software for 3D visual actions and was equipped with a Bluetooth module, which allowed us to control remotely via its mobile application and made it a suitable robot platform for this study. An elaborate script with the possible scenarios in a health coaching session was carefully planned. Based on the script, a set of pre-programed robot behaviors with synthesized voice were then carefully prepared, so the hidden experimenter in the Wizard of Oz experiment could decide to play any suitable robot behavior according to the situation. For the other two virtual robotic platforms, virtual robot on TV and virtual robot on smartphone, we directly recorded the 3D simulation from Alpha 1S's editing software to build two sets of video clips, one for TV monitor and one for mobile screen. Then post-production software was used to add synthesized voice in to each clip. The experimenter could control the behavior of virtual robots just like the way he/she controlled the humanoid robot.

Figure 3. Participants and the three robotic coaches in the study.

Procedures

The procedure for each session was as following:

1. Each participant was explained about the task in the experiment and signed the consent form.
2. The participant was led to the observe room, in which one of the robotic coaches, four colored card, and a copy of questionnaire were on a desk, as show in Figure 3. The experimenter instructed the participant to sit in front of the desk and wait, and left the room.
3. When the participant was alone in the room, the robotic coach started the one-on-one coaching session: the robot introduced itself to the participant, instructed him/her to perform some simple physical tasks for physical assessment, and asked questions about their general health habits, such as sleep, diet, exercise.
4. When the participant finished all of the tasks, the robotic coach indicated the session finished, and asked the participant to fill out a questionnaire for measuring his/her impression of the coach.
5. Finally, the experimenter interviewed the participant about the coaching experience and the experiment.

Dependent Variables

We measured the social effects of robotic platforms as revealed in participants' behavior and attitudes toward the robotic coaches, drawing from existing HRI literature for conceptual and operational measures. The main behavioral measures are described in Table 1. There are four categories of behavior measured directly from participants' performances: engagement (willingness to work with the robotic coach); disclosure (how much they revealed about their bad health habit); conversational memory (how much participants remembered what the robot told them); and coaching service recognition (how much they agreed orally upon the helpfulness of the robots in physical assessment tasks on a 5-point Likert scale during the post-experiment interview).

Behavioral Response Categories	Variable	Measure
Engagement	Willingness to work with robot	How many physical assessment tasks was the participant willing to participate?
Service Recognition	Approval of the clarity of robot's spatial instruction	How much did the participant agree that the robot was helpful in giving instruction during physical assessment?
Disclosure	Disclosure of personal bad health habits	How much did the participant reveal about his/her bad health habits?
Conversational Memory	Memory of information from robot	How much did participant remember what robotic coach said about health?

Table 1. Dependent Behavioral Variables

A self-report questionnaire was prepared based on Powers et al. (2007) and Heerink (2010) to obtain participants' subjective experience of the HRI and their attitudes about the robotic health coach. Some questions were not applicable in the context of health coaching, hence removed. The subjective experience questionnaire includes questions about participants' emotional state and their attitudes toward a robotic coach, each measured on a 5-point Likert scale (1 = absolutely not, 2 = preferably not, 3 = indifferent/neutral, 4 = possibly, or 5 = definitively). We used factor analysis to confirm reliability of the questionnaire, reported as Cronbach's alpha in Table 2.

Attitude/ Emotional Response Categories	Subscale	No. of item	Cronbach's alpha
Emotional state	Anxiety	4	0.712*
	Social Presence	4	0.816*
	Perceived Enjoyment	5	0.831*
Attitudes toward robotic coach	Perceived Ease of Use	4	0.653
	Perceived Usefulness	3	0.755*
	Social Influence	3	0.693*
	Perceived Sociability	3	0.707*
	Trust	5	0.837*

* Indicates internal consistency of the set of test items is acceptable.

Table 2. Internal consistency reliabilities (Cronbach's α) of the subjective experience questionnaire

Results

In order to understand the effect of different embodiments on human-robot social interaction, first, we used one-way analysis of variance (ANOVA) to investigate whether there were any significant differences in variable measurements among the three robotic embodiments. As the data shown in Table3 and Table4, there were some attitude/ emotional response variables, in which p-values of significant were larger than 0.05, the null hypothesis were to be rejected at the 5% significance level; hence the three conditions did not differ. For those variables reaching a statistically significant level, then, we examined differences of participants' ratings and behavioral measurements across three robotic platforms.

Perceptual Measurements	Physical Robot	Virtual Robot on TV	Virtual Robot on Smartphone	P Values of Significant Test
Anxiety	2.69	2.29	2.58	0.093
Perceived Enjoyment	3.62	3.21	3.19	0.018*
Perceived Sociability	4.09	3.27	3.35	0.000*
Perceived Usefulness	3.96	3.45	4.00	0.001*
Social Influence	4.07	3.59	4.01	0.001*
Social Presence	3.74	3.19	3.16	0.019*
Trust	3.39	4.09	3.31	0.000*

* Indicates significant *p* value at the 0.05 level

Table 3. Means of participants' perceptual ratings of three conditions, and *P* Values of Significant Test

Behavioral Measurements	Physical Robot	Virtual Robot on TV	Virtual Robot on Smartphone	P Values of Significant Test
Disclosure	3.11	3.10	2.17	0.013*
Conversational Memory	2.41	2.59	2.38	0.371
Engagement	3.81	3.79	3.92	0.602
Service Recognition	3.67	3.69	2.71	0.000*

* Indicates significant *p* value at the 0.05 level

Table 4. Means of participants' behavioral measurements on three conditions, and *P* values of significant test

Effects of Robotic Platform on the Participants' Behavior

(1) Engagement
In the study done by Powers et al. (2007) the measurement for engagement was the time spent with robots (physical or virtual), and the result showed the physical embodiment was most engaging. In our study, we directly counted how many physical assessment tasks each participant willing to executed and completed as the measurement of engagement. However, there were only four simple physical assessment tasks in the session, and participants' willingness was high in all condition. Average number of tasks completed for three robotic coaches were 3.81 (physical robot), 3.79 (virtual robot on TV) and 3.92 (virtual robot on smartphone). As a result, we found no significant differences across three platforms.

(2) Service Recognition
Instead of using self-report questionnaire, the behavioral measurement for the service recognition of robots was taken directly from participants' answers in the post-experiment interview, by asking participants how much they agreed upon robots' helpfulness in spatial activities on a 1-to-5 disagree-agree response scale. We found significant differences in participants' recognition of helpfulness form robotic coaches. The participants in physical robot condition and full-sized virtual robot on TV conditions significantly orally agreed more (rating 3.67 on average to the physical robot; 3.69 to the virtual robot on TV) than those in the small-sized virtual robot on smartphone conditions (rating 2. 71 on average).

(3) Disclosure

According to previous studies, the physical embodiment enhanced the feeling of social presence, and people's feelings of social presence inhibited disclosure (Powers et al., 2007). We hypothesized participants would disclosed less about their bad health habits to physical robots than to virtual robot. In this study by directly counting how many bad health habits participants revealed about themselves during the experiment, we found significant differences in the number of bad behaviors revealed (not word counts) during the human-robot dialogue phase across three platform. The participants in the physical robot and full-sized virtual conditions (TV) conditions revealed more (3.11bad behaviors on average to the physical robot; 3.10 to the virtual robot on TV) than those in the small virtual robot on smartphone (2.17 bad behaviors on average). Therefore, H2 is rejected.

(4) Conversational Memory

We counted the number of health tips participants recalled from the human-robot dialogue phase. However, we found no significant differences across three platforms.

Effects of Robotic Platform on the Participants' Perception of Robots

After their coaching session with the robots, participants were requested to complete a paper questionnaire. The questions addressed participants' subjected feeling during the engagement with the robotic coaches, including "anxiety", "perceived enjoyment", "perceived ease of use", "perceived usefulness", "social influence", "perceived sociability", and "trust". As shown in Table 3, six out of seven perceptual measurements did reach a statistically significant level; only "anxiety" did not differ significantly across conditions.

For variables reaching a statistically significant level, we examined differences of participants' ratings across three robotic platforms. There were consistent and significant differences in how participants rated the robotic coaches on different devices. As shown in Table 3, the physical robotic coach was rated higher in scale than virtual coaches in all other dependent measures, except "trust". The full-sized virtual coach on TV was rated highest in "trust", however, lower in other measures. The small-sized virtual coach on smartphone were rated higher in "perceived usefulness" and "social influence", but, lower in "social presence", "perceived enjoyment", "perceived sociability", and "trust".

Summary of Results

With this primary experiment, we examined the three hypotheses about the social impact of different robot embodiment. By comparing the measurements collected form the experiment, we found modest support for Hypothesis 1, that a physical humanoid robot would be more enjoyable and sociable and command more social influence and movement accuracy. In this study, participants found physical humanoid robot to be more socially present, enjoyable, useful, and socially influential. The subjective ratings from participants were encouraging. But in participants' behavioral data, measurement on engagement and movement accuracy did not differ comparing to the virtual robots. It was probably because that physical assessment tasks in the study were too easy to complete for young adults, hence the measurement for engagement and movement accuracy were indistinguishable.

From both participants' behavioral data and subjective ratings, we also found modest support for Hypothesis 2, that full-size virtual robot on TV monitor would be more trustworthy, but it did not acquire more participants' disclosure than the physical humanoid robot. The full-size virtual robot did received highest rating on participants' trust. Its coaching service was equally recognized and elicited equal disclosure as a physical humanoid robot. Even though a full-size virtual robot on TV is most trustworthy among the three condition, participants did not rate the TV displayed virtual robot as highly when they evaluated its social presence, enjoyment, usefulness, social influence and sociability.

Data shows inconsistent findings regarding Hypothesis 3, that a smaller virtual robot on smartphone screen was rated more useful, but with less social presence. Participants who interacted with a virtual robot on smartphone rated less on most of the subjective social experience, except "perceived usefulness" and "social influence". In other words, participants gave less positive sociability trait ratings to the smartphone robot, and found it less lifelike. It was equally useful and socially influential to a physical robot, which was modest support for Hypothesis 3. However, when we examined participants' behavior measurements, participants disclosed less of their negative habits to a smartphone virtual robot, which was interpreted by Powers et al. (2007) as indicating "they had greater evaluation apprehension of the robot", in other words, it was more lifelike. In addition, even though participants rated it higher in "perceived usefulness" than the full-sized virtual robot, its helpfulness in physical /spatial instruction was recognized the least among three, because the limited screen size and resolution could not display robot's movement clearly.

Conclusion

New technologies, such as robotic technologies, bring not only new opportunities but also new challenges to people's daily life. In this multi-device era, people own multiple devices and use them interchangeably. In order to integrate different devices with artificial intelligence into one consistent, human-centered service, we need to understand what are the advantages and disadvantages of different robotic platforms, and understand how people respond differently to robotic services across devices.

By adopting the theoretical frameworks and methodology from related studies, and adding a smartphone as one of the robotic platform, a three-condition experiment was conducted to test if participants respond differently to a physical robotic coach versus its digital representation on TV or smartphone. The results revealed embodied virtual robots on screen cannot fully substitute for physical robots, as what previous studies have suggested. But the differences are not that substantial in the context of our study. Contrary to the finding of similar inquiries in HRI literature that the physical robots are better liked and better engaging people, and the virtual robots could elicit more disclosure and enhance conversational memory. In this study, there were no significant differences between robotic coaches with respect to perceptual measurements, "anxiety" and "perceived ease of use", and the behavior al measurements, "engagement" and "conversational memory". And all of the ratings and measurements for robots across three devices as health coaches seem encouraging.

In addition, even the participants' assessments on lifelikeness and social presence of virtual representations were not as high as the assessments on a physical robot; we suspected that the inherent characteristics of existing customer appliances for displaying robots might compensate the shortage of virtual robots. For instance, the screen size indeed affected people's perception on robots' social presence, the virtual robot on mobile screen would seem less real and cause less social impact than full-sized embodiment; but in the study, participants rated the robot on mobile higher in "perceived usefulness" and "social influence" than the full-sized virtual robot. This finding opens up a possibility that people choose an existing and socially acceptable device as robotic platform is not for its social presence and lifelikeness, but for its convenience and usefulness.

In the multi-device world, a socially assistive robotic service should be connected and across multiple devices to provide a consistent HRI experience to its users. In this embodiment comparison study, we have no intention to select one best robotic embodiment for a health coaching service, but to point out a new practical direction for this type of HRI research. The presented study is just a preliminary work, HRI topics on why and how people respond to social robots across platform differently, and how to use existing knowledge to develop practical, multi-device services still await further long-term field studies.

Acknowledgments

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Contact email: hcyous@gmail.com

Vision and Memory: A Film History of the Royal Factories of Rural Thailand

Sumate Tanchareon, King Mongkut's University of Technology Thonburi, Thailand
Sirikoy Chutataweesawas, King Mongkut's University of Technology Thonburi, Thailand
Nuttanon Homvichian, King Mongkut's University of Technology Thonburi, Bangkok, Thailand

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Abstract
King Rama IX initially established four Royal Factories in 1972 to enhance the quality of life of rural marginalized minorities, including Hmong, Chinese, Yao, Laos and Yor in the Chiang Mai, Chiang Rai, Sakon Nakorn and Burirum provinces of Thailand. The purpose of this project is to juxtapose the vision of King Rama IX with the memories and feelings of people involved in the Royal factories to create a history in film. The filmmaker brings his personal experience as a key facilitator (barefoot engineer) in the development of these factories. Ethnographic research methodology helped insure that the data from the interviews, including narratives from nearby villagers, current and retired employees, and board members of the Royal factories, controlled the final script and storyboard of the film. A collection of archival photos and current films, especially from the time of mourning, help create a historical context for the lessons learned from the King's initial vision of sustainable development in the context of poverty, opium plantation and border security issues to subsequent factory development. These elements are integrated into a structure of three important components: the development of the Royal Factories over four decades, the current situation of villagers and the factories, and the future vision of collaboration between communities and factories. The creative components of the final product, including editing juxtaposition, visual symbols, and ethnic music and compositions of the King, help enhance the film's purpose to portray the King's vision and perseverance and the memories and feelings of the people.

Key words: Documentary film, The history of Thai Royal Factory, marginalized minorities

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Introduction

The King's vision for marginalized minorities development includes the hill tribe people in the highland area along the borderline between Thailand and Myanmar and Laos in the Northern part where they had been growing opium for a long time. The poor people in the Northeastern area had who very low yield rice and depended on the forest for survival

History and development of four Thai Royal Factories in four decades (1972-2017) had four main stages: surveying and social preparation, training, agro-industries chain of value development, and transformation. The continuous development program of more than three decades from 1969 to 1994 throughout manifested the King's philosophy of "Our Loss is Our Gain." In other words, "Although we have financial loss, we gain countless socio-economic return of sustainability."

First, the surveying and social preparation stage identified the components to improve the quality of life and infrastructure. The King personally surveyed the target areas. He learned from dialogue and discussion with the village leaders and the villagers and then reviewed all key data from involved government agencies and his special volunteer supporting teams. Based on this research and data from the target areas, the King recommended three strategic actions for the agencies involved.

1. Improve the quality of life of the villagers
2. Arrange the capability and employments for the villagers.
3. Empower and develop the villagers to reach the level to maintain sustainability independently.

The king constructed networks of small dams, water reservoirs, and irrigation systems spreading throughout the plantation areas to secure the water supply for agriculture. At the same time he improved the sanitary systems, providing; toilets, underground clean water, and promoted micro cow and chicken farms for solving mal-nutrition problems. The King donated micro rice mill facilities, rice banks, health care facilities, child care centers with food, and Buddhist temples.

The second stage, training, provided technology and technical skills transfer for intensive agriculture and processing in the factory.; After stage one, villagers were trained in intensive agriculture methods and in crop rotation management to keep produce available through all seasons for factory processing. The agro-industry system was initiated under the key concept of contract farming for small farmers. In this system, the villagers apply to be members and signed a contract to deliver raw material at the right quality and quantity. This then gave a guarantee for a minimum price and harmonized the production planning of the factory.

The third stage, agro-industries chain of value development, concentrated on quality assurance and continuously productivity improvement from growing the produce, to processing, to the end customers. All stakeholders including the farmers and part- and full-time employees, were trained to achieve the goal of long term sustainable growth.

The final stage, transformation, removed the Royal factories from under the King's patronage to Doikham Food Products Company, the 99th company under the Crown Property Bureau Organization. The new business entity changed the direction of the project from social and economic sustainability to a financial profit orientation which was steered by the new management board and resulted in the decision to stop the fourth factory due to financial losses.

The documentary film, *Vision and Memory: A Film History of the Royal Factories of Rural Thailand,* portrays the King's vision and perseverance as well as the memories and feelings of the people who were involved in the Royal Factory project. The researcher's perspective is based upon thirteen years of experience, 1984 to 1997, in the four Royal Factories. These roles included three years as an engineering manager, five years as a senior production and engineering manager, and five years as an assistant managing director, HRD manager, and Agriculture Promotion Manager.

Purpose

1) To juxtapose the vision of King Rama IX with the memories and feelings of people who are a) villagers nearby the four Royal Factories, b) employees and retired employee, c) current board members, involved in the Royal factories to create a history in film of the Royal Factories

2) The filmmaker brings his personal experiences and bonding network (his colleagues and friends during his work in Royal Factory) as a key facilitator (barefoot engineer) brings up by interviewing the memories and feelings of the involved people into the film.

