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Kirishima: Reflections on Humanity and Nihility

Paninya Paksa, Bangkok University, Thailand

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Abstract

The Kirishima Thing is a 2012 Japanese film, which was awarded Excellence Film at the 67th Mainichi Film Awards as well as Best Director at the 37th Hochi Film Awards in 2012. The film won Japan Academy Prize for Picture of the Year as well as received several nominations. It has been screened worldwide, including Thailand in 2015. While The Kirishima Thing is not screened in any major film festivals and never wins any awards in well-known film competitions, the author is of a view that this film well reflects the society and its impacts on the human life. Particularly, the film depicts the self - searching's high school students through a seemingly central character called "Kirishima" who hardly appears in any scene. In order to gain further insights into the use of space, this article analyzes the film with narrative theory, formal criticism, and contextual criticism. In an attempt to do so, this article plans to investigate space so as to explore human relationships from small to large scales while questioning about the absurd society in which individuals live their lives just the way it is.

Keywords: Narrative, Space, Formal Criticism, Contextual Criticism, *The Kirishima Thing*

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Introduction

The Kirishima Thing tells a story of high school students, with *"Kirishima"* as the central character who is involved with every single character, but rarely or never appears in the film. The story of Kirishima is told or mentioned in conversation. Specifically, it is narrated by the third person who tells other people about events or situations in which they have seen or are involved (Paul Ricoeur, 1990, p. 89). Although Kirishima does not appear as main character, but he is the one who drives other characters to continue the story. The filmmaker uses the cross-cutting as storytelling technique from the vantage points of several characters so that viewers can see and feel connected with the situation replayed from various viewpoints. This technique is similar to completing a jigsaw from different pieces so that the complete jigsaw can be conveyed to viewers in order to understand the whole story (Jennifer Van Sijll, 2005). The common point shared by all characters is that they know Kirishima, a star athlete of the volleyball club who is popular among female students as well as the school pride. One day, Kirishima is absent from school and disappears mysteriously. His classmates and girlfriend are clueless about his absence. This event has turned to a social phenomenon. That is, the disappearance of Kirishima affects everyday life of other students, including that of his girlfriend, classmates and fellow volleyball players.

The filmmaker utilizes the structure of unfolding over five days. In order to prevent confusion, there are cuts with letters indicating that the situation being told occurs which day of the week, starting from "Friday". When one event finishes, another will happen on the same Friday, yet from the viewpoint of another character. Most of the events occur after school. In other words, each event is narrated from the first person or a main character narrates the story. An advantage of this technique is that it is likely to take viewers closer to the film. On the contrary, viewers have to see the story from the character's personal view (Stanzel, 1986, p. 208). When every character takes their turns, the film will display the new event on the next day. The filmmaker continues to use the cross-cutting technique from the beginning to the end which results in discontinuity (as the events are cut into pieces). At the same time, viewers can see different viewpoints of each character. According to Deleuze & Quattari (1988), this technique is to "put events together" from different viewpoints and actions of a single character in each cut on the ground that conversations and actions are taken as "events" or parts of making a story happen. Such events might function together in creating meanings by either supporting or conflicting with each other (Deleuze & Quattari, 1988).

Formal Criticism

In film analysis, formal criticism is a theory widely used in providing reasons and connecting presentation techniques because this theory aims to construct a scale measuring the film's value by examining every detail of film composition. In this regard, filmmakers select and arrange each piece of composition to work together to convey emotions and ideas as well as create a form. In other words, the form is a result of interactions among components within the piece of art, as well as interactions between components within the piece of art and the whole piece of art (Taeng-aksorn, 2008).

Formalism is grounded on the basis that film is a genre of art with a particular aesthetic appeal. This means that those who will be able to acquire such experience must possess basic knowledge about nature and functions of film, as well as awareness about potential and limits of this genre of art. Such experience will then lead to the understanding of what each pieces of composition means, how they are related, and finally whether or not this relationship results in unity as well as to which extent. The ultimate goal of such experience is to access the deep down inside of a film (Bookrak Boonyaketmala, 1990). As for this movie, in the scene appearing in the ending part after the complicated situation has resolved, The Kirishima Thing manages to make use of film form in terms of idea presentation. Also, the scene can best represent the message of the film. This suggests its storytelling power to convey meaning of the film, including its theme efficiently.

Throughout the film, Maeda is always seen carrying a small movie camera (8 mm. movie camera) to everywhere he goes. Although his friends say that film cameras are outdated and digital cameras are much easier to use and provide more beautiful pictures, Maeda does not care, insisting that he likes shooting movies with film and believes that the images are better and more charming than those from digital cameras. Thus, his “camera” is a symbol and “motif” appearing throughout the film. His camera reflects the identity of Maeda who never lets the mainstream to change his ideas. Moreover, the photos through his lens are used to represent Maeda’s views towards things and happenings (Bordwell & Thompson, 2013. p. 63).

Similarly, the theme of the horror film on which Maeda has been working is about a battle against those with virus infection or zombies, using the school as location. Zombies, one of the monsters in the Western sci-fi fictions, are defined as living corpses of those infected with virus. Driven by id, they prey on humans for food (Christie & Lauro, 2011). According to the psychoanalysis theory, zombies are moving corpses without ego and super-ego. The remaining part is id, which is now unhidden and thus fully shown. Zombies in Maeda’s movie also symbolize daily life of the high school students. That is, everyone lets the environment and society to control their living patterns in the same way with no identity, and no difference from lifeless zombies who move aimlessly (Paninya Paksa, 2018, p. 102).

Contextual Criticism

Contextual criticism is another theory generally employed with its focus on content or script. According to Irwin Silber (1970 cited in Bookrak Boonyaketmala, 1990, p. 101-102), contextual criticism is used to analyze a movie that reflects the time and happenings in society, with a focus on contexts drawing on social theories. This theory is said to replace auteur theory, which looks at a movie as a creator. Contextual criticism investigates film on the basis of social contexts and sees film as cultural media, which interact with society in a sophisticated way.

The Kirishima Thing presents daily life in society at micro level through a group of high school students. Hence, it tells stories of several characters who represent various lives in society. And they are put together under the education system in which students are nurtured and taught to be ready for society. In this regard, the film content addresses issues about particular cultures and groups of society. To a great extent, it might reflect the realities of society in which most problems about human relationships are caused by a highly competitive environment.

Nearly all the scenes are set in a high school, which is indicated as the current time of the film's screening year 2012. General viewers can relate to daily life of high school students in other countries to such similar patterns as attending classes, participating in clubs, making friends, and doing extracurricular activities. Since countries vary in culture and manners, depending on social characteristics and locations, people have to live their lives in a designated way and thus adjust themselves to each other. This is a norm or common practice. In this regard, schools are one of areas representing the designated life patterns whereas students are different with their own identities which is human nature. Sometimes identities are confined by psychological space, or the school in this case. This means that students are required to comply with the same pattern. At other times, difference can be threatening as it may make students lost (Paninya, 2018, p. 102).

Community Jigsaw: High School Society

Characters in this article means essence of a set of perceived human properties such as age and intelligence level, gender and sexuality, speaking and posture, outfits, education and career, private life, as well as values and attitudes. These properties make characters special because characters are genetically different and gain diverse experiences. And the unified properties are similarly defined as characterization (Fay Lamb, 2013). In this paper, the author has analyzed each character's habits through the filmmaker's view as follows:

Maeda: *a reflection of being strange, different, yet full of determination, with a clear idea of future and his own choice.*
Maeda is a small sized boy, widely viewed as a clown. Though seemingly physically fragile, he is determined, hard-working, and trying to do what he loves relentlessly. Maeda is the president of the school's movie club. His latest work has passed just the first round of the contest. Although the school sees it as a success that should be proclaimed, most friends at school see him as a clown, rather than a role model. No matter how others look at him, he just ignores and continues doing what he loves. Therefore, Maeda represents eccentricity often shunned by society. Yet, he does not let himself judged by others in society by choosing or doing things just the way he wants.

Kasumi: *a reflection of blending in with the society while hiding her own needs to avoid conflicts.*
Kasumi is a lovely young lady who is well-mannered, gets along with people, thus being liked by many friends. Kasumi does not stand out, or show her feelings. As a result, she looks normal and friendly, with no enemy. Even when her friends gossip about other people and she disagrees, she tries to hide her feelings and blend in. Therefore, Kasumi represents those who are under the influence of space or social dynamics at school. For survival, she goes by without arguments or issues with anyone. By doing so, she often does the opposite of her feelings.

Hiroki: *a reflection of self-contradictions.*
Hiroki is a good-looking young boy and a member of baseball club. He is tall and handsome, and thus popular among female students. Hiroki is a close friend of Kirishima and often spotted with Kirishima before Kirishima's absence. Though seemingly a golden boy, he does not perceive himself as perfect. His life is aimless: he does not know what he wants, what he wants to be, or what does he aim for each day. In other words, Hiroki's life is empty and aimless, without motivation to live a meaningful life.

Risa: *a reflection of perfect lady.*
Risa is Kirishima's girlfriend. She is tall with a gorgeous face so she looks like a model. She is doing well at school and well liked by male students, including Kirishima's friends in the volleyball club. While she is an acknowledged leader of the students, her fellow students know her just roughly, rather than being close to her and know the real Risa. While Risa is not so talkative nor good at expressing herself, she is determined. When it's time for action, she is ready to show her true color.

Sana: *a reflection of blending in with the society and self-centeredness.*
Sana is Hiroki's girlfriend and also close to both Kasumi and Risa. The three girls are often seen together, with Sana as center. Sana is a cheerful lovely girl. However, she often does whatever to get attention. She chooses people to hang out with just because they make her feel good or valuable such as Kasumi, Risa and Hiroki. This is why she looks at people Maeda with contempt. Actually, Sana represents those who fall victim to the mainstream that judges people with appearance only. In addition, she holds on her own thoughts and feelings as the basis of giving value to surrounding people or things.

Aya: *a reflection of shyness and lack of self-confidence.*
Aya is a shy girl of the music club. She is found sitting at the back of the classroom behind Hiroki because she has a crash on him. She is too shy to speak out, leaving herself with no close friends. She does not have courage to confess her feeling for Hiroki. All she can do is to pretend to practice music on the school rooftop in order to secretly watch Hiroki playing basketball after class.

Mika: a *reflection of compromise, choice to be impartial, though in conflict with her thoughts.*
Mica is a close friend of Kasumi from the badminton club and also belongs to the same group with Sana and Risa. She is unhappy with Sana's contempt for people. However, all she can do is simply say a few words or make a little unhappy face. This is because she believes that expressing opinions in conflict with those of other people could be troublesome. Therefore, she pretends to say yes or no in contrast to what she actually thinks. This makes her aloof or far from friends in the group. However, she likes Kasumi because they both are always nice to one another.

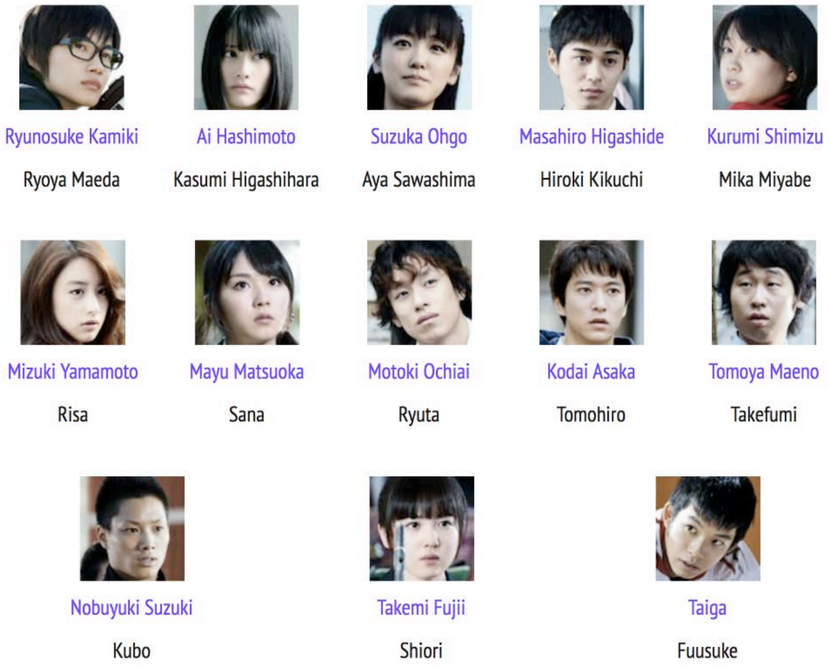

Figure 1: Cast of The Kirishima Thing
Source: http://asianwiki.com/The_Kirishima_Thing

Space and Human Relationship in Cinematic Arts

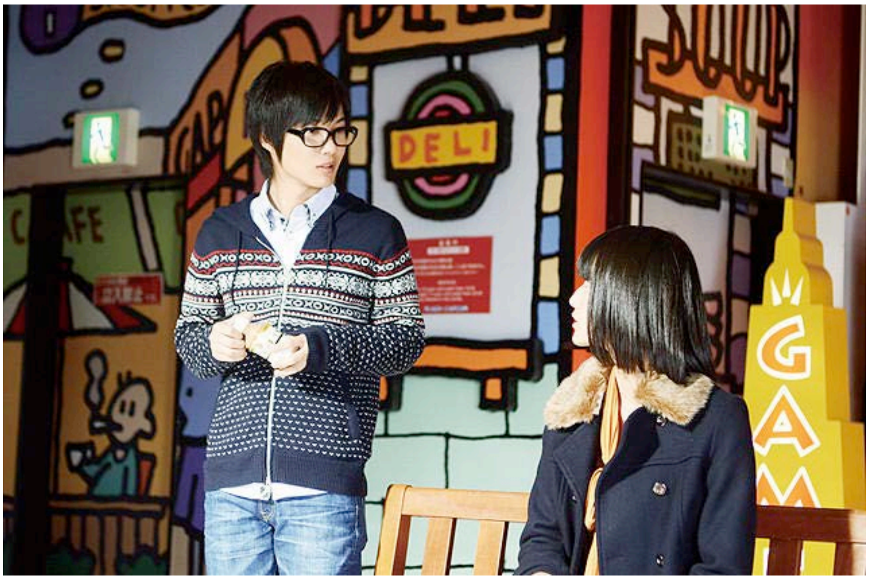

Figure 2: The encounter between Kasumi and Maeda at the cinema
Source: http://asianwiki.com/The_Kirishima_Thing

Maeda and Kasumi are alone for the movie and meet one another. They have a chance to chat, yet they feel shy and awkward. At school, they are classmates, but rarely have a chance to chat. Maeda does his best to break the ice by turning the conversation to film, which is what he likes. On the other hand, Kasumi talks about the past in which they have known each other since junior high school days. Maeda is glad that Kasumi still remembers him, which makes she laughs saying "Why not?" After the conversation, they go on their way.

The above event happens after the movie has run halfway. Both Maeda and Kasumi are initially introduced as key characters from the beginning. They never speak, say hi, or smile to each other at all. This creates ‘empty space’ between the two characters, making viewers understand that their relationship does not exist. Afterwards, the movie reveals their backstory during their encounter at the cinema scene: both have known one another. Orson Scott Card has defined backstory as an unseen aspect of characters that may not be revealed by film makers. This includes the character’s background, starting from birth until the beginning of a story, or a process that shapes characters, takes viewers to believe, to get involved and to access the inside of characters as it creates dimensions of depth, development, conflicts and changes (Card, 2010).

The unseen space of relationship between the two has narrowed down from perfect strangers to be old friends. The space for their meeting is changed from the school to the cinema. This means that the influence of a place impacts not only the way characters interact, but also space of relationship known as physical space as well as psychological space. This also makes a difference for the way characters behave and act (Paninya Paksa, p. 106).

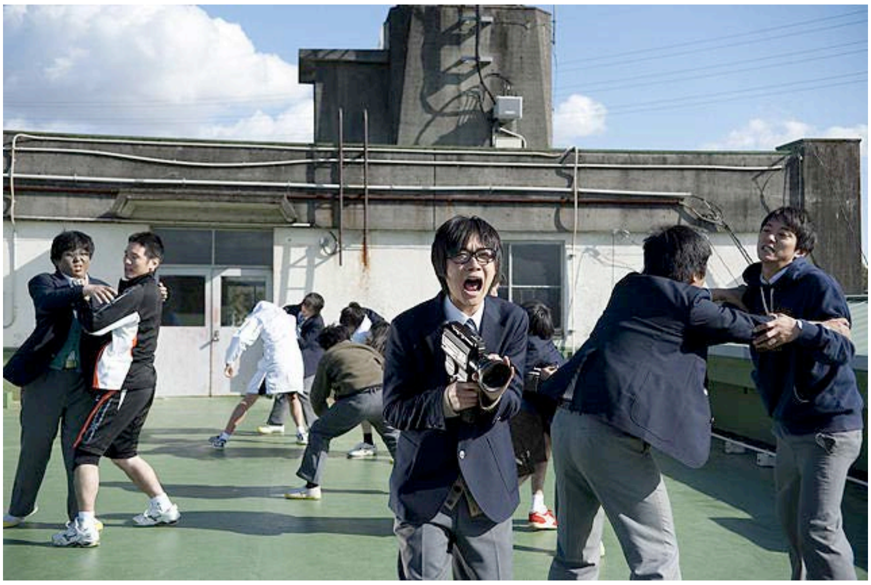

Figure 3: Event on the rooftop while shooting a movie
Source: http://asianwiki.com/The_Kirishima_Thing

While Maeda and his friends from the movie club are shooting a scene of zombie attack on the school rooftop, other students who receive the news that Kirishima reappears now at the area used by the movie club, are running to the area. As the rushing students do not find Kirishima, they feel so frustrated that they start a fight with the film crew members who are also in the bad mood caused by the interruption of their shooting. The situation gets worse when a member of the volleyball club puts his anger on meteorites used as props. This causes fury among the movie club, including Maeda who shouts to the other students and demand apologies. Finally, this leads to a battle between the movie club who are trying to continue their shooting and the volleyball club who are unhappy and try to use violence. In such a stressful situation, Sana enjoys encouraging other people to fight. This makes Kasumi so angry that she slaps Sana's face. The conflict is then resolved and everyone gets on their way.

The disappearance of Kirishima, more or less, affects the lives of every student. For example, friends from the volleyball team are pressured from a lack of their captain. His close friends are worried and doubtful about his mysterious disappearance. The shooting is interrupted by a search of Kirishima. After a series of emotional pressures on every group of students, it is clear that the chaotic situation on the rooftop is the trigger for everyone to explode and express themselves. Originally, each lives their own lives and do their jobs with no interest in each other. This is the opportunity to speak out or reveal their true color. Given their distant relationship, the students who do not even look at each other have a chance to chat and express themselves. It could be a development, even it is driven by the violent event (Bordwell & Thompson, p. 67).

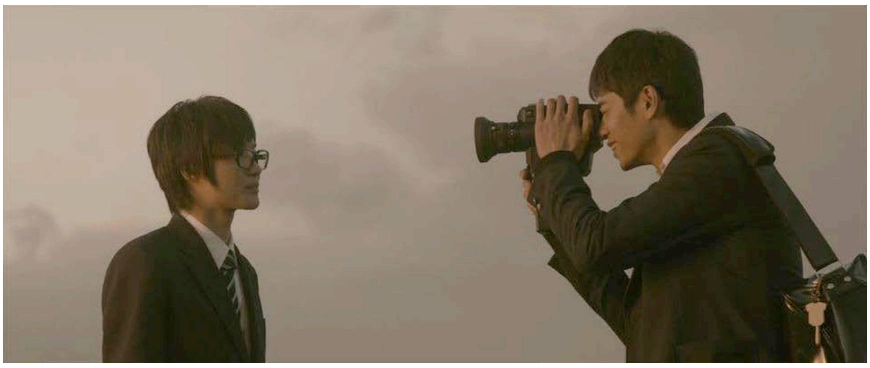

Figure 4: The conversation between Hiroki and Maeda at the end of the movie
Source: http://asianwiki.com/The_Kirishima_Thing

In the ending part, after the chaos on the rooftop is resolved, Hiroki retrieves Maeda's lens cover from the floor which creates the first time for them to speak. Hiroki borrows Maeda's camera to look through the viewfinder and pretends to interview Maeda about what he wants to do in the future. Maeda can answer the questions clearly. Even though he is not so sure what will happen in the future, he can say that he is living his life the way his wants. On the other hand, Hiroki, being asked with the same question, cannot say anything and just walks away with an awkward face. Maeda and Hiroki are the main characters with the opposite looks and roles. From appearance, Hiroki is perfect and well-liked, as opposed to Maeda who are disregarded. Deep down inside, Hiroki is empty or aimless, with nothing to hold on to. He does not know what he wants to do or pursue. This is opposite to Maeda who looks weak from the outside, but inside he is strong and clear.

From the space perspective, each character has space for their own story in the form of memory. The filmmaker starts the storytelling from personal space of each character and puts all spaces together into a large area, which is shared into public space. Memories are a form of psychological space, which is the deepest part that filmmakers can take viewers to by accessing characters' mental subjectivity, according to narrative theory (Bordwell & Thompson, p. 91). In this article, the author has categorized memories into two groups:

1. Personal psychological space is a memory perceived by an individual. From their individual view, it is about doing what, seeing whom, where, when, and how such as a

letter written by a living mother to her small kid and well-kept in a box. Her child would read it after he or she grows up or upon their mother's death. Stories in the letter are personal psychological experience between the mother and her child without anyone else's knowledge.

2. Public psychological space is a memory shared and commonly understood by a number of people such as the period from 13th to 15th April each year is Songkran (Water Festival) and Thai New Year's Days, according to the Thai calendar. This is commonly shared and understood by Thai people.

The filmmaker makes use of the two types of psychological space as the core function in maneuvering events to the eyes of viewers. Each character has both types of space (personal and public). The cutting of memory pieces to be told gradually and put them together is a stylish way to get into viewers' memory. Ultimately, this turns to the significant event at the end that tells a story far better than the chronological storytelling through a single character.

Conclusion

A theory is a set of intellectual tools that explain aesthetic quality, yet it is not always correct. Some theories may be more useful than others to understand certain movies with particularities. There is no theory that perfectly explains all movies (Giannetti, 2008). The Kirishima Thing presents issues of adolescents in society through a plot outstanding in both content and form of storytelling, which are in support of one another. The movie features the realities of life in Japan with a focus on society in big cities. Although they appear to live, work, and talk with each other, they have to live on their own. No one truly cares for each other. They do not even notice surrounding things, except things through their own eyes.The disappearance of Kirishima brings about the realization that while everyone talks and asks for him a hundred times in the whole story, that does not occur because they care for him. It is because they care about their own standing that could be changed by his absence. This reflects a range of personal feelings e.g. selfishness, pretense, confusion, and emptiness, and ultimately the whole society in which individuals are self-centered and judge others from their own views. They keep doing so without realizing that their humanity is devalued. Such realities are narrated by the storytelling structure that shows empty space between people in society. Finally, all the components make The Kirishima Thing a dark comedy as well as a reflection of realities.

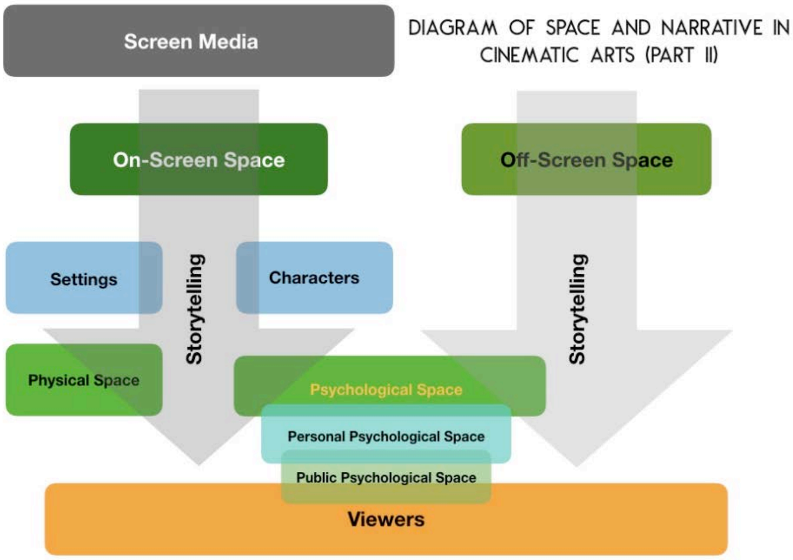

Figure 5: Interconnection of different types of space with viewers' perception

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Moscow on the Connecticut River: How a Russian Iconic Design Continues to Define an American City

Kenneth DiMaggio, Capital Community College, United States

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Abstract

Besides developing the first revolver, 19th century arms-maker Samuel Colt was a brilliant PR man, visiting with heads of state whose armies might become potential buyers of his gun. One of his travels took him to Russia, where he was impressed by the iconic-shaped dome adorning the tops of Russian churches. Colt would crown his new gun factory with such an icon, an eye-catching blue, onion-shaped dome reminiscent of what he saw in Russia. To what degree can a culture successfully adopt the icon of another culture to represent it? The United States and Russia have often had a rocky relationship. Nevertheless, a little piece of Moscow sits comfortably before the Connecticut River outside of Hartford.

Keywords: Samuel Colt, Onion-shaped domes, Icons, 19th century Hartford

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Colt's Armory Complex – Onion Dome
Connecticut State Library

Introduction

History often marks cities by their monarchs, wars, revolutions, inventions, and of course arts. Cities are also marked by specific landmarks that later become iconic. Big Ben comes to mind for London and the Eiffel Tower for Paris. Besides these two examples being iconic structures, they also represent the culture they come from. Big Ben has a stolid, practical stiff-upper lip British quality about it, the same way the elegance, grace, and the airiness of the Eiffel Tower will also strike the visitor as being qualities that are distinctively French. Even if the preceding examples border on stereotypes, these two structures have long since come to comfortably represent their cultures. But what about when a city's iconic landmark is defined by a foreign design? Such is the case with Hartford, Connecticut, USA, where a blue, Russian Orthodox dome atop an old but significant factory dating from the 19th century Industrial Revolution, continues to define a city settled in the 17th century by austere Puritans for whom ornateness was shunned and the simplistic and stark was cherished. Though not a major city like London or Paris, 19th century Hartford punched above its weight with factories that were on the cutting edge of technology such as Samuel Colt's armory, which produced the newly developed revolver. After constructing his factory, arms-maker Samuel Colt decided to grace it with a blue onion dome that continues to define this city in the 21st century. In so doing, a city rooted by Western culture and religion, is defined by a distinct image of the East. The Puritans and later the Congregationalists (with their square white wooden churches dominated by long clear windows and unadorned interiors) may be the roots of this small provincial capital called Hartford, but along the Connecticut River where the Colt factory still exists along with its distinct and panoramically viewed orthodox dome, Moscow defines this small American city.

Body

The story of how an Orthodox dome arrived on the Connecticut River outside of Hartford and has come to dominate this New England landscape ever since, begins with a 19th Century Yankee entrepreneur arms-maker named Samuel Colt. Con artist, double dealer and perhaps double crosser might be a better way to describe the man credited with developing the revolver. Poor family finances led Colt to make his way early in life, which for a time meant traveling the country on "the laughing gas circuit." Pre-fixing a fake medical degree to his name (which he reinvented as "Dr. Coult") the future gun-maker would perform "laughing gas exhibitions" where he would ask for volunteers from the audience to step on stage, take a few whiffs of the recently discovered element of nitrous oxide, and then sing or perform silly antics much to the amusement of the crowd (Hosley 1996 16). As for the invention that made Colt famous? How Colt developed a cylinder allowing the shooter to repeatedly fire five or six shots before reloading, is more rooted in legend than history. Supposedly young Colt got the idea for such a revolving cylinder when he went out to sea as a young man. After observing how the first mate turned the ship's wheel to steer the vessel, he imagined how this activity might be applied to a handgun. At that time, hand guns had to be reloaded after every shot. "Sam conceived, by observing the ship's wheel, or possibly the windlass, a practical way for making a multi-shot pistol" (Grant 1982 2). Through social networking, Colt was able to finance a factory along the Connecticut River outside of Hartford. What proved to be a tougher endeavor was getting armies and governments to buy his weapon. Despite the deadly prowess of a pistol that could repeatedly fire five bullets, it turned out to be a tough sell with armies and governments secure in the weapons that won the wars of yesterday. In order to convince such governments and armies, Colt would personally visit with foreign ministers or seek an audience at foreign courts to try and sell his weapon. One of those courts where Colt hoped to sell his mass-produced weapon, was Czarist Russia, ruled by Czar Nicholas the First.