Research Framework

1. The areas of field work were in Fang - Chiang Mai, Mae - Chang - Chiang Rai, Taongoy – Sakonnakorn and Nondindaeng – Burirum from April 2016 to February 2017.
2. The interviews included nearby villagers, current and retired employees, and board members of the Royal factories.
3. These elements were incorporated into a documentary film which portrays the perspectives of each group into the history of four Royal Factories, following the four decades development timeline.
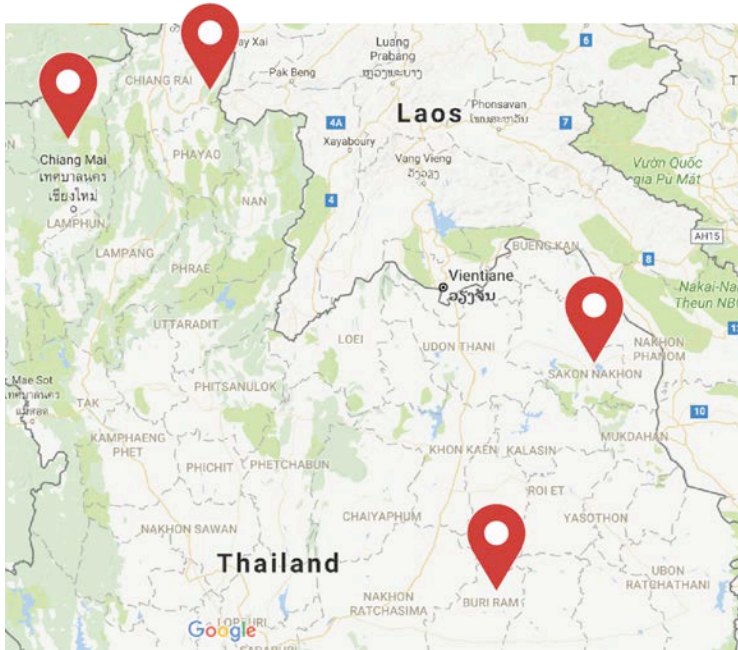
Fig.1: The area of research project the source by Google map

Methodology

This research applies ethnographic research techniques to collect and evaluate the data from the interviews in order to arrange into a storyline. The survey and field research is a key process to create a film history.

Literature Review
- Archival photos and films
- Royal Project and King's recommended Project documents

Theory
- Ethnographic reseach
- Soviet Montage method
- Small narratives

Action research
- Survey and field research
- Interview and dialogue
- Fliming and photography

Data analysis

Concept of artwork

Artwork

Fig. 2: The methodology procedure

Method
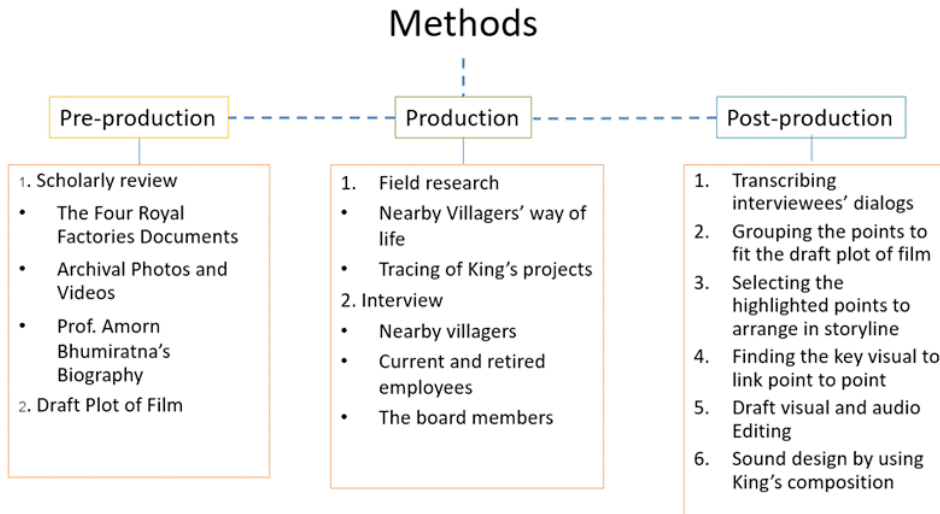
Fig. 3: The flow method

Pre-production

The four Royal Factories documents
The data and story of the Royal Factory was reviewed and collected from many sources, including the working reports of King Mongkut's Institute of Technology (KMITT), Institute of Food Research and Product development (IFRPD), the meeting reports and performance reports of the Royal Factories and Doikham Food Products, Co., Ltd., and other research reports. All the Royal Factories are situated within the villages.

Fig. 4: First Royal Factory where located in the center of village

The primary data collection to film drafting

In order to draft a plot of the film, the research team went into the field to learn about and film the current status of the four Royal Factories. The interviews were used to identify the initial conditions of the communities before the King established each factory.

Semi-structured questionnaire guideline questions;

1. How were you involved with your own Royal Factory, and why did you choose to work with them? How long did you work for the factory?

2. What does the royal factory mean to you? Why it is important?

3. Did you know why His Majesty the King Bhumipol chose choose to found the Royal Factories here, and what did he do to prepare the location and people who lived nearby?

4. Did you know the Royal Factory's name and advisory board were changed in 1994 from the Royal Factory to "Doikham" (Golden Mountain)? How did you feel and were there any changes that affected you or anyone else?

5. Please kindly express your memories and feelings about your appreciation and gratitude to the King?

6. How do you expect relationship between the village and the Royal Factories will be in the future? Are there any concerns? What will be changed to enhance surrounding villages or environment?

Fig. 5: The field research within and outside the Royal Factories

Draft plot of film

The Royal Project and Royal Recommended Project on food processing plants were first initiated by HM the King Rama IX over four decades ago in order to alleviate rural hardship, to increase agricultural production, to increase the diversification of agricultural productivity rather than by expanding cultivated land, and to serve as pilot studies on agro-

processing industries in rural areas and associated social interface problems. There are four food processing plants located in northern and north-eastern Thailand.

The two plants in the north of Thailand are at Fang District, Chiangmai Province, and Maechan District, Chiangrai Province. These two plants were initially established to process certain agricultural products such as temperate-climate fruits and vegetables that have been introduced to northern Thailand to the Royal Project on crop substitution, watershed protection and management, and afforestation.

The other two plants, on northeastern Thailand, are at Tao Ngoy District, Sakonnakorn Province, and Nondindaeng district, Burirum Province. Poverty problems, border security, and strategic reasons are the driving force in setting up these two plants.

Notwithstanding the diverse considerations given at the time of establishing the four plants, the common development objective of the projects is to introduce the concept of crop production for agro-industry through integrated planning of farming and processing schedules. Moreover, the scheme for guaranteeing crop price is instituted. Emphasis is placed on the farming aspect more than the processing part, this being distinct and different from general to agro-industrial enterprises. As the plants are unique in their purposes and site-specific social conditions, study on interfacing agro-processing technology with rural environment, on both technical and social aspects, will be highly valuable in promoting medium-size agro-processing industries in rural Thailand as planned at the national level through the industrial restructuring program of the country. Under HM the King's Recommendations, pilot rural development projects starting from land and water development and management, crop production culminating in agro-industry are planned to be established for demonstration in various parts of the country. The experience acquired from these four plants was very useful for other subsequent projects.

Standard food processing equipment is available at the four plants. Agricultural outputs to be processed vary from place to place and depending on the time of the year. In all cases, farmers are still engaged in rice production and supplement their income by selling agricultural products produces promoted by the Royal factory. During the rainy season, these products include, baby corn, bamboo shoots, and fruits such as lychees and longans, whereas tomatoes are processed takes place during the dry season. The factory farmers are provided on credit basis, seeds, fertilizers, pesticides, and necessary equipment, as well as guaranteed crop prices. Agricultural workers attached to the plants and government officers responsible for agricultural extension and promotion are available to demonstrate and help solve technical problems. Examples of the products are:

- Tomato-based: juice, paste, and peeled-tomatoes
- Bamboo-shoot: dry and canned bamboo-shoots
- Canned baby corn
- Canned fruits such as longans, lychees, and strawberries.
- Fruit glace
- Full fat soy flour
- High protein baby food based on domestic produces as soybeans and sesame seeds.

Owing to the scheme, the livelihood of farmers need not solely depend on rice production as supplementary incomes are available. In many cases these additional sources of income are of higher value than those obtained from rice, and also cushion the hardship should rice production fail due to droughts and pests. As farmers can now work on their land throughout the year, seasonal migration to cities and rural to rural migration are curtailed. Typically, during one season a plant would buy agricultural products from a few hundred to more than ten thousand farming families as well as employ villagers on the production line; economic and social benefits and impacts are felt throughout the plant community and its surrounding area.

Certain community development projects proceeded, and some have been still in operation concurrent to the Royal factory until it turned to Doikham Food Product., Co, Ltd. in 1994. Notable projects are the establishment of day-centers for village children, growth monitoring of children and provision of protein supplements for undernourished children and lactating mothers, establishment of village health clinics, construction of Buddhist temples, and water supply systems. Both the Royal factory and the villages contribute towards the construction and operation. The underlying principles are to establish effective interface mechanisms between the plants and their surrounding communities and self-dependence. In some areas where villagers cannot support the operation, the centers and clinics, material and financial assistance are provided by the Royal factory. Traditional handcrafts are promoted. For example, at Sakonnakorn, villagers are encouraged to supplement the family income during less strenuous working period by undertaking silk ,cloth weaving and making brooms. The techniques are indigenous to the area; the Royal factory provided required materials on credit basis so that more villagers can be trained on the crafts.

Fig. 6: The fourth Royal Factory after the close

The analysis of the draft plot of the film

The draft plot is analyzed in order to outline the film into four periods: the development of the four Royal Factories, the current situation of villagers and factories, the conflicts and solutions, and the future vision of collaboration between communities and factories.
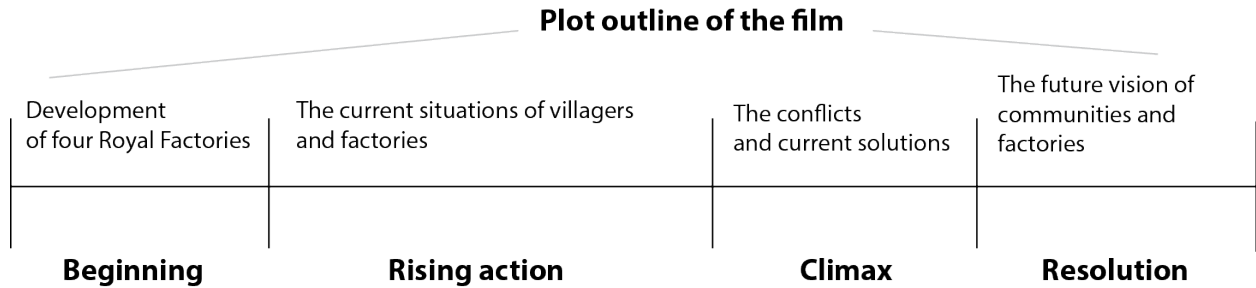
Plot outline of the film

Development of four Royal Factories	The current situations of villagers and factories	The conflicts and current solutions	The future vision of communities and factories
Beginning	**Rising action**	**Climax**	**Resolution**

Fig. 7: The storyline in the film

Concept of the artwork

Concept: "Our memories of the Royal Factory"

The researcher explored self-experiences of about two decades to lead the story as well as, stakeholders who were involved directly and indirectly by the effects of each Royal Factory. The film narrates memories, feelings, and appreciations from surrounding communities starting from the Royal Factory establishment passed through the change of management's policy that had the change of the name and concept of Royal Factory to be Doikham Food Product Company limited. Due to the concept change of the Royal Factory, which was the concept of social enterprise as to be social business that resulted in the closure of the Fourth Royal Factory because of financial loss. The change of management concept reflected the conflicts and effects of any Royal Factories, such as environmental pollution and the solid fence built rounded the Royal Factories that it had never done before. It made people frustrated due to the inconvenience of walking within the villages.

The analysis of artwork concept

Interviewee Memories

Researcher Memory

1

2

3
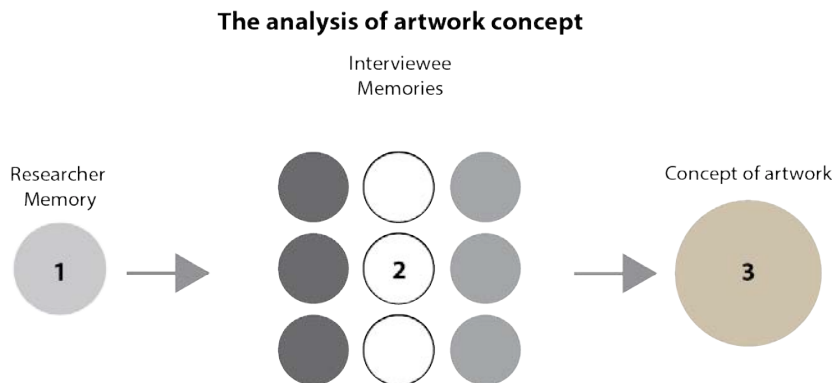
Concept of artwork

Fig. 8: Process of creative concept flow

The creative artwork

Storyboard
The story begins from The King's work in the rural areas in the North of Thailand where opium was planted. The voice of the researcher conveys the story since he worked in the early development for of the four Royal Factories until he resigned. The story is then passed to others as the story flows to the end. However, the researcher's voice is a key control in the story along each transition period.

Fig. 9: Excerpts from the film.

The shooting and editing rhythm

This film adopted the Soviet Montage of Eisenstein - "The Five Methods of Montage" as the way to convey the "message" from the film to an audience. The rhythmic method used to create the flow of the story and the tonal method establishes the emotion of the shots which can represent different memories and feelings of situations that interviewees narrated.

Fig. 10: The examples of utilizing The Methods of Montage.

Result

Survey and Field research

First, the team surveyed and recorded the current situation and the way of life of villagers near the four Royal Factories. A total of eight field trips were planned and organized: two trips for each factory distributed throughout the year from April, 2016 to February, 2017 in order to cover the planting seasons and the diverse production in the Royal Factories.

Dialogues and interviews were planned for three group segments

The field research trips to the sites of the four factories to collect data, interviews, and film footage shooting for creating for the documentary. These elements helped guide the narration:

1. The First Royal Factory (Fang) and Second Royal Factory (Maechan) were in the Northern region along the borderline between Thailand and Myanmar which had been the big opium growing area of hill tribe people. HM the King came to survey and identify the root cause of this problem which could be remedied by highland temperate crops and gradually reduced the opium growing areas.

2. The Third Royal Factory (Tao Ngoy) was in a poor village with very dry land which was not suitable for growing.

3. The Fourth Royal Factory (Nondindaeng) was initiated to develop the poor village and build up the security along the borderline between Thailand and Cambodia.

Cultural context in the Royal Factory area

In order for the film to portray the each specific cultural heritage, as well as environmental and socio-economic problems of these diverse communities, the film teams filmed the day-to-day lives with footage of activities from conversations in tea shops, work in the fields and forests, morning markets, worship in the Muslim mosque, to craft noodle production.

First and Second Royal Factory: The reflection of Marginalized Peoples
This area has three different religions: Buddhism, Christianity and Muslim, that stay harmoniously together with multi-ethnic groups such as Chinese Yunnan, Tai-Yai and Thais. The researcher interviewed to understand different perspectives that interviewees reflected the positive and negative effect of the Royal Factory to their communities. The research team explored many local places to understand the cultural aspects:

- Ankang Royal Agricultural Research Station
- Yunan village: harmonized living under three different religions
- Quan Yin shrine: gift from the king
- Strawberry and tomato plantation area
- Banyang Muslim shrine
- Villages around the factory
- Passion fruit and red guava plantation

The Third Royal Factory: The Fighting against Communists, Poverty and Starvation

There were two key reasons for the king to establish the third Royal Factory in 1976. First, Sakon Nakorn was a communist camp, located in Phuparn mountain ranges Second, this red zone was a remote area and difficult to reach. At he first visit to the area, the King established a Buddhist temple improvement and gave a Buddha statue because the temples

played the role of spiritual bonding among the villagers. In order to establish sustainable development a micro dam, water reservoir and water distribution network system for agriculture and a child care center were established under the patronage of the King.

Fourth Royal Factory: Empowerment of The Buffer Villages Along the Cambodian Border

The Burirum province, a region of former battlefields, has many elements of Cambodian culture, including ancient Hindu shrines and fortified villages settled by retired Thai soldiers. People who live in this area are traditionally both Thais and Cambodians. The King began development by creating a series of small and micro dams for water reservoirs and irrigation for comprehensive agricultural infrastructure development. Then, the King recommended the establishment of the fourth Royal Factory to create jobs in the area. After fourteen years of operation, it was closed because of an economic crisis. It caused unemployment in twenty households and loss of markets for farmers   in 4000 households**.**

The Findings of the Interviews

The interviews yielded five main points.

1. The summary of the four Royal Factories establishment
After the king arrived, the problems in the areas were identified such as poverty, unemployment, lack of nutrition and health care systems, as well as, a lack of education. The King took the action of establishing the Royal Factories as a key facility for the improvement of life quality.

2. The working process of employees change when the Royal Factories transferred to Doikham Food Product Company Ltd.
In 1994, the fourth Royal Factory was taken over by Doikham Food Product Company Ltd in order to maximize profits. This was a departure from the King's philosophy which emphasized profit sharing through contracts between the farmers, factory workers, and the Royal Factory. This was a change to a business model that pitted the new factory management against the community of farmers and factory workers in order to maximize profits. After three years, the fourth factory under the new model of factory management failed, and the entire enterprise shut down. One of the interviewees said "We nearly won the poverty but we loss when the fourth Royal Factory closed,"

3. The negative effects
Strong negative emotions resulted from the shift from the original philosophy underlying the Royal Factory development projects to the new profit business model. The original philosophy endeavored to build a harmonious community amongst all of the participants in the enterprise, experts, management, farmers, and part and full time factory workers. As a result of the destruction of this goal, the villagers felt isolated and a gap developed between the new management and the community. Once the fourth Royal Factory project closed, the community has suffered from pollution to the rice fields and the loss of markets for

crops. The tears of the interviewees eloquently show the losses of the closing of this project.

4. The conflicts
However, the remaining Royal Factories have tried to solve this problem and maintain the relationship as in the past, so that the villagers near the Royal Factories hope that the relationship maintains a concern for the community's way of life and the environment. Some of the Royal Factories need to improve social concern and agricultural promotion.

5. The feelings to the king
Once people were asked to express the feelings for the king, most of them were lost and deeply downhearted with this loss. They feel a deep appreciation of what the king had done for them and he will be n their memories forever. This reflects the deep bonding between people and the king.

Conclusion

This creative research project was integrated with a KMUTT Media Art Department senior student documentary film project for one year (April 2016 – May 2017). The documentary film is a tool to narrate the development of the four Royal factories which the King established to enhance the quality of life of the marginalized minorities in sensitive areas for the reduction of opium production and communism and the enhancement of border security.

The creation of film script was arranged from the four decade timeline which came from the three different groups of people who were involved in different positions and roles throughout the development and changing period. This meant that the research team interviewed seventy narrators to participate in drawing the beautiful story, showing deeply meaningful appreciation of the kindheartedness of the king to the poor. This kind of development process isn't possible under the normal mechanisms of the government agencies.

The findings illustrate the King's high talents of organizing the experimental processing in the palace laboratories which he then scaled up to larger scale experiments as the first Royal Factory, then scale up to the pilot scale as the second Royal Factory, and then finally became the micro scale factory of the third and fourth Royal factories.

The story was narrated by many people who were involved with the Royal Factories that gave many different perspectives to construct the film. The Royal Factories in people's memories portrays the gratitude and bonding of the king to local people. It grows along with villagers that has success and failure as the Royal Factory metaphor of person. As the Royal Factory project grows along with the village communities with its successes and failures, it becomes a metaphor for life.

In summary, "Our the Royal Factories in our memories" conveys the history, story and narrative that is rooted in agricultural culture in the poor rural society in Thailand. This

film portrays the King's model that implements his research through the Royal Factories to empower quality of life holistically, encompassing the economic, education, environment, and health care systems in Thai society.

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Contact Email: sumate.tan@kmutt.ac.th, sirikoy.chu@kmutt.ac.th

Seeking for New Values: Failure and Crisis of Models in Tsukamoto's and Kurosawa's Tokyo Films

Maxime Boyer-Degoul, Université Libre de Bruxelles, France

Abstract

The postwar Japan was subject to deep identity mutations as a result from the defeat and the social reforms often dictated by the American occupant. In spite of Japan's independence recovered from American occupation followed by the postwar "Japanese miracle" of the 1950s and the 1960s, the specter of defeat still haunts contemporary Japan as a result of social mutations at the cost of tradition.

Such mutations were criticized by artists and intellectuals such as Mishima, deeply concerned by the fall of patriarchal authority at the favor of individualism and the new social order wiping out old values such as sacrifice dooming the individual to meaningless life. In the 1960s, many Japanese filmmakers such as Oshima Nagisa, Wakamatsu Koji or Teshigahara Hiroshi already shared their concerns about this loss. For example, Wakamatsu's *Secrets behind the Wall* (1965) depicts the growing alienation of a teenager and an ordinary housewife who feel stuck inside the walls of a *danchi*, which used to be one of the main symbols of the Japanese new prosperity.

This presentation points at how this troubled period still impacts the generation of present filmmakers of Japan with the same concerns about identity and values issues within modernity like depicted by Mishima. In this order, Tsukamoto Shinya's *Tokyo Fist* (1995) ad Kurosawa Kiyoshi's *Tokyo Sonata* (2008) will be the main focus of this study.

Keywords: Japan, cinema, Tsukamoto, Kurosawa, Mishima, modernity, death

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The postwar Japan was subject to deep identity mutations as a result from the defeat and the social reforms often dictated by the American occupant. Only in 1951, Japan was free from occupation and initiated the postwar "Japanese miracle" especially anchored in the 1950s and the 1960s and emphasized by new economic prosperity and international reputation. And yet, starting from the 1960s, this feeling of defeat still endures as the contemporary Japan remains haunted by the consequences of social mutations resulted from the postwar period at the cost of tradition. Such a mutation that Mishima Yukio criticized in the 1960s.

Some examples argued by Mishima are the fall of patriarchal authority at the favor of individualism and the new social order wiping out old values such as sacrifice dooming the individual to meaningless life. This social upheaval has been observed in different ways within some Western modern societies on which Japan built its renewal. From Gilles Deleuze's point of view, cinema as a reflection of modernity and society also did point at that crisis of individual within these modern societies by exposing it as the loss of the link between the man and the world.

In the 1960s, many Japanese filmmakers such as Oshima Nagisa, Wakamatsu Koji or Teshigahara Hiroshi already shared their concerns about this loss. For example, Wakamatsu's *Secrets behind the Wall* (1965) depicts the growing alienation of a teenager and an ordinary housewife who feel stuck inside the walls of a *danchi*, which used to be one of the main symbols of the Japanese new prosperity.

Through this presentation, it will be demonstrated that this loss already observed in the 1960s still endure in contemporary Japan. That's why it will especially focus on two movies from present filmmakers: *Tokyo Fist* (1995) by Tsukamoto Shinya and *Tokyo Sonata* (2008) by Kurosawa Kiyoshi. Both of these movies highlight this still fallen masculine authority resulting in a crisis of obsolete models. In that case, how is this figure depicted and in what way does that portrayal establish a present observation resulted from an unresolved postwar failure?

I.   Tokyo Fist

Tokyo Fist follows the story of Tsuda, a common *salaryman* working for a health insurance company, living with his fiancé, Hizuru until he meets Kojima, a former friend from high school and member of a team of boxing. Kojima becomes more and more intrusive in Tsuda's private life and even initiates a seduction game with Hizuru. Tsuda breaks to Kojima's apartment and tries to hit him. Instead, Tsuda gets hardly punched by Kojima. At this point, Tsuda's life gradually unravels. Hizuru who can no longer tolerate Tsuda's jealousy and oppressive behavior leaves him. Seeking for revenge, Tsuda decides to join Kojima's boxing club and train himself.

Figure 1: salaryman (Tokyo Fist, Tsukamoto Shinya, 1995)

In his first movies, Tsukamoto highlights the condition of Japanese man through two symbols of the new Japanese middle-class: the *salaryman* characterized by white-collars employees of the business corporations and government bureaucracies; the urban environment, especially through the *danchi*, the new residential complex, both of them referring to the prosperity and success inherited from postwar legacy.

Figure 2: *danchi* (*Tokyo Fist*)

Far from a picture of bright life, Tsukamoto depicts these symbols as the cogs of a rusty machine. In movies like *Tetsuo* and *Tetsuo II*, Tsukamoto portrays the *salaryman* as a man mechanized by an excessive modernized society at the point he turns himself into a being made of metal.

Figure 3: *salaryman* becomes metal (*Tetsuo*, Tsukamoto Shinya, 1989)

In this way, modern environment embodied by city inspires strong repulsion that characters express through brutal acts of violence. In *Coin Locker Babies*, published in 1995, novelist Murakami Ryu also relates similar condition through two men, Kiku and Hashi, abandoned by their mothers during infancy in coin lockers at Tokyo train station. As they grow up, the city where they live remains as a painful memory of the coin locker.

> "The wrecking ball went on battering the building. But as his own skin broke into yet another sweat, something carefully hidden in him began to rise to the surface, and his fear from the night before changed to anger. With a sudden intensity, he was aware that he was shut up tight in a box of a room, that the heat was unbearable. He wondered how

long he had been here. Since the moment he was born, it seemed, sealed inside these gummy walls. And how long would he have to stay here? Until he too was a hard red doll draped in a sheet?"[1]

The whole city is perceived a sort of concrete coffin, which evokes the coin locker in which the kids were abandoned. Another part of Murakami's novel highlights the characters' feeling of repulsion:

> "It blows your mind, doesn't it, a city? You feel yourself—your body, your mind—being worn down, the life being snapped out of you by the energy of the place. It's that energy blows you away. Guess that's the best way of putting it: that easy-come kind of pleasure that just sneaks up on you. But I don't have to tell you any of this. There's no getting around it, this sleek, crazy energy. Yeah, that's not bad… 'sleek, crazy'… right kind of words. It's a sleek, crazy life; that's me, that's Tokyo… that's you, kid.".[2]

In *Tokyo Fist*, Tsukamoto shares a similar state of mind in his perception of the city. Kojima's violence is the way to express his repulsion against Tsuda as a figure of the city, the *salaryman*. By hitting Tsuda, Kojima expresses his urge to hit the city itself, to destroy its dehumanizing structures of glass and concrete. The opening of the movie gives a powerful illustration of this feeling through a picture of a fist raised in the middle of Tokyo's buildings while the frame is shaken like if both camera and city were hammered. Eventually, the fist literally punches the eye of the camera, which blows up in pieces of flesh, revealing Kojima boxing in a dark room.

Figure 4: Iron fist (*Tokyo Fist*)

The depiction of fist and buildings on the same picture marks an association between body and steel as the fantasy of a man with the strength of steel. As a matter of fact, violence is conceived both as an extreme manifestation of repressed repulsion against the urban environment and a will to get back a long lost masculinity. Kojima's intrusive behavior has no purpose but provoking Tsuda in the training sessions and that in order to initiate Tsuda into a new perception of his body as well as his identity. In postwar Japan, novelist Mishima Yukio was famous in reason of his political actions as well as his training sessions. In his opinion, there is a vital necessity in the training of this body through which he tends to rediscover Japanese identity. Mishima

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[1] Murakami Ryû (1980). *Coin Locker Babies*. Paris, Editions Philippe Picquier. p.121
[2] *Ibid*, p.115

considered that modernization consecutive to defeat being a cause of disfigurement of the Japanese identity at the favor of Western influence.
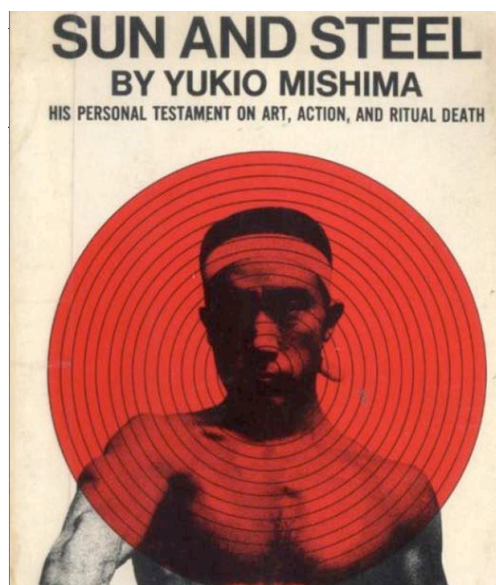
Figure 5: Cover of *Sun and Steel*, by Mishima Yukio

Tsukamoto is part of the generation of the 1980s and the 1990s which is said "apolitical" by contrast to the postwar generation of the 1960s represented by highly subversive filmmakers like Ôshima Nagisa. However, Tsukamoto describes similar crisis of masculinity as a latent consequence of the defeat and the modernization of Japanese society. Indeed, on several occasions, Tsukamoto makes connection between sterile urban environment embodied by Tokyo and decrepitude of human being living in there. This connection is especially symbolized through Tsuda's father, reflection of this fallen patriarchal figure lying on a bed in hospital before eventually vanishing when his son comes to pay a visit. Through the vanishing of his father, Tsuda faces his own destiny that Baudrillard calls "the worst repression, which consists in dispossessing you of your own death, which everybody dreams of, as the darkness beneath their instinct of conservation".

> "We are all hostages, and that's the secret of hostage-taking, and we are all dreaming, instead of dying stupidly working oneself to the ground, of receiving death and of giving death. Giving and receiving constitute one symbolic act (the symbolic act par excellence), which rids death of all the indifferent negativity it holds for us in the 'natural' order of capital".[3]

Many pictures showing Tsuda surrounded by the walls of these buildings accentuate this description of the city as a prison where he is dispossessed of his life as well as his death. In this way, boxing training provide him the possibility to take back his life by taking possession of his death, like Mishima did. There is no other purpose to build a body of steel but in the perspective of one finale act of destruction. It is a necessary

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[3] Baudrillard Jean (1999). *Symbolic Exchange and Death*. Trans. Iain Hhamilton Grant. London: Sage. p.166

destruction to prevent the body from inevitable decay and to give a meaning to the death through the value of sacrifice.

Figure 6: Tsuda surrounded by "panoptical" buildings (*Tokyo Fist*)

II.   Tokyo Sonata

The value of sacrifice is depicted in a different and more subtle way in Kurosawa's *Tokyo Sonata*. The movie focuses on Sasaki family, composed of the father Ryuhei, the mother Megumi and their two sons, Takashi and Kenji. At the beginning of the movie, Ryuhei quits his job – but it is not clearly established if he was fired or if he just resigned. In spite of his situation, Ryuhei hides the truth from his family and keeps acting as if nothing happened. Ryuhei embodies the failure of the paternal authority at the favor of a meaningless figure, a simulacrum, a fake pretending to be true. The familial diner time frames the family through handrail which isolates and confines every member of the family in an individual space. The father tries to maintain the illusion of a unity founded on the simulacrum of his role-playing.

Figure 7: The family's members shattered and isolated. On the left, Midori and Kenji. On the right, Ryuhei and Takashi (*Tokyo Sonata*, Kurosawa Kiyoshi, 2008)

By contrast to the fallen father, Takashi embodies the Japanese youth urging to break up with the paternal simulacrum. Takashi's wish is to leave this family to join the American Army. His father expresses his disagreement and refuses to let his son leave the house. In regard of all the sacrifices he made for the sake of his family, Ryuichi considers this departure as a failure of his paternal role. However Takashi answers "What am I supposed to do? Dad, you say that you protect us, but every day, what do you do? You don't even answer to that". Through this delusion, Takashi joins American Army for two symbolic reasons. First, he considers that American Army protects Japan, not his father. Indirectly, he points the simulacrum of the father

through a simulacrum from postwar period that Murakami Haruki wrote in a correspondence with Murakami Ryu. Murakami evokes a memory when he was told that Japan is the only country refusing to involve in war. However, he got a deep delusion when facing a different reality in which Japan has an army.

Secondly, Takashi's decision is a way to prove himself as a man and, in that way, chooses a path "of courage, of, of abnegation" towards life which is one characteristic from *bushido*, the way of the samurai, that Mishima used to praise in his novels at the point he will set his own death by *seppuku* in 1970 after a failed attempted coup.

In that way, Takashi leaves his family by following a kamikaze-like path, "Gods' wind", "divine typhoon", who didn't expect "any promise of reward nor heaven", only young people with no illusion of return nor victory but a "syllogism of voluntary death"[4]. At the end of the movie, Megumi receives a letter from Takashi which relates his recent experiences alongside the American Army. The letter is read by Takashi's voice-over like the voice of a ghost whose words and will echo some kamikazes' writings before their finale travel. Maurice Pinguet quotes one of those young men named Sasaki Hachirô:

> "I wish to dedicate all my energy to living my life as a man according to the decrees of destiny. This is my state of mind. Shouldn't we, each other, accept the destiny set for us since the day of our birth; shouldn't we work with all our energy, fight will all our energy, every one of us on the path which has been set for us? This is my state of mind. Flee this path which has been traced to us by quibbling is cowardice. Let's decide of the fate of the weapons in conformity with the decrees of Heaven by choosing to follow the path which has been allowed to us […]. I want to live as a man among others, until the end, humanly, without cowardice"[5]

III.   Conclusion

Tokyo Fist and *Tokyo Sonata* portray masculine figures as legacy from postwar period and defeat. Symbols of success associated to the modernized city and embodied through the figure of the *salaryman* are depicted as simulacra at the edge of collapse. The modernization of Japan was the cause of a crisis of identity and values. Such values like the patriarchal authority and the sacrifice were just wiped out under the Western influence. In the following years of the defeat, filmmakers and intellectuals such as Mishima Yukio highly protested against this loss of values which still endures in the contemporary Japan. This loss of values echoes what Pasolini said in the Italy of the 1970 that is the vanishing of a culture precedes the literal vanishing of the individual. In that way, the cinema of Tsukamoto and Kurosawa illustrate the long-term consequences of this loss through meaningless figures of modernization destined to rot and to disappear. Tsukamoto portrays characters modeling new body in an attempt to rebuild their identity and destroy the simulacra of the society while Kurosawa just watches these same simulacra slowly dying. Belief in a bright future inherited from the Japanese postwar miracle fails to prevent its expiration.

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[4] Pinguet Maurice (1984). *Voluntary Death in Japan*. Paris: Gallimard. p.254
[5] *Ibid*, p.259

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Contact email: lheaven@hotmail.fr

The Contingency of the Self's Language: How We Create Our Stories by Using Language

Kien Trung Do, Kobe University, Japan

Abstract

The most important part that creates the Self as "the knowing subject" or active entity with the proactive, purposeful and selective reception of the materials from reality, not merely a machine moved by external interactions is cognitive elements or consciousness framework. When we understand the cognition is a thinking process, the consciousness is the result that is formed by this process. A cognitive person does not only reflect on materials from reality but also re-creates the image of reality in his mind. We can call it is "the subjective image of the objective world," or "the self-creation". Consciousness itself has no meaning without being related to language. The unbreakable connection between consciousness and language is a guarantee of the existence and value of both concepts. To understand the Self's consciousness, we must investigate it in its direct expression – language. It is a purely subjective system that human use to describe the reality and give it meaning. We can realize that the Self has been formed by the constantly changing elements of the consciousness; therefore, its immediate reality – language – must be placed within the adaptation in a specific context. My article will focus on the contingency of using language which is analyzed in the way we create the intermediate objects alongside theirs meaning: Firstly, the way we describe a real event in different meanings; Secondly, the way we create "the intermediate objects" carrying the meaning; Thirdly, the way we re-create the intermediate objects by reconstructing the historical objects.