When Colt went to the Russian court in the 1850s to present the Czar with his Dragoon Percussion Revolver (the precursor of the more famous Colt .45 pistol that would later show up on the late 19th century American western frontier) Russia was at war with Turkey. Ever the salesman (and double dealer) Colt presented one of these guns "to Czar Nicholas I" and later to "Sultan Abdulmecid I" of Turkey (maviboncuk.blogspot.com/2006). It was in Russia where Colt saw the flame-like domes atop Russian churches and cathedrals, images that inspired him and also appealed to his savvy showmanship that was behind promoting his business ventures. Thus, after completing his new armory along the Connecticut River in 1855, the top of his soon-to-be successful enterprise was "perched [with] an exotic Russian-style onion dome crowned with the company trademark: a zinc-plated bronze statue of a rampant colt on a globe. Besides touting the building's imperial scale and its owner's ambitions, these eccentric architectural details alluded to Colt's recent entrée at the court of Czar Nicholas I" (Braddock 2013 14). This exotic image of Colt's ambitions would also soon dominate the austere Puritan landscape that Colt was born in.

Today, the plain, austere, white-spired Congregationalist and similar Protestant churches "seem so integral to the modern-day landscape of rural Connecticut" (Emlen *Winterthur Portfolio* 266). Such religious-styled architecture would also be prevalent in Connecticut's towns and cities such as Hartford. The predominant color for many of these churches was white. Many of these houses of worship were crowned with a steeple, sometimes topped with a plain cross. Early churches were wood-framed; later, many would be built in brick. Some of these churches would even become more ornate in "Religious artifacts ranging from dedicatory sermons and music to upholstery and communion cups" (Emlen *Winterthur Portfolio* 267). More than any other Protestant denomination, The Congregationalist church would influence civic and public space in 19th century Connecticut. "By 1800, a considerable variety of religious buildings dotted the landscape…these structures shared the many functions originally united in the Puritan meetinghouses…Protestant Christianity was a pillar of the republic; impressive churches on the landscape proved the new nation was thriving—artistically, economically, and most important, morally" (Buggein 2003 167-68). Even though Colt built his Hartford armory in the mid-1850s (when Connecticut strongly reflected its Puritan and Protestant roots in civic and secular architecture) it would have made more sense for him to add an element or two from such architecture to his factory. A white church steeple would seem more fitting on top of his highly visible factory along the Connecticut River rather than an Orthodox Church dome. Such a design was foreign and exotic for mid-19th century Connecticut. The religious significance of a dome is also at odds with the Christianity practiced in Colt's 19th century Connecticut. The dome "has been described as resembling a bonfire" (Mathewes-Green 2015 16). Such a flame-like design has been interpreted by the Russian art historian Prince Eugene Trubetskoi as "a peak" that "reaches the real point of contact of the two worlds—that is, the foot of the cross" which "unite[s] with the celestial gold" (Alfeyev 2014 57). The dome represents a mystical experience between worshipper and God. The Puritan Meetinghouse and The Congregationalist Church "are proof of a community's taste and wealth, and a site for moral instruction" (Buggein 2003 168). By crowning his armory with a rectangular steeple, Colt would have at least been acknowledging his culture's appreciation of wealth. By placing an exotic mystical dome on his armory instead, Colt seems to be showing disdain for his culture's values. Colt's armory, however, was more than just a money-making enterprise for him. It was also an enterprise that depended more on foreign courts and armies than on local houses of assembly or civic meeting houses. In placing a dome instead of a steeple on top of his armory, Colt was announcing the importance and success that lay in an America that was more internationally rather than domestically focused. Colt's dome is a deliberate break from a landscape that he himself left as a young man. His dome also questions his culture's traditional view of wealth. Success does not depend so much then on one's morals and virtues as much as it does on one's ability to engage in business without virtue. (As noted above, Colt offered to sell his early pistols to the Russian and Turkish armies when they were at war with each other. He would later attempt to do the same when the American Civil War broke out, selling his northern-Yankee made pistols to the seceding Confederate government before Union forces blockaded Southern ports). Seen in this light then, Colt's motive for gracing his armory with a dome seems materialistic, self-serving, and crass—not exactly the more moral and altruistic reasons behind such multi-cultural exchanges. Yet is it that far off to consider how commerce and self-enrichment is behind the cultural expropriation of foreign ideas, imagery, and design? A good place to see how such motivation is behind such cultural appropriation of the exotic is in contemporary Las Vegas.

In Margaret Malamud's article "Pyramids in Las Vegas and in Outer Space: Ancient Egypt in in Twentieth Century American Architecture and Film" the appropriation of Ancient Egypt as metaphor for contemporary American materialistic values is explored. The visual tropes of Ancient Egypt appropriated by Hollywood and particularly Las Vegas is less about the Pharaohs and more about "the entertainment moguls" who created a casino as a giant pyramid, for example, as a way to dazzle gamblers and also to lure in more hesitant gamblers" (Malamud 2001 38). Although La Vegas has long had an identity as a gambling mecca dominated by casinos such as *The Stardust* (which have become part of the American cultural discourse) the city today is dominated by a giant recreation of the Luxor Pyramid (which is also a casino). "No visitor to Las Vegas can fail to notice the Luxor Casino. Whether arriving by air or car, the Luxor is the first sign and promise of the fantasy landscape that is contemporary Las Vegas" (Malamud 2001 34). In addition to this enormous recreation of the largest pyramid at Giza, there is also an equally impressive rendition of The Sphynx nearby, and from which "Laser lights shoot from its eyes at night, illuminating the grounds of the casino, and the light which beams from the top of the pyramid can be seen by pilots flying into Los Angeles, two hundred and fifty miles away" (Malamud 2001 34). While contemporary Las Vegas has re-rendered Ancient Egypt, a modern American city has allowed its identity to be represented by a foreign, exotic image. Previous iconic images of this city were represented by the large neon cowboy towering the old Pioneer Club casino to the large statuesque woman's shoe atop the Silver Slipper casino. Las Vegas' exchange of its native-made identity for a historical and foreign one has less to do with exotic cultural fascination and more to do with announcing a new stratospheric-like mega-layer of wealth. Just as ancient Egypt superficially represents decadent splendor propped up by a seemingly endless supply of gold, Colt's dome represents a new a level of power and money from the court of a Russian Czar. Certainly, the Puritan Meeting House and the Congregationalist church that influenced Connecticut architecture and design during Colt's day signified power and wealth, but not at the level that Colt aspired for in his armory that was willing to sell its weapons to combatants engaged against each other in the same war. The owners of the Luxor casino in Las Vegas spared nothing in trying to recreate what an Ancient Egyptian experience might be like for its visitors and (more hopefully) gamblers. "At the Luxor, visitors float on barges on a miniature Nile River which meanders its way around…a scaled-down temple of Isis" (Malamud 2001 34). Beyond creating a significant Russian Orthodox dome atop his Hartford factory, Colt did nothing more to pay homage to or recreate the court or culture of Imperial Czarist Russia. Just the same, Colt's exotic dome was meant to impress his native landscape but also to dominate it (and through it, perpetuate his name and entrepreneurship). And just like The Las Vegas Casino shaped like a giant Egyptian pyramid, Colt's dome was initially at least about America. As Malamud argues about the recreations of the Sphynx and Giza, they are "about America" and its "celebrations of consumption, excess, and technological showmanship" (Malamud 2001 38). Such showmanship is what draws in millions of recent or freshly printed U.S. dollars each day through a casino's doors. The Luxor Casino in Las Vegas is an *active* casino. Should its slot machines and poker tables someday close up, will its iconic building get torn down the way previous iconic casinos were? Such a question must be addressed because today much of what was once the Colt Arms Manufacturing company in Hartford is torn down, and what remains of it no longer manufactures weapons. Yet the dome that once represented the manufacturer's success, remains and continues to define a city that today has long since lost its allure as the birthplace of a fabled weapon.

Conclusion

Colt died in 1862. His legacy and weapon would still continue with his wife Elizabeth. She would direct the business for the next several years, where Colt's handgun would be improved and eventually become the more-well known revolver that has come to be associated with the conquering of the American Frontier in the late 19th century. But in 1864 the armory along the Connecticut River burned; the dome also was destroyed. Samuel Colt was no longer alive. The American Civil War was being waged which included a steady supply of Colt's revolvers for the Union Army. There was no more need to pay homage to the Russian court. Yet Mrs. Colt rebuilt the armory with a replica of the original dome "with its brilliant blue color and gold stars, with the major gold orb and 'Rampant Colt' at the top, the Colt emblem" (www.*thefrontdoorproject.com/2015* accessed 9/18/2018). There was no need to recreate this large exotic object de-rooted from its earlier business connections association unless such an image had already begun to take root in its 19th century New England landscape. After Mrs. Colt's death the company would continue to manufacture guns at the Connecticut River plant until the late 1960s. Machinery was stripped, offices or lofts moved in, and the dome remained (and now commanding a more prominent position with a major interstate built along side of the old armory). And the image of Russian mystical religious faith continues to dominate a small New England city that has been undergoing hard times for the past few decades. Colt built the dome as a "tribute to his Russian business connections who were the first major Colt customers" (www.*thefrontdoorpoject/2015accessed 9/18/2018)* With such business connections long ended, does the dome hold more of a mystical presence? At the very least, the dome has become synonymous with Hartford's identity, showing up more and more on various advertisements, RSVPs, announcements, and other documents. In a similar way, the history of Colt's Eastern-Orthodox dome taking root in a Western landscape has parallels to the way icons and eastern Orthodox architecture and imagery has had in some Polish churches in the 20th century. As Jerzy Uscinowicz notes in his 2010 article, "New Life of Icons in Architecture: Applications Versus Synthesis," an Eastern influence has taken root for less than spiritual reasons. "True icons descend from the heavens" Uscinowicz writes, but then notes how the influence of this Eastern iconography was due to "a more physical than spiritual nature" (Uscinowicz 2010 289). Part of what propelled the icon to cross the Orthodox East into the Latin West was partly due to its rediscovery by secular, fine artists in early 20th century Russia. "Because of the 'rediscovery' of the icon and its consecutive journey through its native Eastern Orthodox world, both the Christian East and West became artistically prepared to receive it" (Uscinowicz 2010 290). For the Orthodox dome that remains atop of the former Colt armory today, its journey to the land of austere, white steeple-topped churches is less esoteric. The dome that defines a small provincial city in America today is due to a smart entrepreneur's business acumen. Yet long after guns have stopped being manufactured in Hartford, Colt's business-based decision on how to define his arms-making empire will most likely continue to define this city. And in so doing, a little piece of Moscow will define an American city, the same way an American businessman recreated a monumental Russian icon to define his successful business.

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Regionalism and Issues: Understanding Indian Unity in Diversity through Literature

Reena Mittal, Dak Degree College, India

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Abstract

To understand regionalism, we need to know various dimensions of the region. Region as a social system, reflects the relation between different human beings and groups whereas a geographical unit, is delimited form each other. Regionalism is an ideology and political movement to advance the causes of regions. At the international level, regionalism refers to transnational cooperation, at national level refers to a process in which sub-states become increasingly powerful. Regionalism is defined as a feeling of loyalty to a part of a country and a wish for it to be more politically independent. Positive regionalism means love towards one's culture, region and language. Negative regionalism may pose a threat to the unity and integrity of the country. In the Indian context, the term regionalism has been used in the negative sense. INDIA, a country of 29 states, 1500 language, 6400 castes, approximately 6 religion and 29 major festival, a lot of variety further divided in different directions, people and cultures. It is universally assumed that literature mirrors the society. We believe that traditions are all static, stable and unalterable, traditions change with the time. Regional literature portrays changing traditions, keeps us in touch with ancestors, with the world at present and gives hope to make our world better. A strong characteristic of the Indian regional literature is the sublime influence of regional Katha, fables, stories and myths such as Panchatantra, which later developed and termed as the 'regional literature'. The journey of regional literature of India is long, yet rich; it unveils the saga of the changing tradition *of India, whilst murmuring about the recognizable past of India and its gradual progress.*

Keywords: Tradition, Indian Culture, Indian Panorama, Fables

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Introduction

Roots of regionalism is in India's manifold diversity of languages, culture, ethnic groups, communities, religions and so on, and encouraged by the regional concentration of those identity markers and fueled by a sense of regional deprivation. For many centuries, India remained the land of many lands, regions, cultures and traditions. Regionalism has remained perhaps the most potent force in Indian politics ever since independence (1947), if not before. First, in the 1950s and 1960s, intense mass mobilization, often taking on a violent character, was the main force behind the state's response with an institutional package for statehood. Regional literature is a branch of literature which primarily deals with the portrayal of regional life with a language and atmosphere that is completely regional in its true spirit. To understand the soil of a country, there can be no better medium than the regional literature. It is this regional literature which demonstrates, through its peculiar and specific portrayal, the true spirit of land to which one belongs. India has always been very rich in regional literature whether it is regional fiction or regional poetry or regional drama. As a matter of fact, regional literature has always been the bedrock of Indian literature. It is what gives a real recognition to Indian literature. The reason is that it is this regional literature which helps us to paint the true spirit of our land. In other words, it can be said without the fear of contradiction that regional literature is the treasure of all our traditions and culture which seem to whether today in the modern scientific world of chaos and confusion. Regional literature performs this invaluable task of keeping all our ancient kathas and fables safe and secured. Writers like R.K. Narayan, Raja Rao, Mulk Raj Anand have given a unique expression to regional flavor in their novels of exquisite beauty. Their literature reflects the true beauty of Indian traditions and culture.

Regionalism and India

Regionalism could have flourished in India, if any state/region had felt that it was being culturally dominated or discriminated against. Regional economic inequality is like a time bomb directed against national unity and political stability. But this potential cause did not take shape of regionalism, because of government steps, which focused on the balanced regional development and fulfilled the aspiration of states. Few of them are – Industrial Policy of 1956, National Integration council act of 1961 and Transfer of financial resources to poor states on the recommendation of Finance commission.

Why regional disparity persists in India

Low economic growth: The economic growth of India has been fluctuating since Independence as with respect to High population growth, the economic growth has been not enough to catch the development with full speed.

Socio-economic and political organization of states: The states have been unable to do the adequate land reforms and the feudal mentality still persist. The political activities in the backward states were limited to vote bank politics and different scams.

Lower infrastructural facilities: The level of infrastructural development, such as– power distribution, irrigation facilities, roads, modern markets for agricultural produce has been at back stage.

Low expenditure by states on education, health and sanitation: These subjects are core for human resource development. The states which have invested heavily on these subjects, fall under the developed and advanced states,

Political and administrative problems: This is source of tension and gives birth to sub-regional movements for separate states. Split of states like Jharkhand, Chhattisgarh, Uttarakhand and Telangana are result of these failures only. All these are political, social and economic conditions but we will discuss Indian English Fiction in the light of unity in diversity in India.

Regionalism and Fiction

Taking regional fiction into consideration, it can be said that the regional novel emphasizes the setting, speech, and customs of a locality, not merely as local color, but as important conditions affecting the temperament of the characters, and their ways of thinking, feeling and acting. Both the regional and local color literature are concerned with an accurate depiction of the manners, morals, dialects and scenery of a geographical area, but "regional" usually implies a wider interest because a regional novel tends to be centered in a geographical area, but it has also a more general interest. Regional fiction is generally realistic and is likely to concern itself with life in rural areas or small towns rather than urban centers. The regional novel is the national novel carried to one degree further of sub-division; it is a novel which, concentrating on a particular part, particular region of a nation, depicts the life of that region in such a way that the reader is conscious of the characteristics which are unique to the region and differentiate it from others in the common motherland. In any nation, then were completely homogeneous, regional novels could not arise within her literature. But where within the limits of a national culture there is a considerable diversity, a considerable variety corresponding to geographical divisions, of patterns of life, in such a nation there exists considerable material for regional novels; and at one period or another of the national history, writers will be stimulated by the presence of that material to handle it. That the regional novel is the novel which depicts the physical feature, life, customs, manners, history etc. of some region or locality does not mean that regionalism is mere factual reporting or photographic reproduction. The region artist emphasizes the unique features of a locality, its uniqueness, the various ways in which it differs from other localities. But as in all other arts, so also in regional art, there is a constant selection and ordering of material. In other words, regional art is also creative. Through proper selection and ordering of his material the novelist stresses the distinctive spirit of his chosen region and shows, further, that life in its essential is the same everywhere. The differences are used as a means of revealing similarities; from the and the local, the artist rises to the general and the universal. The selected region becomes a symbol of the world at large, a microcosm which reflects the great world beyond. The greatness of a regional novelist lies in the fact that he surmounts the bounds of his chosen region and makes it universal in its appeal. That explains the continuing and world-wide popularity of regional novels.

Fiction Writer's contribution to Regionalism

Thomas Hardy is one of the greatest writers of regional novels in English. Hardy spent his childhood in the country side of Dorsetshire. The characters in his novels belong to the south western part of England which he renamed as Wessex. The locale chosen by him for his novels was also the south-western part of England. Hardy gave a description of the countryside and the clothes and manners of the people living in the countryside. In English, Maria Edgeworth was the inventor of the regional novel. She created a new kind of fiction. The novelists belonging to the eighteenth century lacked a sense of place and did not go beyond London and Bath. It was Maria Edgeworth who gave to fiction a local habitation and name. She discovered that Ireland and the Irish peasant could be used in fiction.

As a matter of fact, a regional novel deals with and emphasizes the unique features of a locality. As in Indian fiction, Raja Rao's famous novel entitled Kanthapura introduces the readers to a village in southern part of India and gives a vivid and graphic description of the village and the people living in the village called Kanthapura. So, the novel can be classified as a regional novel. As in England, Sir Walter Scott writes about the border countries, William Wordsworth sings of the lake districts of Cumberland. Maria Edgeworth and Hardy's novels are regional novels. Similarly, R.K. Narayan, father of regional novel in Indo-Anglican fiction, writes about the town of Malgudi and its surroundings in his novels and short-stories. Art is a synthesis of reality, myth, fantasy and imagination. There is constant selection and ordering of material because a regional art is also creative and giving message. Regionalism is not mere factual reporting. The novelist stresses the distinctive spirit of his chosen region and shows further that life in its essentials is the same everywhere through proper description. The selected region becomes a miniature representation of the place at large.

Raja Rao says in the preface to the novel entitled Kanthapura, "There is no village in India, however mean, that has not a rich sthala-purana, or legendary history of its own. In this way the past mingles with the present, and the gods mingle with men to make the repertory of your grandmother always bright. In fact, Kanthapura is the name of a small village in the southern part of India. There are legend and stories attached to this village. It is a typical Indian village and, in this matter, also it is not different from other Indian villages in general. Life of Indian villages can be easily understood with these novels. We read him not only for academic pleasure but also for understanding our country, India and its unique feature of Unity in Diversity.

R.K. Narayan, born in 1906 in Southern India, is a novelist of common people and common situations. His plots are built of incidents and situations which are neither heroic nor extra ordinary, but they are near the life of common people. He is the regional novelist for excellence. His Malgudi is like Lake District of Wordsworth, Wessex of Thomas Hardy and Pottery Town of Arnold Bennett. His Malgudi is the symbol of transitional India and its traditions which is the blend of age-old eastern traditions with the acceptance of modern western trends. The core of his novels is quiet and subdued. His heroes are average human beings who have no heavenly qualities, but their simplicity attains greatness in life. His characters are not as great as Shakespeare but as simple as Jane Austen one of the axioms of Narayan in his Indianness. He and his combination of east-west themes touches the height of traditional Indian life. Although he has been recognized in India after west had given him a thumping reception. His description of Indian Town can be easily understood with the description of Malgudi, an imaginary town of his creation. His characters are Typical Indian human beings in character, spirit, sense of wearing and working, they have notions and feelings, taboos and morale of Indianness. The symbols used in these novels are also typical Indian as Temple, Chakra, Rivers etc. Even the household items are also typical Indians. Habits, treads and culture also reflected in the novels is also quite Indian as Hospitality. People discussed are not of same caste or breed but have different religious, language and even they wear different clothes, but this diversity does not at all mean and divisions. Rather Indian Unity in diversity can be very easily understood with description of characters, place, traditions and situations. He captures peculiarities of India too–flora and fauna, caste system, social and political conditions. His symbols are the best reflection of Indian life. We see hikes as symbol of Eternity and continuity, Temples as symbol of peace and serenity and comparison between Honesty and dishonesty as a path of righteousness in life and Malgudi is the symbol of Authentic picture of India where many people's life with different habits, profession, qualities having different good habits, different clothes, speaking in their regional language but united when it comes to country.

Conclusion

To understand India, its culture, traditions, colors, political diversity and other aspects through these regional novels is really very easy. These Indo Anglican novelists painted pictures of Indian life so vividly that Unity in Diversity can be visualized. Regionalism in positive sense is healthy and can bring positive change in the society as well as national level. Whereas negative aspects can also be erased when we understand them through these novels. R.K. Narayan's novel are a harmonious blend of realism and fantasy. He has given in his novels a milieu of Malgudi as mini India. He exposes social evils and many vices too with storing mythology and fantasy. The difference between diversity of life unity of life is that of tolerance and sharing. The term unity in diversity in Indian context refers to the state of togetherness or oneness despite presence of immense differences. The differences can be in race, ethnicity, gender, age, status, socio-economic conditions, religious beliefs, political dogmas etc. but diversity means understanding that every citizen in unique with differences. We must respect each.

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Towards an Agency of Dust

Anne-Kathrin Wielgosz, Walsh University, U.S.A.

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Abstract

In 1987, photographer Peter Wellmer stumbled upon a deserted building with an interior both fully assembled and in working order: the abandoned United Linen Factory at 48a Viktoria Street in Bielefeld, Germany. It had been built in 1913, and, by 1920, Juhl & Helmke employed 164 seamstresses there, who worked on dowry assortments of undergarments and household linens. Under one roof, linen was cut, sewn, embroidered, washed, starched, ironed, and packaged. When forty years later, decline set in, every expenditure was stalled; by the 1970s, the factory was in the hands of only four employees, until, in 1981, they too quit the building. From then on, nothing settled there but dust, and its deceleration locked the space into an interval of stasis and a corner in time long since past outside the building. When, in 1993, the space opened as The Linen Works Museum, it was a museum only at second sight, as nothing had been tidied up or interfered with. Neither wrenched from their place nor explained away, every object was left exactly where it had been left, where it had been lying about by happenstance. Textiles, especially, are vulnerable to dust, but no curator estimated their worth for preservation. The visitor simply moves on equal footing with the muffled pensiveness of the building's languishing remains. At the United Linen Factory, the past has claimed its residue, time has said goodbye to its own present, and dust tells of the afterlife of the objects it covers.

Keywords: dust, museum, seamstress, textiles

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Introduction

What could be more pleasing than a miscellaneous assemblage of sewing notions: thread, buttons, hooks, ribbon, and lace, all spread out by salesmen on the desks of the Visitors Reception Room in the United Linen Factory of Juhl & Helmke in Bielefeld, Germany. Built in 1913 by Arthur Busse in the style of Reform Architecture, the factory at 48a Viktoria Street housed "all…production processes for the creation of a piece of linen under one roof: cutting, sewing, embroidering, washing, starching, ironing, and packaging" (Wille, 1996, p. 545), while in the Visitors Reception Room, "sales representatives of the suppliers sat in upholstered chairs and smoked the cigars that can still be found in the wall cupboard" (Wille, 2012, p. 99) today…and this is why: in 1987, photographer Peter Wellmer accidentally discovered the courtyard and in it the deserted building, with its interior fully assembled and in working order, as if the seamstresses had only just left for lunch break (incidentally, the clocks in the Director's Office, the Accounting Office, and the Sewing Hall all stopped at 12:50) and were expected back momentarily. "[E]ven the [sewing machine] needles [were] still threaded" (Buchwald, 2012, p. 41). Though production, since the 1970s in the hands of only four employees (Kühne, 1996, p. 135), did not end until 1981, "hardly an object in the factory [was] of a younger date than…1962" (Kühne, 1996, p. 113), and so it seems that the past had already laid claim to an aftermath that had not yet begun.

Body

In 1920, Juhl & Helmke employed 164 seamstresses alone (Kühne, 1996, p. 126), because "[b]etween 1870 and 1910 consumer behavior had shifted: linen[, this durable household fabric,] was no longer sewn by women (or their seamstresses) at home, but was bought at a linen store or…directly from a linen factory" (Wille, 1999b, p. 44). Juhl & Helmke sold "the typical assortment…of the day: undergarments, table-, bed-, and kitchen linens" (Wille, 1999b, p. 46), that is to say, a woman's most substantial endowment upon marriage. A head cutter from the 1950s recalled: "'For individual customers, large orders were assembled. Often, a whole dowry was delivered, with all that belonged to it: twelve nightgowns, twelve shirts, twelve-times this and twelve-times that. Everything had to fit perfectly. And you should have seen how that was done! Not just smoothed out like they do it today. Each piece was beautifully folded, so that the [embroidery] pattern was displayed when it was unwrapped. Each pillowcase was lined with tissue paper'" (Museum Label). With proper linen rotation, which was recorded in the household ledger, a dowry lasted from marriage to death, ran alongside the life of the family upon which it had been bestowed. After all, what is a dowry but the careful numbers in the accounts of intimacy: the linens that encase and hold our bodies like a second skin, the textiles whose frays and stains remember a life time's worth of domestic strife.

Like humans, textiles "endure[s] but…[are] mortal" (Stallybrass, 2012, p. 69). They can be understood fully only through touch, and, in its turn, "[t]he tactile can only yield bodily knowledge" (Pajaczkowska, 2012, p. 62). Handling fabric and "[s]itting in front of the sewing machine[, you] can see the extent of your actions" (Hobbs, 2012, p. 344). Each seamstress had "her own work space…and the rows between were extremely narrow because a stool with a basket, containing linen, sat next to each chair….Most orders [at Juhl & Helmke] were made to measure" (Museum Label), and most seamstresses were “unmarried…young women between 16 and 21” (Kühne, 1996, p. 119). Despite being hemmed in without much elbow room, their gestures were deliberate, their work precise, they did not whine. “Because talking was prohibited, the women often sang together” (Museum Label), and this quiet strength showed in their humble faces like a family resemblance. They understood how perfectly useless it is to hope for anything beyond one’s immediate reach, how one’s life is bound by the objects that are near, how we leave upon them the imprint of our hands. The world of these seamstresses is silent, now. The industrial dust of the past (like shreds of fabric and flakes of skin) has long since been succeeded by the material thickening of time, by time turning into matter, and it has muffled any residual sound into an uncanny lifelessness. A space changes when the people are gone, and when time seems to have said goodbye to its own present.

In the Sewing Hall, “sewing machines of different generations sit next to each other for no apparent reason” (Buchwald, 2012, p. 41). “[A] smell of…oil and fabrics, patterns and many sundries like fabric swatches, spools of thread, tools, oil cans, a pair of shoes or a cushion left behind add to the peculiar mood of th[is] room” (Uffmann, 1999, p. 12). “With less and less women working, things were put aside ever which way. Patterns…were…left lying on the cutting tables” (Uffmann, 1999, p. 17), and with time, dust gathered and settled, became the debris of all that had been misplaced, discarded, or rejected. Indeed, “dust ‘measures’ something that once was and still persists past its term” (Marder, 2016, p. 36). Today, its continued habitation tells of the agency between seamstress and material, of which only her careworn instruments remain: the severity of a black Dürkopp sewing machine, the grace of a crimson spool of thread on its pin. These things have lasted, their discrete contours now covered with the pensive stillness of dust. And so they squat in the Sewing Hall, inert and insistent, and it feels reassuring that they are weighed down and cannot make their escape from the building. But these often inconspicuous objects also tell of “the organization of labor, sewing technique, product variety, and…working atmosphere” (Buchwald, 2012, p. 41) in the history of the Bielefeld linen industry between 1913 and 1981.