Keywords: ethics, consciousness, the Self, contingency, language, self-creation, Richard Rorty, Tran Duc Thao

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Introduction

I am currently a Ph.D. Candidate in Philosophy at Graduate School of Humanities, Kobe University, Japan and was previously a philosophy lecturer at University of Economics Ho Chi Minh City (UEH), Vietnam. Born in Vung Tau City, Vietnam, I was educated at University of Social Sciences and Humanities, Vietnam and graduated with a Bachelors and Master's degree in philosophy before spending six years teaching in UEH. I have begun my Ph.D. program at Kobe University, Japan from 2015 with the research focusing on human behavior and consciousness which based on the contingency of using language in a particular context and its relationship to the community.

Content

1. There is no such thing like "nature of the world/reality" except the word "nature"

From the first wise men in Ancient Greece, philosophy has begun with questions about the universe, the absolute cause of reality, and the nature of human beings. The Rhetorical questions such as, "who am I; where did I come from; what is the cause of the universe?" represented the first steps of humankind overcoming the mystery of myth to create the necessary elements of rationality. Moreover, they were also forming the framework for "the Self," in which human beings as *"the knowing subject"* (Richard Rorty, *Philosophy and the Mirror of Nature*, p. 9) create meaning for the world via subjective viewpoint. In any explanations or dimensions, the world is not itself through human beings' representation. Religions, philosophies, or natural sciences always try to reach the fundamental nature of the world, including human nature, by creating new language systems time after time. After every major revolution in philosophy or science with a new vocabulary system, we think that we make another step toward reaching the fundamental nature of the world. This is because we "think" that the nature of the world/reality exists already as many layers and that our mission (in the thinking process) is "getting through" those layers step by step using an increasing number explanations and descriptions in order to "reach" that nature. However, we only expand our understanding of the different, various, and contingent appearances of the world/reality without any "reaching of nature" because the world/reality has no "nature". That word is a pure presupposition from our standpoint to make the world meaningful. Science, or the way we try to explain the world/reality *"in the broadest possible sense of the term"* Kai Nielsen, *Richard Rorty* in *A Companion to Pragmatism,* 2009, p. 119) is the way we analyze our description of the world/reality. It is the description of our story, the understanding of our language, or the discovery of *"the knowing subject"*. In the social area, this kind of thinking can be realized in the setting of questions about ethical and political issues, such as, "what is good; what is bad; what are the duties of a citizen; what should we do as citizens in a community?" This understanding is based on the Platonic idea that the nature of things already exists and that our mission is just discovering or "reaching" it. The world does not have any "meanings." The world exists for itself and by itself only. Before and after human existence, the world was and still remain as it is. Thus, when we talk about the "truth" or "nature of the world," we are diving into

a debate that only revolves around language systems and the subjective views of human beings.

> *Truth cannot be out there – cannot exist independently of the human mind – because sentences cannot so exist, or be out there. The world is out there, but the descriptions of the world are not. Only the descriptions of the world can be true or false. The world on its own – unaided by the describing activities of human beings – cannot.* (Richard Rorty, *Contingency, irony, and solidarity,* 1989, p. 5)

We explain the world via our language systems and create its meaning through our worldviews. A rock by the river does not have any meaning or any ultimate cause. It is a rock lay on the riverbank as a small part of the world with its variety and contingency. We, the *"knowing subject,"* look at that rock and ask questions about its presence, such as, "where does it come from; what does it look like; and what functions can we use it for?" A romantic person may write a poem regarding how this rock's sadness is a metaphor for his or her lonely life. We do not discover the "nature" of the world/reality. We "create" our "Self" via the way we explain the world/reality[1]. The way we make meaning of the world is one of the three elements that I refer to as the *practical elements* that creates "the Self"; the other two are the *physical* and the *cognitive elements.*

2. What is "the Self"?

Physical elements

To form "the Self," we need a real person with the physical conditions of existence, that is, the biological factors in which not the living body only but also all of the contents that form the prior conditions for his or her mental and practical capabilities such as genes, ethnicity, substance structure, etc. Owing to their differences in approach and research tendencies, some researchers have ignored or underestimated

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[1] In some cases, we also change the real to fix with our vision and understanding unintentionally such as the optical illusion that makes the moon becomes huge when it is near the horizon. In fact, according to precise measurements, the moon at the top is the larger than it is near the horizon of about 2%, due to the distance to observe more distant horizon. Recently, some neuroscientists began using the method of magnetic resonance imaging (MRI) to find out the cause of the brain interpret the visual information. When the moon gradually moves into the horizon, our eyes' perspective of the moon will be smaller. We need for sure that the moon has not minimized; therefore, our brain will adjust the size observed that our eyes still see the moon in the same size as it moved into the horizon. However, the distance from our eyes to the moon is too large, and we cannot perceive the depth accurately. Our feeling about the distance of the horizon is larger than the position on top a lot so that this framework will fool the brain, makes us see the moon larger than its real size. *"If you estimate the distance between you and the moon as being larger, the brain performs a computation and decides the object must also be larger to fill the same space"* (Ralph Weidner, in "The Moon Illusion: why the moon looks so weirdly huge right near the horizon, Joseph Stromberg, 2015).

the genetic or biological side of the research on human consciousness, or they have separated the mind and body into two issues. From my standpoint, the *physical elements* are not only the material premises but also the conditionally initial reflection for human consciousness. For instance, a person with disabilities will differ from a person without disabilities in his or her thinking about the value of life or the state of feeling helpless; likewise, an African-American person is more likely to be very sensitive to attitudes and words referring to skin color and discrimination in a society that is mostly Caucasian.

Cognitive elements

The Self cannot act as a living entity without his or her *cognitive elements* or *consciousness framework*, which can be separated into three factors: *the choice to focus of the mind, the self-designed capability of thinking* and *judgment structure*. The second element is the important part that creates "the Self" as *"the knowing subject"* or active entity with the proactive, purposeful and selective reception of the materials from reality, not merely a machine moved by external interactions. If the cognition is a thinking process, the consciousness is the result that is formed by this process. A cognitive person does not only reflect on materials from reality but also re-creates the image of reality in his mind subjectively. Lenin called this *"the subjective image of the objective world,"* and Rorty called it the *"self-creation"*. This is because that *"consciousness must first of all be studied in its 'immediate reality': language understood naturally in its general sense as gestural and verbal language"* (Tran Duc Thao, 1984, p. 4). The primitive bow-shaped gestures pointing at objects is an indication of the subject's image outside itself to direct attention to objects. However, this gesture is only useful in the conditions of possible subjects look directly. In the primitive hunting conditions, the indirect signaled not require visual is crucial for the survival of humankind. Therefore, the single signaled by pronounced to express the bow-shaped gestures for other subjects is the primitive form of language. There is also the expression of ourselves in objects. This process comes from the adaptation to environmental change. Consciousness itself has no meaning without being related to "language." The unbreakable connection between consciousness and language is a guarantee of the existence and value of both concepts. To understand the consciousness of "the Self," we must investigate it in its direct expression. In this case, it is the consciousness's language.

> *First labor, after it and then with it speech – these were the two most essential stimuli under the influence of which the brain of the ape gradually changed into that of man, which, for all its similarity is far larger and more perfect.* (Friedrich Engels, *The part played by Labor in the Transition from Ape to Man* in *Dialectics of Nature,* digital version by marxists.org, 1996)

However, the language system of "the Self" is only the product of the world/reality refection. It is a purely subjective system that human beings use to describe the world/reality and give it meaning (for humans, I stress). Thus, we can realize that "the Self" has been formed by the constantly changing elements of our consciousness and its *"immediate reality"* – language must be placed within the adaption according a concrete and specific context.

The diversity of a particular vocabulary or language depends on social conditions where that language system is formed. Some vocabularies make sense in this community but pointless in other communities because things, phenomena, and processes that those vocabularies express do not appear in the social conditions of other communities. Characteristics of an individual or community depend on natural conditions where individuals and social communities have been formed in an organic relation. If the features of a person or the community are expressed in language, as the shell material of thinking, so those characteristics depend on the material conditions of the individual and the community.

In origin, language is the tool of thinking, but once the language appeared, people hardly able to think outside language. You could argue that the arts, such as music or painting does not need language (speaking language)? In fact, even in music and painting, when you compose, study or enjoy, we still need an implicit language, a kind of "internal discourse," what we call "ideology" or "message" of those works. Furthermore, not only in art but also in daily life, every act of human is meant by implicit language. For example, a girl is invited by a guy to have dinner for the first time on Saturday night. When preparing outfits, she would wonder: "Should I do not dress too splendid? If wearing too beautiful, he may think I like him obviously. If wearing too simple, he may think I lack aesthetic, or despise him. So I should wear this shirt, this dress, to still beautiful, still let him know that I have feelings for him but no too scrambling, etc." Something like that "internal discourse" has always played the cross-cutting role through the meaningful social-actions of the human.

The most significant capability that forms "the Self" is "self-creation" through use of this language system. The Self's language has three functions: *pointing at the object (directly or indirectly), creating the object's meaning,* and *identification of the Self.* This is because the language you speak not only shows what you do but who you are. All of the experiences or social relations that you have will be expressed in your language in a particularly circumstance. For instance, an economics lecturer will have a different description on a social event than would a lawyer and likewise a manual laborer will explain his future in a manner unlike that of a politician. Language can represent your identity, characteristics and personality. Furthermore, the "consciousness framework" is not constant or fixed. Its features can be altered by the changing of the world/reality or within itself. When we explain an individual's personality, it is common sense that we should look back on the past events or stories that have effected (directly or indirectly) who that individual is at present or even predict his future behavior. These events or stories are not just his experiences, memories, etc. but also the point of view that forms his way of thinking. However, if he changes his standpoint or the way in which he understands these events or stories, he probably changes his "Self." This contingency is a feature of the "self-creation." An individual will create his aspect of characteristics and personality when he takes part in the interaction with his social relations that form his experience, knowledge, attitudes, opinion, vision, needs, etc. The aspect of characteristics and aspect of personality create the *colored glasses* with its distinctive features representing the perspective of their owner. The way that the *colored glasses* owner expresses his judgment about objects with different colors depending on the dimensions of each person. From Rorty's analysis, human language system can be changed inexpertly and

rapidly through every step of social progress rather than ivory tower conversations of the intellectual elite.

> *Rorty contends that morality is a vocabulary and as such it is a poetic achievement, dependent upon the cultural sources from which it is composed, and thus always contingent.* (Scott Holland, *Self-Creation and Social Solidarity in Richard Rorty's Secular Eschatology*)

For instance, the French Revolution in the eighteen century provided the new vocabulary system in philosophy, politics, and laws by bold social proposals on human right, justice. Besides, the Romantic poets can take a more prominent role than the realistic simulations by using the "self-creation" of the artist to express the emotion and personalized the personality of *"the knowing subject."* This is also the way Martin Heidegger described how poets could overcome the simple communication means towards *the opening a realm of life function.* Unlike the logical arguments with the stable causal relationship on true or false, poets always open an open space and an unanswered spot in which the individual who is released from the founding the truth mission to be free following the making the truth mission of a creativity subject. Heidegger also objected conventional notions merely see language as a tool to inform and communicate. Language is a dimension of existence of human life: *"Language is the house of being"* (Martin Heidegger, *Letter on "Humanism",* translated by Frank A. Capuzzi, p.254). A work of art opens up a realm of life as a way for the truth happening, an architectural work opens up a realm of life for the occupation of human.

The "Self-creation" can be applied in reality in the way we create "the intermediate objects" alongside theirs meaning:

> 1. In the way we *describe a real event* (in the past or present) in different ways in the meaning of language; therefore, we can able to create our stories. For example, the Vietnam War can be told and taught as a fail of the Unites States of America in military and foreign policy to honor the Vietnamese military's victory (from the mainstream media information in Vietnam); however, it can be understood as the withdrawal of U.S because they did not want to intervene in the internal affairs of Vietnam anymore (from the Vietnamese refugee communities in many countries);
> 2. In the way we *create "the intermediate objects"* (especially in the symbolic historical objects) carrying the meaning (historical value system). This is also the way we mark our existence as the reality active renovation organism. The pyramids in Egypt, the Ancient Greece Temples or the Taj Mahal – the everlasting loving tomb -, etc. are the objects that express our identity in the thinking of planning, the construction process as well as in the shape and aesthetic patterns. Apparently, an Islamic style curved dome cannot appear in Egypt 2000 years B.C. or the Ionic stone columns cannot be built as central pillars of a tomb in India in the seventeenth century. All these intermediate objects and their nonverbal messages are made by the particular social contexts in which are not only the way we express our belief or religious, but also the visible relying point that reminds us of those stories whenever we read, see, heard or think of those intermediate objects;

3. In the way we *re-create the intermediate objects* by reconstructing the historical objects. For instance, when the Japanese rebuilt the Osaka Castle, apparently they didn't want to build the defensive castle as the way it had to be. From the practical need, a feudal period castle style is useless at present. Japanese reborn that castle as a symbol of their history – a historical mark in which they can use to remind people of their stories and emphasize the uninterrupted milestones in the history process. In this sense, we can re-create our story by re-creating the intermediate objects. Through these practical behaviors, we can re-create the reality; it means, creates "the Self" which belongs to the reality in its realistic and pragmatic. This way includes some liar stories that we create to serve the political and historical purpose intentionally and make them "real." History is a story of human, communities, nations with their particular standpoint. Napoleon Bonaparte said: *"What is history but a fable agreed upon",* and Joseph Goebbels – Reich Minister of Propaganda in Nazi Germany from 1933 to 1945 also confirmed that: *"If you tell a lie big enough and keep repeating it, people will eventually come to believe it"*. One of the most familiar stories to describe this tendency is the heroic models that have been created for propaganda purpose (similar with the fiction character named "Comrade Ogilvy" in the novel "1984" of George Orwell). Those heroes don't exist; however, because of the political needs, human creates their "Self" with all elements of a real person such as a name, a childhood with a dedicated dream, honorable victories, pure love, and last but not least, a brave death. To make them immortal, human just put their names on the streets, buildings, parks, schools, etc. At the end, the majority of people will believe in those characters with their stories, their life which has been made by human with a useful weapon, a purposeful language system.

Practical elements

The third element of "the Self" is the two-way interaction between "the Self" and the social context. This element includes two factors: *the materials of thinking* that come from the world/reality (the historical and political circumstances concretely) and *the expressions* of an individual in a particular context. The materials of thinking take the primary position in forming human consciousness that is the dynamic and creative reflection of reality into our mind.

> *(…) the direct connection between consciousness and the external world; it is the transformation of the energy excitation into the fact of consciousness.* (Lenin, *Collected Works 14, Materialism and Empirio-Criticism,* digital reprints by marx2mao.com, 2010, p. 51)

This opinion was made clearer and detailed in Tran Duc Thao's analysis, in which human consciousness has been built by three periods in turns: first, *the sparkling consciousness* from the origins; then, *the collective consciousness* in the popularization; and finally, finishing the popularization in *the individual consciousness*. All of these periods come from the initial interaction signals of the labor process in the world/reality.

These terms are also the only possible way we can "see" an individual's "Self" visually while the physical conditions are just the premises that we conjecture are the cognitive tendency of "the Self." I named this third part as the *practical elements*. It does not contain only human activities, but also includes an *activity space* where "the Self" expresses to the world/reality its existence and characteristics. In other words, the physical side comprises the material factors and affects "the Self," while the mental side shapes "the Self" with social relations and historical/political contexts, and the practical side is the way in which "the Self" is expressed to the outside world[2].

> *Our languages, as much as our bodies, are shape by our environment. Our languages could no more be 'out of touch' with our environment (grandiosely the world) than our bodies could.* (Kai Nielsen, *Richard Rorty* in *A Companion to Pragmatism,* 2009, p. 132)

"The Self" does not exist without its historical and political circumstances. It is formed by a particular context and expresses its existence via various appearances in specific cases. Furthermore, it can only be understood when put into a particular situation alongside specific effects and constraints. How can we understand Admiral Yamamoto's decision to attack Pearl Harbor in 1941 if we do not figure out the social pressures and personal ties that he had in that context? What did happen in Magda Goebbels's mind when she decided to kill all six of her children in May 1945 because she could not let her beautiful children grow up in the communist institution that was the Nazis' enemy? How can we feel exactly the emotions of Archimedes when he discovered the way to solve the case of King Hiero II's golden crown, a man who lived 22 centuries before us? That is the reason why Richard Rorty stressed that there is no historical inevitability or any fixed patterns for social movements.

> *The only point on which I would insist is that philosopher's moral concern should be with continuing the conversation of the West, rather than with insisting upon a place for the traditional problems of modern philosophy within that conversation"* (Richard Rorty, *Philosophy and the Mirror of Nature,* 1979, p. 394).

Contingency and self-adaption are the ways societal movements and "the Self," as a reflected side of society, are formed with *"the development of self‑recognition and self‑reference in the process of reciprocal interaction and recognition of/with others"* (Jacinthe Baribeau, 1986, p. 56).

As a member of a society that is always mobilizing and changing, "the Self" has to take part in the social relations where it has been formed. The interaction between "the Self" and society is indicated in various ways, but the mode that describes this relationship most clearly belongs to two historical, philosophical concepts: *duties* and *rights*. The first concept is the ethical demand from society to its member regarding awareness of the member's role and obligations to the community in which he or she

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[2] Obviously, there is only one world/reality. Even the "internal world" that we usually call "spirit or inside world" to pointed out our thinking process, opinions, beliefs, needs, dreams, passions, ambitions, etc. is also the reflection from the "outside world" to our mind creating the mental element of "the Self".

is a vital link; like *"one should never breach any law since you have benefitted from society. The benefits include your parent's meeting, having their marriage legally honored which lead to your existence, nourishment, and education"*[3]. The second concept is the demands of an individual, as a member with awareness, to the community regarding the rights and benefits of an individual that must be satisfied to ensure his or her existence as a living entity, as well as a creative and proactive entity. These two concepts both conflict and support one another. The conflict comes from two subjects that are apparently separate: society and the individual. Naturally, these are two objects that have differences in their approach to issues and their expressive characteristics; they have already exhibited many contradictions in human history when the individual often pursues the extension and serving of itself while the society requires the obedience of the individuals for the stability of common value systems. Certainly, there is no purely freed individual: the *activity space* (freedom) of an individual is limited by the *activity space* (freedom) of others. When there are too many individuals involved in a practical space, the will of an individual will be affected by the will of others. However, the above concepts (duties and rights) do not conflict in their denotation and significant value. They belong to the human language system that includes representations of "the Self" in relation to itself and the social context in which it has been formed. The arguments about the meaning of these concepts are *"uselessness"* and *"unintelligibility"* (Karl Nielsen, 2009, p.129) because it is nothing more than an argument about arguments. They only make sense when one follows their practical value and humanity when they are placed in a particular circumstance wherein their meaning can be explained by their adaptation to the transformation of objective reality.

Conclusion

In today's world of diverse value systems and constant change, the identification of the Self's dignity is not only important for the purpose of forming an individual's creative activities; it is also beneficial for the building of the legal systems in which the harmony between personal benefits and community interests plays a key role in the sustainable development of society. This must come first and foremost from awareness of the contingency of the self and the community. Moreover, it is because there is no common formula for the movement of social history; therefore, every judgment about an individual or national strategic policies must be based on pragmatic and flexible thinking.

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[3] https://moralities.wordpress.com/2011/03/20/plato-and-socrates-on-duty/

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The Story of the Silk Road and Nara's Shosoin Treasure Repository of the Emperor

Ljiljana Markovic, University of Belgrade, Serbia
Aleksandra Vranes, University of Belgrade, Serbia
Milica Jelic Mariokov, University of Belgrade, Serbia

Abstract

The story of the Silk Road is, inter alia, the most fascinating narrative of mutual cultural, linguistic, literary, artistic and religious influences that occurred among the nations and tribes that existed along the Silk Road. The Silk Road trade included various types of goods, from those that had certain economic value, such as silk, jade, spices and the like, to those that are nowadays highly esteemed in cultural and artistic terms and protected by the organizations that advocate for the preservation of cultural heritage, such as The United Nations Educational, Scientific and Cultural Organization (UNESCO).

As a country that was located at the eastern end of the Silk Road, Japan has actively participated in trade of goods that took place along the Silk Road. Of all the goods that were exchanged between Japan and other Silk Road countries, the most precious ones are certainly those that help us reconstruct or verify the facts related to the history of the Silk Road. Nara's Shosoin Treasure Repository of the Emperor contains the largest collection of the 8th century Silk Road artefacts. The aim of this paper is to analyze a number of items preserved in the mentioned repository, thus conveying the story of permeation of diverse cultures, religions, languages, literatures and arts that changed and shaped the identity of Silk Road countries forever.

Keywords: story, Silk Road, Shosoin Treasure Repository of the Emperor, artefacts.

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Introduction

In addition to a wealth of information on ancient trade of various kinds of goods, such as silk, jade, glass, gold, silver, lapis lazuli, foods, fruits, tea, spices, herbal medicines and the like, the Silk Road narrative offers a fascinating story of an unprecedented permeation of cultures, languages, literatures, arts and religions of diverse nations and tribes that existed along these ancient routes, or as Valerie Hansen rightfully emphasized in her book *The Silk Road: A New History with Documents*, stretching from China to Mediterranean countries, the Silk Road has "transmitted ideas, technologies, and artistic motifs, not simply trade goods."[1]

A number of translingual and transcultural phenomena have resulted from this unique Silk Road blend, some of which are nowadays deeply carved into the linguistic and cultural map of the world. In order to decode the multilayered fabric of this map, and hence gain new insights into the history of the Silk Road countries, researches conducted on items that are stored in cultural heritage conservation places, such as the Shosoin Repository of the Emperor in Japan, are of outmost significance. This paper aims at accentuating the role that Japan has played in the history of the Silk Road, as well as at analyzing a number of items preserved there with the aim of reconstructing and verifying the historical facts related to this ancient web of roads. The rationale behind choosing the collection of Nara's Shosoin Repository as a focus of our research, lays in the fact that its precious treasures belong amongst the most varied and best preserved objects and artefacts originating from the 8th century Silk Road.

Nara, the Cradle of Japanese Culture, as the Eastern Terminus of the Silk Road

Often unfairly neglected or simply left out from the Silk Road maps, Japan nevertheless represents one of the most crucial stops of the eastern Silk Road route. In fact, the trade of goods between Japan and Central Asian countries was already well developed during the Asuka period (AD 538-710), but it particularly gained impetus during the Nara period (AD 710 to 794). Proclaimed to be the imperial capital of Japan by the Emperor Shōmu in the 8th century, the ancient city of Nara has attracted dignitaries and nobility coming from numerous kingdoms and tribal settlements spreading across the Silk Road. The city became a meeting place of numerous Silk Road countries' representatives and has enabled a veritable permeation of Japanese culture and other Silk Road cultures, thus creating transcultural hybrids, which are today mistakenly confused with authentic cultural forms and patterns.

Although it is often referred to as *the cradle of Japanese culture*, the architecture of Nara clearly testifies to the great influence that Tang China had on Japan at the time, as it was modeled upon its ancient capital - Chang'an (now called Xi'an). Chinese influence on Japan was not only limited to architecture, but it has also greatly impacted its artistic forms and practices, such as painting, sculpture, the art of making musical instruments, jewelry and ceremonial clothes, which were worn during the 8th century by the Japanese imperial family and nobility. Moreover, material goods, valuable objects and artifacts, religious and philosophical teachings, as well as ideas originating from other Silk Road countries were mainly imported to Japan via China.

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[1] Hansen, V. (June 2016). *The Silk Road: A New History with Documents*. Oxford University Press. p.5.

The influences of other Silk Road countries and nomadic tribes have merged into one within Nara, including above all Persian and Indian, but also Egyptian, Roman, Byzantine, Afghan and many other influences. Due to the stunning wealth of treasures that were stored there for a long time, Nara's Shosoin Repository of the Emperor is in fact sometimes referred to as the eastern terminus of the Silk Road itself.

The Story of Todaiji Temple and Shosoin Repository of the Emperor

The Shosoin Repository of the Emperor kept valuable Silk Road treasures secret for many centuries. As a result of strict measures of preservation, the Shosoin's Silk Road collection remained almost intact to this day, thus offering scientists and researchers the opportunity to reconstruct or verify historical facts related to the Silk Road narrative, and possibly even alternate them. State-of-the-art researches on the Shosoin's Silk Road treasures require participation and cooperation of different profiles of experts, thus fully corresponding with (multi-)interdisciplinary approach in research, for which modern science strongly advocates. Seeing that the 8th century objects and artefacts stored in the Shosoin Repository came from a great number of Silk Road countries, a versatile nature of the Shosoin's Silk Road collection can only be compared to the one discovered at the beginning of the 20th century in the Library Cave at the Mogao archaeological site (otherwise called *Mogao Caves* or *Thousand Buddha Grottoes*), which is located some 25km from Dunhuang in China. These two collections combined offer an entirely fresh insight into the Silk Road's well kept secrets, helping us to better understand the history of nations and nomadic tribes that existed along these ancient routes, as well as their cultures.

The story of the Shosoin's Silk Road collection begins with the narrative about the Japanese Emperor Shōmu (701–756) and his consort, Empress Kōmyō (701–760). The latter was a member of the Fujiwara clan and, hence the first commoner-consort of the Emperor. Moreover, Emperor Shōmu has allowed his consort to participate in the empire's affaires and has established a ritsuryō office (the *Kogogushiki*) especially in her honour. Forty-nine days upon his death, i.e. when the official mourning period has passed according to the Buddhist law, Empress Kōmyō has decided to dedicate 600 pieces of Emperor's personal belongings to the Great Buddha Vairocana of Todaiji Temple. The purpose of this act was to ensure the long-term happiness to her husband in the afterlife. Empress Kōmyō has donated items that are of utmost importance in terms of interpreting Japanese history on three more occasions. This especially refers to the ones that help us reconstruct everyday life at the Japanese court during the 8th century. Following Emperor Shōmu's religious path, Empress Kōmyō has supported the construction of a great number of Buddhist temples, amongst which the Todaiji Temple stands out in particular.

Todaiji Temple or *The Great Eastern Temple* is a temple complex representing one of the most significant landmarks of the city of Nara today. It was founded by the Emperor Shōmu in 752, who commissioned its construction in order to honour his early deceased son - Prince Motoi. The first building was in fact a small temple called *Kinshosenji*, which later expanded greatly into the Todaiji temple complex. Albeit small in size, the *Kinshosenji* represented the main Buddhist temple of the Empire during the Emperor Shōmu's reign, becoming so powerful that the succeeding emperors had to relocate the capital of the entire empire out of Nara. Paradoxically, *the Great Buddha Hall* of Todaiji Temple (*Daibutsuden*) is one of the largest wooden

buildings in the world today. Todaiji Temple is also known worldwide for being the home of the world's largest bronze statue of the Vairocana Buddha, the 15 meters tall *Great Buddha Vairocana*, called simply *Daibutsu* in Japan.

The Shosoin Repository was built in the vicinity of the Todaiji temple complex with the purpose of preserving some of the most important documents and artefacts of the 8th century Japan, as well as items originating from numerous Silk Road countries. During the reign of the Emperor Shōmu, *The Shosoin Repository of the Emperor* was just one of the many similar shoso buildings (*shoso* can be loosely translated as *a warehouse*), but with time it became the only building of its kind - a structure serving as the storehouse for documents and artefacts owned by temples and other religious or governmental buildings – that resisted the test of time, therefore *shosoin* became a proper noun. The original building was modelled upon the azekura architectural style, i.e. the log-cabin structure triangular in cross section made out of cypress timbers in most cases. It relies upon 40 wooden pillars, thus it was separated from the ground, which obviously contributed to a high degree of preservation of these unique eastern Silk Road route's treasures. Even though it does not contain the Shosoin collection any more, this log-cabin style building itself represents a valuable tangible cultural heritage of Japan, and thus Eastern Silk Road cultural heritage as well.

The Shosoin Repository as a Unique Treasure Trove of the Eastern Silk Road Route

Priceless Silk Road cultural heritage was stored in the Shosoin Repository for centuries, thus making it the most significant treasure trove of the Eastern Silk Road. Most of the treasures preserved there were brought to the Japanese imperial capital of Nara by foreign noblemen, as well as by the Japanese dignitaries and monks. These valuable gifts, which represented a sign of respect and appreciation for the then Japanese Emperor Shōmu, clearly testify of the good diplomatic ties that Japan has nurtured with other Silk Road countries during the 8th century. But even more importantly, the Shosoin's Silk Road collection conveys the story of permeation of diverse cultures, religions, languages, literatures and arts that changed and shaped the identity of the Silk Road countries forever. Some of the then cultural and diplomatic ties, as well as political connections, particularly those that existed between Japan and Central Asian countries along the Silk Road, are still strong, which is reflected in the fact that "in 1997 the "Silk Road" Diplomacy concept was formulated for Japan's policy toward Central Asia."[2]

The Shosoin collection remained secret up until the Meiji government, which explains why it was not sufficiently explored to this day and why there is still an ever-present need to conduct research on many of its aspects. For the sake of preserving the Shosoin collection from the ravages of war, it was moved to the Nara National Museum during the World War II, where it has been permanently stored since 1962. Even today, only a handful of items are showcased once a year by the abovementioned museum on the occasion of the Shosoin exhibition. This narrows down the accessibility of the 8th century Silk Road treasures even more. Nowadays, the Shosoin collection contains around 9,000 documents, objects and artefacts,

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[2] Rakhimov, M. (2014). Central Asia and Japan: Bilateral and multilateral relations. *Journal of Eurasian studies*, 5(1), p. 77.

amongst which is the valuable collection of items that are either greatly influenced by the Silk Road countries, such as Tang China, Persia, India and the like, or actually originating from the Silk Road countries. The Shosoin's Silk Road collection includes, among other things, cups, pitchers and cut-glass bowls from Persia; cups of Indian rhinoceros horn; Indian and Persian styled harps; Persian brocade; an Afghan mace; an Egyptian chest; a Byzantine cup; a Roman glass; a number of boxes made from mulberry wood and persimmon; silver and golden crowns; silk brocades; game of Go and other gameboards; Buddhist artefacts; and many other.

In order to better understand the history of the Silk Road, we will present some of the objects preserved within the Shosoin Repository, thus conveying our perspective on how these objects are testifying of mutual cultural, linguistic, literary, artistic and religious influences that intertwined in ancient times along the Silk Road, with particular focus on Japan and its position on the Eastern Silk Road route, as well as on relations that the Land of the Rising Sun nurtured with other Silk Road countries.

Tangible and Intangible Cultural Heritage of the Silk Road within the Shosoin Repository of the Emperor

The Shosoin Repository has primarily preserved the tangible cultural heritage of the Silk Road, but its collection of documents, objects and artefacts is also testifying of the intangible cultural heritage, i.e. the living culture of Silk Road peoples. They are telling us the story of diverse social practices, rituals, artistic performances and traditional crafts that existed along the Silk Road. The research on both tangible and intangible cultural heritage of the Silk Road indicates to what extent its cultures contain hybrid, transcultural forms, which are nowadays deeply imbued into the phenomenon of globalization. Considered together, they give a comprehensive insight into the cultural map of the Silk Road.

The Shosoin collection contains a great number of textiles that were produced in different Silk Road countries. In the work *The Shoso-in Textiles of the Era of Emperor Shomu*, Atsuhiko Ogata distinguishes the following types of fabric preserved there: "brocade (錦;multi-color patterned weave), twill (綾;figured twill), plain-weave silk (平絹), gauze (羅; complex gauze, 紗; simple gauze), tapestries (綴れ), and plain-weave cloth made by ramie-and-hemp (麻布)."[3] Perhaps one of the most evident signs of the significant role that Japan has played on the ancient Silk Road is the *Blue silk cord* preserved at the Shosoin Repository. This silk cord was used during the consecration ceremony for the Great Buddha at Todaiji temple complex. The ceremony took place in 752 in accordance with the orders issued by the Emperor Shōmu and was attended by more than tens of thousands of monks. Performance of thousands of dancers has made it the most memorable celebration that took place in Japan during the 8th century. On the occasion of the same ceremony, Emperor Shōmu has worn a pair of scarlet red *ceremonial shoes*, which are today one of the central pieces of the Shosoin collection, measuring an incredible length of 31.5 cm and embellished with golden ribbon, silver flowers and metal studs filled with coloured glass, crystals and pearls. These resemble greatly "red-dyed deerskin boots (that) were

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[3] Ogata, A. (2012). *The Shoso-in Textiles of the Era of Emperor Shomu*. p. 5.

à la mode during T'ang"[4] dynasty in China, thus indicating the great influence that China as the main Silk Road country had on Japan's court ceremonial dress, but also on all other aspects of life in Japan. This influence can particularly be noticed when observing the folding screen panels entitled *Torige Ritsujo no Byobu*, depicting a woman under a tree wearing clothes decorated with bird feathers. The woman's makeup style is identical to the one that was popular in Tang China at the time.

Next to Tang China, Persia was one of the crucial Silk Road countries with which Japan began the exchange of both material and cultural goods as early as in the 6th century CE, albeit mostly through China. Cups, pitchers and cut-glass bowls from Persia, Persian styled harps and brocade, which were preserved at the Shosoin Repository and exhibited on several occasions by the Nara National Museum, testify to this fact. They include objects of Persian origin that were intended for everyday use, such as *Haku Ruri no Wan* - 8.5 cm high bowl made of white glass with circular facets, *Haku Ruri no Hei* - 21.2 cm high pear-shaped white glass ewer with handle, which greatly resembles those preserved at the Iran Bastan Museum; as well as 5.1 cm high metal vessel with eight lobes made of cast and gilt copper, which is similar to many such items that could have been found throughout the entire Eurasia at the time. Furthermore, the "traders of various Asian nationalities traveled the silk routes to caravan cities near the Mediterranean to supply the Roman depots with such things as silks from China and spices from India."[5] The Silk Road trade took place in other direction as well, therefore the Shosoin collection contains a cup made of blue glass that came to Japan all the way from Roman Empire, testifying to the unprecedented connectivity that was achieved along this ancient web of roads. To this day, only the World Wide Web has provided a greater level of connectivity.

The exchange that occurred along the Silk Road did not only involve the trade of material goods, but it has also enabled the permeation of what is today referred to as the Silk Road intangible cultural heritage. The music is one of the most precious intangible cultural heritages of the Silk Road. Diverse musical forms and styles have spread from one Silk Road country to another and merged with time to such an extent that it is nowadays almost impossible to discern who exerted the greatest impact upon a particular musical genre. This has led to some of them being considered authentic of a certain country or people that existed on the Silk Road, while in fact they represent a mixture of diverse Silk Road musical influences. It is also important to emphasize that music was often closely related to religious rituals and practices, as sacred chants were greatly practiced by Buddhist monks, followers of Islamic Sufi orders, dervishes and the like. These religious men often came to Japan from other Silk Road countries, bringing their own music with them and, thus changing the traditional music of Japan.