When decline set in at the factory in the mid 1960s, ”every investment was halted and personnel was reduced continually. Wherever possible, expenditures both in production and administration were stalled. Every machine and every binder was used until an irreparable defect would have made a new purchase inevitable. This, however, rarely happened; instead, ‘getting by’ was the rule of the day” (Kühne, 1996, p. 135). The deceleration that ensued from this practice settled the space into an interval of stasis and a corner in time long since past outside the building. When in 1993 it opened as The Linen Works Museum, it was a museum only “at second sight” (Wille, 1999a, p. 4), as nothing had been tidied up or interfered with. Neither wrenched from their place nor explained away, the objects were left where they had been left, where they had been lying about by happenstance and docked by dust. No curator decided on their worth for preservation, since “mere things [usually] lie outside the grid of museal exhibition” (Brown, 2004, p. 5), lack the representational force generally required to be displayed in such a pristine place. At The Linen Works Museum, visitors see all things insignificant, and they are left there vulnerable, while dirt and dust give “testimony to the singular journey of each [object] through time” (Marder, 2016, p. 81). But “[b]esides serving as a sign…of the past and…the surviving remnant[s] in the present, dust [also] betokens the future…is the things' next generation, their mode of surviving" (Marder, 2016, p. 42-43).

Conclusion

Textiles, especially, "are hostage to their own fragility….[N]ewness [is] gradually replaced by wear and tear until worn out" (Hemmings, 2012, p.57) by use and handling; light and moisture further contribute to their disintegration, but no attempt has been made at maintaining and thus slowing the process of depreciation and decay, never mind the effacement of damage. In fact, "continuing breakdown…[at The Linen Works Museum]…challenges the authority of the [concept] museum itself" (Healy, 2012, 89). And so it is that the visitor moves in the space on equal footing with the undoing and haphazard re-layering of time. Walking through the shabby factory hallway, which reaches high into a grating of privacy glass above the paneling, the space and its objects crowd in on the visitor and position her adjacent to the seamstresses who once stitched dowries here for more fortunate women: textiles that became the witnesses and unsolicited record keepers of married and family life, absorbing, as they do, the traces both inevitably leave behind. Because of the material nature of textiles, the soiling that injures them further, linens thin out and turn brittle, and before long, their material integrity erodes because "[e]verything sheds little bits of itself everyday" (Horsfied, 1999, p. 186), and "[e]very conceivable substance enters into the composition of dust (Ogden, 1912, pp.13-14). But dust also "defers the final moment of vanishing" (Marder, 2016, p. 38) and, at 48a Viktoria Street "teaches us about the afterlife of its sources" (Marder, 2016, p. 38).

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All translations are the author's.

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Writing the Feminine: John Fowles's Modern Myth

Priscilla Peichin Lin, Fongshan Elementary School, Taiwan

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Abstract:

John Fowles writes courageous and other-worldly women characters. John Fowles explores relationships between men and women and has built his major themes around the contrast between masculine and feminine mentality. Fowles has always constructed his fictions upon the principle that women are intrinsically better, more authentic, and freer than men. Throughout his fiction, women tend to appear as a humanizing force in opposition to men's aggressive, confrontational, and fiercely individualist impulses. Fowles depicts the endless conflict of the opposite sex, and at the same time, renders the possibility for some degree of harmony and cooperation. Gender difference, especially in terms of masculine and feminine ways of knowing, is particularly important to Fowles, and he advocates an increased respect for "the womanly way of seeing life" in the interests of promoting a more balanced social perspective. Fowles sees feminine qualities as a requisite part of civilized society and recognizes that both men and women can appropriate ontological and epistemological characteristics from the other sex. The notion of femininity features in Fowles's fiction inspires the male questers both sexually and creatively. The formula which dominates almost all of Fowles's fiction is that of the male pursuit of higher truths which are embodied in an elusive, existentially authentic female character. In posing the issues, Fowles is also representing a realigned version of a key male myth which reimposes in a new form the old redemptive role which sees women as a corrective force in relation to men.

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Fowlesian women struck me as being courageous and other-worldly upon my first reading of them. Rather than voiceless sources of male creativity, John Fowles's women characters tend to be vivid practitioners of the arts, presiding over all the arts which constitute civilized life. In Fowles's works, he invokes a mythic struggle for the emergence of the independent and self-defining voice of modern women as both thinkers and creators. He reflects on "sexual differences" [1] and explores relationships between men and women, and has built his major themes around the contrast between masculine and feminine mentality. Despite his technical experimentation and stylistic diversity, Fowles exhibits a thematic consistency in his advocacy of feminism.[2] His preoccupation with the individuals's place in the world of social and sexual relations generates a number of recurring motifs. Of these, the question of freedom and the search for a valid foundation on which to base one's choices have in fact occupied much of Fowles's works.

Taken as a whole, he has created multi-leveled romance fiction of considerable complexity and depth. Labeled a "fellow-traveller with feminism,"[3] Fowles has always constructed his fiction upon the principle that women are intrinsically better, more authentic, and freer than men. In his fiction, women tend to appear as the representatives of a humanizing force (Lenz 224). Through the interrelationships of his male and female characters, Fowles depicts the endless conflict of the opposite sexes, and at the same time, renders the possibility for some degree of harmony and cooperation.

Gender difference, especially in terms of masculine and feminine ways of knowing, is particularly important to Fowles. He advocates an increased respect for "the womanly way of seeing life" in the interests of promoting a more balanced social perspective (Lenz 6). Therefore, Fowles sees feminine qualities as a requisite part of civilized society. He recognizes that both men and women can appropriate ontological and epistemological characteristics from the other sex.

The notion of femininity features in Fowles's fiction inspires the male questers both sexually and creatively. In his "Personal Note" following *The Ebony Tower*, Fowles suggests that the idea of quest and discovery is the basis of all fiction extending from Celtic myth to his own (118-19). As it is, the formula which dominates almost all of Fowles's fiction, and much of his other comments on these issues, is that of the male pursuit of higher truths. These are embodied in an elusive, existentially authentic female character offering the salvation of female values. In the novels, it is the disappointment of the male hero's quest which brings about any self-awareness; his very failure to contain the autonomy of the woman he pursues (Woodcock 14). In posing the issues this way, Fowles is also representing a realigned version of a key male myth and idealism reimposing in a new form the old redemptive role which sees women as a corrective force in relation to men.

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[1] Hélène Cixous especially likes to specify the plural form of the word "difference." See Cixous, *The Portable Cixous*, ed. Marta Segarra (New York: Columbia UP, 2010) 19.

[2] Fowles tells Jan Relf that the business of feminism came to him when he was still at Oxford. See "An Interview with John Fowles" (1985) in *Conversations with John Fowles,* ed. Dianne L. Vipond (MS: U of Mississippi P, 1999) 123.

[3] Bruce Woodcock in his *Male Mythologies* terms Fowles a "fellow-traveller with feminism," but , in opposition to men's aggressive, confrontational, and fiercely individualist impulses Woodcock also points to Fowles's guilt that he still remains subject like all men to the social and psychological paraphernalia of male sexual fantasies and a fear that he will be "deeply misunderstood" (149).

This aspect of Fowles's thinking marks a progressive[4] recognition that men must change, and a nostalgic desire that women should do the job for them. In an interview with James Campbell, Fowles answers that in all his novels the men have been, so to speak, blind at first and they later come to greater awareness of women's real selves in the arms of the women, especially in *The French Lieutenant's Woman* (42). For Fowles, the courtly love phenomenon expresses "a desperately needed attempt to bring more civilization and more female intelligence into a brutal society (Huffaker 24-25). In the course of his career, Fowles's works demonstrate a progressive process through which he attempts to investigate the alternative perspectives that arise from his women characters. While showing his male characters as needing educating out of their maleness, Fowles reproduces the very design of the male fantasy of woman as the repository of higher truth.

In *The Aristos*, Fowles's self-portrait and ideas in an 1964 collection of several hundred philosophical aphorisms, he presents a key viewpoint on male and female roles. In one section entitled "Adam and Eve," for instance, Fowles states clearly that "The male and female are the two most powerful biological principles; and their smooth-interaction in society is one of the chief signs of social health" (*Aristos* 165). This view of male and female as biological principles co-exists within Fowles's explicit support for women as "progressive" in contrast to the conservative male. In "Adam and Eve," Fowles says a number of laudatory things about the idealization of the feminine. The female or "Eve is the assumption of human responsibility, of the need for progress and the need to control progress," while the male or "Adam" principle is defined as "hatred of change and futile nostalgia for the innocence of animals" (*Aristos* 165). Fowles's model of masculinity is representative of the schematic stereotyping of patriarchal orthodoxy in that "Adam societies are ones in which the man and the father, male gods, exact strict obedience to established institutions and norms of behavior," while "Eve societies are those in which the woman and the mother, female gods, encourage innovation and experiment, and fresh definitions, aims, modes of feeling" (*Aristos* 166). In his works, Fowles makes extensive use of his female characters and deliberately creates impressive and compelling women characters who provide the impetus for his novels.

Fowles's admiration for feminine intelligence and his claims to feminist consciousness are further explained in his "Notes on an Unfinished Novel," in which he says: "My female characters tend to dominate the male. I see man as a kind of artifice, and woman as a kind of reality. The one is cold idea, the other is warm fact. Daedalus faces Venus, and Venus must win" (23). This characterization of women as "warm fact" is precisely the quality Fowles emphasizes in his fictional characterizations of women: at their best, Fowles's female characters represent progression, vitality, creativity, independence, and authenticity. When we look at Fowles's writing about men and women, not only is an analysis of contemporary femininity and masculinity possible, but it is in the wilderness of gender and sexuality that the novels really flourish.

In dealing with his characters, Fowles evidently values women for their sexually alluring mystery and the intuitive way of seeing and knowing. Therein lies the

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[4] Formulating his ideas as an individual without affiliation with the feminist movement, Fowles recognized that he was successively remarkably progressive and rather regressive in his advocacy of feminism (Lenz 2).

potential to expand the inauthentic male subject's consciousness and quality of life. Fowles's efforts have generally been directed at changing male attitudes toward women from selfish and criminal objectification in *The Collector* and *The Magus* to a fuller understanding and appreciation in *Daniel Martin* or *A Maggot* (Foster 14). Although the protagonists and even the narrative voices in his novels are overwhelmingly male, Fowlesian heroes, in the midst of strongly male quests, have to come to terms with the strongly female characters that are essentially unknowable. In their baffling confrontations with representatives of nearly pure anima, the female archetype, they must also confront issues of their own identity and behavior. Expanding his articulation of the Jungian-influenced feminist perspective, Fowles focuses on the anima as the chief Other. Such encounters carry with them both an element of terror and the possibility of creative inspiration (Foster 11-12). In the anima-animus dichotonomy, the purely female and purely male attributes encounter each other. The protagonists, from Clegg in *The Collector* to Henry Ayscough in *A Maggot*, find their encounters with the Other unsettling, mystifying, and provocative both sexually and creatively. The women Fowles presents have ranged from the subservient Diana in *The Ebony Tower* to the highly outspoken Rebecca Hocknell and the strong-willed Sarah Woodruff. Since the differences between men and women are thoroughgoing, men in these encounters are goaded into changing their lives, their works and their understanding of themselves. Although such changes may not be pleasant, the possibility for personal growth exists.

The sexual education which each of Fowles's heroes must undergo can now be seen to consist of two elements. On the one hand, he must learn that the girl he is in love with is a real human being, with all that implies with regard to respect for her rights and identity. On the other hand, he must simultaneously learn that his love is not only for another person, but also for an aspect of himself—an intangible that can never be owned, nor shut up or caged in a cellar as if it were being conditioned. It is the enchanting women characters who, like Sarah in *The French Lieutenant's Woman* (*FLW*) or Alison and Lily/Julie in *The Magus*, provide the romance relationship which enables the male protagonist to be awakened from the kind of existential torpor and finally come to terms with his own identity. Sarah, for example, is a fictional character with a life of her own who forces the protagonist Charles into predicaments, obsessing him, denying his omniscience, and forcing him to admit that "Modern women like Sarah exist, and I have never understood them" (*FLW* 97).

Peter Conradi, one of Fowles's most recent critics, has commented on this oddly complacent kind of feminism: "For Fowles the *ewig Weibliche*[5] repeatedly subserves the male by modifying, civilising, forgiving and educating the stupefying power of masculine brutality and egoism, and women tend to appear in his romances as tutors, muses, sirens, nannies and gnomic trustees of the mysteriousness of existence" (91). Through the depiction of inspiring women, Fowles emphasizes his faith in women's ways of knowing and being, and attempts to explore women's narratives, which he first advanced in *The Collector* and *The Magus.* It also suggests an attempt to balance men's problems with his muse. These explorations of the women characters nonetheless serve to confront Fowles's archetypal conceptions of masculine authority and feminine creativity.

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[5] "Das *ewig Weibliche*" is a phrase from Goethe that describes eternal female figures that " zieht uns hinan" guide us. See Johann Wolfgang von Goethe, *Selected Poetry of Johann Wolfgang von Goethe*, trans. David Luke (London: Penguin Books, 2005) 246.

Fowles reflects more carefully on his relationship with feminism in an interview with Katherine Tarbox in 1988: "In historical or social terms I've always had great sympathy for, I won't quite say feminism in the modern sense, but for a female principle in life" ("Interview with John Fowles" 165). Furthermore, Fowles expands on this articulation of his Jungian feminist perspective in his 1988 interview with Susana Onega:

> I am not a "feminist" in the fiercely active sense it is usually used in England and in America nowadays, but I have sympathy for the general "anima," the feminine spirit, the feminine intelligence, and I think that all male judgments of the way women go about life are so biased that they are virtually worthless. ("Fowles on Fowles" 180-81)

Fowles's reverence for "the feminine intelligence," which he associates with emotion and intuition, assumes a force both in his fiction and non-fiction writings. Fowles's female characters encourage,support, awaken**,** and honour those divine feminine qualities. Due to his genuine feminist sympathies, Fowles attempts in his fictional works to explore women's sensibilities and to advocate women's ways of knowing and being.

As for the "female principle," Martha Celeste Carpentier in *Mother, Maid, and Witch: Hellenic Female Archetypes in Modern British Literature* traces in detail how the female principle, for many centuries perceived as a threat to man's spiritual well-being, became in the span of approximately 50 years a source of spiritual reaffirmation for a generation of writers who found an answer to the "futility and anarchy" of their world in the "mythic method"(16). According to Martha Carpentier, there began to appear the power of matriarchal goddesses in pre-Olympian Greek religion. Setting out to pursue the female archetype, Frazer in *Golden Bough* discovers that at the basis of ritual sacrifice lay fertility cults, and at the basis of fertility cults stood powerful primitive mother-goddesses, which he then delineated as his purpose required (Carpentier 9-10).

The "female principle" represented by myths begins to permeate modern works with a sense of renewal and hope (Carpentier 10). Modern female archetypes bear the qualities of traditional forms and begin to loom large in the literary imagery of the modern period. These modern female archetypes bear many of the qualities and functions of the three traditional archetypal female forms found in myth: earth-mother, witch, and virgin (or temptress). Carpentier further observes that "the female principle" has been traditionally embodied in Nature: the "male principle" in God and the female in Earth. Nature is the ultimate female principle. From this, Carpentier deduces that the female principle is life itself—"all that moveth"—physical and mutable, while the male is life after death—spiritual and eternal. The female is Chaos and anarchy; the male, order and divine purpose; the female is dynamic, based on change and process, while the male is static, based on knowledge and revelation (10-12). The idea that "the female is dynamic" while the male is static echoes what Fowles has remarked in *The Aristos* that in the Genesis myth "Adam is stasis, or conservatism; Eve is kinesis, or progress" (166). What is most remarkable in Fowles's fiction is the woman archetype who motivates and defines the quest. Fowles's practice and inclusion of strong and powerful female characters provide explicit criticism of masculinity.

During the course of his writing career, Fowles professes his feminist sympathies a number of times in his essays and interviews: “I [Fowles] am a feminist—that is, I like women and enjoy their company, and not only for sexual reasons” (“I Write Therefore I Am” 8). Fowles expounds his growing awareness of the “feminine principle” in an interview with James Baker: “I am certainly not a feminist in the militant sense, ...I have great sympathy for the general feminine principle in life. I find very little ‘heroic’ about most men, and think that quality is far more likely to appear among women in ordinary, non-literary life” (“John Fowles: The Art of Fiction CIX” 194). The universe, as Fowles explains to James Campbell, is “female in some deep way. I think one of the things that is lacking in our society is equality of male and female ways of looking at life” (“An Interview with John Fowles” 42). These comments demonstrate an archetypal idealization of women and an admiration for and allegiance to women. Indeed, in a 1995 interview with Dianne Vipond, Fowles expands the formulation of his feminist sympathies by saying that “True humanism must be feminist” (“An Unholy Inquisition: John Fowles and Dianne Vipond” 212). Furthermore, Fowles formulates his feminist advocacy in the 1999 interview with Dianne Vipond: “I am very much a feminist and ...yes, I think the world would be a happier place if women had more power and consideration” (“A Dialogue with John Fowles” 235).

As a male writer claiming feminist advocacy, Fowles’s attempts to exhibit his convictions are under much investigation by feminist scholars. Contemporary feminists object to Fowles’s demonstrated lack of understanding of the history of the feminist movement Brooke Lenz sums up three immediate problems with this adulation. The first is Fowles’s absolute characterization of men as rational and women as emotional; the second, a problem interwoven with the first, is Fowles’s tendency to use the terms “women,” “female,” and “feminine,” which suggests a rather simple and traditional essentialism that confines women within rigid gender prescriptions; and the third is Fowles’s obliviousness to the possibility that his own convictions might fit his description of male judgments of women: “all male judgments of the way women go about life are so biased that they are virtually worthless” (3). The endeavor to verify the extent to which Fowles is a feminist has caused thus much stir among critics.

Most feminist critics have not been satisfied with Fowles’s formulation of feminist advocacy. A number of critics have even noted problems with Fowles’s attitude towards women. Pamela Cooper refers to Fowles’s “masculine fantasies” and that his implied admiration for his heroines restrict them within male-defined bounds. This, at times, not only conditions but creates the attractiveness of these women, and thus encodes them as masculine fantasies (221). Doris Kadish and Constance Hieatt, for example, point out that Fowles’s enthusiasm for rewriting *Ourika* and *Eliduc* is complicated by the way he dismisses their authority and uses them to explore masculine concerns. In fact, it has been exclusively male problems that Fowles has centered on in his romances. The quest motif in Fowles’s works, according to Margaret Bozenna Goscilo, has rendered female characters dehumanized archetypes or idealized symbols of femininity (73). Whereas the quest motif provides the general framework for Fowles’s works, feminist critics argue that as the male hero pursues the mysterious, inspirational female he occupies the centre of attention, while the female characters are relegated to a marginal existence as catalyst for the hero’s quest.

Conradi along with other critics[6] note that Fowles remains caught within a conventional gender framework in that "the sexual idealization of women [in Fowles's fiction] has acted as the destructive condition under which their repression could continue unabated" (91). Despite Fowles's professed admiration for women's sexually alluring mystery and "the womanly way of seeing," feminists object to the implication in Fowles's fiction that what is most valuable about women is their ability to improve men. Accordingly, this pattern in his fiction reflects a problematic gender ideology. Although Fowles attempts to include strong and apparently powerful female characters in his novels, the female heroines' relegation to the role of helpmeet to the male hero diminishes their importance and undermines their authority (Lenz 8). Fading into the background of the male quest for enlightenment, Bruce Woodcock attacks Fowles's stance as a feminist writer as "a posture" for what he is really doing is promoting the very myths of masculinity. Fowles's response to this is "I don't feel that I am doing that….I daresay by that standard I do fail" ("An Interview with John Fowles" 123). While critics claim Fowles's advocacy of women writers ultimately serves his larger purpose of exploring problems typically associated with men, Fowles attempts to advocate the improvement of women's condition and to promote women writers who have been neglected.

While feminist critics have pointed to the limitations of Fowles's feminist advocacy through critiques of his treatment of women writers and characters, Fowles is acutely aware of his situation as a man and as a writer. At the same time, he also creates impressive and compelling women characters who provide the impetus for his novels. Rather than traditional roles that cast women as merely muses, Fowlesian women strive for their self-integrity in the patriarchal society that confines them. In Fowles's reversed romances, women take the initiative by enchanting the protagonist into her service through their beauty. Writing from a male viewpoint, Fowles tries hard to uplift women's consciousness in a society that is dominated by male values. These women characters become modern Ariadne who will lead the protagonists out of the modern maze.

Paradoxically committed to exploring perspectives that he associates with women and to inscribing men's nympholepsy, Fowles's texts are fraught with tension between men's competing desires to understand and to idealize women (Lenz 32). In a way, Fowles presents his feminist advocacy by offering inexplicable women characters. In each of his works, Fowles characterizes the dilemma of modern women when they aspire to liberty but are enslaved by physical processes. It is at this point that Fowles's preoccupation with freedom meets his overwhelming interest in femininity and sexuality. He is thus offering a promising study of the relationship between feminism and men, a relationship that serves to redefine women's status and image.

The portrayal of women stems from a genuine admiration and a desire to venerate women's unique discernments. In his depiction of women characters, Fowles uses his protagonist's perspective to frame and organize the narrative. Fowles demonstrates in his works the admiration for women and his acute dissatisfaction with masculinity. Peter Wolfe writes that "women in Fowles not only make men see what is under their noses; they also see deeper purposes and more loving uses for the

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[6] Bruce Woodcock, *Male Mythologies: John Fowles and Masculinity* (Sussex: Harvester, 1984) 15.

prerogatives men almost always usurp" (*John Fowles, Magus and Moralist* 39). Furthermore, Fowles's female characters demonstrate "that the masculine ethic of capitalism which rules our age needs an infusion of the feminine virtues of intuition, subtlety, and experiment. Unless society learns to balance male and female principles, it cannot grow into civilization" (Wolfe, *Magus and Moralist* 41). Fowles deals with issues concerning the need to appreciate the healing, comforting influence of women. The industrial West, he believes, has failed to temper the male virtues of bravery, ambition and endurance with female benevolence and gentleness. The imbalance between male and female principles has had damaging reverberations, for besides blocking the interchange and freedom necessary to the formation of a civilization, it also thwarts mankind's best hope: evolution (Wolfe, *Magus and Moralist* 12-13). The availability of the Fowlesian heroines is a crucial part of their greater capacity for faith and imagination. Fowlesian women have healthier instincts than their male counterparts. Fowles's feminist advocacy thus determines his subject matter, characterization and narrative technique. In fact, Fowles's attention to men's problems coupled with his feminist advocacy provides a textual territory that deserves close attention. In analyzing Fowles's women characters, we use a methodology informed by feminism in the context of social and political situations of men and women. One approach we could embrace is Fowles's postmodern, unconventional characterization of his women characters in terms of myth, the journey, and the goddess archetypes.

A recurring pattern of Fowles's characters is that the protagonists often begin with false, provisional identities and end as freer, more authentic beings. In their journeys toward wholeness, Fowles's modern questers grow toward self-knowledge. The goal is to integrate oneself within the world. However, this kind of interpretation again reflects the role of woman as the Jungian anima. Woman is thus related to the male protagonists who will gain new understanding of themselves and of the world through their relationship with the female archetype. Such a characterization of the mysterious and inspirational female as helpmeet to the male hero denies women's importance and their authority. While the quest motif Fowles employs does require a remarkable woman to refine it, these women do not merely fade into the background of the male heroes' quest. They also journey toward self-awareness. These women characters thwart the protagonist's consciousness and loom large in the quest motif. The extraordinary prominence of these Fowlesian women is best described, to quote Annis Pratt, as the "primal forces leading the personality through growth towards maturity, as necessary to human development as intellectual growth and the opportunity for significant work" (*Archetypal Patterns* 74)

The central concern of this paper is Fowles's implicit demand that his characters (both male and female) journey toward self-awareness and achieve whole sight, and at the same time that the readers of his works see "whole." The major guideline Fowles insists on in his fiction is one's right to an authentic personal destiny. The evolving myth of womanhood is placed in the context of the role of women specifically associated with clarity and creativity. Women in Fowles not only make men see what is under their noses, they also see deeper purposes and more loving uses that few men can match. Along with these gifts expressed intuitively in women, this study also examines the transition from authorial manipulation to accepting multiple perspectives. Lenz points out that as the respect for women's alternative approaches to self-awareness, interpersonal relationships, and social reform develops, Fowles becomes more self-reflexive, more willing to surrender complete authorial control, and more interested in entertaining multiple perspectives in his work (223).

In his romances, Fowles remains woman-centered. The shift from the exploitation of women's perspectives in *The Magus*, through the sexually emancipated and independent women in *The French Lieutenant's Woman*, to the reverence for the evocative insights of the women in *Daniel Martin* and *A Maggot* demonstrate Fowles's interest in the ways both men and women could achieve their full human potentials.[7] To this end, Fowles is concerned with the images of women in Fowles's romances, paying close attention to Fowles's changing patterns of female imagery. In Fowles's works, sexuality and gender repeatedly play a vital role. Most of the significant relationships depicted in his work involve some sort of balanced society that values women's ways of knowing and being. Since Fowles handles his romance structure in an ironic, open-ended or subversive way, conventional quest romance genre is seen as inadequate to render such works to the full. More to the point would be an exploration of how Fowles's claims for the feminine could contribute to contemporary "brutal society." As for the feminist critics, rather than continuing to reprimand Fowles for his masculine prejudice towards women, a new approach must be found to apply to Fowles's work that both negotiates the problematic quest myth and new possibilities in an old form.

In *The Magus*, several women are mentioned in relation to the protagonist Nicholas Urfe's modern quest of self-knowledge. Aspects of and attitudes to female sexuality and identity are presented through Fowles's portrayal of young people in London in the early 1950s. In *The French Lieutenant's Woman* the theme of moral responsibility, men and women, love, and the feminine principle are examined. The work's most outstanding character, Sarah, takes on herself the role of an "outcast" as part of a new identity. Here, Fowles is presenting a woman character whose unconventional attitudes and actions allow her to embody a more emancipated status independent of dominant ideologies. In *Daniel Martin,* the protagonist Dan's commitment to whole sight confirms Fowles's attempt to transcend the singularity and dominance of masculine authority. Fowles both explores and integrates women's alternative perspectives into his pursuit of whole sight. Fowles's final published novel, *A Maggot,* offers a culmination of all of Fowles's most cherished conceptions of femininity and feminism. Rebecca, the central female character of *A Maggot*, combines eroticism, mystery, and seduction like that of Sarah in *The French Lieutenant's Woman*. She engages in a dominant mode of discourse that challenges the manipulative tyrannies of abstract and fragmented perspectives. In finally creating a heroine who explodes the dominant discourse, Fowles demonstrates a truly feminist commitment that values women's ways of kowing and being.

As a male writer dealing with the characterization of significant women, Fowles is not using "feminism" in a strictly political sense.[8] Thus feminist approaches to Fowles's romances also show an inadequacy in rendering accurately his female characters. Looking at the quest patterns and literary symbols as employed in

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[7] According to Brooke Lenz, Fowles has advocated feminism precisely because that women appear as the representatives of a humanizing force in opposition to men's aggressive, confrontational and fiercely individualist impulses (224-26).

[8] Surveying Fowles's advocacy of feminism, Lenz concludes that Fowles's feminism is clearly characterized not political activism but chiefly by admiration for and allegiance to women (4).

Fowles's romances, we discern a tendency towards male protagonist's coming to terms with the Jungian sense of the "anima," the feminine other-half at the bottom of the hero's psyche. In fact, Fowles admits the strains of influence in his fiction in a letter: Carl Jung's use of the archetypes and T. S. Eliot's idea of the myth of the questing hero.[9] The the psycho-mythological development of Fowles's female heroines is in fact reflected in patterns of symbol and myth. Although myth criticism has its own history and methodology, several feminist writers criticize Jung for his lack of treatment of the female developing psyche. They offer intriguing explications that are useful to liberating the status of women which has been confined within the patriarchal tradition. Along with the feminist myth criticsism, Fowles in his works centers the discussions on the goddess image and other female archetypes, viewing these figures that can offer hope and wholeness against the powerful effects that cultural stereotypes had on the repression of women.

As a male writer projecting a voice from the imagined perspective of the opposite sex, Fowles writes the feminine by speaking in the voices and describing the innermost thoughts and feelings of his female characters. The cultural effects which Fowles has produced, as Hélène Cixous writes in "The Laugh of the Medusa," imply that gender is negotiable and may be aligned with either of the two sexes: "it's up to him to say where his masculinity and feminity are at" (247). Unlike feminist critics who see men's writing of the feminine as a reaffirmation of their masculinity, Fowles attempts to criticize masculinity through adopting a feminine position. At the same time, Fowles's depiction of his women characters is fraught with postmodern theories in his effort to analyze how the feminine is represented.

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[9] In a letter of 1975, Fowles wrote, "Both Jung and Eliot were very important to me in the 1950s ...because it is arguably the most 'Jungian' and quest-like" (qtd. in Barnum, *Archetypal Patterns* 2).

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The Humanities Build Political Capital

Stephen Woolpert, Saint Mary's College of California, United States

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Abstract

Each generation is shaped by the historical context in which their education takes place. By providing us with a fuller understanding of the world and our place in it, the humanities help us make sense of these larger events. Today's citizens must be prepared to function in a culturally diverse, globally interdependent, and technologically sophisticated world. Yet sadly, our society is suffering from excessive self-interest, growing intolerance, and a decreasing sense of responsibility to one another. The humanities help remedy these problems by building "democratic capital". The primary ingredients of democratic capital are social trust (a belief in the reliability of others), political efficacy (the capacity to engage in public life), and democratic tolerance (extending respect to those whose viewpoints differ from one's own). The humanities promote good judgment in a world of uncertainty, cross-cultural understanding a world of diversity, and integrative thinking in a world of complexity. Technical skills may become obsolete over time, but the democratic capital generated by studying the humanities will not. While hardly a panacea for our social, economic, and political ills, the humanities are more important now than ever.

Keywords: Democratic Capital; Humanities; the Future

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Introduction

"It's in Apple's DNA that technology alone is not enough. It's technology married with liberal arts, married with the humanities, that yields us the results that make our hearts sing." Steve Jobs

Some see the study of literature, the arts, philosophy and history as a retreat from the concerns of the world at large—an opportunity for carefree students to reflect, explore, and develop with relative freedom. To them it seems that today's students should pursue more "practical" fields that will prepare them for the emerging occupations in high-tech or science-based industries. They see the ongoing decline in the proportion of students who study the humanities as a sensible adaptation to globalization.

However, I argue that familiarity with the humanities is in fact the most practical preparation for entering a world that is changing in ways we cannot foresee. Technical skills may become obsolete over time, but the humanities will not. While hardly a panacea for our democratic, economic, and political ills, the humanities are more important now than ever.

An Uncertain Age

Our political journey has reached a crossroads. The present age is one of heightened conflict, anxiety and turbulence. Something is dying and something else is being born, but precisely what we cannot foresee. Symptoms of the discontinuity between past and future are ubiquitous: the divisive impacts of globalization, the escalating damages to our environment, and rapid advances in telecommunications, artificial intelligence and biotechnology.

Transitional periods, in which one age merges into another, are by nature ineluctable and protean. What lies ahead will be qualitatively unlike what has gone before. Whether such turmoil yields beneficial or destructive outcomes depends on the kind of politics used to deal with it. Therefore, the turbulence of contemporary politics is the most significant dimension of this historical turning point.

The malfunctioning of public processes and institutions is pervasive and widely felt. There is growing dismay over excessive self-interest and growing civic disengagement. Politics is suffering from increasing intolerance and a decreasing sense of responsibility to one another. Evidence includes the rise of right-wing populism, fear-mongering media pundits, bitter partisanship, governmental gridlock, and disaffected electorates.

Such democratic malaise decreases our sense of responsibility to one another and our pursuit of the common good. We risk living in polarized, fragmented societies whose members have little sense of common purpose.

Each generation is shaped by the historical context in which their education takes place. It is the responsibility of educators to prepare the young for responsible membership in the communities in which they will live, learn, and work. Today, students need to be prepared to lead responsible lives in a culturally diverse, globally interdependent, and technologically sophisticated world that is marked by uncertainty, rapid change, and destabilizing inequalities.

The Humanities and Democratic Capital

What will prepare today's youth to participate in bringing about a fundamentally better world? Rigid moral frameworks are no remedy for these problems—indeed they contribute to the same result: a polarized and fragmented society whose members have little sense of common purpose. Instead, *what is required is greater democratic capital*. Democratic capital is the glue that holds political communities together in the face of inevitable conflicts, scarcities, and threats. Its primary ingredients are democratic trust (a belief in the reliability of others), political efficacy (the capacity to engage successfully in public life), and democratic tolerance (extending respect to those whose viewpoints differ from one's own).

Powerlessness is a root cause of a broad array of political conflicts. If today's college graduates are to be positive forces in the world, they need to possess more than practical know-how. They must also be willing to act for the common good and capable of doing so effectively. Democratic capital—trust, efficacy, and tolerance—not only prepares them to function in the existing political system, but also creates the ability to *renew* it, by developing the capacity for self-direction through interaction with others.

Democratic capital has been eroded in today's world of multiplying responsibilities and fragmenting loyalties. But the humanities can help to rebuild democratic capital by providing students with a fuller understanding of the world and their place in it. The humanities promote good judgment in a world of uncertainty, cross-cultural understanding a world of diversity, and integrative thinking in a world of complexity.

Familiarity with the humanities inculcates the enduring values of human civilization: conviction and courage, intuition and insight, compassion and diversity of expression, among others. These values in turn foster open-mindedness, community engagement, and pursuit of the common good. Such values are therefore critical for preparing future generations to assume leadership and stewardship of the world.

The humanities shun indoctrination on the one hand and relativism on the other. They promote freedom of inquiry, the willingness to take seriously the ideas of others, the collaborative examination of perennial issues, and a commitment to rational discourse. They foster the habits of looking twice and asking why, the very habits required to become empowered citizens and leaders. In so doing they develop democratic capital. They are, consequently, powerful antidotes to narrow self-interest, anomie, and intolerance.

What is the future of democracy?

Much of the current literature on the future underscores the growing need for human skills such as flexibility, mental agility, ethics, resilience, systems thinking, and communication. As we move through this age of rapid and profound change, democracy needs people who know how to think on their toes — who can problem-solve in the most uncertain and ambiguous of situations. Citizens need to know that their problems can have more than one solution and their questions can have more than one answer.

The academic fields that study the human condition, society and culture prepare young adults for the most essential aspects of democratic engagement: getting along with other people, understanding multiple points of view, and coming to terms with one's place in the world. The humanities may not enable learners to fully understand the emerging technologies in the world around them. But they do nurture the qualities that are unique to humans—namely their capacity for creativity, critical thinking, and emotional intelligence. Such skills cannot be easily automated. As such, students in all fields of study need exposure to the humanities to be practically prepared for the future.

Conclusion

Students who study history, literature, philosophy and culture delve into a myriad of stories and events that reveal how people have worked and lived throughout history. They learn about hierarchy, power, deceit, injustice, love, compassion, sacrifice, and rebellion-- the range of human emotions and behaviors that have molded and continue to shape our realities. They help us realize that we are not the first to experience anything on this earth, but are part of a larger collective experience of being human.

In addition, the humanities increase our resilience in the face of difficult life experiences. For example, learning about the inappropriate use of power through the study of history or literature leads to a better understanding of how the abuse of power functions in contemporary society. As a result, we are better prepared to manage our responses, recognize the larger patterns of human behavior, and effectively deal with such challenges. And finally, our heritage of cultural myths, literature and the arts may awaken us to the possibility of political transformation. As Thomas Jefferson observed:
"Laws and institutions must go hand in hand with the progress of the human mind. As that becomes more developed, more enlightened, as new discoveries are made, new truths disclosed...institutions must advance also, and keep pace with the times."

Towards the Philosophy of Locality.

Aleksandra Kunce, University of Silesia, Poland

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Abstract:
The paper derives from listening intently to the connection between man and a place. Under examination here is local man, and along with him, a cultural experience which holds hidden in itself the philosophy of locality and a tale about a place. What would the idea of locality be? Does local man have the power to create the world? These questions accompany reflections on man situated in a place. The author refers to Nietzsche, Heidegger, Márai, Pessoa, Rilke, Derrida, and Deleuze. Using the comparative method, the author tries to create philosophy of locality as a profound thought, which would clarify the road of man according to the teaching of the place. When we take a look at the story commenting upon as well as creating the world, we can observe the movement of "shifting" places: Augé's *non-lieux*, Nora's *lieux de memoire*, Reijnders's *lieux d'imagination*, Foucault's *hétérotopie*. It is joined by a number of shifts and dispossessions: dystopia, utopia, eutopis, atopia, etc. However, these stories are not able to veil the sense of place. The philosophy of locality exposes man to a place, confronts him/her with a place and compels him/her to fill the place with meaning and commitment. Man situated in a place is man bound to take up his/her place and live in this place creatively, without any support from the inherited thoughtless repertoire of tools for adaptation. The paper derives from the willingness to seek creative power in what is seemingly sluggish, stagnant and separate.

Keywords: place, philosophy of locality, local man

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Towards the Philosophy of Locality.

The power of making and that which is out-of-the-way

The combination of will and power in the philosophy of Friedrich Nietzsche unveils the imperative of making. *Der Wille zur Macht* makes us take life as a challenge, struggle, and transcendence of that which is already there, for where is life there is also the will to power (Nietzsche 1968, 341–365; 1999, 77–78). The power of making and self-overcoming brings forth an incessant growth. The will to power leads us to the space which is open up to the interconnections of desires, power, energy, growth, fire, and affirmation.

Now it is time for our turn from the too omnipotent Nietzschean interconnection of the creator with the self-overcoming of one's weaknesses and of that which has been hitherto insurmountable. It is time to leave behind the cultural correlation between the subversive creation and the spectacular changes of the world and mental revolutions. Depriving the idea of power of its uncontrollable momentum and force let us focus on that which is the power of endurance and resilience. However provocative it may seem toward the Nietzschean reluctance to permanence and inertia, let us turn toward that which is ephemerally lasting, off the way, and withdrawn from the worldly life, that is, toward the local man.

Can we expect to find the power of making on the side of the idea of locality? In order to answer this question, we have to voice certain reservations and shifts. While searching for the philosophy of locality – let us add, the one that does not restrain from the metaphysics of experience – one has to cleanse thinking from the inventory, political, and folk patterns. The formation of the opposition of "local – global" has already delved into the academic and social discourse to such extent that it requires a considerable effort to perceive in the idea of locality and the local man more than village, open-air ethnographic museum, the little, rudimentary, simple, indirect, isolated, constant, and settled. However, it is necessary to liberate the dynamics of locality and, simultaneously not to evoke sentimental longing for the hermetic, settled, and isolated local communities that create mere notions of the past.

Thus, we would not quest for the power of world making in the idea of a man as a herd animal, which seems to strengthen the "familiar" life only. We still remember what Doreen Massey (1995) has distinctly stated, namely, the communal isolation hinders fearful practices of life, hence the affirmation of that which is crampy and locked would certainly occur dubious. However, at the same time, we would not like to succumb to an oversimplified knowledge, which demonstrates the disappearance of locality within the media images by virtue of global ownership. The dissolution of the idea of locality has been declared too early, and it became wrongly perceived as a mere outcome of the global changes or as the "ethnic images" community at play in the global politics or marketing, as Arjun Appadurai (2005, 97) would like to think.

Our too easy agreement with the "places lost in the world" that now are merely "returning in images," as we can see in Hans Belting's writings (2007, 77). The human being related to existence and the power of making is not only "a place of images," yet such a view is suggested by a strong visual culture (Belting 2007, 70). The local views, intensified and multiplied in the virtual world, are the outcome of the visually-oriented culture; however, they still cannot replace experience and deplete the philosophy of locality. “The world grasped as a picture” is an emblem of the modern times, as it is depicted by Martin Heidegger (1938, 89–90; 1977, 67–68). Nonetheless, the statement that the media have transformed the locality into the setting for a produced identity – as it is maintained by Appadurai – seems to be a misinterpretation (2005, 62–75). On the part of the concept of locality, there remains the power of making the philosophy of life and, no matter how metaphysically it sounds, the power of sustaining the world.

On our way to the local man and the philosophy of locality, we keep a considerable distance when glancing at the exaggerated eulogy of the scenery, as well as at cosmopolitan frames offering an educational project of transcending one’s own place and time in the name of something we do not entirely know, neither understand – which is discussed in J. Nicholas Entrikin’s argument (2003). “Between” as well as “trans” have already fulfilled our everyday life; however, they have not replaced the local placement of man. James Clifford’s comment that nowadays, the question “Where are you from?” is no longer as significant as “Where are you between?” (1997, 37) seems striking, yet it is not enough rooted in the experience of a place. Due to the time of travelling, today’s “dwelling” has become more important than it was at the beginning of the twentieth century.

Undoubtedly, “the old topographies” have become dispersed and unstable, as Dariusz Czaja explains (2013, 8). When we take a look at the story commenting upon as well as creating the world, we can observe the movement of “shifting” places: Marc Augé’s *non-lieux* (2011), Pierre Nora’s *lieux de memoire* (2006–2011), Stjin Reijnders’s *lieux d’imagination* (2011), Michel Foucault’s *hétérotopie* (2006). It is joined by a number of shifts and dispossessions: dystopia, utopia, eutopis, atopia, etc. Hence we repeat the same question about the components of identity, the central and the peripheral, the recognized and the spontaneous, the old and the new, the present and the virtual. However, these stories are not able to veil the sense of place. Yet, they can certainly blur the philosophy of locality.

Paradoxically, a much desired opening of space and a “worldly” philosophy of life can be guaranteed by powerful places, that is, those that are rooted and distinct on the map of the nearby communities – distinctive yet hospitable places. The media and global experiences enter the local space but they do not program them, for the cultural order as well as spiritual communities cannot be easily constrained to interchangeable social practices. Temporary and fluid social ties of a group, inter- and trans-longings are not enough when the old (seemingly a little archaic when thought in terms of an idea) community of the territory and fate commences to vibrate. The political scene shows that not only are we liberated from such communities, but we can even expect their revival.

The philosophy of locality becomes an imperative that does not let us neglect the power of the place, and, what is more – it makes us perceive in the local man a revitilizing energy that “sustains the world” and makes a specific *ars bene vivendi*. By elevating the peripheral path and place-bound view, we locate ourselves in contradistinction to the non-local or antilocal “from nowhere,” “wherever from,” “anyplace.” A dynamically viewed idea of locality, extracted out of the depths of stagnation, primal source or hermetically sealed fortress, becomes close in meaning to the Nietzschean image of the sea. The locality, which holds our focus on the house and on that which is nearby, involves the lore which explains us that the reason for holding close to the local and its environs, namely, it empowers us to confront the infinite, the unknown, and the borderless. In this way, "the household philosophy" paves the way for the non-defined, and thus it brings forth a simple knowledge that the household also unveils itself the infinite and the non-definable.

The local man is empowered to build ties with the world and bring forth a story about a place. What then are those ties that enable the local man to sustain the world?

Repetition and the "flame of life"

The local man experiences life while being at the same time a beholder of the world. Life is the only theory. It is good to think – "without thinking," with no overload of theses, neither evidence. Locality lays the grounds for the act of thinking "without thinking." We live in a place and this place remains our everyday thinking. The local man is the one who belongs in. He/she learns how to carry this belonging with no negligence to it, and – moreover – he/she does not make it feel like a burden. As Fernando Pessoa (2013, 197) writes, "to explicate means not to believe." Therefore, the local man does not destroy his/her faith but takes up life with due solemnity. The local man does not explain much so as not to quell the "here and now." He/she is like a townswoman on Johannes Vermeer's paintings, the one holding a balance or pouring milk from a water jug. In this way, simple pieces of advice are implemented.

Ars vivendi, surfacing from the depths of the experience of locality, is like a piece of advice taken from the *Herbal Book* by Sándor Márai (2008, 9), which tells us to maintain tranquil existence, "very attentively, to perceive with equal strength the world and ourselves, our mind and our emotions, human intentions and our relationship with the universe." The local man fears the surplus of words and hysterical gestures, he/she avoids acting hysterically. Each enraptured act obscures the risk of disintegration of things. There always hides a temptation to abandon one's home. For some people self-restraint may be a choice, for others, a mere acceptance of fate according to the rules "as always," "like it should be." There in no dramatic difference between a "choice" and an "acceptance of fate," as eulogists of conscious and creative participation in culture used to believe. From the point of view of the metaphysics of life, we are subject to the power of the world surrounding us, as we are to simple matters. Be it out of choice or acceptance – indeed, we are subject to a place. Locality means the philosophy of place that is experienced daily. Neither is it a eulogy of the separation of man, his/her freedom, and a place, nor it is not suspicious of the corporeal nature of man, for it is tangible – "its touch reaches out the truth of the world."

The local man leads as simple a life as the words of a prayer. With no eccentricity, best when lived in tranquility. He/she lives in the particular. He/she is accurate, when locking his/her home, arranging flowers in a flower pot or slicing bread. The local man keeps working humbly and does it for the reiteration and detail. He/she expresses himself/herself by adding nothing. He/she walks to the same places, rests under the same tree, or on the same square he/she watches that which is flowing yet remains the same, but ultimately changes. The idea of living in a place – carefully confirmed and cultivated day after day – unveils itself as the recurring "other." Life is, to some extent, one's quest for a place. However, this quest should be devoid of frantic searching for and making oneself up. After all, it is a place that finds us. Following the idea of locality, it can be said that we keep looking for what in the end finds us. A place is not a reward, nor a punishment. It is not a transaction, for in the idea of belonging, there are no business deals, neither any reciprocity. We sustain a place, taking on the responsibility of the space that we got a chance to get. The power of making a place is based on the sustenance of the idea of locality.

Locality loves reiterations. Like Marie Luise Kaschnitz (1978, 171), people like the calm feeling when choosing the same known path, along the same river, across the same bridge, or walk towards the same hill. We understand the constant nature of things. The local man is spun from the Nietzschean spirit of eternal return. He/she serves the moment which forever returns. The same is different, as Gilles Deleuze (1994, 41) wrote: "The Identical does not return." Does it mean that repetition and a meticulous locality conceal creative tranquility and equally creative idea of change, brought by the otherness of "the same"? Yet anthropology brings forth a more pernicious suspicion, that is, the local man is at the same time the one who is able to turn into a flame and beloved detail both the recurrent and the repetition. He/she can burn the world in the name of the idea of locality to which he/she is subdued. War, confinement, dislike for the other, encapsulation with fears – all lie within the philosophy of locality. Each house can turn into a bunker, as Józef Tischner (1990, 198) said: "A house turns into a stronghold, a grand castle, a fortress. It no longer serves living but to towering over the lands surrounding it and people dwelling these lands. Such construction is to arouse fear. It is not a house, for now it is a warning and a threat."

However, the "flame of locality" rather favors the will to repeat and strengthen the world, not the will to destroy. The local man chooses at the same time both coexistence with others, and seclusion in time-space. What keeps him/her from dissolving in the masses is his/her individual relation with his/her environs. A place makes us humbly accept the time – the place was before us and it will last after we have departed. It is like perambulating the Heideggerian field-path, yet in the movement of the repetition of things. *Der Feldweg* is the interpretation of joining the bygone with the yet to come. It is wisdom, the experience of proximity that also safeguards the openness (Heidegger 1983, 89–92). *Feldwege* (familiar country lanes that save the openness), as well as *Holzwege* (Heidegger 1950) (paths in the woods, overgrown with weeds, ending in thick bushes, saving that which is concealed), unveil themselves in the contemplative thinking as the pattern of being viewed as a path. Ultimately, it is the vicinity that un-conceals the paths, being itself on the side of "un-concealment" (Heidegger, 2000, 146).

The local space, which connects the repeated experience of life, conceals other spaces. Pessoa (2013, 321) wrote that he thought there was no other landscape except for the woods, since the woods concealed all other views, and it was enough for us living there, and for others, as life was a unanimous wander on the dying earth. This account could go on to say that no other landscape stretches in front of the local man, for his/her suffering and his/her fate is to be found right there, at home. Life is lived fully "here and there." Other views often are imaginary visions that evolve on the paths of cognition of things. In the end, they bring forth a realization of a simple thought that this life is enough, for there is no other one, and there never really was any. There was a mere precariously stoked delusion. Locality is both violent and unhurried. We leave it, fatigued with its further clarifications and loyalty, yet we tend to return to it, for ultimately we always wander with the idea of home held deeply in our mind – even when departing it. "The man and his/her home is a subtle unity," Dariusz Kulas writes (2011, 60). Life encompasses that which is nearby. However, we have to bear in mind that locality thus understood holds the sounds of the universe.

Ephemeral and constant things

Is the local man a pillar of the permanence of things? The local man cannot easily formulate the eulogy of change. He/she will not put forth theories, and thus he/she will not put forth a theory of impermanence and ephemeral nature of things. Nonetheless, it is the local man who experiences the world that is passing. Clinging to life and regular activities, attachment to familiar places, in a simple way reveal the fact that all that has been so carefully cultivated slowly withers away. Childhood grows dim with each touch of things surrounding us. A place is further away with each look. The world surrounding us turns into a museum, testifying emptiness. Home and bonds disappear. The place becomes blurred. What remains is faith in the local world and faithful endurance in one's place, as the only possible being there. Never can locality be so palpable but when experiencing the loss of things, places, deeds, words, flora, fauna or people. This is our daily loss that happens incessantly, day by day.

The local view is a meditation on the loss of places and things. It comes as a medieval shocking question about where has everyone gone to, everyone that used to fill the world, which was so evocatively expressed in François Villon's lament (1982, 329–356, 367–384). This lament tends to recur by means of the philosophy of locality. In the local experience, there is recurrence and ephemeral nature deriving from the Biblical *Ecclesiastes*: "One generation departs and another generation comes, but the world forever stays" (Koh 1, 4). "What has been, that will be; what has been done, that will be done. Nothing is new under the sun!" (Koh 1, 9). The local idea, storing the knowledge that "all was vanity and a chase after wind" (Koh 2, 11), at the same time stores the joy of that which is right now. It wants us to succumb to the flow of things, as there is time for all things. Immersed in recollections the local man experiences impermanence and misery, he/she makes an attempt to touch the gravity of a place. A story of impermanence is spun around him/her. It is his/her service to a place, the one we come to and the one we depart. Kaschnitz (1978, 71) has noted such a recollection: "There we sat on the white sand and observed the Baltic Sea, and then we wandered on from east to west along the whole Vistula Spit between the Vistula Lagoon and the Baltic Sea. There stood a house, sunk in dunes and abandoned as a skeleton. We showed it to our child. We also showed a smokehouse to our child […]. Who lives there now, in those several houses perched on the ridges of dunes? There once used to wander professors of a university in Königsberg, who, by the way, undressed tossed themselves on the waves." Those stories express the human humility to a place. The loss of places, people, things, is an irrefutable evidence of our gradual disappearance.

However, this loss becomes somehow the foundations for the permanence of things. In *Schmargendorfer Tagebuch* (*Schmargendorf Diaries*) by Reiner Maria Rilke we find such a note: "For if people and relations are unforeseeable and change unceasingly, then, are not things the only constant point of reference?" (2013, 193). Moreover, it is complimented with the note: "It is things that last, our lives flow" (Rilke 2013, 80).

The combination of permanence and ephemeral nature of things is pertinent to the philosophy of locality. The local man takes care of things nearby, and thus fends against death. He/she creates the world of things that become the beholders of the lives of men, their deeds, and places they dwell in. When the local man stops gathering things and finally gets rid of them, he/she experiences the reverse of the im(permanent) world. In a similar vein, Rilke (2013, 35) explained that we do not enrich ourselves by grasping things in our hands, for things should flow through our hands as a thought through a "festive gate we cross in order to return home." Our hands should not constrain things like a coffin. Solemn thought on things that flow through our hands like through a gate leading home constitutes an oikological remark. In it we find, however pompously it may sound, the power of world making. The path to one's domestication goes through living among things, experiencing the permanence of things, and finally through one's acceptance of loss possessions – even of oneself.

Taking good care of things and clearing the house off handy things is closely linked with the philosophy of locality. The palpable presence of a place disappears along with us, and with the charm of objects. Tadeusz Sławek expresses this idea while interpreting Henry David Thoreau – a man cleaned off everything reveals him/herself as "dis-connected from objects" (2009, 346). We are being be-littled, as are places, although they remain as space for others. The experience of be-littling forms a good interpretation of place.

The crack and radical opening

Into the center of the Christian world, there enters Buddhist experience. We are and we are not, we experience the river of life, we breathe in myriads of beings – placed locally we leave off thinking about Oneself. We pass ourselves just like we pass thinking of permanence of things. All we ever were and we can ever become, all we never were and will never be – is the eulogy of the philosophy of place. The local man, clinging to the idea of endurance, approaching it like the lighthouse, is at the same time the admirer of a moment and reflections on impermanence.

The experience of locality which serves the purpose of sustaining the world by formulating the philosophy of place, brings forth the concern to lose that which is interpersonal – to "leave some room" in a place, not to stack a place with too many things, not to leave too strong a testimony of oneself. That which is empty is pertinent to peace and distance within the interpersonal. The relation to nature and local neighborhood enables the loosening of ties.

We come to realize that this kind of knowledge gives us relief and that we should live in a place with tender care yet with attachment not stronger than necessary. We exist in relation to the natural order of things – there is the sky, the earth, wind, mountains, water, trees. Along with his admiration for the experience of landscape and daily life Rilke noted down that a place makes "a land of learning," and in this way constitutes real education and journey, which equips people after years of learning with what they have lived through, and gives them “images for everything” (2013, 138–139). This is expressed in his awe at the fact that one can “speak like landscape, by way of the clouds, winds and sunsets” (Rilke, 2013, 139).

We experience this locally by taking roots in the landscape that is there for us while is not ours. It belongs to us by not belonging. This bizarre law of belonging with no act of ownership makes us see that which is incomprehensible. The disquiet in the surrounding landscape and friendship comprise a great theme of Nietzsche’s works. Caves, raging seas, mountain tops, clear streams, and fresh air, all come to form the room for friendship. Zarathustra flees from the masses, retreats into the mountain cave and summits, flees from musty smell of fairs into solitude, where “a rough, strong breeze bloweth” (Nietzsche 1999, 32). Zarathustra makes a place for himself amongst nature, but he does so by the act of uprootedness. In the distance he desires renewal and growth. The master bemoans the loss of his place – we shall remember that the Nietzschean call (2003, 25), seldom referred to in the humanities: “Woe to him who does not have a homeland” (Weh dem, der keine Heimat hat!). The loosening of ties, detachment, and touching upon the incomprehensible is, to some extent, a petrifying renewal of the image of a place. Having experienced the locality in this opening to the incomprehensible we no longer yearn for the stunted local story about the charm of the cuisine, the specificity of wedding customs or traditional costume. The local philosophy of life is searched out in the isthmus to the infinite. A place sustains this radical opening. It foretells an unforeseen tranquillity, welfare, mystery, and “worldliness,” which is joined with the rupture and wound, which cannot be erased at once. Pessoa (2013, 379) writes: “Yet at the end of Rua Dos there is the universe, as well. God also guards this place so as the mystery of life is found here.” Place and emptiness interweave each other, so Pessoa (2013, 347) notes: “The Ganges River flows though Rua Dos Dourades, too.” The philosophy of locality – through guarding the trifles, loyal love of a place, and a permanent order of things – guards the dark as well.

In locality the world exists – cosmos (*κόσμος*) and chaos (*χάος*), beginning and end. In a place the metaphysics of death comes to surface. Life, Michalski (2007, 127) writes, “is permeated by death,” it is like a volcano burning with “an undying fire that can devour all that seems to be permanent in life, accomplished, set once and for good, all sense and all subject of knowledge.” However, this life towards death unveils itself in a certain place, especially when the locus takes us off the familiar trajectories. It is in a place that an abyss, cliff, and end. All that is precipitous and inestimable encounters us in that which has been (not enough) familiarised. The Derridean (1999, 10) *chora* (*χώρα*), which “is *neither* this *nor* that or that it is *both* this and that,” would itself be similar in understanding this abyss. Nonetheless, the philosophy of locality would defend an overview that it is in a place where the unfamiliar and the unseen presides. By developing a local idea the local man puts forth a task for the contemporary world – life should not be an escape from that which infinite and dark. Place directs towards this.