Comparative Overview of the Shosoin's Musical Instruments

As a result of dissemination of diverse musical influences and practices along the Silk Road all the way to Japan, the Shosoin Repository possesses an outstanding and unparalleled collection of musical instruments of the Silk Road origin. In this regard, one of its essential pieces is a document listing musical instruments stored at the Shosoin Repository at the time. Today, over seventy musical instruments represent

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[4] Schafer, E. H. (1963). *The golden peaches of Samarkand: a study of T'ang exotics* (Vol. 742). University of California Press. p. 107.
[5] Liu, X. (2010). *The Silk Road in world history*. Oxford University Press. p. 20

some of the most valuable treasures of the Shosoin collection. These include mostly the ones made by Tang China artisans, embellished with mother-of-pearl from the South Seas and lapis lazuli from Turkey. Furthermore, the Shosoin collection contains a number of one-of-a-kind and truly unique musical instruments, such as the shiragi-goto from the Korean kingdom of Silla.

Namely, while most of the Silk Road musical instruments preserved at the Shosoin Repository came from China, there are also those originating from Korea, Persia, India and other Silk Road countries. Obvious similarities that exist between Japanese and other Silk Road countries' musical instruments make it quite difficult to discern the authentic origin of a particular musical instrument. In order to demonstrate these similarities, we have compared the Silk Road musical instruments with those said to be national musical instruments of Japan. Shosoin's shiragi-goto is named after one of the three ancient kingdoms of Korea - the Korean kingdom of Silla (Shiragi in Japanese language). It is quite similar to Japanese national musical instrument called koto. However, there is one important difference - shiragi-goto has twelve strings and koto has thirteen of them. Nevertheless, when they are observed together a permeation of ancient mutual influences stretching across the Silk Road from the Korean kingdom of Silla to Japan is clearly visible.

A precious lute called *Kuwanoki no genkan* is one of only two remaining "Genkan" round-bodied lutes in the world, both of which are proudly preserved at the Shosoin Repository. This rare piece most likely originates from China and (probably) owes its name to one of the Seven Sages of the Bamboo Groove who loved to play this instrument (a group of Chinese scholars, writers, and musicians who lived during the reign of the Chinese Jin dynasty, i.e. in the 3rd century, which greatly influenced poets and painters of their time). A painting located at the central part of this mulberry wood lute displays an image of two people playing a game of go, an ancient game that was considered as one of the four essential arts of aristocratic Chinese scholars, and an onlooker at its very centre. This image conveys Chinese belief in immortality, which became ever-present in Japan during the Nara period.

We have further analyzed and compared the Shosoin's aforementioned Chinese lute *Kuwanoki no Genkan* and Japanese the *Raden Shitan no Gogen Biwa*, the only five-strung lute-like wooden biwa in the world. These two rare pieces of musical instruments are made of different materials: the first one is made of mulberry wood and the second one out of sandalwood. The overall shape is quite similar, especially the neck, but the Chinese mulberry wood lute's body is much more rounded. Furthermore, materials and techniques used for crafting these ancient musical instruments are much more elaborate and sumptuous in the case of the *Raden Shitan no Gogen Biwa*. Special techniques – raden and mokuga were used in producing this one-of-a-kind musical instrument, in which we discern patterns made from a mesmerizing blend of pieces of shells and beautiful embellishments in the form of scarlet red-colored flowers (on the back), birds and a tropical three (on the front). Moreover, the neck of the *Raden Shitan no Gogen Biwa* is more stylishly and richly adorned than the one of the Chinese mulberry wood lute. A central part image of the Japanese biwa lute can be easily interpreted – in it we can clearly see a Persian man playing the instrument while riding a camel (this artistic motif alone testifies to the great permeation of cultures that occurred along the Silk Road, in this particular case indicating a great level of connectivity between Japan and Persia), which cannot be

said for the central image of the *Kuwanoki no Genkan*. The latter central piece is much more difficult to grasp due to a somewhat ambiguous nature of artistic motifs, leading scientists to hesitate in terms of claiming who the people playing a game of go are (whether they represent the Seven Sages of the Bamboo Groove or Chinese Immortals). Nevertheless, these two musical instruments obviously have a common conceptual design and have resulted from a similar artistic craftsmanship, which makes the sound they produce very similar. Above all, this comparative analysis indicates the great level of connectivity that was achieved between Japanese and Chinese music along the Silk Road, while at the same time incorporating Persian artistic motifs as well.

Conclusion

A comparative analysis of the Shosoin's Silk Road treasures, whether they are Japanese imitation of Chinese, Persian and Indian ones or are actually originating from a particular Silk Road country, is extremely valuable for decoding transcultural and translingual hybrid forms that are now deeply rooted in cultures spreading along this ancient web of roads. Future research, particularly those exploring transcultural and translingual phenomena, should be conducted in this area. Therefore, our contribution was aimed at both emphasizing the importance of this type of research projects in the future and offering examples of good practice in this regard.

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Contact email: ljiljana.markovic@gmail.com

Seeking the Reality: Japanese Avant-Garde during the 1920s/30s and the Collage Technique

Olga Isaeva, University Bonn, Germany

Abstract

This paper takes a close look at the Avant-Garde movements in Japan during the 1920s/30s and their practice of the "collage/ montage" technique. By analyzing art works and theoretical writings by Kawabe Masahisa 河辺昌久 (1901 – 1990), Murayama Tomoyoshi 村山知義 (1901 – 1977), Shibuya Osamu 澁谷修 (1900 – 1963) and Ei-Q 瑛九 (1911 – 1960) the aim of this research is to explore the aspects of destruction in the illusionistic depiction of space and the change in the narrative unity within the collage and montage pieces.

Keywords: Japanese/ European Avant-Garde, Collage, Montage, Kawabe Masahisa, Murayama Tomoyoshi, Shibuya Osamu, Ei-Q

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Introduction

With the invention of the so-called „collage/montage"-technique the Avant-Garde movements at the beginning of the 20th century not only revolutionized art but also changed how art would be received. Over the course of the 15th century a traditional way of representation and storytelling was established in European paintings by using a central perspective and a uniform conception of space. Avant-Garde artists shattered this 500-year-old tradition. They intended to create works which did not pursue the illusionistic depiction of space, but embodied unmediated reality. For example, the first artists experimenting with the collage method in paintings were the Cubists Pablo Picasso (1881 – 1973) and Georges Braque (1882 – 1963) around 1910. Picasso added everyday objects as fragments of reality in his paintings. In doing so he destroyed the unity in the painting as something created solely by the subjectivity of the artist.

My interest in this paper will be to examine the early Avant-Garde movements in Japan during the 1920s and 1930s and their practice of the collage and montage technique. I will sketch briefly the definitions of "Avant-Garde" and "Collage/Montage" and continue with examples by the Japanese artists Kawabe Masahisa 河辺昌久 (1901 – 1990), Murayama Tomoyoshi 村山知義 (1901 – 1977), Shibuya Osamu 澁谷修 (1900 – 1963) and Ei-Q 瑛九 (1911 – 1960). For the sake of space, I will focus on experiments with the collage/ montage technique mostly in visual arts and photography and close with a consideration of the following question:

How did these artists destroy the illusionistic depiction of space and change the narrative unity in their collage/ montage works?

1. Definitions

The following instruction for writing poetry by the Dadaist Tristan Tzara (1896 – 1963) from 1916 includes references to the concept of Avant-Garde and it also illustrates the practice of the collage technique:

To make a Dadaist poem
"Take a newspaper.
Take a pair of scissors.
Choose an article as long as you are planning to make your poem.
Cut out the article.
Then cut out each of the words that make up this article and put them in a bag.
 Shake it gently.
Then take out the scraps one after the other in the order in which they left the bag.
Copy conscientiously.
The poem will resemble you… (Janis & Blesh, 1962, p. 56)"

Instead of simply copying the clippings one could paste them in a graphic or picturesque way to create dynamic and tension – as seen in the collage by Filippo Tommaso Marinetti (1876 – 1944) "In the Evening, Lying on Her Bad, She Reread the Letter from her Artilleryman at the Front" ("Le Soir, Couchée dans son lit, elle relisait la lettre de son artilleur au front", 1917, Letterpress, 34 cm x 23.4 cm, The

Museum of Modern Art, New York). The language particles seem to fly, circle or whirl across the space and culminate in a unique plasticity. Or one could make a letter poem by cutting the individual letters and pasting them on the surface randomly rather than using the words as a whole[1]. The reader must dive into the search for meaning by putting the single letters into possible, familiar words, by adding, by making free associations or simply letting the sound of the poem to sink in.

To write a Dadaist poem one don't require a degree in art or any particular creative talent. Instead one need every day "not-artistic" objects such as for example a newspaper, scissors, a bag and a pen to record a unique and charming sensibility. There is no need for planning or drafting. The coincidence will take over those problems. The result: the poem, may shock, disturb, and confuse one or the readers about a possible hidden meaning behind this piece. *Must this search for a meaning be at all successful? Or is it far more likely that the non-sense is the true sense behind this work?*

Let us first put the "collage/ montage" method in the context of the "Avant-Garde" movement. The expression "Avant-Garde" appeared initially in military history without connection to its later aesthetic concept. The term describes a small force, which surveys the area ahead of an advancing army, to ensure a secure advance (van den Berg, 2009, pp. 4–5). On the other hand, the artistic phenomenon "avant-garde" is usually associated with international literary and artistic movements which began in the early 20th century. At the end of the 19th century art in Europe arrived at the point where it developed an autonomous character, without any religious or cultic context, detached from life, just being art for the sake of art. Avant-garde artists intended to deconstruct this elitist position and return art to the daily life (Bürger, 1974, pp. 64–67). One of the tools to achieve this goal is the mentioned collage/ montage technique.

The terms collage/ montage have a long and varied history. In ancient Greek "kólla" was used in the context of speech and meant literary "to solder sth. or to paste something together". The word entered later the French language foregrounding its significant texture namely "papier colle" = paper. The practice of the "collage" in its original context meant creating a speech by combining different parts of earlier speeches. For the most part his technique was to remain concealed or at least not made obvious to the audience, which gave the method a negative connotation (Möbius, 2000, p. 15).

As for the term "montage", it was applied in the 18th century in French as "monter" (mont = to lift, mount) in the context of industry and craft (Möbius, 2000, p. 16). It is remarkable that the first people who transferred this term out of its primary context into the art world were artists themselves and not art historians or critics. These artists – most notably John Heartfield (1891 – 1968) and George Grosz (1893 – 1959) -- called themselves "Monteure" = assemblers. Heartfield and Grosz provocatively took "montage" from its industrial and mechanical space and applied it to the artistic world challenging the myth of an artist as a genius and unique spirit (Möbius, 2000, p. 17).

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[1] For example the work by Raoul Hausmann (1886 – 1971) "Fmsbwtözäu", Poster poem, 1918, Letterpress, 32.5 cm x 48.4 cm, Musée national d'art modern, Centre national d'art et de culture Georges Pompidou, Paris.

Though there is not a firm consensus among scholars about these terms, in this paper, however, I will refer to the term "montage" as an overall term. It implies assembling external materials on a surface using mechanical skills and tools such as wire or nails. In comparison, the "collage" method presents a special form of montage embracing the paper as its main source. Further, relying on the primary meaning of the terms there are two types of the montage technique. On one hand the so-called open technique, demonstrates the obvious construction surface of the work and demands the technique as its main principle. The integrating method on the other hand, hides the extraneous materials for the sake of a homogenous and organic atmosphere (Möbius, 2000, pp. 28–29).

2. The Rise of the Japanese Avant-Garde

Only three months after Marinetti published his futuristic manifesto in "Le Figaro" a Japanese translation in May 1909 by Mori Ōgai 森鴎外 (1862 – 1922) appeared in the literature magazine "Subaru" スバル (Mori, 1909). It took the Japanese art scene, however, another ten years to fully embrace these new and radical ideas. The year 1920 was crucial for the development of the Avant-Garde and the collage/ montage method in Japan. The Futurist Art Association (Miraiha Bijutsu Kyōkai 未来派美術協会) held their first exhibition in September, but unfortunately little is known about the exhibited works. A month later, the so-called father of the Russian Futurists David Burliuk (1882 – 1967) arrived in Japan and remained there until August 1922. He was accompanied by the Ukrainian artist Viktor Palmov (1888 – 1929) and the Czech Václav Fiala (1896 – 1980) but most importantly, he brought over three hundred modern Russian paintings.[2] In 1920 Japanese artists encountered many avant-garde and modern art works in original for the first time, which led to the development of a creative, radical, self-critical discourse within the Avant-Garde art in Japan.

2.1 Found material and its textural variety

It is not necessary to know the title of the work[3] by Kawabe Masahisa in order to grasp the main idea: the superiority of the industrialization and the mechanization of humans and their bodies. A human head is placed in the center of the picture and is surrounded by various machines. If one examines the work more closely, one can identify some of those tools as wheelworks, screws, metallic pipes and one will find beneath the human head a small typewriter and a piece of a map. Other human parts such as a dissected throat and hand are also depicted. Kawabe used the collage technique in a subtle way. Only if one is standing directly in front of the art work one will notice that some parts of the machinery instruments, screws and pipes are made of paper. They were cut out and inserted into the painting very precisely and with careful regard to their connection with the painted parts. None of this was coincidence. On the contrary the artist did this self-consciousness. *What kind of external materials did Kawabe use?* A hint for one main source can be found in the writing on the upper

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[2] For more reference about David Burliuk's activities in Japan please refer to Omuka, Toshiharu 五十殿利治 (1995).

[3] "Mechanism (Mekanizumu メカニズム)", 1924, Collage and Oil in Canvas, 65.2 cm x 53 cm, Itabashi Art Museum, Tokyo.

left side of the picture, namely the phrase: "L'Esprit Nouveau". It is a magazine by Le Corbusier (1887 – 1965) and the painter and designer Amédée Ozenfant (1886 – 1966) published between 1920 and 1925 in Paris. This magazine offered a space for communication between all areas of life, including topics related to art, literature, architecture, industrial design as well as politics and economics. Kawabe was aware of the developments in the European art scene and probably saw similarities to Japan. The fragment "L'Esprit Nouveau" does not only injects its own original, primal, and historical context, but it also changes the environment in which it is being inserted.

The Avant-Garde artist and theorist Murayama Tomoyoshi experimented with languages, especially German and Hebrew. The two montages "Dedicated to the Beautiful Young Girls" [4] and "Portrait of A Young Jewish Girl"[5] have three aspects in common: the not-figurative representation; words, numbers and everyday objects as external materials and finally, titles that confuse more than clarify. The title of the work "Dedicated to the Beautiful Young Girls" was indicated in the work itself by the written words in German "Schönen Mädchen gewidmet". Besides this, one can recognize in the center the word for number „Nummer" and on the upper side the word young girls „Mädchen". Abstract and geometric forms cover the surface of the painting and if one looks closely one will notice that one of the forms is made of an actual piece of found fabric.

For the background of his montage "Portrait of a Young Jewish Girl" Murayama used a German form for shipping goods. A variety of "non-artistic" objects are assembled on the form such as wood scraps and a piece of a small fabric. Hebrew words are written in the center of the picture, but cannot be easily identified. They are probably linked to the title of the work, as was the case in the previous work with the German title. For a Japanese audience the external everyday objects appeared displaced and confusing – as did the languages, German and Hebrew. Materials which seem to be ordinary or worthless, like scraps and fragments of fabric or wood are placed alongside one another next to the oil paint. *What is happening within an oil painting when found material interrupt the even surface?* Their multidimensional character exposes their nature as fragments, which were cut out of reality and tension is being demonstrated between the texture of the canvas and the external objects. The viewer is using his visual sense to step into the space of the tactile sense or to put it in words by the Italian Futurist Marinetti the sphere of "tactilism" (Marinetti, 1995).

Murayama Tomoyoshi was aware of the theories and manifestos by the European Avant-Garde due to his year abroad in Berlin in 1922. Inspired by the diverse artistic atmosphere in Germany, Murayama returned to Japan and founded the Avant-Garde group MAVO マヴォ in Tokyo.[6] The works referenced above are clearly related to his stay in Germany and to his intellectual discourse with the artistic movements. The influences which he experienced can be traced in his art works as well as in his theoretical writings and his theory the so-called "Bewusste(r) Konstruktionismus =

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[4] "Dedicated to the Beautiful Young Girls (Utsukushiki shōjora ni sasagu 美しき少女等に捧ぐ)", ca. 1922, Mixed media and Oil on Canvas, 93.5 cm x 80 cm, Private Collection.
[5] "Portrait of a Young Jewish Girl (Aru Yudaya no shōjo no zō 或るユダヤの少女の像)", 1922, Oil and Mixed Media on Paperboard, 40.2 cm x 26.8 cm, The National Museum of Modern Art, Tokyo.
[6] For detailed information about MAVO please see Weisenfeld (2002) and Omuka, Toshiharu 五十殿利治 (1995).

Conscious Constructionism". Here Murayama reflects about ideas by Wassily Kandinksy, Filippo Marinetti, by the German Expressionists, Russian Futurists and the Dadaist Kurt Schwitters. Murayama's thinking and work was also inspiring for the members of the Group MAVO and artists such as Ōura Shūzō 大浦周蔵 (1890 – 1928), Ogata Kamenosuke 尾形亀之助 (1900–42), Kadowaki Shinrō 門脇晋郎 (unknown), Yanase Masamu 柳瀬正夢 (1900–45) and Shibuya Osamu. Unfortunately, most of the montage works by these artists are presumed to be lost. However, a few theoretical writings can provide us with hints about the ideas behind the experiments with collage and montage.