The philosophy of locality would not support an instrumental vision of man’s activities, it would not form a useful plan of social happiness. Locality is no isle of the blessed. To have a house means to have a house that can be lost in any moment. Andrzej Stasiuk (2013, 131) noted that: “The neighbourhood shows signs of decay, house by house, as if my life was diminished. For what will happen with us when all the places we have been to will finally disappear? We will have to invent them anew, and from this time on our old life will turn into invention, a plaything of memory, and nothing more." A loss of home unveils the reverse of a place. Tischner (1990, 189) poignantly wrote that each house ultimately teaches a loss, along with the decay of a house, there unfolds the "horizon of transcendence," for an abandoned house "leaves in a man a blurry imprint – a concept of another house, the house that is immune to fire, to disloyalty – a house of truth." The philosophy of locality teaches how to be at home, yet with the view of that which is unnamed and incomprehensible. The intimate home space and the touch of a place itself strengthen the mystery of the indeterminate. The unimaginable lurks behind the threshold, in the attic, in the basement, behind the window, the wardrobe, behind the doors – just by the side of that which is known. Bachelard, Márai, and Tischner knew about it. One's own space smells of and attracts by what is undefined. One's own space frightens us and thus brings forth – along with the Tischnerian question "Is there anything more fragile than home?" (1990, 188) – fragile knowledge that our beginning and end happen in a place.

Place lies between a petrifying invention and a real order of things. It does not cease to be a disquieting experience, albeit it brings forth an unsettling question, that is, "What is there beyond place?" A place takes us beyond ourselves, toward petrifying questions that Hasidic Jews defined as the ones that open up on the way to cognition and finally lead to the most dangerous question, which – as we read in *The Fiftieth Gate* by Baruch of Mesbiz (2005, 113) – "did not raise before any man." For Hasidic Jews faith is their liberation from abyss. Faith does not take the human beyond a place, instead, it teaches how we should act, here and in this place, so as to see the light of the hidden life of God, as Martin Buber explains (Buber 2004, 45). The local man would sustain the world by clinging to an idea of a place, for it is what stops man. A place, through storing deep anxiety, at the same time offers liberation.

An abysmal thought as a placed thought

We find it difficult to distinguish between what locality tells us from what the global media story tells us to think. Trust in the birth of mobile, cosmopolitan mass of tourists, TV viewers, gastarbeiters, which transforms locality as in the concept of Daniel Dayan (1999, 19), would not comprise the credo of the philosophy of locality. One can share anxiety concerning cosmopolitan concealment but we find it hard to joyfully declare the mobility of the world, since according the researchers of social processes, global mobility means global ostracism and a mythology of the wealthy world. *Oikos* makes us guard a place as our home, so that we will not go away too far, for we need to return. Even if we are physically far away from our home, we cannot form our own identity by imitating others. Ultimately, the way of *doxa* of the global world does not question a place. *Episteme* of a place is the metaphysical truth, a clear view that we experience the world in a place. It saves us from a brief and spectacular look, overused in modern humanities, about a wonder world of mobility, insurmountable choices, unending paths, common social communication.

Fetishizing globalization, we forgot the simple, the fragile. We would not like to think that the philosophy of locality can be a Nietzschean abysmal thought, which guards both metaphysical anxiety and radical opening to that which is unencompassable, and which develops an infinite longing. At the same time, it is hard to comprehend that the abysmal local idea brings salvation, making the man placed and keeping him or her directed to life, so that the trajectory of “here” – “everywhere” – “nowhere” – “somewhere” was metaphysically interpreted, rather than instrumentally. We are “local”; we are for the place; and we are marked with the specificity of a place, a particular detail, corporeality. However, this locality seems to be too surreptitious to become a spectacular anthropological story. What is intimate and immediate is genuine when read as existential experience.

The local idea is a stimulus to guard the attentive thought, focused on a place; however, it seems that this withdrawn story of a place possesses a power of making the world. Like Archimedean firm spot, the local idea offers support to earth as *Lebensphilosophie*. Instead of the global and the unplaced that is unfavorable to man, there is a tangible place.

The philosophy of locality – a thought understood as abysmal, radical, save-guarding metaphysical anxiety and salvation, would be such an ennoblement of life.

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Becoming Beyond the Anthropocene: Thinking and Writing Our Animal Selves

Michelle Braunstein, Murdoch University, Australia

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Abstract

Without intervention, the Anthropocene portends a certain telos. From this, and from liberal humanism, I make a timely ontological detour and provoke a different future to what is looking predictable; a post-human, metamorphic future — one with no end in sight. My PhD comprises a dystopian/magical realism novella (set mainly in Japan) and an accompanying critical essay, both of which engage aspects of the growing field of critical animal studies with particular focus on insectoid metamorphoses. I present a short theoretical paper informed by my thesis and an excerpt from my novella-in-progress, Order of Our Lady Cicada. Both will explore that which exceeds representation; the corporeal, by unsettling the notion that "nothing is beyond the text", with provocation to a more embodied, metamorphic encounter with it, particularly in the exchange of energies between the acts of reading and writing. Through critiquing transcendence in metaphor, in the tradition of Kafka, Deleuze and Guattari and Braidotti, my presentation also reclaims embodied metamorphoses in the context of the Anthropocene, as distinct from simply positioning animals as Others or mere metaphors, as has been the tendency of liberal humanist authors and scholars since the Enlightenment. In de-centering the western liberal construct of mind, I am calling for a corporeal literary practice which simultaneously transgresses the discipline, becoming too, a cornerstone of a new "post-humanities"; un-doing and de-colonising so we can think and write our animal selves immanently, in any discipline, during and beyond the present epoch.

Keywords: embodiment; metamorphoses; Anthropocene; creative writing; practice-based research; immanence; insects; critical animal studies

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Introduction

In this paper, I am presenting a short theoretical discussion and an excerpt from my novella-in-progress, *Order of Our Lady Cicada* (a component of my doctoral dissertation in creative writing). With these I am exploring what it is to think and write our animal selves. My paper attempts to recuperate and reclaim embodied metamorphoses in the context of the Anthropocene and late capitalism, as distinct from simply positioning animals, insects in particular, as Others or mere metaphors, as has been the tendency of liberal humanist authors and scholars since the Enlightenment.

Implicit in naming the present epoch the Anthropocene is a sense of meta-temporality and of transcendence, as though it is being articulated by future scientists looking back; as though we have surpassed ourselves somehow. Some say we should actually call this era of melting ice sheets, extreme weather events, mass extinctions and displacement, the capitalocene — signifying "capitalism as a way of organising nature—as a multispecies, situated, capitalist world-ecology." (Moore, 2017)

Tom Cohen theorised recently, not without irony, that we are now in the Trumpocene era and that the Anthropocene is "a shiny-toy word-name to chatter as distraction about while *tipping points* pass." (2018) In my activist days, I would surely have argued 'capitalocene' was most apt, because not all humans are equally responsible for the present rate of biocide; that "capitalism's drive towards extinction" (Moore, 2017) is clearly culpable. I have not completely jettisoned my activist self who worked for a time towards redressing environmental injustices, attempting to remove power around those most responsible and making them/us repay ecological debt. I continue to hold at the tip of my tongue the friendly reminder by Utah Phillips that: "The earth is not dying, it is being killed, and those who are killing it have names and addresses."

Through my practice-based doctoral research I have apprehended a more nuanced approach to questioning what the constructed "Anthropos" or human might be, and what its legacy has been — including capitalism. I agree with Morton, who observes, "the lineage that brought us slavery and racism is also the lineage that brought us the anthropocentric boundary between human and non-human." (2015) Yet it is not the remit of this paper to be overly fixated on the right names for epochs or to impose grand linear answers to the problems we are facing in this epoch, whatever we decide to call it. The actual task of the paper instead seeks affinities, flows and nomadic subjectivities (Bradiotti, 2002) around un-thinking and un-doing, as well as far smaller stories; insect-sized ones, still holding fast to anti-capitalism as part of a post-humanist analysis. As Braidotti articulates, "nomadic subjectivity critiques liberal individualism and promotes instead the positivity of multiple connections. It also eroticises interconnectedness, by emphasising the role of passions, empathy and desire as non-self-aggrandising modes of relation to one's social and human habitat." (2002)

Beyond the human habitat, my research looks at non-human thinking and writing. This is distinct from the kind of thinking and writing which extends from the lineage of liberal humanism, which as I have already mentioned, I charge with culpability for the anti-life epoch we appear to be in, whatever we want to call it.

My research owes a great deal to critical animal studies — a skein of a wider post-humanist fabric — which problematises false categories of the human and the animal, simultaneously understanding that the body and mind were never two, despite the legacy of Descartes. According to Cohen and Colebrook "there never is and never was the human" (2016) Indeed, the construction of the "human" as the metaphoric liberal humanist subject, was by European men of the Enlightenment, who appointed themselves human as a seperate category from anyone who was not them, including so-called "animals." They then invented systems of capital and control founded upon this notion of their own so-called humanity and rational agency. This metaphoric human necessitated not only a constructed cleaving off of the Other — animal, vegetal, women, people of colour, people with special needs — but also an attempt to cleave off the body from the mind; as though this was actually possible. It was as if the mind forgot it was intrinsically imbricated with the body, and also, merely a tool to receive and transmit information. The constructed liberal humanist mind seemed to decide that it was a solitary entity capable of creating knowledge; of living in a transcendent world entirely comprised of metaphor. Fast forward several hundred years, and we are in the Anthropocene, or whatever we decide to call it.

My doctoral dissertation is on (non) representations of metamorphoses, tricksters and insects through seven stories. In it I am critical of metaphor and of representation, whilst also recognising that we may never truly be able to escape them. One of the stories I look at in the dissertation is my own novella-in-progress, entitled *Order of Our Lady Cicada*. I will read an excerpt from this later in the paper.

But first I wish to explore some methods for thinking and writing our animal selves, predicated on my concern that trying to think ourselves out of the present trouble we are in (in disembodied, metaphoric, humanist ways), is not working. In other words, if we can accept that the present trouble was created by disembodied humanistic minds prone to overly metaphoric thinking, therefore, perhaps it is not wise to assume that we can think our way out of it in the same way. Of course, informed action is required to reduce greenhouse emissions, but in the context of "hyper-objects" (2013) like climate change (Morton), the drive towards techno-fetishistic "solutions" like carbon capturing is an example wherein creating more territory from more of the same framework that made the problem, is not the answer. Un-doing and un-thinking seem to work together with un-consuming, rather than creating so-called adaptive territory to try to fortify a dying logos, aka humanism.

Donna Haraway, a post-humanist scholar herself urges us to "cultivate with each other in every way imaginable epochs to come that can replenish refuge" (2015). Indeed. But how? Let us keep problematising the imposition, the false category of the human and do as Haraway encourages and "stay with the trouble" (2016). Then, consider, what will epochs which replenish refuge look like? What will they feel like? For me, in part the process involves beginning in silence. From there, we can begin to become aware of what is unfolding; what is beyond humanist thought.

Finaly refers to the "transformative power of writing" and guides us to begin researching in silence, and seeing things afresh. In my experience, one way to do this, is to notice the representational mental chatter. I would argue that the self who notices the representational chatter, is the animal or the post-human self. The self who identifies with the chatter, is the humanist self; "*my head chatters, therefore I am.*" The more aware of this I become, the quieter the chatter, and the stronger the animal self can grow.

The next axiom that I base the process, thinking and writing my animal self on, springs from Deleuze and Guattari's *Kafka: Toward a Minor Literature*. In this, they liberate Kafka from the transcendent humanist metaphors and interpretations which have been imposed upon his work. In other words, they postulate that Gregor Samsa's becoming an insect far exceeds such metaphors as "capitalist alienation" or Oedipal triangulations, instead arguing that the text itself is an act of the actual, of transgression (1986). I share their immanent approach to the text, and have attempted to write in the same way; with the work privileging neither the virtual nor the actual, provoking and invoking more the friction point of the two; the trickster insect at the crossroads. Indeed I have attempted to make the creative part of my dissertation a work of metamorphosis that is deeply imbricated with the theoretical part, rather than a symbol of it. And in its transmission, from the writing to the reading of it, is something which I hope defies easily encapsulated meaning. I also hope to encourage other scholars to undertake creative practice as a means for knowing/un-knowing, recognising its potential for finding out that which is beyond the limits of other phallogocentric research methods in an attempt to grow in touch with post-human or animal ways of knowing.

But returning to comparatively more traditional epistemologies for a moment, and certainly not rejecting them outrightly, Thomas Nagel asks "What is it like to be a bat?" as a way of exploring the relation between mind and body. He explained that he chose "bats instead of wasps or flounders because if one travels too far down the phylogenetic tree, people gradually shed their faith that there is experience there at all." (1974)

Another foundation for my work has been intentionally choosing to travel further down the phylogenetic tree, to insects, for a few reasons. Firstly, insects are powerful bioindicators for levels of pollution and the health of ecosystems. Also, according to Braidotti, they are "powerful indicators of the de-centring of anthropocentrism and point to post-human sensibilities…" (2002)

So I chose to look at them, partly *because* of Nagel's reason for not choosing them. It felt to me like an important intervention, yet it is outside of the ambit of the paper to address in any depth what scientists are now saying about insects and consciousness; in other words that they have it. (Barron and Klein 2016)

Rather, now I will turn to an excerpt from my fictional novella-in-progress, *Order of Our Lady Cicada*, to hopefully demonstrate a metamorphic work which attempts to trouble the categories of human and non-human, body and mind, waking and sleeping, virtual and actual, creative and theoretical. I will also mention that this story and in fact the entire topic of my doctoral research initially emerged from silence.

To give an overview of the story, Magda is living in a western port city of Australia. In the realm between her waking and sleeping, she is often assailed by an insectoid being. These encounters drain her and she feels she must make a change but is not sure how to. She meets Kyoko who offers her an opportunity to travel to Japan to undertake a transformative process. Once there, Magda carries out part of the *Ohenro* death ritual/pilgrimage on Shikoku Island. Throughout, she comes in contact with nature spirits as well as the ever-present insect being. Her encounters with the land and the beings which inhabit it, provoke her to question her perception, as do her relations with other initiates. Towards the end of her time on Shikoku she also participates in an initiatory ritual with a plant spirit sacrament. The excerpt I have included here centres on this plot turn.

Excerpt from *Order of Our Lady Cicada* by Michelle Braunstein:

Now, instead of revealing itself as shadowy impressions or watermarks in my peripheral vision, the insect was more real than ever before. Its limbs were sinewy and shone in the candlelight. Its eyes were prominent, bulging and set wide apart. The wings which sprouted from its golden green exoskeleton were stretched tightly, membranous. Shimmering, it hovered over me. I lay still, in admiration and stone cold terror at once.

‘Hello Magda,’ it uttered, breaking the silence.

‘What do you want?’ I managed to yell telepathically. At this it threw back its head and laughed.

‘What is so funny?’ I demanded. But again, I faced a wall of silence. Waiting for my answer became a stricture which I felt wrapped in. Eventually, I grew bored with this tension and the disquiet. Annoyed with the insect for withholding, I began to think about Daisuke instead, and whether I might ever hold his hand or kiss his face. Because of this I became startled, painfully so, when the insect finally roared:

‘You know what I want!’

In response I gulped several large breaths and unloaded a magazine of rapid-fire questions.

‘Do you want to hurt me? Do you want to steal my energy? Do you want to punish me? Do you want me to die? Which is it? I have never known.’

Each of my queries was animated by a question mark which materialised in the space between us. They resembled silver hooks which floated away at first, before doubling back and attaching themselves to the scaly torso of the insect, who flinched as each one pierced its body.

When its shiny black eyes started morphing, at first I thought I was imagining things. Little by little, like coral bleaching in sunlight, they changed through shades of dark to lighter brown, eventually settling on a deep red hue. At this point it began to shake, and I had to wonder, was it enraged by my insolence? Had I, in my growing strength or stupidity, provoked it to end things once and for all? Or would it spare me? All bets were off.

I turned to look at Michiko who lay on the futon beside me. Her expression was pained and several tears slid down her cheeks. I supposed it would’ve been wrong to call on her when she was in her own moment of difficulty or possible release. But I did it anyway. ‘Michiko! Help me!’ I hissed.

She turned to look at me and something transferred between the two of us that I couldn’t have named if I’d have tried. It was more than understanding, more than silent mutual compassion.

Feeling fortified by this unspeakable connection, I managed to return my attention to the insect. Still trembling, its bright red eyes flashing like soundless sirens, it dribbled a slick of saliva from its proboscis onto my bare foot. A sick panic wanted to swell in my stomach but I refused to energise it. Instead, I waited and watched as the insect's trembling became more violent, like a seizure. Its metallic limbs clanged together like eight sets of cymbals played discordantly for an art noise experiment. Torrents of silver tears began streaming from its ruby eyes and great rasping sobs wrenched from its chest. Tears dripped down its face to the floor, forming puddles of mercury. Over its wails, I could hear the sounds of liquid lapping at the walls. My futon left the floor and looking over its edge, I realised I was afloat in the creature’s wretchedness. Was this another trick? I couldn’t be sure. But as I watched, a crack formed in its chest. This grew into a large split revealing its heart which also began to break open before my eyes like a ripe pomegranate, thousands of tiny beads of crimson plopping into the waves of silver. i

‘Are you sad?’ I demanded, as I bobbed up and down in its tears. It nodded. I couldn’t help but feel sorry for it, but only to a point, for its display bordered on maudlin.’Why?’ I asked, softer now.

And then the insect formed words which were not language in the usual sense. They came in rhythms, colours, emotions and energies that I could read. It said with no actual words:

‘I made you to remind me, and I’ve been here so you’d forget. And we are sorry.’ And in a flash of blinding light the entire experience imploded. My futon hit the floor with a *whump.* Then, once again without words or pictures or sounds, I was made aware that the insect and I were never not one and the same.

I lay in complete stillness and emptiness. Time ceased to be a thing. But eventually, into the abyss entered a kind of soft howling sound, like wind whistling through a petrified tree. I had never heard a person make such a sound. Somehow I knew it was Daisuke. I held him in my heart until he became quiet again. Then I must’ve slept.

Conclusion

The Anthropocene/the sixth extinction event calls for the undoing of the transcendent thinking which created the present scenario; for a new relationship with ourselves. Thinking and writing our animal selves is an intervention to the humanist tendency to othering and instrumentalising animals as metaphors. Creative/immanent writing, or writing our animal selves, can construct knowledge which is metamorphic.

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The Development of Typology Matrixes on Design Patterns Inspired by the Mangroves Species of Sungai Merbok

Nurul 'Ayn Ahmad Sayuti, Universiti Teknologi MARA, Malaysia
Mohd Zamri Azizan, Universiti Teknologi MARA, Malaysia
Mas Ayu Zainal, Universiti Teknologi MARA, Malaysia
Ahmad Fazlan Ahmad Zamri, Universiti Teknologi MARA, Malaysia
Abu Hanifa Ab Hamid, Universiti Teknologi MARA, Malaysia

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Abstract

More than 30 species of mangroves have been identified in Sungai Merbok, Kedah, Malaysia and are considered to be the most extensive collection of mangroves species in the world. Because of the profound natural and historical elements, Sungai Merbok is now has been identified as a second natural biosphere in the world and is recognised by the UNESCO. The researchers have found that the mangroves species have potentials to be developed into 2D or 3D design patterns. The information on mangroves species and the images were obtained from the research websites and books. Typology matrixes are designed to categorise the mangroves species, and a variety of design patterns can be seen in the matrixes developed for this study. All of the patterns developed inspired by the mangroves physical features (roots, leaves, fruits, flowers, skin texture or other parts). Rough sketches on idea developments or thumbnails were developed and documented in the matrixes. It is estimated around 265 basic patterns have been developed for this study. Moreover, the design patterns can be developed further and be the basis for more design works development.

Keyword: mangroves species, design, pattern, idea development, inspiration

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Introduction

The Sungai Merbok in Sungai Petani, Kedah not only known for its beautiful scenery but a diverse ecosystem where it has been recognised as the that has more than 30 mangroves species. Because of the profound natural and the historical elements, this mangroves conservation area is now has been identified and is acknowledged by the UNESCO. Furthermore, there are vast natural elements available in this region, such as paddy field, birds, and other types of flora and fauna, which can be used as a source of inspiration in designing. For this study, the researchers have identified and produced design patterns which are inspired by the mangroves species of the Sungai Merbok. These artworks can be used to represents the 'Sungai Merbok'. This research used an observation method to identify and translate the common physical forms of the mangroves into a design. It is estimated that 265 design patterns are developed and categorised in matrixes. The differences in pattern development can be seen in the matrixes.

Moreover, this study can also creates awareness on sustainability and the importance to preserve the nature (Flannery, 2005; Heerwagen, 2003; Beatley, 2011; Kellert, 2012) where the mangrove species, especially in Merbok, are endangered. It is essential to highlight this issue as it can be a way to protect the environment. However, the end products are not produced in this study, and further developments are required to be done. This study will serve as a basis for further and more detailed research in product development. It is hoping to inspire the designers or researchers of this project to develop products for daily usages (furniture or product design), graphic illustrations and many more, which can bring a meaningful and intrinsic interpretation towards designs that are inspired by nature.

Design, Pattern and Inspiration by Nature

Design involves a process of creating or developing ideas. As alluded by Gabriel-Petit (2010), design is,
"…the creative process in which we use our intuition and analytical ability to understand the opportunities and constraints business goals, competitive markets, customer needs, and technologies present, then envision, communicate, and realize practical solutions that meet customer needs and create business value".
A pattern is a common and intelligible form or sequence discernible in the way in which something happens or is done (Unknown, 2018a). Patterns can be designed with the various usage of shapes, colours, images etcetera which can be repetitively designed. By using the natural patterns which are inspired by the mangroves species, this research has listed and categorised at least 265 basic design patterns. Moreover, the mangroves species are the primary subject matter in the development of the basic pattern.

It is quite a common process for designers and artists to produce designs which are inspired by nature. This study documented and developed matrixes that classify the mangrove in detail according to species and the physical form of the plants (leaves, flowers, fruits, roots and other parts if available). The physical forms of mangroves are used to generate ideas which can be developed further as functional designs. Inspiration is the process of being mentally stimulated to do or feel something, especially to do something creative (Unknown, 2018b). Gonçalves et al. (2014) and Chan et al. (2015) discussed inspiration is a process is an idea searching where the active or passive design process is done by engaging which elicited with any diverse surrounding form of an object. It is one of the necessary procedures that designers use to develop ideas. In this context of the study, the patterns developed are inspired by the mangrove species available in Sungai Merbok. Yeler (2015) stated that by applying nature into design disciplines using the approach of observation of events and processes, it would have the capacity to change the life of humanity for the better. By looking or adopting nature, lots can be learned and benefitted from (Benyus, 1997; Orr, 2002; Thorpe, 2007; Helms et al., 2009; Heerwagen, 2003; Gruber et al., 2011; Gray and Birrell, 2014).

Mangroves

Mangrove is a type of plant which can be found near the rivers or beaches which has distinctive root. Mangroves play a vital role in the marine ecosystem as it becomes a habitat for a vast range of animal species of birds, fishes, reptiles, amphibians and mammals (WWF, 2018). Mangroves as defined by Ong and Gong (2013, page 1);
"...are a group of vascular plants that have special morphological, physiological and other non-visible adaptations to live in a saline intertidal environment dominated by low dissolved oxygen or sometimes anoxic fine sediments. These plants, together with their complement of microorganisms and animals, form the mangrove ecosystem. The term mangrove thus refers both to the plants themselves as well as to the ecosystem."

Mangroves play vital roles in the ecosystem, which can adapt and survive the harsh conditions of the sea and land. It was a complex ecosystem that provides lots of benefits to the flora, fauna and humans. Spalding, Kainuma and Collins (2010) mentioned that mangroves in Malaysia are managed and controlled by the government of the state in the forest reserves, which are used for timber and charcoal production (Latiff and Faridah-Hanum, 2014; Kedah Forestry, 2015) although there were mass losses. It is contrary to the Philippines where mangroves were overused for industrial demand, population expansion etcetera and it resulted in massive losses for that country from the early 1950s. Mitigation policies for replanting and restoration helped to control and conserve the mangroves (Spalding, Kainuma and Collins, 2010).

Mangrove Species in Merbok and Malaysia

Mangroves are the most spectacular colonisers, which refer to a vast range of plants at the edge of the sea (Spalding, Kainuma and Collins, 2010). Spalding, Kainuma and Collins (2010) have identified 73 species of pure and hybrid mangrove all over the world which separated into Indo-West Pacific species and Atlantic East Pacific species. The Kedah state has at least 20, 533 ha and 17,185 ha of permanent forest reserves which consists of mangroves forest in Kisap Forest Reserves, Air Hangat Forest Reserves, Pulau Dayang Bunting Forest Reserves in Langkawi and Merbok Forest Reserves (Aldrie and Latiff, 2006). The Merbok Forest Reserves is situated in Kuala Muda with a 3,085.9ha, and it is the second largest mangrove forest in the West Malaysia after Larut Matang Forest Reserves in Perak.

Merbok Forest Reserves has at least 92 species of 63 genera and 39 families of high plants and ferns (including mangroves) Aldrie and Latiff (2006). It has been identified that over 30 mangrove species available in this area. Aldrie and Latiff (2006) have also listed the species of mangrove that can be found in Malaysia, as shown in Table 1 below.

Table 1: The list of mangroves species found in Malaysia by Aldrie and Latiff (2006)

Family	Species	Family	Species
Acanthaceae	Acanthus ebracteatus	**Rhizophoraceae**	Bruguiera cylindrica
	Acanthus ilicifolius		Bruguiera gymnorhiza
Avicenniaceae	Avicennia alba		Bruguiera parviflora
	Avicennia marina		Bruguiera sexangula
	Avicennia officinalis		Ceriops tagal
Bignoniaceae	Dolichandrone spathacea		Rhizophora apiculata
Combretaceae	Lumnitzera littorea		Rhizophora mucronata
	Terminalia catappa		Rhizophora Annamalayana
Euphorbiaceae	Bridelia tomentosa blume	**Rubiaceae**	Scyphiphora hydrophylacea
	Excoecaria agallocha		Canthium horridum
	Sapium indicum willdenow		Psychotria sp.
	Suregada multiflora	**Sonneratiaceae**	Sonneratia alba
Meliaceae	Aglaia cucullata		Sonneratia caseolaris
	Xylocarpus granatum		Sonneratia griffithii
	Xylocarpus moluccensis		Sonneratia ovata

The Kedah Forestry (2015) stated that there are more than 30 of true mangrove species in Merbok Forest Reserved. The types of mangrove available in Sungai Merbok can be seen in Table 2 below.

Table 2: The mangroves species and plants in Merbok, Kedah,
taken from Galeri Merbok (2008)

Family	Species	Family	Species
Acanthaceae	Acanthus ebracteatus Vahl	**Rhizophoraceae**	Bruguiera sexangula
	Acanthus Volubilis Wall		Ceriops tagal
	Acanthus ilicifolius		Rhizophora apiculata Blume
Arecaceae	Nypa Fruticans Wurmb		Rhizophora mucronata Lam
Avicenniaceae	Avicennia alba		Rhizophora Annamalayana (

	Avicennia marina		Bruguiera Cylindrica
	Avicennia officinalis		Bruguiera gymnorhiza
Combretaceae	Lumnitzera littorea		Bruguiera Hainesii (Critically endangered)
Euphorbiaceae	Excoecaria agallocha		Bruguiera parviflora
Meliaceae	Xylocarpus granatum	**Rubiaceae**	Scyphiphora hydrophylacea
	Xylocarpus moluccensis	**Sonneratiaceae**	Sonneratia alba
Myrsinaceae	Aegiceras Corniculatum		Sonneratia griffithii (Critically endangered)
Pteridaceae	Acrostichum Aureum		Sonneratia ovata Backer
	Acrostichum Speciosum	**Sterculiaceae**	Heritiera Fomes (Endangered)
			Heritiera Littoralis
			Phoenix Paludosa Roxb

Research Methodology

In order to achieve the research objectives, this research was done by; (1) *observations* on the images of mangrove species, (2) *literature review* - by gathering information from books, journal and research websites, (3) *developing matrix of categorisation,* by classifying the mangroves according to species, variation of roots, fruits, flowers, leaves and other physical parts of mangrove plants, (4) *Pattern design development* – developing design patterns based on the mangrove species and variations. This research used an approach of qualitative analysis to achieve the research outcomes, aiming to answer the research questions that were formulated based on the previous literature reviews and observation.