In his essay "Taktura and Faktura" Shibuya Osamu defines the tactile sense as a fundamental perception which we are not aware of as it appears irrationally (Shibuya, Osamu 澁谷修, 1925, pp. 33–35). The artist referred to Sigmund Freud's theory of the unconscious and his model of psychic structure comprising id, ego and super-ego or the Pleasure- and Reality-Principle. According to Shibuya the tactile sense is connected to the Pleasure-Principle as for example various objects depending on their surface cause unconscious impulses, emotions and reactions (Shibuya, Osamu 澁谷修, 1925, pp. 35–37). These irrational and hidden pleasures are part of human life and must be represented in modern art. How can unconsciousness be translated into reality? Shibuya solved this problem by referring to the theory of the futurist Marinetti and described the process of translation with the help of "tactilism art" (Marinetti, 1995). In other words, the collage/ montage technique with its usage of materiality in the found everyday objects can sensibilize and stimulate our senses and create higher awareness of our daily lives.

2.2 Causality

In a review of the exhibition of the Japanese Avant-Garde group MAVO 1923, the critic Asaeda Jirō 浅枝次朗 rejected the montage pieces as art because of the use of assembled everyday objects and the absence of a clear message (Asaeda, Jirō 浅枝次朗, 1923, p. 7). Kawaji Ryūkō 川路柳虹 summarizes the uncomprehending, amused, confused and almost pained reaction of the audience, in his review of the MAVO exhibition in 1925, with one question: Why and how should one understand these works? (Kawaji, Ryūkō 川路柳虹, 2011, p. 123) The missing causality seems to be received as a problem. Murayama Tomoyoshi, the theoretical leader of the group, reacted to these critiques by saying that it was not his purpose to create art with one obvious message or express emotions that are free from any confusion or doubt. In short, his art was not an "after dinner tea" (Murayama, Tomoyoshi 村山知義, 1923, p. 6). The experience of causality was not a matter of course any more. The audience of these exhibitions and the critics were used to experience causality and expected it from art. Avant-Garde does not offer a narrative unity and causality, on the contrary it demonstrates this mistake of expecting causality from art. As a result, the lack of causality and clear meaning shocked the viewer. How should the shocked viewer approach these works?

The work „Construction" from 1925 is a montage assembling found scraps such as wood, various fabric pieces, straw, metal, photographs and numbers[7]. The objects are often painted

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[7] Murayama Tomoyoshi: "Konsutorukuchion コンストルクチオン ", 1925, Oil and mixed media on wood, 84 cm x 112.5 cm, The National Museum of Modern Art, Tokyo.

over or cut to fit in the frame, with the exception of one wood piece sticking out on the left side. Most of the materials are fixed obviously with nails. The white fabric parts are apparently filled to imitate a soft surface. An overall thematic topic of the chosen photographs is not easy to grasp. At the same time, motifs such as industry, architecture, electricity, the military and images of fashionable women, seem to suggest that the artist's chief inspiration was modernity. Instead of searching for a superficial meaning, it is possible to connect the fragments with the title, "Construction". Rather than paying attention to causality and the illusionistic depiction of space, the viewer of a montage art work is challenged to pay more attention to the method as a combining and meaningful tool.

In this sense photography is a very radical technique as it allows one to insert the complex reality of a fragment in a suggestive way. Sugita Hideo 杉田秀夫, later known by his pseudonym „Ei-Q," created in 1936 a series of photomontage works called "Reason(s) for Sleep (Nemuri no riyū 眠りの理由)" exposing cutout drawings, pieces of fabric, wire, nets and other materials to light on photosensitive paper. This technique was clearly inspired by Man Ray (1890 – 1976), László Moholy-Nagy (1895 – 1946) and the surrealist' and by their methods to reveal the unconsciousness. Only few of the objects in the photographs can be easily identified: like a piece of fabric or wire and the cutout figure of a human body, which appears throughout the whole series. Most of the forms however have been totally obscured, so it is impossible to guess their original context any more.

In his "Real レアル"-collage-series from 1937 Ei-Q emphasized the medial part of photography by using sources from newspapers and fashion magazines. By cutting the photographs into pieces, the artist deformed, distorted the images and put them in a new context. The audience is now challenged to reconstruct the pieces and to fill in the gaps and spaces. Due to the nature of collage/ montage however as an open art work that defies unity, causality and single interpretations, Ei-Q's photomontage works were impossible to be completed.

3. Conclusion

How did these artists destroy the illusionistic depiction of space and change the narrative unity in their collage/ montage works?
By assembling found materials and deconstructing causality, montage art works destroy the illusionistic depiction of space and change the narrative unity. Montage elements are fragments which originated from a certain author or a manufacturer, referring to a certain space and time within a historical context. As a documentary source they possess their own perspective and texture. In the process of entering the art space the fragments became a part of art, but at the same time, they still referred to their nature as everyday objects. This "non-artistic" material puts art into perspective by simultaneously alienating art and creating a dialog between art and non-art, as well as, between art and everyday life.

The recipient of the montage works is not simply enjoying art passively – like Murayama's cup of "after dinner tea" – on the contrary he is shocked, confused and challenged. Hanno Möbius described the part of the recipient as the main hero who is challenged to step into the montage in order to reconstruct the fragments and find their origin (Möbius, 2000, p. 29).

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The History of Tuna Fishing in Tambler, General Santos City, Philippines

Rebino Batoto, Mindanao State University - Iligan Institute of Technology,
The Philippines
Cecilia B. Tangian, Mindanao State University - Iligan Institute of Technology,
The Philippines

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Abstract
This study presents the historical evolution of tuna fishing in Tambler, General Santos City (*Gensan*) with emphasis on the fishing methods. The paper focuses only on the tuna offshore fishing. Postharvest activities such as fish marketing, canning, exporting and value-added processing would be discussed if deemed necessary but considered beyond the study. As a qualitative research, key informant interview, focus group discussion, site observation and documentary analysis were utilized to gather and triangulate data.
Study findings showed that the tuna fishing in Tambler was once done in indigenous manner but across time, due to various factors, become highly industrialized. In Sarangani Bay, where Tambler beds, the B'laan used to fish in the estuarine area using bamboo and abaca net-traps especially by moonlight; while the Maguindanaon paddled boats with no outriggers to fish nearshore using abaca line and a hook made from a sharpened fishbone. However, with the arrival of the migrant fishers from Visayas and Luzon in late 1940s, better fishing techniques, e.g., beach seine, drift gillnet, and ring net, and the use of outriggered-motorized boats and bamboo payao (fish aggregating device) had been introduced hence depleting the tuna resources in the bay. This depletion and the 1960s demand for sashimi-grade tuna by the Japanese buyers pushed the local fishers and investors to fish in the Moro Gulf and Sulu Sea using bigger fishing vessels (*unay*) with onboard-refrigeration. Today, helicopters, sonar, powerblocks, modified payao made of metals, and modern fishing boats have been utilized for purse-seining in the high seas.

Keywords: tuna fishing, Tambler, handline, *unay*, *Gensan*, payao, purse-seine, *Gensanon*

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Introduction

A Jesuit account in 17th century A.D. described the innate skills of the Visayan people in way of traditional fishing. They widely inhabited Visayas Islands and became descendants of the Cebuano, Bol-anon, Waray, Ilonggo, among others. Per Spanish account of Alcina (1668) as translated by Kobak and Gutierrez (2004), Visayan people "like to eat fish more than other flesh of animals and birds." Their forefathers who were but "islanders and sons and daughters of the sea" were innate, skilled and seasoned fishers. Their unique and efficient methods of fishing were transmitted from one generation to another. Across generations, their ingenuous fishing skills survived since "even boys twelve to fifteen years [old] do it."

In his account, "*Historia de las Islas e indios de Bisayas*" (History of the Bisayan People in the Philippine Islands) published in 1668, Alcina reckoned through firsthand experiences and narrates that: "The manner in catching all these large fish is: first with nets, which they call *panamaw* and which they place in the sea, as they are accustomed to set them on land for wild hogs and other animals." "They also catch them with three-pronged fish spear or *buntal[s]*; there are many natives very skilled in this procedure." They could catch *duyung* (sea cow) and *lumud* (dolphin); and larger fishes such as *tagdangan* or *pakangan* (swordfish), *ihu* (shark), *pagi* (ray fish), '*toninas*' (Spanish for tunas) and *bankules* (tuna-like species) only through their swift *balutu* (canoe/boat) and the use of *panamaw* (nets) and *buntal* (fishing spear with cord) (Alcina, 1668).

However, not all their fishing ventures were impeccable. In one of the fishing trips he went with them, Alcina (1668) described that their set *panamaw* clogged several *duyung* traveling together carrying away the nets off with them without being able to do anything. They also experienced sailing like "rockrose" by their *balutu* when the *buntal* or harpoon's barbed points wounded and got stuck on the body of a moving larger fish. At times, they need to cut the cord or else they be pulled out to the sea and be injured. And when they satisfyingly hooked a large fish, they got tired quickly since heavier fishes were hard to pull (Alcina 1668 translated by Kobak and Gutierrez 2004).

Zayas (1994) studied the migratory life of Cebuano fishers, one of Visayan groups, who became *pangayaw* (sojourner) and *dayo* (settler) in Gigantes Islands *Sur* and *Norte*. The fish they produced were sold at Cebu markets, "a connection they inherited from their parents." The Cebuano fishers who became *pangayaw* did not stay long in the island. They arrived to Gigantes only during ample fish seasons and returned home to their families in Cebu especially during Holy Week and fiestas. Cebuano who became *dayo* had settled permanently in the island with their families together with several financers who also put up their permanent houses. The Cebuano *pangayaw* and *dayo* had minimal interaction with the original inhabitants except during meetings where to get or buy potable water (Zayas, 1994).

Like the Cebuano fishermen, there were also other temporary migrants in Gigantes who were from various islands in Visayas like the Bol-anon in Bohol, and Waray in Samar and Leyte. They go there depending on the fish supply, hence, making the island a mere transit place. It can be explained that these migratory traits of the Visayas fishermen is influenced by the inter-group linkages and social changes (Seki,

1997); and on the idea that migration from a place takes place due to fish depletion and migration to a place happens when there is abundance of fish supply (Zayas, 1994).

In the study of de la Peña (2000), the Bol-anon search-routes for *tungog* (dried tanbark for tanning and *bahalina* [coconut rum] fermentation ingredient) brought them to mangrove forests of Dumaran in Palawan, Zamboanga, Glan near *Gensan*, and Tungkil Island near Jolo, Mindoro, and Polilio Islands in Quezon, to as far south as Kudat in Borneo, via sailboats. By this time, fishing had become unsustainable for the Bol-anon especially of Panggangan Island since Cebuano fishers already monopolized Cebu markets. An account of one Bol-anon tells that they found *Dadiangas* (*Gensan*) in one of their trips for *tungog*. However, historical records tell that there were already Bol-anon in *Dadiangas* in the 1950s or just before World War II who were the first to realize opportunities of fishing in the area. Unlike the Bol-anon who followed them, they had their own boats and financed their own trips for small-scale non-motorized tuna fishing (de la Peña 2000).

The fishers of Visayas Islands, within their socio-economic context vis-à-vis methods of fishing, migratory traits, organizational structure, and psychological phenomenon uniquely molded their quality and skills as seasoned fishermen. The researcher viewed importance on the nature of Visayas Islands' fishers to this study since those who engaged in earlier tuna fishing in Sarangani Bay were fishermen that could have traced their origin or their parental ethnic backgrounds from Visayas Islands' coastal fishing communities.

This study aims to present the historical progress of tuna fishing in Barangay Tambler, General Santos City from its mere subsistence activities up to its sophisticated industrialization. Emphasis is given on the fishing methods. Specifically, this study traces back the early fishing practices in Tambler before the large-scale fishing. Likewise, it discusses how those indigenous fishing practices evolved in Sarangani Bay at the coming of migrant fishers especially those who were from Visayas islands. Lastly, this paper shows the recent industrial fishing methods adopted by the *Gensanon* (refers to both the original inhabitants and the migrants in local parlance) at the height of commercialization.

Conceptual Framework
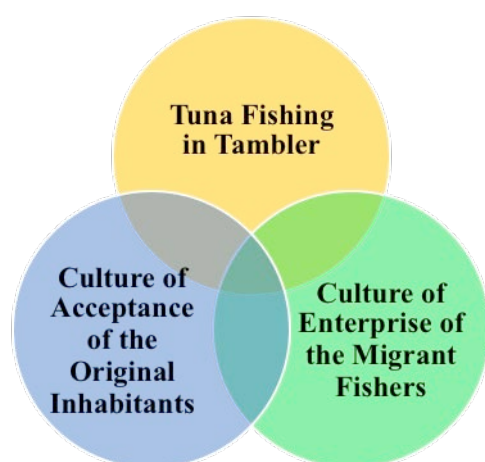
The growth of tuna fishing in Tambler from indigenous to industrialized manner was the result of fusion of the culture of acceptance of the Maguindanaon and the B'laan and the culture of enterprise of the migrants. In 1939, when the influx of migrants arrived at the rich Sarangani Bay in search of better fishing grounds to sustain a decent life, the Maguindanaon and the B'laan opened the paradise to them. They lived and fished peacefully. This moment of peace gave the migrants the chance to hone their innate fishing skills from different variations of

Figure 1. Conceptual Framework

hook-and-line to various ring-net types and other net-use methods on the new fishing grounds. At the next three decades, they had been given enough space and time to innovate their fishing systems to fully materialize and welcome the industrialization age of tuna fishing in Sarangani Bay in 1970s. If the migrants met menace with the original inhabitants in the new land since the start, the sophisticated tuna fishing industry in Tambler today would have never even been conceived.

Methodology

This study employed qualitative research methods using a historical-descriptive approach. Researcehers first conducted documentary analysis of national and local government records. I also gathered data from the offices of private fishing organizations like SOCSKSARGEN Federation of Fishing Allied Industries, Inc. (SFFAII), South Cotabato Purse-seiners Association (SOCOPA) and Umbrella Fish Landing Association (UFLA). Primary and secondary sources from several libraries were also utilized to gather and corroborate data.

They initially came to the research locale for communication protocols. Then they conducted ocular investigations and found contact persons during subsequent visits. Using the snowball sampling, they conducted interviews with the key informants who were the pioneering fishers and the oldest residents in the area. They also initiated focus group discussions participated by 10 fishermen at the house of Mrs. Julieta Ababon, a barangay health worker and a wife of, Felix Ababon, Sr., a captain/operator of a 'pumpboat,' a motorized fishing boat, at Purok Diamond Valley, Barangay Tambler.

Discussion of Findings

Barangay Tambler is exactly 10.7 kilometers from *Gensan*'s center of governance. It is bounded in the north by Barangay Calumpang; in the east and southeast by Sarangani Bay; in the south, partly by Barangay Seguil; and in the West by Barangay Fatima and partly by Barangay San Jose (Tambler

Figure 2. Map of General Santos City and Tambler (encircled) was retrieved from https://mgakayamanan sabaulngmagandanggensan.wordpress.com on September 15, 2016.

Profile, 2015) (see Figure 2).

Tambler: A Paradise by the Bay

Tambler was once a forestland – from canopies of wild trees in the mountain slopes to thick *bakawan* (mangroves) bushes in the shore; from *amgah ngo* or *dadiangas* (scrub) covered hills and rocky terrains to coastal cliffs and beaches. Food here was abundant. Thus, a paradise among its earliest inhabitants. The B'laan settled in hillsides and upland areas, while the Maguindanaon occupied the shoreline and near plains. Few T'boli also stayed in the mountains but only during planting and harvesting seasons; they mostly lived in the enclaves at the frontier (Tambler Profile, 2015).

"Tambler" was derived from the B'laan words, *"tamble el"*, meaning "continuous fresh flowing water"; *"el"* means "water" in B'laan language (Tambler Profile, 2015). Water is life! And B'laan people deeply knew it. They were mainly upland farmers. They plant rootcrops and rice. Hence, they greatly relied on spring water to sustain their crops (*Ibid.*; Bruhad Gawan, personal interview, April 21, 2016).

On the other hand, the Maguindanaon, who were Islamized, were coastal and riverine people. They lived in plains and nearshore areas of Tambler. Though they plant coconuts and other crops, they majorly relied on barter with the B'laan especially for rice. They were those who engaged in fishing in Sarangani Bay and Baluan River. Hence, most of their products were sourced from the water. They abundantly offer fish of different kinds (Edris Diamad, personal interview, March 15, 2016).

Indigenous Fishing Practices in Sarangani Bay

The term *"Sarangani"* was derived from the Maguindanaon words, *"sarang ini"* which means *"this is the boundary"* or *"this is ours."* The Maguindanaon used to fish in Sarangani Bay. They fished for family sustenance and bartered fish surplus to the B'laan for rice and yams. They only fished nearshore. They paddled their *baroto* (traditional boat with *layag* [sail]) in shallow areas but could easily see fish inch below the water reflected by the moonlight then. The bay was very rich in demersals and pelagics (Edris Diamad, personal interview, March 15, 2016.)

A Maguindanaon fisherman used traditional hook-and-line materials. The line was made of an unbraided and refined abaca fiber. The hook, on the other hand, was made from a sharpened bigger fishbone. Earthworm or young squid were entangled on the hook to serve as bait. Using this method, three hours was enough for a day's harvest. Thanks to the clean and healthy Sarangani Bay (*Ibid.*; Ali Alimudin, personal interview, March 16, 2016)

In some special occasions, some B'laan stayed in a Maguindanaon community for certain period and fish together. Since the B'laan never used the boat, they fished in a different way. Commonly, they fished, with their Maguindanaon guide, along the estuarine area, at the mouth of the Baluan River, where water level is waist below especially during at dawn. They used the bamboo spear and the cage aided with small abaca net trap. After targeting moonlight-reflected fishes, they then slowly walked towards them and abruptly triggered the spear or scooped the bamboo-abaca trap

underwater up thenceforth catching the fish. Right after fishing, they cooked the fish together and equally distributed the remaining catch for salting or drying. (Bruhad Gawan, personal interview, April 21, 2016; Edris Diamad, personal interview, March 15, 2016).

The B'laan and Maguindanaon people co-exist peacefully. In fact, intermarriages strengthened their affinity ties. They were good brothers and friends (Edris Diamad, personal interview, March 15, 2016). According to Arcenas (1993) as cited in Campado (2001): "No single piece of historical account, either written or oral, ever called attention to the fact that the Maguindanaon [sic.] attempted to invade the B'laan or vice versa."

The Coming of Migrant Fishers

The 1935 Commonwealth Act No. 441 mandated the NLSA (National Land Settlement Administration) to create resettlement zones in Mindanao. In February 27, 1939, sixty-nine settlers led by General Paulino Santos arrived at Lagao (a *Gensan* barangay today), about 10 kilometers north of Tambler (Ramirez, 1993). They were from congested local-elite controlled lands in Visayas and Luzon. The basis of granting farmlands to qualified farmers relied mainly on their good harvests in a shorter period. They were provided with food supplies by the NLSA in a loan basis to be paid by the sales of their harvests (Campado, 2001).

The settlers focused on farming, of course. However, along the way, since overlooking Sarangani Bay was naturally enticing, some of them had the pastime of fishing for family sustenance (*Ibid.*). Given their better way of fishing, they never expected the kind of beauty and bounty the bay had to offer them. They enjoyed fishing. However, the World War II halted the resettlement period. Sarangani Bay was saved for a while.

After the war, the coastal areas had the fastest urbanization. With its port as the gateway of commodities and migrants, coastal Dadiangas emerged as a new business district competing with Lagao. Coastal residents outnumbered Lagao's population. Fishing villages in Buayan (a barangay today), Baluan, Silway-Dadiangas, and Bula sprouted up like mushrooms along the bay. Bula became the first center of fishing activities. The in-migration was too fast until the Maguindanaon found themselves selling lands to the migrants. They benefited from real estate income. They never saw the migrant fishers as a competition in Sarangani Bay but instead an opportunity for progress as they could learn a lot from them, economically, along the way (Ramirez, 1993; Campado, 2001).

The Migrants' Early Fishing Methods

In mid-1940s, the migrants resumed fishing in Sarangani Bay using various fishing methods. They employed *pokot* (use of fishing nets), *bunsod* or *baklad* (use of different fish traps), *sudsud* (push net), and the hook and line variations like *undak* (series of hooks in single line), *palangre* (single hooks in multiple lines), *saragat* (hooks arranged in a circular manner). They introduced the use of payao - a float of bundled bamboos with *habong* (lines of palm fronds) beneath generating algae and barnacles attracting fish to feed. It was anchored on the seafloor by a rattan line

attached onto oil drums filled with boulders (Francisco Villaflor, personal interview, March 4, 2016; Aprieto, 1995; Panis, 2004). The payaos were deployed within Sarangani Bay. Most fishers used hook and line to fish around the payao. (Edilberto Lopez, personal interview, January 25, 2017).

The Ilonggo and Cebuano employed *pamunit* and *pamasol* (hook and line). The Ilocano tried *baling* (beach seine), *patuloy* (drift gillnet), *sigay* (set gill net), and *tabucol* (trap net). The Bol-anon, Cebuano and Waray tried *basnig* (bag net) and the "*guyod-guyod*" or "*sampana*" (ring net). In this method, fishermen paddled the non-motorized banca pulling the sampana (a raft-like platform shaped like a smaller boat with outrigger) where the fishing net was placed. The one end of the net on the sampana was tied onto a stationary banca. As fishermen paddled the banca to encircle fish schools in the payao, the arranged nets on the sampana orderly fell onto the water. As the paddled banca met the stationary one, fishermen then formed a "ring net" underwater entrapping fishes. Thereafter, the fishermen manually pulled the fishing net to secure a day's harvest. The small non-motorized boat could load 10-20 kilograms fish yield (Edilberto Lopez, personal interview, January 25, 2017).

Pioneering Fishing Innovations in Bula

In late 1950s, few families who had saved enough money improved their fishing operations. Distinguishable of those was the Congson family. Luciano "Lucio" Congson, their patriarch, was a Cebuano who came from a family of fishers. In search of a viable fishing grounds, they arrived at Bula in 1956 and fell in love with Sarangani Bay (BRC, 1994). Lucio pioneered the motorization of banca (fishing boat) in Bula. He used "Johnson" and "Evenrude" engine brands with 5-10 horsepower (hp) fixed at the outboard of the enlarged boat measuring 16 feet in length and 14 inches in width. It became known as "pumpboat" locally (*Ibid.*).

The vulnerability of the *sampana* from capsizing anytime could limit the pumpboat's speed and maneuvering- slowing down, or worse repeating its operation. To carry the net itself, Lucio and other fishing operators enlarged the banca up to 20 meter-length with outboard "Briggs and Stratton," "Kooler," "Daiya," and "Yanmar" brands of 25 hp engines. Even without the sampana, this boat could carry and enclose 100-120 meters-net-circumference (BRC, 1994). Fishers manually pulled the fishing nets. This method was later called as the *sensoro.* It could achieve 150-300 kilograms catch per fishing trip. Torches, kerosene lamps or petromax lighted the boat (*Ibid.*; Edilberto Lopez, personal interview, January 25, 2017; Francisco Villaflor, personal interview, March 4, 2016).

In late 1960s, using the saved sensoro money, Lucio's son, Doming, invented the *unay* system. In an *unay* operation, four highly motorized boats maneuvered to catch fish: the lightboat, the skiff/ranger boat, the service boat, and the *unay*/lantsa. The lightboat moved the payao to still waters while attracting schools of fish with its artificial light. The *unay* deployed the fish nets which one end attached to either the light boat or skiff boat while encircling the payao. When the *unay* met the stationary skiff boat, fishers enclose the net thereby creating a ring. The skiff boat, thereafter, maneuvered to prevent fish from escaping the enclosed nets. Seeing that schools of fish were totally trapped, the fishers aboard the three boats pulled the net together and store fish catch onto the *unay*'s built-in containers. The service boat, finally,

transports the fish yield from the *unay* ashore. The *unay* remained in the open sea (BRC, 1994; Edilberto Lopez, personal interview, January 25, 2017; Francisco Villaflor, personal interview, March 4, 2016).

Tambler: The New Tuna Hub

Bula, as *Gensan*'s oldest fishing center, became overcrowded and congested. Fishing companies leased shores and purchased lands for their inland offices and "fishing compounds." Fishermen's shanties were erected everywhere. Hence, garbage and noise pollution turned prevalent. Fish unloading areas became limited and market places disorganized (Releva, 1998). This situation pushed fishers to unload harvests at the *Fish Landing*, an area between Bula (Pearly Shells) and Dadiangas South (Purok Islam). Due to its close location to the city's public market, *Fish Landing* became the most popular fish market and unloading center in General Santos City in the next decades. Other fishers transferred to other coastal villages. This hindered further fishing growth in Bula. Calumpang, a coastal barangay, catered the expanding growth of the tuna fishing industry. But it faced the same situation later. With its limited space, it turned overcrowded and congested (see Figure 2).

In 1972, a fishing village in Calumpang known as Purok Lapok (muddy), named after its mud-covered labyrinths and murky beach, was demolished. Forty households headed mostly of migrant fishers were relocated to Tambler (Carlos Calinawan, personal interview, September 5, 2015; Julieta Ababon, personal interview, September 5, 2015). Rudy Rivera, an emerging fishing magnate, bought the area to construct his fishing compounds, private wharves, and own ice-plants later. He purchased lands at Tambler and tapped electricity lines and water connections for the relocatees (Rosalita Nunez, personal interview, March 15, 2016). The relocation area became known as Purok Diamond Valley, the home of most tuna fishers in Tambler today (Roy Mercado, personal interview, September 1, 2015).

During the same year, Marfen Tan was contacted by the Sikatuna Fishing Industry for a 300-ton tuna contract within a month. The price offer was such a lucrative amount: one peso per kilo for skipjack tuna compared to 50 centavos locally; and three pesos per kilo for yellowfin tuna compared to one peso per kilo usual market. Marfen and his crew met the demand for just 15 days. Thenceforth, creating a good impression, the company continued buying tuna from *Gensan* fishers for export market. Ricsan Development Corporation, based in Davao City, later moored its ship on Sarangani shore to source tuna especially for Japan export after hearing the fishers' good performance. Del Monte Philippines and Dole Philippines, Inc followed suit within a month (Marfenio Tan, personal account, 2013).

In mid-1970s, Japanese capitalists arrived in *Gensan* to enter buying contracts for sashimi-grade yellow fin tuna (BRC, 1994; Panis, 2004; Releva, 1998). The Japanese knew they were in the right place because 80% of both the municipal and commercial fish landing in the city comprised tuna and tuna-like species (BRC, 1994). Japanese *sushi* and *sashimi* markets were established from then on.

In 1979, Doming Congson, Marfen Tan, and Candelario "Larry" Damalerio, emerging local fishing magnates, had their business offices, private wharves, ice plants and cold-storage constructed in Tambler. Doming's *Southern Fishing Industries* (SFI) and

Larry's *Damalerio Fishing Enterprise* were transferred to Purok Talisay, Tambler. Marfen Tan, on the other hand, founded the *San Andres Fishing Industries* (SAFI) in Purok Banisil, Tambler. They still resided at Bula with their families though (*Ibid.*; Francisco Villaflor, personal interview, March 4, 2016).

Commercial Tuna Fishing in Tambler

Tambler had just housed several fishing operations to put its name a landmark in the bustling tuna economy later at the onset of 1980s. Land route to Tambler became accessible via bulldozed rough roads. Today, its concrete four-six lanes international highways contributed greatly on the smooth flow of tuna from fishport to airport.

Figure 3. Purse-seiners in Tambler with power blocks and large fishing nets onboard (DOTC-PMO, 2003)

In 1980s, the heavy entry of 'purse-seiners' and proliferation of "*unay*" fleets and payao signaled the formal onset of fishing commercialization in General Santos City and in Tambler. Fishing was not merely for subsistence in this period. There were three types of tuna fishers: the handliners, the ringnetters, and the purse-seiners. The ringnetters used the pumpboat or "*unay*" and utilized the common "sensoro" net methods catching different types of fish. The handliners also used the pumpboat but only employed hook and line methods catching only *bariles* (yellow fin tuna for exports). The head of both handline and ring-net operations is called *kapitan* (captain) and the rest are crews (BRC, 1994; Edilberto Lopez, personal interview, January 25, 2017; Felix Ababon Sr., personal interview, January 25, 2017).

Pursing the Net: A Unique Technique of Tambler Fishers

In the purse-seining operation in *Gensan*, four highly mechanized boats maneuvered to pay out and haul the net: the mother boat/catcher vessel, the light boat, the skiff/ranger boat, and the service boat/fish carrier. In this industrial fishing technique, the catcher vessel used power blocks to pay out the seine (large nets), with surface floats (*bouy*) on one edge and weights (usually stones or chain) on the other suspending the net vertically under the seawater, through hydraulic process. The *light boat* searches and lightens up payao at dawn/night to entice and amass schools of fish. The net is then stationed and maneuvered by a *ranger boat* on one end while the *mother boat* is paying out the rest of the net to encircle and enclose schools of fish. The bottom of the net is then pursed, or closed, and the net is tightened mechanically by power blocks in the mother boat/ main vessel. The fish catch is then bailed aboard the *service boat* with built-in cold-storage and freezers.

What is unique in the purse-seining operations among the *Gensanon* fishers was the use of the payao (fish aggregating device or floating fish shelter). Today, the payao has been improved for deep sea fishing. The payao's design has been modified for efficiency and durability. Its float or buoy is designed into a cylindrical form made of metal sheets thickly painted with enamel epoxy paints. Every float is painted with numbers and initial letters of the name of the fishing company or operator. There is a protruding small cone shape on one side which faced the origin of the sea current.

Figure 4. A cylindrical payao's buoy made of metal sheets painted and labelled at Purok Stella Maris, Tambler.
Photo taken on February 19, 2017

(Aprieto, 1995; Edilberto Lopez, personal interview, January 25, 2017; Marfenio Tan, personal account, 2013). The cost of each payao is at least 100,000 pesos today.

Recent Technological Advancement in Tambler Fishing

During the 1990s, there was the widespread use of "power blocks" in purse-seining operations which resulted to the bulk increase of tuna landing. Power blocks were used to mechanically close the bottom of the net, and to haul voluminous catch with hydraulic process. Power blocks were purchased from Manila but some were already fabricated locally particularly in shipyards. This method's bigger catch brought large-seiners with capacities between 150-400 gross tonnage (GT) deep sea. This breakthrough promptly increased also the carrying capacity loads of fish carriers up to 80 MT (Marfenio Tan, personal account, 2013).

This period also witnessed the birth of the "super seiners." Super-seiners are the largest, highly sophisticated commercial fishing vessels with communication equipment, built-in cold storage, brining facilities, and advanced power blocks. It used sonar system to track locations of schools of fish. Super-seiners have capacities ranging between 489 GT and 1382 GT. This operation's bigger catch required bigger service boats' with carrying capacities up to 300 MT or more (*Ibid.*; BRC, 1994)

Tuna Landing in Tambler at the 21st Century

In 2008, the General Santos City Fishport Complex in Tambler passed the Good Manufacturing Practices (GMP), Good Handling Practices (GHP) and the Standard Sanitation Operating Procedures (SSOP) requirements of the European Union. What ensued was a significant increase of *Gensan*'s tuna exports to European countries until now (PFDA, 2012; SFFAII, 2013). Thanks to the efforts of the Philippine Fisheries Development Authority and PhilExport, an NGO, with laboratory facility inside the complex for testing the quality of export tuna.

Gensanon fishers topped tuna production in the Philippines for years. In 2009, the city had recorded 143,316 MT, with 132,211 (92%) tuna and tuna-like species fish unloading at General Santos City Fishport Complex. It was the highest fish landing record in the country for the decade. In 2010, *Gensan* still topped fish landing records with 143,139MT accounting 131,127 MT (91.6%) for tuna and tuna-like species.

From 2011 to 2015, the PFDA recorded an aggregate of 635,594 MT fish landing. In 2013, the *Gensan* leveled off at 132,957 MT; in 2014, it ballooned-up to 145,278 MT; and, in 2015, it even spectacularly increased up to 160,238 MT fish landing record- the highest so far (PFDA, 2016).

Conclusion

The growth of tuna fishing in Tambler from indigenous to industrialized manner was the result of fusion of the culture of acceptance of the Maguindanaon and the B'laan and the culture of enterprise of the migrants. Fishing materials and systems innovations was borne out of this peaceful environment. However, Tambler's idle pastureland and unproductive slopes and mountain areas used for farming before turned as the opportunity cost for tuna specialization. The thriving tuna industry caused an imbalance of economic growth and progress between the coastal plains (eastern part) and mountain slopes (western part) of Tambler.

Nevertheless, Tambler productively catered the expanding growth of the tuna fishing industry. It is now the new tuna hub in *Gensan*: from where the most of fishers resided to where the fishing offices, ports, market halls, ice-plants, cold-storage and refrigeration facilities are located. Fishing's ancillary industries are also present. If you want to experience the surreal *Gensan* tuna experience, you should never forget to visit the General Santos City Fishport Complex which towers the highly-urbanized coastal landscape of Tambler. You can also feel the hiatus overlooking view of Sarangani Bay while relaxing at the high-end Mt. Sabrina Resort and the classy Sarangani Highland Resort. Thus, when one says "tuna"? It's Tambler!

Recommendation

This humble paper hopes to inspire researchers to conduct:

1. A historical study on the growth of Gensan tuna industry, in general, and its impact on the city's socio-economic and cultural landscape;

2. Researches on the historical development of other tuna fishing centers of Gensan;

3. Research on the history, mechanisms, and development of Japan's sashimi tuna sourcing in Gensan and its impact on the socio-economic and cultural landscape of the country across time.

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Interviewees

Ababon, Felix Sr. 60 years old. Fisherman 40 years. Captain, Pamarilesan. Diamond Valley, Tambler, General Santos City. September 5, 2015.

Ababon, Julieta. 56 years old. Fisherman's wife. Barangay Health Worker. Diamond Valley, Tambler, General Santos City. September 5, 2015.

Cagang, Warlito. 46 years old. Fisherman for 12 years. Purse-seiner. February 27, 2016

Calinawan, Carlos. 56 years old. Pamarilesan Seaborne Personnel 13 years. Purok Chairman, Diamond Valley, Tambler, General Santos City. September 5, 2015.

Diamad, Edris, 79 years old. Pioneering Maguindanaon Inhabitant in Tambler. March 15, 2016

Gawan, Bruhad. 84 years old. Pioneering B'laan Inhabitant in Tambler. September 4, 2016.

Gumera, Roselino. 60 years old. Fisherman for 40 years. Crew, Pamarilesan. Diamond Valley, Tambler, General Santos City. September 5, 2015.

Lopez, Edilberto Jr. 72 years old. Present Barangay Councilor and Pioneering Migrant Fisher in Bula. January 25, 2017.

Lu, Joaquin. 72 years old. Mommy Gina Tuna Resources Owner and Current SFFAII president. Pamarilesan financier and owner. April 19, 2016

Mercado, Roy. 55 years old. Barangay Tambler Secretary. September 1, 2015

Villaflor, Francisco. 75 years old. Pioneering Migrant Fisher in Bula. March 4, 2016

Villaver, Lando. 54 years old. Fisherman for 38 years. Busero, Mother Boat/Unay, Damalerio

Contact email: reb7th.estoria@gmail.com