There are 5 phases which are Phase 1: Literature Review, Phase 2: Observation and Studies on Mangroves Species, Phase 3: Typology/ Matrix Design, Phase 4: Patterns development and finally Phase 5: Conclusions and Further Research which are designed according to the needs of this study. These phases are explained further below.

Phase 1: Literature Review

Related information is collected from journals, articles, research websites and books to help the researchers to understand more about the definitions of terms and the species of mangroves available in the Sungai Merbok.

Phase 2: Observation and Studies on Mangroves Species

Information on the types of mangroves was obtained through site visits to the display panels in the Galeri Merbok and the Kedah Forestry in Sungai Petani. To support this investigation, information on mangroves were also gathered from journals and articles.

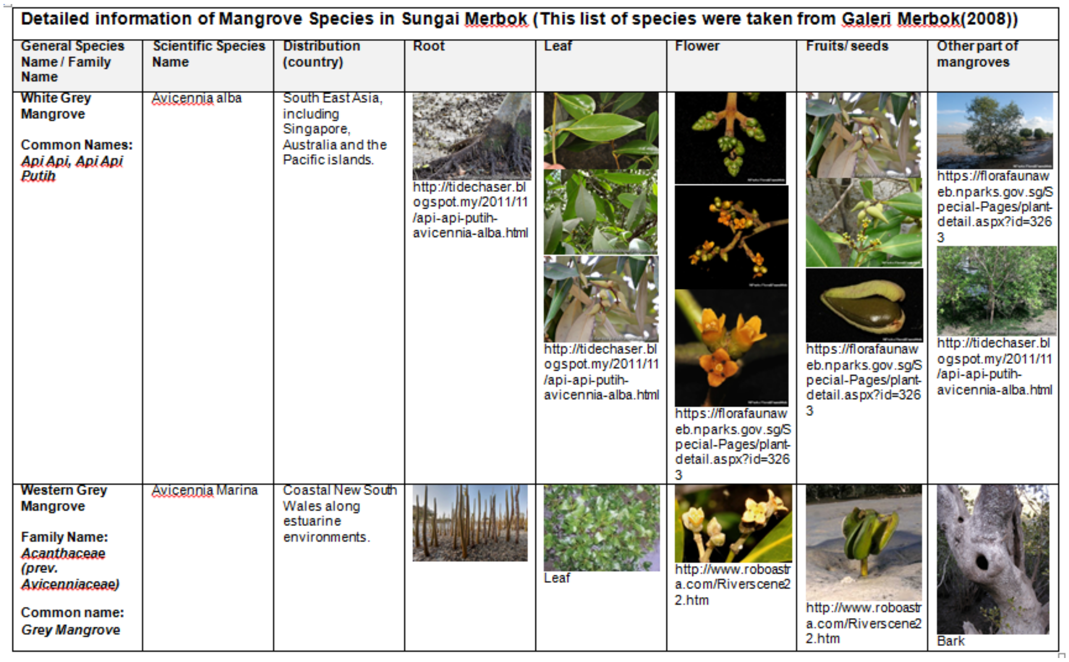
Phase 3: Typology/ Matrix Design
The researchers have categorised, compared and listed the species of mangrove which are available in Sungai Merbok according to widespread species name/ family name, scientific species name, distribution (country), types of the roots, leaf, flowers, fruits/ seeds and other parts of mangroves.

Phase 4: Pattern development
The design patterns are, and there are at least two proposals for each species, and it estimated 265 patterns had been developed. However, the developments are not final and will go through several more design development phases for more future research. Only the basic patterns development will be featured in this study.

Phase 5: Conclusions and Further Research
Conclusions on this research are discussed, and recommendations for further research can be found at the end of the chapters. This part will explain the various developments of the design patterns, which inspired from mangrove species of Sungai Merbok. As mentioned earlier, this process will be continued until the final products are formed. This research will encourage more developments in designs which are inspired by nature.

Typology of Matrixes

The matrix typology has shown diverse types of mangrove and plant species in Sungai Merbok. The variation of roots, fruits, leaves, flowers and other parts of mangroves have inspired the researchers to design basic patterns. The examples of classification can be seen in Figure 1a below. The matrix was divided into the general species name or family name, scientific species name, distribution (country), root, leaf, flower, fruits/seeds and other parts of mangroves.



Detailed information of Mangrove Species in Sungai Merbok (This list of species were taken from Galeri Merbok(2008))

General Species Name / Family Name	Scientific Species Name	Distribution (country)	Root	Leaf	Flower	Fruits/ seeds	Other part of mangroves
White Grey Mangrove **Common Names:** ***Api Api, Api Api Putih***	Avicennia alba	South East Asia, including Singapore, Australia and the Pacific islands.	http://tidechaser.blogspot.my/2011/11/api-api-putih-avicennia-alba.html	http://tidechaser.blogspot.my/2011/11/api-api-putih-avicennia-alba.html	https://florafaunaweb.nparks.gov.sg/Special-Pages/plant-detail.aspx?id=3263	https://florafaunaweb.nparks.gov.sg/Special-Pages/plant-detail.aspx?id=3263	https://florafaunaweb.nparks.gov.sg/Special-Pages/plant-detail.aspx?id=3263 http://tidechaser.blogspot.my/2011/11/api-api-putih-avicennia-alba.html
Western Grey Mangrove **Family Name:** ***Acanthaceae (prev. Avicenniaceae)*** **Common name:** ***Grey Mangrove***	Avicennia Marina	Coastal New South Wales along estuarine environments.		Leaf	http://www.roboastra.com/Riverscene22.htm	http://www.roboastra.com/Riverscene22.htm	Bark

Figure 1a: The detailed information on mangroves species and plants in Sungai Merbok, taken from Galeri Merbok (2008). Source: Authors

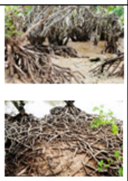
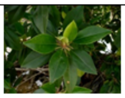
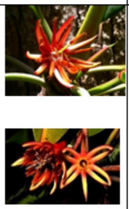
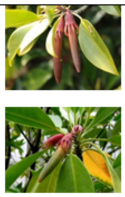
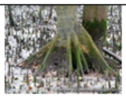
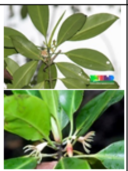
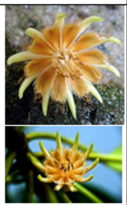
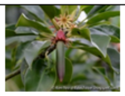
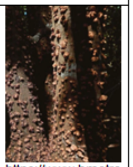
General Species Name / Family Name	Scientific Species Name	Distribution (country)	Root	Leaf	Flower	Fruits / seeds	Other part of mangroves
Large Leafed Orange Mangrove (Tumu Merah)	*Bruguiera Gymnorhiza*	South and East Africa, Madagascar through to India, Myanmar, Thailand, Peninsular Malaysia, Singapore, throughout Indonesia, Brunei, the Philippines, Papua New Guinea, northern Australia to Ryuku Islands, Polynesia and Samoa	 http://www.alamy.com/stock-photo-roots-of-bruguiera-gymnorrhiza-beilun-estuary-national-nature-reserve-41937615.html	 http://www.madeinnys.com/mangrove/b_gymnorrhiza.htm	 http://www.mangrove.at/bruguiera-gymnorhiza_large_leafed-orange-mangrove.html https://id.wikipedia.org/wiki/Putut	 http://www.mangrove.at/bruguiera-gymnorhiza_large_leafed-orange-mangrove.html	
Haines Orange Mangrove (Berus Mata Buaya)	*Bruguiera Hainesii*	South East Asia in Indonesia, Malaysia, Thailand, Myanmar, Philippines, Papua New Guinea and Singapore.	 https://www.flickr.com/photos/adaduitokla/12134247913	 http://tidechaser.blogspot.my/2011/11/berus-mata-buaya-bruguiera-hainesii.html	 https://www.flickr.com/photos/adaduitokla/1213563943	 http://tidechaser.blogspot.my/2011/11/berus-mata-buaya-bruguiera-hainesii.html	 https://www.hmetro.com.my/mutakhir/2018/04/334627/perjanjian-alam-tanah-bencah

Figure 1b: The detailed information on mangroves species and plants in Sungai Merbok, taken from Galeri Merbok (2008). Source: Authors

The variation of the species can be seen in Figure 1a and 1b. To avoid brevity, only a few examples will be shown. Evidently, these species have shown distinct criteria in the form of the roots, leaves, flowers, fruits/ seeds and tree barks because of its different family. Figure 2a and 2b show the matrixes of the variation of flowers and fruits/ seeds of Avicenniaceae family and Rhizophoraceae family. Only these few examples will be shown to avoid brevity. In the matrixes, the dissimilarity of the flower from the petals, stamens, pistils, pedicel or even colour disparity can be seen clearly. Same goes with the fruits/ seeds from the Rhizophoraceae family, although there are not so much of differences in the shape of the fruits/seeds, Bruguiera Parviflora tends to have longer and thin characters.

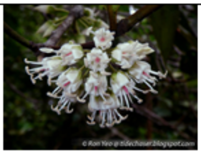
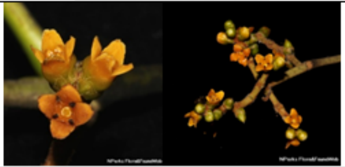
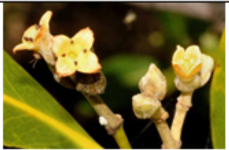
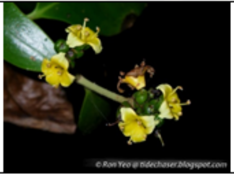
Scientific Species Name	General Species Name / Family Name	Flower
Aegiceras Corniculatum	Southern River Mangrove/Black Mangrove/ Kuku Lang, Kacang-Kacang	
Avicennia Alba	White Grey Mangrove/ Api Api, Api Api Putih	
Avicennia Marina	Acanthaceae/ Western Grey Mangrove/ Grey Mangrove/	
Avicennia Officinalis	Indian Mangrove/ Api-Api Ludat	

Figure 2a: The variation of flower of Avicenniaceae family. Source: Authors

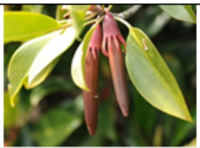
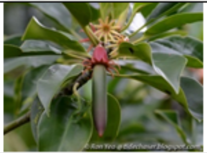
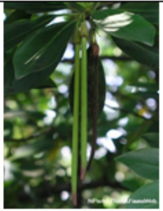
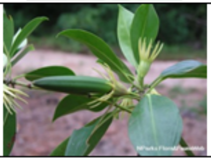
Scientific Species Name	General Species Name / Family Name	Fruits/seeds
Bruguiera Gymnorhiza	Large Leafed Orange Mangrove/ Tumu Merah	
Bruguiera Hainesii	Haines Orange Mangrove/ Berus Mata Buaya – Critically Endangered Species-	
Bruguiera Parviflora	Rhizophoraceae/ Small Leafed Orange Mangrove/ Lenggadai	
Bruguiera Sexangula	Rhizophoraceae/ Upriver Orange Mangrove/ Tumu Putih	

Figure 2b: The variation of fruits/ seeds of Rhizophoraceae family. Source: Authors

The Ideas and Patterns Developments

The researchers have identified the mangroves species and sketched ideas to form design patterns for this study. The patterns are developed initially based on the physical beings of the mangrove leaves, fruits, flowers, roots and other parts of mangrove such as the skins of the tree trunk. This process can also be called an analogy process where the ideas are depicted or illustrated from a subject matter. Analogical design involves the knowledge transfer of design situation to another new situation (Goel, 1997). An analogy used in the early idea generation and a fundamental process to develop ideas (Gonçalves et al., 2014). In this case, mangroves species are the main subject matter for this research. The researchers are exploring the ideas by doing sketching, roughly, by taking into consideration of the forms and shapes of the physical beings that the mangroves have. Only the basic patterns development will be featured in this study. The example of the development of the patterns is shown in Figure 3a to 3e below. However, the patterns on the other parts of mangroves (Figure 3e) are not developed as most of the images could not be gathered.

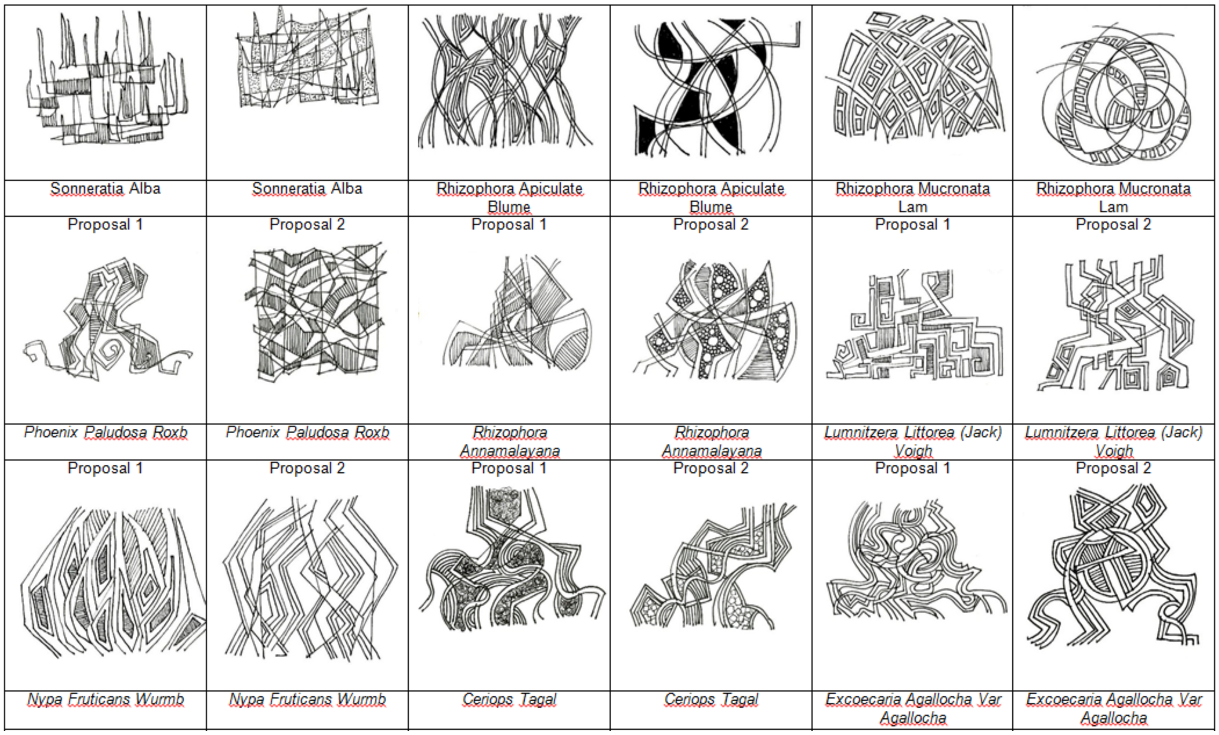


Figure 3a: The development of patterns according to mangrove roots. Source: Authors

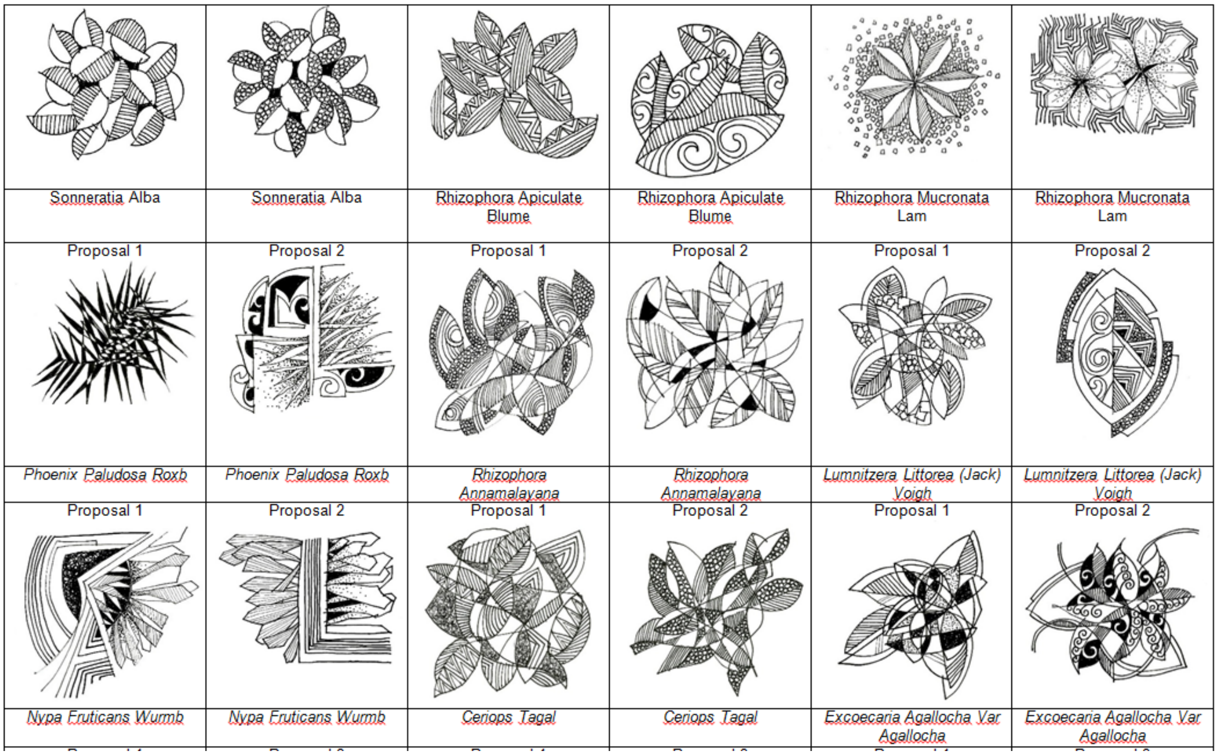


Figure 3b: The development of patterns according to mangroves leaves. Source: Authors

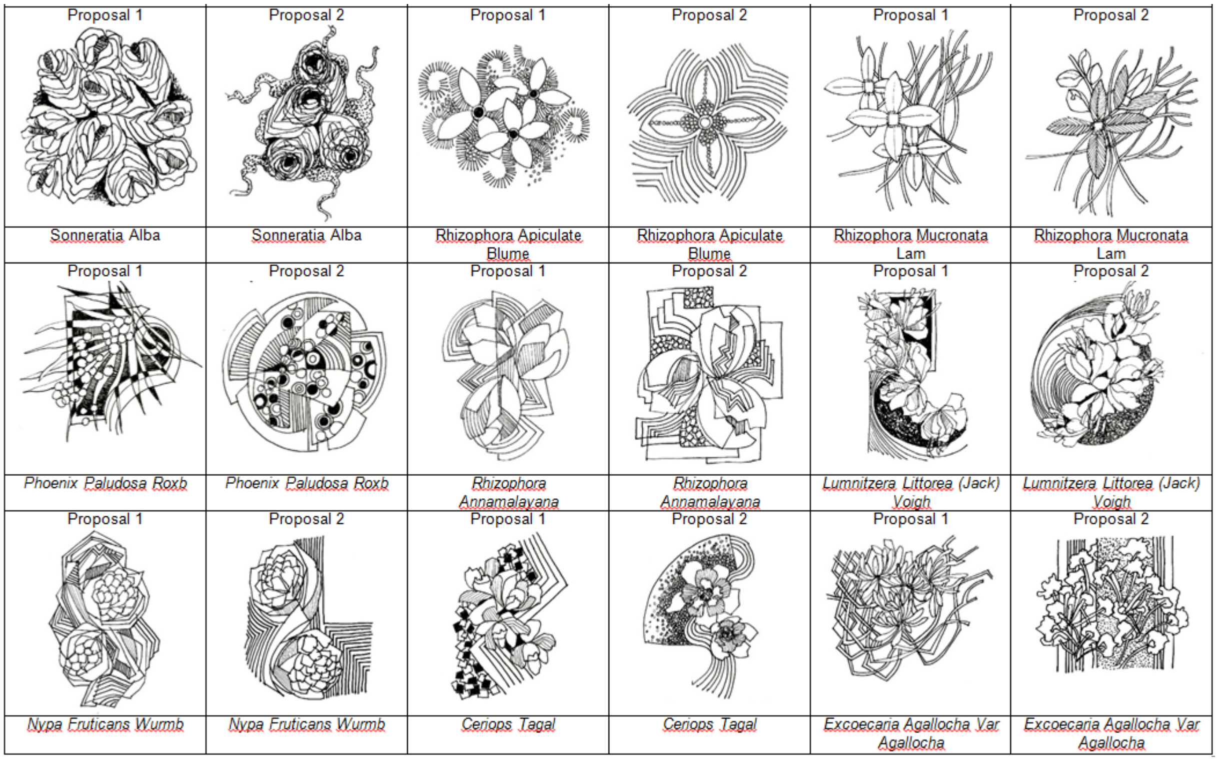


Figure 3c: The development of patterns according to mangroves flowers. Source: Authors

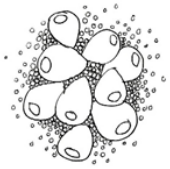
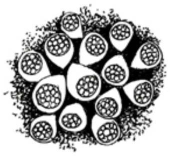
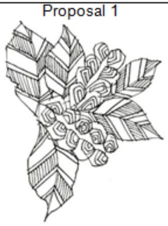
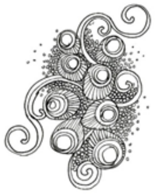
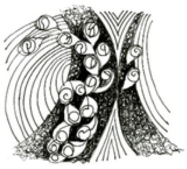
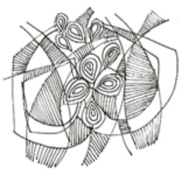
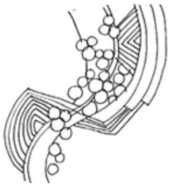
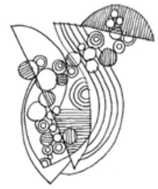
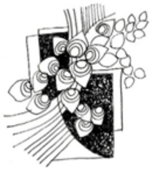
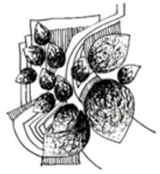
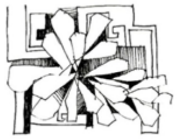
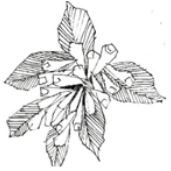
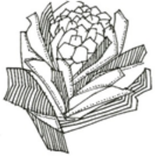
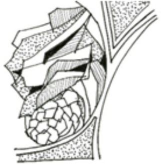
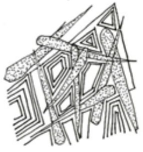
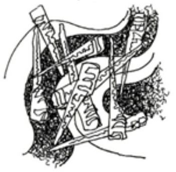
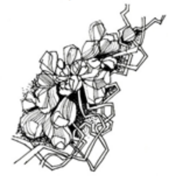
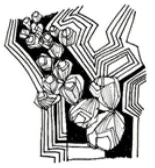
Proposal 1 	Proposal 2 	Proposal 1 	Proposal 2 	Proposal 1 	Proposal 2 
Sonneratia Alba	Sonneratia Alba	Rhizophora Apiculate Blume	Rhizophora Apiculate Blume	Rhizophora Mucronata Lam	Rhizophora Mucronata Lam
Proposal 1 	Proposal 2 	Proposal 1 	Proposal 2 	Proposal 1 	Proposal 2 
Phoenix Paludosa Roxb	*Phoenix Paludosa Roxb*	*Rhizophora Annamalayana*	*Rhizophora Annamalayana*	*Lumnitzera Littorea (Jack) Voigh*	*Lumnitzera Littorea (Jack) Voigh*
Proposal 1 	Proposal 2 	Proposal 1 	Proposal 2 	Proposal 1 	Proposal 2 
Nypa Fruticans Wurmb	*Nypa Fruticans Wurmb*	*Ceriops Tagal*	*Ceriops Tagal*	*Excoecaria Agallocha Var Agallocha*	*Excoecaria Agallocha Var Agallocha*

Figure 3d: The development of patterns according to mangroves fruits. Source: Authors

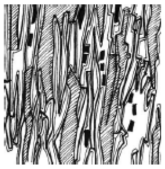
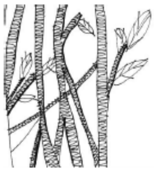
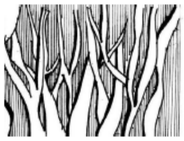
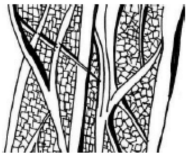
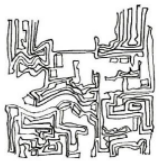
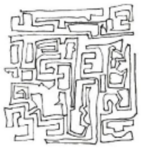
Proposal 1 	Proposal 2 	Proposal 1 	Proposal 2 	None developed	None developed
Avicennia Alba	Avicennia Alba	Grey Mangrove	Grey Mangrove	Acrostichum speciosum	Acrostichum speciosum
None developed	None developed	None developed	None developed	None developed	None developed
Aegiceras corniculatum	Aegiceras corniculatum	Sonneratia caseolaris	Sonneratia caseolaris	Sonneratia Griffithii	Sonneratia Griffithii
None developed	None developed	Proposal 1 	Proposal 2 	None developed	None developed
Sonneratia ovata Backer	Sonneratia ovata Backer	Xylocarpus Granatum	Xylocarpus Granatum	Scyphiphora Hydrophylacea	Scyphiphora Hydrophylacea
None developed	None developed	None developed	None developed	None developed	None developed
Sonneratia Alba	Sonneratia Alba	Rhizophora Apiculate Blume	Rhizophora Apiculate Blume	Rhizophora Mucronata Lam	Rhizophora Mucronata Lam
None developed	None developed	None developed	None developed	None developed	None developed
Phoenix Paludosa Roxb	Phoenix Paludosa Roxb	Rhizophora Annamalayana	Rhizophora Annamalayana	Lumnitzera Littorea (Jack) Voigh	Lumnitzera Littorea (Jack) Voigh
None developed	None developed	None developed	None developed	None developed	None developed

Figure 3e: The development of patterns according to other parts of mangroves. Source: Authors

Conclusion and Further Research

In this research project, typology matrixes on mangroves species of Sungai Merbok, basic design patterns developments and basic design patterns comparison were developed, and these were the main contributions of this project – which also the main objectives for this study. This process of developing ideas taken from the mangroves species had produced different variations in the design patterns. In general, the mangroves species gathered and analysed in this design development study had not been previously classified and analysed, although there are fascinating findings towards this type of natural inspirations. Because of the distinctively and diverse characters and the abundant of the mangroves species, this plant was chosen to be the main source of inspiration. However, the basic idea developments produced will go through several more design development phases before the final product can be produced, and this will be part of future research.

This study used a pragmatist qualitative approach where the researchers choose the methods that are deemed appropriate for this study, such as the used of observation method on the images of the available species of mangroves in Sungai Merbok by looking into secondary data (books on mangrove species and internet search). The findings then were categorised in the typology matrix before the idea development process (early ideation sketches) taking place. No primary data collection (no interview or survey) involving people or the expertise was done. This study employed the design process directly, which are deemed suitable and necessary. Moreover, this research will encourage more developments in designs which are inspired by nature. Although the conceptual idea is still in the early phase, each design has shown potential and variations. The design patterns are made roughly (known as a quick sketch) as the basic ideation that simplified the detail features of the mangroves physical beings.

Additionally, the new range developments can be used to produce product designs or any other form of design (2D or 3D) such as illustrations and graphics, fine art, souvenirs, jewellery and other fashionable items or household products. To achieve this stage, the study will require further research and a step-by-step exploration of forms and shapes specifically towards the intended end products. This process will be done continuously and up to the final stage by finalising the functions and considering the suitable materials use. However, the usages of the mangroves patterns (product proposals) are still undecided because of many prospects on the application of the patterns. Hence, this is the stage that the researchers aim to pursue in future research. It is hoping that this project will continue further where more findings (more design developments on 2D and 3D) can be done, and more research and design processes can be integrated. The variations on idea developments show the potential to bring forward this subject matter and fully developed it to be adapted in the educational design project as well.

Acknowledgement

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Contact email: nurulayn@uitm.edu.my or aynsayuti@gmail.com

The Moral Thought of the Malays: Feudalism & the Concept of Corruption Based on Selected Malay Texts

Norizan Kadir, Universiti Sains Malaysia, Malaysia

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Abstract

The establishment of the Malay Sultanate before colonialism has marked the construction of Malays' moral thought through its feudalism system. During this period, the ideas of moral values were primarily constructed by the Malay ruler known as the *raja* or *sultan* who had the highest position in the feudalism system. Therefore, the king's practices often became the practice and culture of the common people. As the moral thought was perceived in a form of top-down approach, the construction of the concept of "corruption" also mainly relies upon the king's values. Absolute power does indeed causes absolute corruption as the king tend to confine the concept of corruption to a few malpractice acts that were considered to be against his power and authority. These malpractice acts include treachery and breach of trust which are punished by death penalty. The common people tend to become more adaptive with the rules, thus unable to question the deviation made by the king. Thus, this article aims to investigate the understanding of the concept of corruption and how feudalism has shaped the conceptualization of moral thought during the classical age in the Malay society. Is it true that the comprehensive ideas of "corruption" was merely a western adoption without any foundation in the Malay tradition? This research is based on selected Malay manuscripts including *Taj al-Salatin* and *Sulalatus Salatin* (The Malay Annals).

Keywords: Feudalism, moral thought, corruption, ruler, crime, Malay manuscripts.

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Introduction

Corruption, as it has been understood in the modern era is the composition of three main components which are bribery, extortion and nepotism.[1] Robert C. Brooks defined the concept of corruption as "the intentional misperformance or neglect of a recognized duty, or the unwarranted exercise of power, with the motives of gaining some advantage more or less directly personal."[2] A more comprehensive and compelling analysis of corruption had been discussed by Syed Hussein Alatas as he categorized the characteristics of corruption and differentiated between corruption with other types of criminal behavior, maladministration and mismanagement of affairs.[3] However, this definition does not completely reflect the case in the pre-colonial Malay society as they have a different set of moral thought which was based on the feudal system.

A comprehensive law on corruption was first introduced by the British government as part of their response to the rampant bribery and other forms of corruption in Malaya starting from 1871 throughout the enforcement of Penal Code in the Straits Settlements. The formation of the corruption law during this period had raised the perceptions amongst the British officials that there was no law on corruption before the colonialism era and the Malays had no comprehensive ideas/concept of corruption. As a result of the failure to scrutinize the moral thought of the Malays through the Malay classical works, it has eventually become the source of reductionism towards the Malay scholarship. In a similar vein, Farish Noor propounded, "Western Orientalist scholars were keen to diminish the value of Malay-Muslim scholarship and reduce important works of philosophy as mere fairy tales and fables".[4]

The moral or ethical thought had a greater place in the Malay tradition as well as other disciplines and genres. The *ulama'* or Muslim scholars such as Bukhari al-Jauhari had worked seriously in defying the feudalistic system in his masterpiece *"Taj al-Salatin"*. A very special emphasize was highlighted in order to instil the importance of good governance and the harms that the state may get from corruption. The double-

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[1] This include the auto-corruption as propounded by Robert C. Brooks which means a type of bribe that does not involve others and there is only one perpetrator. This type of bribe is often associated with someone who has a certain advantage over others, including having a certain influence or position that allows him to benefit early when a law comes into force. See Robert C. Brooks. (1910). *Corruption in American Politics and Life*. New York: Dodd, Mead & Company, p. 45 and Robert C. Brooks. (1909). "The Nature of Political Corruption", *Political Science Quarterly*, 24 (1), p. 4.

[2] Ibid, p. 41-54.

[3] For an act to be classified as corruption it has to contain these characteristics, "(a) a betrayal of trust; (b) deception of a public body, private institution or society at large; (c) deliberate subordination of common interests to specific interests; secrecy of execution except in situations which allow powerful individuals or those under their protection to dispense with it; (e) involvement of more than one person or party; (f) the presence of mutual obligations and benefits, in pecuniary or other forms; (g) the focussing of action on those who want definite decisions and those who can influence them; (h) the attempt to camouflage the corrupt act by some form of lawful justification; and (i) the expression of a contradictory dual function by those committing the act. See Syed Hussein Alatas. (1991). *Corruption: Its Nature, Causes and Functions*. Kuala Lumpur: S. Abdul Majeed and Co., p. 1-2. See also Syed Hussein Alatas. (1999). *Corruption and the Destiny of Asia*. Selangor: Prentice Hall (M) Sdn. Bhd. and Simon & Schuster (Asia) Pte. Ltd, p. 7-8; Syed Hussein Alatas. (1986). *The Problem of Corruption*. Singapura: Times Books International, p. 10-11.

[4] Farish Noor. (2009, February 10). 'Blind Loyalty?' *The Nut Graph*. Retrieved January 4, 2019, from http://www.thenutgraph.com/blind-loyalty.

edged approaches taken by the Muslim scholars, which were *"targhib"* and *"tarhib"* in educating the *rajas* and his officials were regarded as the most fundamental strategies to construct a stable society. *Taj al-Salatin* for example, was used as a handbook of administration by many *rajas* including in the case of Raja Singapura, Sultan Jogja and Solo as well as in the appointment of the queen of Sultan Iskandar Thani as a *Sultanah* of Aceh.[5]

It can be firmly stated that the understanding of good governance and the negative impact of corruption had long existed and emphasized prior to the modern era in the Malay society. Nevertheless, through the practice of feudalism and many concepts of absolute allegiance that was constructed by *rajas*, offences with regards of corruption were less concerned and classified as a petty offence and forgivable. Therefore, this article aims to scrutinize the notion of feudalism and anti-feudalism particularly in the case of corruption based on two classical Malay texts namely *Sulalatus Salatin* and *Taj al-Salatin*. However, the discussion about feudalistic system will only be limited within the form of the relationship between the king and the peasant people and how it influenced the formation of moral values of the Malay society as a whole in the past.

Feudalism and the Moral Thought of the Malays

Although some elements of corruption was already understood by the Malays before the colonialism, however, in terms of the actual practice itself, they were far behind and overly attached with the feudal system that reserved a very significant respect to the elite traditional leaders. An event that particularly displayed elements of feudalism was when Tengku Panglima Raja, a brother-in-law and also the cousin of Sultan Abdul Samad was caught by a British officer for bribing a magistrate officer, Newbrouner with a total of $40 to settle his case in the court and support his side. A stern decision was made by W. B. Douglas, the British resident in Selangor, as he suspended Panglima Raja from his position as a member of Selangor State Council (*Majlis Mesyuarat Negeri Selangor*).[6] This decision, however, had been questioned by Sir William C. F. Robinson, the governor of Strait Settlement as he argued that the decision made by Douglas was beyond the jurisdiction of British resident.[7] Therefore, Panglima Raja had been released from the offence and resumed his earlier position. Most importantly, Robinson made a remark that bribery in the Malay culture was not considered as a serious offence and forgivable.[8]

This paradox has caused an enigma pertaining the moral thought of the Malays. Why the Malays in certain circumstances seems to be against their own moral principle although the bad impact of corruption had been clearly highlighted in many Malay-Muslim classical works? This phenomenon was mainly influenced by the Malay political culture especially with regards of the psychology of the feudalism system.

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[5] Bukhari al-Jauhari. (1992). *Taj Us-Salatin*. Kuala Lumpur: Dewan Bahasa & Pustaka, p. xxiii.

[6] SSF/Resident 115/78, Reports Arrest by Mr. Newbrouner at Bernam of Tunku Panglima Raja the Penghulu of Kanchong for attempting to bribe him in a civil case. See also Zulkanain Abdul Rahman, Ahmad Kamal Ariffin Mohd Rus and Noor Ain Mat Noor. (2017). *Sejarah Perjuangan SPRM: Satu Perjalanan*. Kuala Lumpur: Penerbit Universiti Malaya, p. 24.

[7] SSF/CS 134/78, Conveys the Governor's Disapproval of the Proceedings Against the Tunku Panglima Raja.

[8] Emily Sadka. (1968). *The Protected Malay State, 1874-1895*. Kuala Lumpur: University of Malaya Press, p. 182.

The Malay political culture gave so much effects to the construction and internalization of the Malays' moral thought since the spreading and acceptance of Islam in Southeast Asia took place in a gradual process, and not in immediate effect.

As Syed Hussein Alatas put it, feudalism is a political and legal system ever practiced by the Malays at least since the time of the Sultanate of Malacca. Alatas thoroughly explained the traits or characteristics of the feudal system as he elucidates eight main traits including:

"(a) The presence of a big gulf between the poor (usually peasants) and the rich (usually noblemen and chiefs), in the economic, social, political and judicial fields (b) the political order was dominated by hereditary groups having at their disposals large estates (c) the prevalence of the manorial system of economy wherein a large, self-sufficient estate was cultivated by the peasants for the master, often a royal personage who rewarded them with strips of land, the fruits of which were in the main part retainable (d) at the head of the manorial hierarchy was the feudal lord, immune from the supervision of higher authorities, yet possessing judicial, economic, fiscal and administrative rights (e) the relation between the lord and his dependants was one of enfeoffment, the lord having the right to the unpaid labour and services of his dependants (f) grants of land for cultivation were not to be withdrawn at will by the lord (g) the warrior class dominated the feudal order and (h) the feudal order lacked functional division and favoured decentralization of power and administration."[9]

Based on the feudalistic society as mentioned above, the feudal lord was usually immune from any offence and have many privileges while the common people were subject to strict punishments and regulations. Furthermore, not only the elite leaders managed to gain law immunity, they also constructed the values, cultural and belief system amongst the masses that may support their superiority and supremacy by indoctrinating "sacred" myths, ideas and concepts. One of the oldest examples to illustrate this was through the agreement between Sri Tri Buana and Demang Lebar Daun which was infamously known as full allegiance of *rakyat* (masses) to the *raja* (king).[10] Through this ancient covenant (*waad*) as recorded in the Malay Annals, rakyat had to fully recognize and acknowledge the superiority of the *raja* and should never commit any disloyal acts or any means of *derhaka* to the *raja* that may breach the *waad*.

Another sacred idea or concept introduced in order to bring the supremacy of the *raja* was through the custom of *"pantang Melayu menderhaka"* and the concept of *daulat raja*. Hugh Clifford in his book, *"The Further Side of Silence"* propounded the dominance of elite leaders over the masses as follows, "The rule of their *rajas* and chiefs was one of the most absolute and cynical autocracies that the mind of man has conceived; and the people living under it were mercilessly exploited, and possessed no rights either of person or of property."[11] A parallel observation had also been made by Sir Frank Swettenham as he described:

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[9] Syed Hussein Alatas. (1972). "Feudalism in Malaysia Society: A Study in Historical Continuity" in Syed Hussein Alatas (Ed.), *Modernization and Social Change*. London/Sydney: Angus and Robertson.

[10] Richard O. Winstedt. (1938). *The Malay Annals (Sejarah Melayu)*. Singapore: Malayan Branch of the Royal Asiatic Society, p. 134.

[11] Hugh Clifford. (1922). *The Further Side of Silence*. New York: Doubleday, p. xi.

"They will do the behest of a *raja* or a chief because that also is part of the tradition of loyalty, the injunction of the men of old time; the responsibility is his, but they are willing to obey him blindly, expecting that he will support them in the day of trouble, and prepared to suffer if that be necessary. To do otherwise would be *drahka*, treason, and the punishment for that crime is death and disgrace…They never thought whether anything was right or wrong, advantageous to them personally or otherwise; it was simply, 'what is the *raja*'s order?'."[12]

The construction of the moral thought of the Malays were deeply inherited from the *raja* traditions. According to Anthony Milner, "the *raja* is not only the 'key institution' but the only institution, and the role he plays in the lives of his subjects is as much moral and religious as political".[13] The allegiance of the Malays to the *rajas* were absolute with an exception to certain cases. Nevertheless, this principle was nothing to do with fear or anxiety of being sentenced by the *rajas*, but due to the custom that they hold steadfast, "it is the custom of the Malays never to *derhaka* (*adat Melayu tiada pernah derhaka*)".[14] A similar event was also captured through the explanation of Beraim Bapa when his father, Sultan of Pasai intended to kill him. He firmly said that he will not commit treason (*derhaka*) and further explained, "If I wished to *derhaka* in Pasai, Pasai would be mine; if I wished to *derhaka* in Siam, Siam would be mine; if in China, China would be mine; if in Java, Java would be mine; if in India (*Kling*), India would be mine".[15]

The Malays, on the other hand, keep steadfast to the principle that they will never except *raja* muda that has clearly shown his cruelty and excessiveness as a supreme ruler or *sultan* as depicted in *Sulalatus Salatin* when Bendahara Paduka Raja made a declaration, *"...Hamba Melayu tiada pernah derhaka. Tetapi akan anak raja seorang ini, janganlah kita pertuan"*.[16] In addition, Hugh Clifford in his report on the Malays in Terengganu mentioned that Malays in Terengganu did not show a reckless or haphazard allegiance and obedience to the unjust government like the Malays in other states.[17] Through the practice of feudalism and system of belief that had been constructed by *rajas*, offences with regards of corruption were less concerned and classified as a petty offence and forgivable.

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[12] Frank Swettenham. (1907). *British Malaya: An Account of the Origin and Progress of British Influence in Malaya*. London: J. Lane, p. 141. On other note, Clifford explained, *"Raja was, of course, the paramount authority, and all power emanated from him"*. See Hugh Clifford. (1903). *In Court and Kampung: Being Tales and Sketches of Native Life in the Malay Peninsula*. London: Grant Richards, p. 4.

[13] Anthony Milner. (2016). *Kerajaan: Malay Political Culture on the Eve of Colonial Rule* (Second Edition). Petaling Jaya: Strategic Information and Research Development Centre, p. 168.

[14] This is an excerpt from the followers of bendahara of Melaka when Sultan Mahmud ordered his officials to kill bendahara. See Windstedt, *"Sejarah Melayu"*, p. 187.

[15] A. H. Hill (Trans). (1960). 'The Hikayat Raja-Raja Pasai: A Revised Romanized Version of Raffles MS 67, together with an English translation'. *Journal of the Malayan Branch of the Royal Asiatic Society*, 33 (2), p. 86.

[16] The declaration was made as a protest towards Raja Muhammad's brutal manner after he killed Tun Besar just because of a small mistake. A. Samad Ahmad. (1984). *Sulalatus Salatin (Sejarah Melayu)*. Kuala Lumpur: Dewan Bahasa dan Pustaka, p. 152-153.

[17] Hugh Clifford. (1938). *Expedition: Terengganu dan Kelantan*. Kuala Lumpur: Federated Malay States Government Press, p. 114-115.

The Notion and Concept of Corruption in Malay Worldview

Terms to refer to the concepts of corruption were already established amongst the Malay society before the advent of colonialism. Some of the Malay vocabularies that describe such offence include *"menyorong"*, *"menyuap"* and *"menyogok"*. Those terms specifically elucidate an act of bribery. Nevertheless, the Malays did not comprehensively internalize the meaning of "corruption" that may be equivalent to the modern society due to the very different nature, environment, socio-political milieu and more particularly set of moral values. For example, the concept of corruption was limited to a few elements rather than the comprehensive meaning as mentioned earlier by Syed Hussein Alatas. To scrutinize further on this aspect, two classical Malay texts had been selected and analyzed, namely *Sulalatus Salatin* and *Taj al-Salatin*. Both texts portrayed different perspective of the Malay moral thought whereby the first text exhibits the feudalism values while the latter propounded the anti-feudalism perspective.

Sulalatus Salatin

Sulalatus Salatin (Sejarah Melayu) or the Malay Annals is known as one of the oldest Malay manuscripts and was nominated as part of the Memory of the World in 2001[18] and regarded as an important scripture to portray the wisdom of Malay moral thought and feudalism. The Malay Annals is a manuscript that provides a historical account of the Malay Sultanate in the fifteenth and early sixteenth century. Many aspects had been highlighted in the manuscript including the major themes of the Malay empire before the establishment of Malacca Sultanate until the end of the empire which ranged from its politics, trading and cultures. The actual author of this text is still in dispute. Historians, however, assumed that Tun Seri Lanang to be either responsible as the author or compiler. Despite the endless and incessant contestation amongst the historians with regards of the exact classification of the manuscript due to the myths and legendary added by the author, this dispute could never erase the importance of the Malay Annals to describe the Malay thought particularly with regards to feudalism.

One of the important incidents related to the corruption that had been recorded in the *Sulalatus Salatin* was the act of bribery by Nina Sudar Dewana when he tried to influence Bendahara Seri Maharaja to prioritize him over Raja Mendaliar for personal interest. Nina Sudar Dewana then took an approach to visit Bendahara at night while bringing a large amount of gold to bribe him. The excerpts from *Sulalatus Salatin* are as follows:

"Maka Nina Sudar Dewana fikir pada hatinya, 'Ada pun bahawa Raja Mendaliar ini orang kaya, kalau ia ***menyorong*** *pada Bendahara, nescaya alah aku. Jikalau demikian, baik aku pada malam ini pergi pada Bendahara Seri Maharaja'. Setelah demikian fikirnya, hari pun malam, maka oleh Nina Sudar Dewana, diambilnya emas sebahara dibawanya ke rumah Bendahara Seri Maharaja."*[19]

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[18] Retrieved January 4, 2019, from http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-8/sejarah-melayu-the-malay-annals/.

[19] *Sejarah Melayu (The Malay Annals): MS Raffles No. 18 (Versi Raja Bongsu)*. (1998). Kuala Lumpur: The Malaysian Branch of the Royal Asiatic Society, p. 259. See also Zulkanain Abdul

The second episode of bribery happened between Raja Mendaliar and Laksamana Khoja Hassan after Kitul, the one who had a debt problem with Raja Mendaliar, found out about the bribe of Nina Sudar Dewana towards Bendahara. Kitul then met Raja Mendaliar to inform him about the bribe by exaggerating the story that both, Bendahara and Nina Sudar Dewana were planning to kill him as well. As a response to the news from Kitul, Raja Mendaliar then took an immediate action to meet Laksamana Khoja Husain, a very close confidant of Sultan Mahmud Syah.

"Demi Raja Mendaliar mendengar kata Kitul itu, maka Raja Mendaliar mengambil surat utang Kitul, dicarik-cariknya. Maka kata Raja Mendaliar kepada Kitul, 'Adapun utang tuan hamba sekati itu, halallah dunia akhirat. Tuan hambalah saudara hamba!' Maka kembalilah ke rumahnya. Pada malam itu juga, diambil Raja Mendaliar emas sebahara dan permata indah-indah dan pakaian yang baik-baik, dibawanya kepada Laksamana [yang] terlalu karib pada Sultan Mahmud Syah."

Upon receiving gold from Raja Mendaliar, Laksamana immediately lost his moral integrity and decided to convey the fabricated message by Raja Mendaliar that Bendahara and Nina Sudar Dewana wanted to conduct treason towards Sultan Mahmud Syah.

"'Hendaklah orang kaya persembahkan ke bawah Duli Yang Dipertuan, supaya jangan sahaya dikatakan sebicara dengan penghulu sahaya, karena sahaya, telah sahaya ketahuilah bahawa Bendahara Seri Maharaja hendak derhaka, sudah berbuat takhta kerajaan, kasadnya hendak naik Raja di dalam Melaka ini'. Setelah Laksamana melihat harta terlalu banyak, maka hilanglah budi akalnya, sebab disamun oleh harta dunia. Maka kata Laksamana kepada Raja Mendeliar, 'Hambalah berpersembahkan dia ke bawah Duli Yang Dipertuan'."[20]

These act of bribery was eventually brought up to the murders of Bendahara Seri Maharaja, Seri Nara Diraja, Tun Hassan Temenggung and Tun Ali by Tun Sura Diraja and Tun Indera Segara after receiving the order from the *sultan* to kill them. On another occasion, Ali Manu Nayan tried to bribe (*menyorong*) Tun Hassan Temenggung with ten gold *tahil*[21], but Tun Hassan Temenggung refused to accept it and said that he was not easily "bought" like everyone else.[22]

Taj al-Salatin: The Anti-Feudalism Malay Text

Although there was no specific corruption law enacted to convict the offenders like the modern days, however, the Malays did have a manual, handbook of administration, or basic guidelines that was based on Islamic teaching in order to prevent them from any malpractice and maladministration.[23] This could be seen

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Rahman, Ahmad Kamal Ariffin Mohd Rus and Noor Ain Mat Noor, *Sejarah Perjuangan SPRM: Satu Perjalanan*, p. 8.

[20] *Sejarah Melayu (The Malay Annals): MS Raffles No. 18 (Versi Raja Bongsu)*, p. 260-261.

[21] A former Chinese monetary unit that also had been used in Far East. One *tahil* is equivalent to 38 grams (1⅓ *oz*).

[22] *Sejarah Melayu (The Malay Annals).* Chapter XIII.

[23] The specific punishment and sentence was introduced later through various government laws such as in Kedah during the rule of Sultan Abdul Hamid (1882-1943).

through the reference of scriptures such as *Taj al-Salatin* and *Bustan al-Salatin* that had been written by an authoritative *ulama'* or Islamic scholar as part of the palace orders. These scriptures which falls into *nasihat* (counsel-for-kings) genre brought a very significant benefit towards the process of administration of the *kerajaan*, either in explicit or implicit ways and have become the sources of academic research in various fields including history, literature, sociology, anthropology, economics, politics, ethics and others.

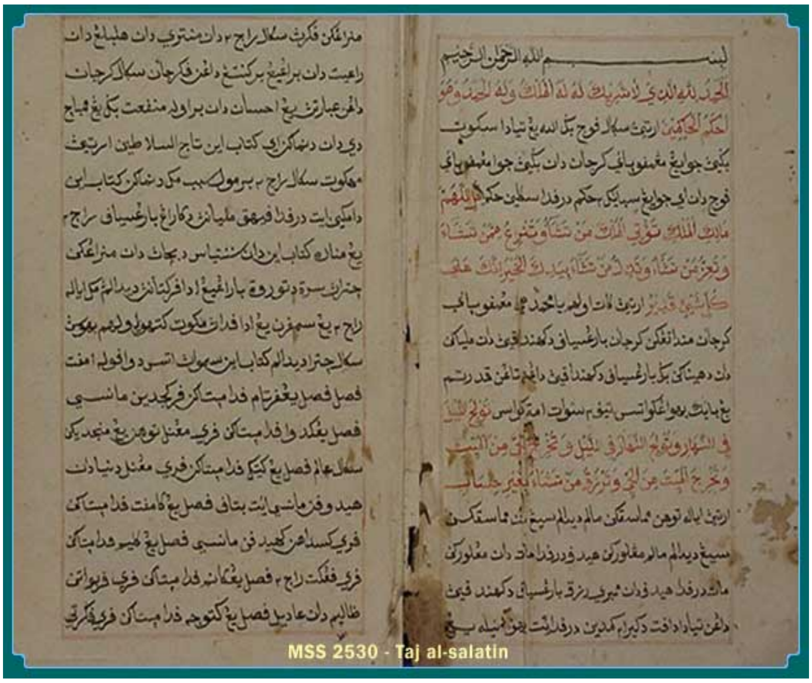
MSS 2530 - Taj al-salatin

Figure 1: One of the pages in *Taj al-Salatin*
(Source: http://www.pnm.gov.my/manuskrip/melayu/03koleksi/mss2530besar.htm)

Taj al-Salatin or also known as the Crown of Kings is classified as a Malay literary classic and served as a traditional guideline to the king and ruler and was specially written to be presented to Sultan 'Alauddin Ri'ayat Shah Sayyid al-Mukammil. This text was written or translated into Malay circa 1603 in the Sultanate of Aceh, north Sumatra at the midst of chaotic struggle for the royal throne amongst the noble families of Aceh.[24] With its distinct Persian-influenced traditions and themes, the manuscript is believed to be written by Bukhari al-Jauhari/Johori. There are at least 28 editions of the *Taj al-Salatin* manuscripts that had been found. From Aceh, the text was copied and spread in many other places including Jakarta, Malaya, Brussels, Leiden, London and Oxford.[25]

On the contrary, the general representation of the Malay Annals that promotes feudalism as a Malay worldview, the author of *Taj al-Salatin*, however, inclined to highlight the 'mirrors for princes' genre from the anti-feudalism perspective.[26] The

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[24] Raden Hoesein Djajadiningrat. (1982/1983). *Kesultanan Aceh: Suatu Pembahasan Tentang Sejarah Kesultanan Aceh Berdasarkan Bahan-Bahan yang Terdapat dalam Karya Melayu*. Indonesia: Jabatan Pendidikan dan Kebudayaan, p. 81.

[25] Jelani Harun. (2003). *Pemikiran Adab Ketatanegaraan Kesultanan Melayu*. Kuala Lumpur: Dewan Bahasa dan Pustaka, p. 50.

[26] Syed Farid Alatas. (2018). "Anti-Feudal Elements in Classical Malay Political Theory: The Taj al-Salatin". *Journal of the Malaysian Branch of the Royal Asiatic Society*, 91 (314), p. 29.

main purpose of the writing of Taj al-Salatin was also to provide the best guidelines for just kingship and good governance in accordance with the Islamic tradition such as advising kings in the matter of just and proper governance by emphasizing the role of the ruler as the servant of God on earth.[27] *Taj al-Salatin* had been used significantly by the kings to make an important decision as well as to find solutions for some administrative problems. As discussed by C. Hooykas, Sultan Hussain Shah also used this scripture to reply the proposal and suggestion made by Stamford Raffles that Sultan Hussain should start to set up a trade business to overcome the pecuniary problem of his *kerajaan*. It was also used to solve the problem of succession of the throne when Sultan Iskandar Thani died in 1641, which led to the appointment of Sultana Taj ul-Alam, who was the first woman who became the sultan in Acheh. The prominent contribution of *Taj al-Salatin* as a handbook of administration was also conspicuous through the reference made by the *Jogya*, *Solo* and *Java*'s sultan for their respective *kerajaan*.

From the structural and arrangement of ideas and point of views, this manuscript had been divided into 24 main chapters (*fasal*) with the first four chapters particularly discussed the metaphysical or theological aspect of human nature including the afterlife in Islamic worldview. As those aspects are very profound in Islamic creed, the author tried to revive the Malays thought especially the *rajas* on the importance of *weltanschauung* of every human being that they have been created for a very significant purpose. These aspects had become the first theme dealt by the author since the correct understanding of this worldview affected the human life in multi-faceted angles. For one who possessed the absolute power like the raja, without a thorough comprehension on this aspect, they will easily fall into the despicable of corruption. Therefore, Jauhari's thoughtful and discern arrangement of the structures that focused on the profound aspect of the Islamic theology in the first place is very instrumental to instill the awareness of self-cognition and cognition of God amongst the rulers including the ministers or viziers. Matters related to the existence of human being and its obligations as a slave of God are indispensable to guide the *rajas* to the right path of ruling and always in the self-awareness of God's severe punishments to those committing corruptions and crimes.

In the second stage of discussion, from chapter five to chapter nine, Jauhari thoroughly elaborated the ideal concept of justice (*keadilan*) and injustice (*ketidakadilan/kezaliman*) that every *raja* has to keep in mind and with honesty and trust, practice all the responsibility to make sure that the real justice could be attained. As corruption was derived from the injustice which refers to 'putting something at a wrong place', Jauhari put a great emphasize on the clarification of all actions or conducts that could be justified as justice and all actions or conducts that could be categorized as injustice or corrupts. These specific categorizations are indispensable especially for the *rajas* who possess an absolute power or authority in the context of Malay feudalism. Moreover, the bold distinction between loyalty to a *raja* and to the supreme ruler, God had been clearly made to show the boundary and limitations of obedience to the *raja*. Notwithstanding, the discussions did not completely address the multi-facet of justice and injustice, however, it managed to provide a sufficient and fundamental understanding of both concepts.

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[27] Ibid, p. 32.

In the next section of his discussion, Jauhari placed a special elaboration on the obligations of palace officials including the ministers, messengers and courtiers in chapter ten to thirteen. Although they may not have the absolute power like the *rajas* who had absolute rights to punish anyone even the innocent people in certain cases, but in the context of the Malay society, some of the ministers or viziers also possessed a significant authority that may also cause corruptions in the process of becoming intermediate or middle men between the *rajas* and *rakyat*. This could be seen from the stories that will be discussed later. In many cases within the Malay world, the ministers often became more powerful than the *rajas* due to their wealth possessions. This was proven by the case of Ngah Ibrahim in Perak who was found to be wealthier than the sultan and in fact provided financial assistance to the *kerajaan*. The last part of Jauhari's work, in chapter fourteen to twenty four involved a discussion about the good virtues in various aspects including the good upbringing of children, the signs of hunch or intuition, the relationships between Muslims and unbelievers and obligation to fulfill all promises either during good or difficult times.

When Stamford Raffles sent Colonel William Farquhar, the Resident of Malacca together with forty soldiers and sailors to ask a permission from Sultan Abdul Rahman to allow the British government to build the trading port in Singapore, the sultan however gave an outright rejection to the proposal. This decision was made due to his firm abidance to the *nasihat* and guidelines in *Taj al-Salatin* that highlights the responsibility of a *sultan*[28]. According to the guidelines, a *sultan* should never take advantage of his position to gain benefits from the agreement between the colonial power. The responsibility as a king was explained thoroughly in many clauses/chapters in the *Taj al-Salatin* especially with regards of upholding justice. For example, one of the statements in the sixth clause clearly stated that:

"…tiada dapat tiada daripada segala raja-raja dan hakim-hakim menghukumkan pada antara mereka itu dengan adil dan insaf dan demikian ***memeliharakan faedah kerajaan*** *dan jangan ditaksirkan pada yang patut disiasatkan pekerjaan yang harus dikerjakan itu kerana pada tempat dan ketika yang patut dikasihankan harus ia kasihankan juga."*[29]

On other occasion, the concept of corruption had been subtly addressed in the stories on Raja Kashtasab with his officials including the most trustworthy minister known as Rasat Rushan, who was corruptly using his power and position to gain money and gifts from the rich people without the *raja's* cognizance. Despite an absolute trust that the *raja* bestowed upon Rasat Rushan, he then tainted the trust by taking advantage of the *raja*'s order to intimidate the *rakyat* (common people) towards the command of the *raja*, by asking for a bountiful and the best qualities of gifts in return for a positive response from the *raja*. Although the *raja* never ruled out such commands to ask for gifts, Rasat Rushan believed that it was the best time for him to gain more wealth. As described in Taj us-Salatin:

"…maka ia pun menyuratkan kepada segala negeri dan kampung dalam surat itu mengatakan raja sangat murka atas segala rakyat. Maka hendaklah kamu sekalian datang dengan hadiah yang baik dan yang indah-indah layak akan hadiah kepada

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[28] Bukhari al-Jauhari, *Taj Us-Salatin*, p. xxiii.

[29] Ibid, p. 67.

raja. Maka daripada segala pihak itu datanglah segala raja dan menteri dan orang kaya dengan segala benda yang indah-indah daripada takutnya membicarakan sama menteri Rasat Rushan itu katanya…"[30]

The lesson that Bukhari al-Jauhari draw from the stories for the benefit and the guidelines of *rajas* and *sultan* was clearly described as, *"Dari kerana itulah lagi mengingatkan pada segala pegawai kerajaannya itu dengan hukum siasat dan periksa supaya ketahuan yang khianat dan yang aniaya dan yang membinasakan harta raja dan negeri raja seperti Raja Kashtasab itu."*[31] He then concluded precisely what are the responsibilities, good conducts and actual characters that every official should embrace wholeheartedly by addressing at least 27 conditions or qualities as a minister. In the nineteenth requirement, he stated that, *"Hendaklah menteri itu dalam segala pekerjaan sampaikan hukum yang benar daripada pihak rajanya dan daripada pihak segala rakyat dan sentiasa membicarakan akan kebenaran jua, supaya ia jangan menyesal."*[32]

Like many intellectuals in other civilizations in the world that had given a strong emphasize on the destructions brought by corruptions, the Malay intellectuals such as Bukhari al-Jauhari also gave a solid reminder and condemnation to such misconducts which may harm the Malay civilization by expressing it in a very subtle and exquisite manner through his writing. It has always been the traditions of the Malay society during the traditional era to express their ideas, opinions and oppositions to what the *raja* had commanded in a very diplomatic manner as to avoid from being called as *"penderhaka"* which may result in death penalty.

Conclusion

As a ruler-centred society, the *rajas* and the elite traditional leaders played a significant role in inculcating as well as constructing the values, cultural and belief system amongst the Malays that may support their superiority and supremacy by indoctrinating "sacred" myths, ideas and concepts. Through the practice of feudalism and system of belief that had been constructed by the *rajas*, offences with regards of corruption were given less concern and classified as a petty offence and forgivable. Although the Malays did not use the term "corruption" or "bribery" in a comprehensive meaning before the advent of colonial power, there were many terminologies that were widely used that implied the same concept or idea of corruption as being understood today.

The Malay scholars such as Bukhari al-Jauhari in his masterpiece, *Taj al-Salatin* played a significant role to defy such feudalistic values by writing texts that are related to moral and ethical thoughts in the Malay tradition as well as other disciplines and genres. Although *Sulalatus Salatin* or the Malay Annals mostly represents the feudalism worldview as discussed earlier, nevertheless, the contrast/paradox lessons to that main conception could also be drew from the text through a subtle reading. It is beyond doubt that the Malays had a strong bind with the *raja*'s orders, therefore, those who hold steadfast with such allegiance will even choose to die instead of

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[30] Ibid, p. 120.

[31] Bukhari al-Jauhari, *Taj Us-Salatin*, p. 119.

[32] Ibid, p. 126.

"menderhaka" to the *raja* as proven by the incident between Tun Hassan Temenggung and Ali Manu Nayan.

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Contact Email: norizan.kadir@usm.my

Hope and Destruction:
A Comparative Analysis on the Consciousness of Death between Patriotism and Sinking

Chow Hoi Ching, The University of Hong Kong, Hong Kong SAR

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Abstract

Sinking (沉淪, 1921), the renowned Chinese novel by Yu Dafu was often compared with a Japanese novel, *Melancholy in the Country* (田園の憂鬱, 1919), given that both are categorized as I-novel. Nevertheless, another Japanese novel, *Patriotism*(憂国, 1961) by Mishima Yukio actually shares more similarities with *Sinking* in the aspects of content and the core theme behind. Both Yu Dafu and Mishima Yukio were obsessed with death as a theme, especially when it is linked with sex. Yet, they reflected two totally different attitudes toward death. The paper presents a further discussion on the consciousness of death shown in these two works. Firstly, it focuses on how the core theme of *Patriotism* is actually the beauty of death instead of patriotism, and *Sinking* is the one that talks about patriotism. Then, the differences in the roles played by death in these two works are discussed. It ends with the analysis of the cultural reasons why there is such kind of differences between the Japanese and the Chinese novel. The paper aims to provide a brand new angle for the current academic discussion about *Sinking* by comparing with a rarely compared Japanese novel.

Keywords: Yu Dafu; Mishima Yukio; death; sex; patriotism

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Introduction

Except the studies of independent text analysis, most of the research compared Yu Dafu(郁達夫, 1896-1945) 's *Sinking (*《沉淪》,1921) with Haruo Satō (佐藤春夫, 1892-1964)'s *Melancholy in the Country* (《田園の憂鬱》, 1919). The main reason is that Yu Dafu once admitted that his writing style was deeply influenced by Haruo Satō: *"Among contemporary Japanese novelists, I admire Haruo Satō the most. ... Every time I want to learn from him, it finally ended up a travesty. " (Yu, 1982, p.73)*

Japanese scholar Takeo Oda also pointed out *"Dafu is not only admiring Haruo Satō, but was also influenced by his creation. It could be proved by lots of common parts between Sinking and Melancholy in the Country." (Oda, trans. Li, Yan, 1984, p.33)* Many scholars use this quote as a guide to compare the characteristics of I-novel and the depression found in the main characters between *Sinking* and *Melancholy in the Country.*

However, I believe that the greatest influence of *Melancholy in the Country* on *Sinking* is reflected in the genre and the story setting. In contrast, *Patriotism* (《憂国》, 1961) by Yukio Mishima(三島由紀夫, 1925-1970) seems to be more comparable with *Sinking* in terms of the content.

Both Yu Dafu and Yukio Mishima had special preferences for the subject of death. Yu Dafu believes that *"Sexual desire and death are the two fundamental problems of life, so creations containing these two essences are more favored than other works. " (Yu, 1992, p.91)* Mishima said, *"The scenes depicting sex and death…could be named as the only blessing that I look forward to in this life." (Mishima, 2002, p.793).* It could be seen that both of them also attached to the work of death, especially when death is linked with sex. However, Yu Dafu's *Sinking* and Yukio Mishima's *Patriotism* reflect two different views of death. The paper aims to compare *Patriotism* with *Sinking* to explore the theme of death and the differences between the traditional Japanese and Chinese views toward death.

Death and nation

In the days of Yu Dafu, China had been defeated repeatedly in several wars and national affairs were just like chaos. Yu Dafu "*witnessed the decline of the old country, felt humiliated as a foreigner*" (Xu, 1984, p.138) when he was studying in Japan. *Sinking* is the work written in the sorrow of being humiliated.

The main character feels self-conscious because of being a Chinese and always assumes that the Japanese classmates isolate him:

"They must have known that I am a 'Chinaman'; otherwise why didn't they even look at me once?...Is it a wonder that the Japanese treat you with contempt? China, O my China! Why don't you grow rich and strong? I cannot bear your shame in silence any longer!"(Yu, 2007, p.35)

One of the main themes in the works is the pursuit of love and the sexual frustration.

The main character has no chance of falling in love because he is a Chinese. He thinks the Japanese girls do not favor him because he comes from a weak nation. Therefore, when he goes to the tavern and the waitress asks where he comes from, he is too shameful to answer and screams in his heart: *"Oh China, my China, why don't you grow strong?" (Yu, 2007, p.52)* At the end of the work, he shouted before his suicide: *"O China, my China,* ***you are the cause of my death****! ... I wish you could become rich and strong soon! ...Many, many of your children are still suffering." " (Yu, 2007, p.55)* The death and the nation are tightly linked together in *Sinking*. The death could also be seen as the author's protest against the low status of the Motherland.

Yu Dafu wrote about death in *Sinking,* but he did not aim to depict "death." The death of the character is due to the humiliation of being a national from a weak foreign country. We find that there is not a lot of text describing the process of death. The text subtlety hints that the character has decided to drown himself:

"Suddenly he had an inexplicable urge to drown himself in the sea... 'My poor shadow! You have followed me for twenty-one years, and now his sea is going to bury you.' ...Such were his despondent, self-pitying thoughts as he walked back and forth along the shore." (Yu, 2007, p.54-55)

In *Sinking*, nation is the main theme and focus of the novel. "Death" is the tool presenting the theme only, the result of worrying about the country, which indicates that Yu Dafu was deeply disappointed with the nation.

In *Patriotism*, Mishima used a historical event, February 26 Incident, the aborted coup d'é tat as the story background. On 26 February 1936, a group of young officers of the Imperial Japanese Army attempted to purge the government and military leaders of the moderate Faction to establish an ultranationalist military government under the name **the Righteous Army**, succeeded in occupying Tokyo and assassinating several leading officials. The Emperor was angry with that and demanded to suppress the uprising.

Lieutenant Takeyama in *Patriotism* is one of the officers who support the coup. Because Takeyama is still in the new marriage with Reiko, his batch mates did not find him to participate in the coup. After the coup, the Lieutenant was ordered to suppress the insurgents by force. He does not want to arrest his batch mates by himself but at the same time he could not defy the command of the emperor and finally decided to commit suicide.

However, there are only three details hinting the historical background. The first one is the date of the event: "On the twenty-eighth of February, 1936…" (Mishima, 1989, 102) The second one is that Reiko heard from the radio that a few friends of her husband have staged the coup d 'é tat. The third one is that Lieutenant Takeyama informed his wife that he was responsible for suppressing the insurgent by force. The novel only vaguely implied the relationship between the story and the historical event and did not detail the incident and the author's political views.

In 1965, Mishima directed the film based on the novel. He named the film title as *The Rite of Love and Death* instead of naming as *Patriotism*. Mishima set the film to use no dialogue and monologue and insisted on using Wagner's *Eros and Thanatos* as the background music. "*Mishima decided to use Wagner's work very early, and insisted in using Eros and Thanatos recorded by Wilhelm Furtwängler to run through the play."* (Fujii, 2007, p.11) Eros and Thanatos usually refer to sexual instincts and death drive in Freudian theory. The English title and background music name have clearly revealed the theme of the work, which is "love and death".

Mishima once said, *"Although the event is used as the background, the story jumps out of the event itself, a story about life and death." (Tang, 1994, p. 187)* Mishima set the February 26 Incident as the story background to justify the righteousness of the suicide of the lieutenant. The critics and poet Ueda directly pointed out that *"the book is named as Yūkoku (憂国 in Japanese, which literally means "worrying about the country"), but there is almost no concern for the country could be found, mainly revealing the solemn and tragic beauty by depicting the process of seppuku, implementing the aesthetic of destruction. " (Saigusa, 1976, p.184)* Therefore, I boldly believe that the English film title *The Rite of Love and Death* could deliver the theme of the novel better: beauty of the death.

Death and sex

During the study of Japan, Yu Dafu mainly concerned about China's international status and sexual intimacy with the opposite sex. The first part has been discussed in the former section and the latter will be discussed in this section.

In *Sinking,* as same as Yu, the main character is very eager for a deep love: *"O ye heavens above, I want neither knowledge nor fame nor useless lucre. I shall be wholly content if you can grant me an Eve from the Garden of Eden, allowing me to possess her body and soul." (Yu, 2007, p.36)* However, *"his loneliness became most intolerable after he had cut himself off from all social contacts."* (Yu, 2007, p.44) He gets no chance to reach out to girls. Therefore, he masturbated several times, peeked at the landlord's daughter bathing, eavesdropped on a couple making love outdoor to satisfy his sexual desire. Finally, after having a relationship with the maid after getting drunk in the tavern, he broke down and felt like *"I really have become a most degraded person…I may as well end my life here, since I'll probably never get the kind of love I want. And what would life be without love? Isn't it as dead as ashes?" (Yu, 2007, p.54)* He committed suicide after that. Therefore, we could conclude that sexual frustration is the immediate cause of suicide and the nation is actually the underlying cause.

Sex and death in *Patriotism* are more closely linked. Before suicide, Lieutenant Takeyama and his wife Reiko made love with the eager anticipation of death. Mishima depicted the sex scene and the process of seppuku in detail. For Mishima, the sublime physical pleasure brought by life and sex is actually similar to the sublime physical pain of seppuku and dying. Before having the cruel pleasure of death and the sublime physical pain, Takeyama first enjoys the joy of sex and the sublime physical pleasure:

"…in the sweetness of this odour was contained, somehow, the essence of the young death. The lieutenant's naked skin glowed like a field of barley and everywhere the muscles showed in sharp relief…What ecstasies they experienced after these tender exchanges may well be imagined. The lieutenant raised himself and enfolded his wife

in a powerful embrace… Passionately they held their faces close...Their breast, moist with sweat, were tightly joined, and every inch of the young and beautiful bodies had become so much one with the other that it seemed impossible there should ever again be a separation… From the heights they plunged into the abyss, and from the abyss they took wing and soared once more to dizzying heights. The lieutenant panted like the regimental standard-bearer on a route march…" (Mishima, 1971, p.116)

Patriotism firmly grasps the heroic image of the lieutenant to express Mishima's affection toward the vitality and the body's strength. "Life" and "death" are absolute opposites, but they are both true, fierce, and powerful. This common trait is exactly what attracted Mishima. Mishima's pursuit of "death" does not rule out "life", but in line with his belief that *"consciously capture the best moment of life in tragedy, pursue the blissful death." (Mishima, 1989, p.359).*

Different views on Death

To Yu Dafu, *"human suicide as the last resort. They only kill themselves when the mental pains exceeds the physical pains." (Yu, 1982, p.93)* Therefore, we could not find anything about the beauty of death when reading *Sinking*. The main character is a weak, gloomy person: *"the bluish-gray circles around his eyes even bigger, and his once-bright pupils as expressionless as those of a dead fish". (Yu, 2007, p.43)* When he was studying in Japan, he was afraid of the dark night when there is no one, and even feared to cry. Before he chose to die, he also complained to the motherland that he was not willing to die. If he was not so anxious and desperate, the main character would not choose to die. In *Sinking*, death is passive and pessimistic.

On the contrary, the image of Lieutenant and Reiko who died in *Patriotism* is glorious. The two are willing to die. Lieutenant is happy and cheerful before his suicide: *"The lieutenant, who had never once before helped with the bedding, now cheerfully slid back the door of closet, lifted the mattress across the room by himself…" (Mishima, 1989, p.117).* Moreover, they beautify death. For them, death is beautiful when they died righteously: *"Looking at the slender white figure of his wife the lieutenant experienced a bizarre excitement. What he was about to perform was an act in his public capacity as a soldier, something he had never previously shown his wife. It called for a resolution equal to the courage to enter battle; it was a death of no less degree and quality than death in the front line. It was his conduct on the battlefield that he was now to display." (Mishima, 1989, p.120).*

The main characters in the two works present two different images because the traditional views on death are completely different. In traditional Chinese literature, water has a special symbolic meaning. People like Qu Yuan and Wang Guowei would drown themselves as a way to cleanse their souls by death because they could not stand the world's filth. Yu Dafu set the character to commit suicide by drowning. It is actually a soundless protest against the falling international status and decline of China.

The death of *Patriotism* is a way to reflect the beauty with blood and death. That is the reason Mishima chose seppuku, a vigorous and bloody way of suicide. In Japanese traditional aesthetics: *"The Japanese sometimes think that death is more beautiful than life. This is a kind of destruction aesthetics. The Japanese think that the* *blooming cherry blossoms are beautiful, but the withering ones are more beautiful." (Ye, 1997, p.143)* Life is beautiful, but the moment of death is more beautiful. Yukio Mishima inherits the "tradition of Japanese beauty" as he said.

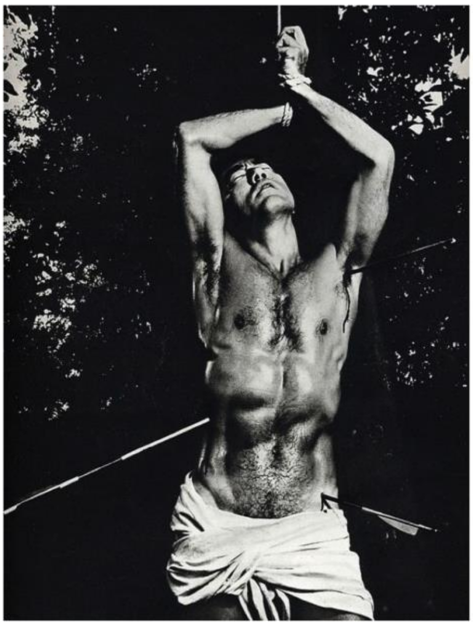

Figure 1. *Mishima as St. Sebastian*, Kishin Shinoyama, 1966, presenting the tragic death of romanticism

Conclusion

Death is tied with nation and sex in both *Sinking* and *Patriotism*. In *Sinking*, sexual desire and patriotism are the causes of death and death is the following result. There is a causal relation between these three elements. Death is the way out and the solution to the problem. The death in *Patriotism* is unified with patriotism and sex in a high degree. There is no contradiction or conflict between the desire for sexual love and the sorrow of the country. Death in *Sinking* is a tool and means of liberation from sorrow; death in *Patriotism* is purely a world of blood, and the greatness of the country is a tool to bring death to the theatre.

As mentioned above, most of the research compared *Sinking* with Haruo Satō's *Melancholy in the Country* to discuss the elements of I-novels. Satō undoubtedly influenced Yu in writing techniques and genre. However, in terms of the theme, death, country and sex play an indispensable part in both *Sinking* and *Patriotism*. Interestingly, *Sinking* was written in 1921, and *Patriotism* was written 40 years after but both of them explored death, nation and sex coincidentally. I hope this paper could give a glimpse of the different views on death between the two Chinese and Japanese writers.

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Contact email: nchc@hku.hk

Depicting the Cultural Product Design Process - An Grounded Theory Approach

Elim Liu, Southern Taiwan University of Science and Technology, Taiwan
Ze Hong Wang, Southern Taiwan University of Science and Technology, Taiwan
Yu-Ting Lin, Southern Taiwan University of Science and Technology, Taiwan
Tseng-pin Lee, National Quemoy University, Taiwan

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Abstract

This is the age of niche market, designers are challenged to design from their cultural context, to highlight the cultural value of the product. Therefore, designers become agents of cultural context, and should understand how cultural product acquire and communicate cultural meanings. However, the design process of cultural products remains a black box that needed to be modeled. We thus interviewed 5 cultural product designers in Taiwan, and tried to depicted the design process based the in-depth interviews. To achieve the research aim, we followed the methodology of the grounded theory, which is an inductive heuristic method that is appropriately suitable to be adapted for the implicit design processes of cultural products. Our research depicts the cultural product design process, which features 5 main parts of –cultural references, design motives, function design, semantic design, and sensory design. However, the 5 parts are not separated, they worked and communicated together to create the culturally appreciate product design.

Keywords: Cultural product design, Grounded theory, depicting design process

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Introduction

Nowadays, with the huge progress of production technology, lots products were manufactured to satisfy the needs of people, however, they also enable a degree of (both individual and group) identification. Consuming a product no longer means merely using, but also experiencing. If a product embraces cultural meanings, then these experiences would be directly related to the culture that the product represents. The main difference between cultural products and general commodities lies in the establishment of cultural symbolism codes. As Hsiao (2009) defined the three elements of cultural products: (1) as the material carrier of cultural symbolism; (2) as the object in which cultural symbolic meaning stored in collective consciousness; and (3) the relevance with the cultural that the product refers to. The three elements make the design of cultural products must be reasonably extract from the cultural context to produce the symbolic design. Because the construction of culture is under the shared experiences of a group of people. Therefore, it is necessary for designers to understand the decoded meaning while the product is perceived by the people.

On the basis of these premises, we propose this exploratory study for proposing a preliminary conceptual foundation of the cultural product design (CPD) process. We attempted to develop a bottom-up point of view to understand how designers' express, pursue and communicate cultural values in their CPD process. In other words, our study focuses on current design practices to start building a shared knowledge of CPD.

Research methodology

Smith and Morrow (1999) pointed out that to develop the design process must meet the need for both 'academic- and practitioner-oriented components' in these models. However, we found no consensus on how to scientifically build a design process model from scratch.
Nonetheless, the grounded theory is a method for experience based qualitative research, the grounded theory is rooted from the data to establish the theory; through the cycle of induction and deduction, the huge original collected data is reduced, transformed and abstracted into concepts and form the theory (Strauss and Corbin, 1998). Therefore, the grounded theory is suitable to depict the implicit process of CPD.

Research data were collected through in-depth interviews of CPD designers, who were selected on the basis criteria that he/she had designed cultural products which had launched the market and had been staying in the design industry until now. In total, 5 designers have been interviewed. The designers' profile are listed in Table 1.

Table 1: Designers' profile

No.	D1	D2	D3	D4	D5
Gender	F	M	F	M	M
Age	27	35	33	28	45
Design Career(years)	3	10	8	4	20
Design project	graphic design	life product design	package design	product design	design director/ product design

All designers were conducted interviews lasted one hour on average. The interviews were progressively carried on according to emergent insights so as to allow the exploration of the designers' on the following aspects: design motivation; design process and dynamics; CPD conceptions and executions. We then analyzed the verbatim manuscripts according to the procedure of Grounded Theory.

Data analysis is of great importance for Grounded Theory. The analysis consists of three coding phases: open coding, axis coding and selective decoding. Open decoding is a process of decomposing, examining, comparing, conceptualizing, and categorizing data. 'Axial coding', that consists of the progressive aggregation and condensation of codes into broader categories; and if the conditions, contexts, strategies of action, and outcomes of these categories are all related to the same phenomenon, they are integrated as subcategories. 'Selective coding' – consisting of the abstraction from data and the interpretive detection of connections among categories in order to find the pivotal concept that articulates the whole process under investigation.

This systematic coding process, which makes the original data gradually conceptualized and categorized to establish the theory, was conducted by three researchers and discussed in several meetings in order to fine-tune the coding system and guarantee the consistency of the analytical process.Table2 illustrated examples of the coding procedure.

The analysis was supported by the software MAXQDA (11), through the aid of the software the data can be linked, coded and memos can be written and linked to all materials. Visual representations of code distributions and co-occurrences can be obtained.

Table2: Examples of the coding procedure

Quotations (No. of designers)	Open coding	Axial coding(with orders)
This is my grandma's sewing machine. While the era of economic take-off, family OEM was common, every mother would take some sewing works to earn extra money. (D1)	Memory about grandmother's era and machine	1.Memories 2.**Cultural references**
We designed three characters, "Lady Pineapple", "Watermelon Ogisang" and "Mango-chan". They represent the personality of Tainan people. Lady Pineapple represent the Gold Diamond Pineapple cultivated in Tainan, she is rich and fabulous, stunning all over the field, because the gold diamond pineapple is really delicious.(D2)	Personalize the local specialties with the character of the local people	1. Anthropomorphic 2. **Semantic design**

Findings

Our research suggests that, according to the designers' perspective, CPD appears as a multi-dimensional concept combining 5 facet as Design motivations, Cultural references, Consumer behavior, Semantic design, as well as Sensory design. The whole CPD process aimed at creating a cultural experience for consumers. We will illustrate the 5 facet in the following paragraphs:

Design motivations

In the interviews, most designers who dedicated in CPD showed strong motivations for doing the designs, and it can be categorized as 3 types of motivations-the desire of creation, strong sense of mission, and the linkage of memories.

'We have been on the way of creation and have been completely motivated by curiosity and fun.' (Designer 4)--*Desire of creation*

'Beauty is the premise of all things, the main concern. Because you see, without beauty, our product is the same as roadside selling stuff, if it is not beautiful.' (Designer 2)-*Desire of creation*

'Because if you missed this thing (the culture), you will never have it, you can't find it anymore.' (Designer 2)- *Sense of mission*

'To preserve local industries, we tried to make some innovations, to do some different design, so that the traditional industry can continue.' (Designer 4) -*Sense of mission*

'It's been 50 years since my grandpa's era until now, so it seems to be a link between me and grandpa.' (Designer 1) - *Linkage to personal memories*

'The reason why I designed for the shop is because I lived in Beidou town located in Zhanghua. The shop is famous and the collective memory in our small town.' (Designer 3) - *Linkage to collective memories*

Cultural References

Cultural references are the central part in CPD activities, which motive designers, and provide rich connotation and inspirations for creativity. The interviews showed us 3 main catalogues of cultural references: the people, place, and production.

‘In the process we find that the traditional craft is actually a great thing…. It is originally very delicate, so from it came out beautiful design works.’ (Designer 2)-*Production-craft*

‘We looked for materials along the route and finally found in Tainan, we found the tatami.’ (Designer 2)-*Production-traditional industry*

‘We picked 8 meaningful monuments to design a series, these 8 monuments were relevant to the history of Tainan city.’ (Designer 5)-*Place-history*

‘I'll choose this because it is more earthy, ancient, and full of human touch.’ (Designer 3)-*People- human touch*

Semantic design

Designers showed us in the interviews how they transformed, interpreted and conveyed meanings of the cultural heritage into their design. The design synthesis processes were classified into 4 categories and illustrated the axis structure of Semantic design.

1. Storytelling

‘How do we tell stories? We use symbols to convey the words of blessing, such as in the omamori of Judicial museum, we designed the symbol” traffic safety”, people do not understand it from the beginning, but we illustrated the story that, Judicial museum was originally the site of the horse barracks, from the entrance of the museum you can still see the pillar with calligraphy “Horse Barracks” on it, It used to store the transport equipment here, so the” traffic safety” was blessed. Thus people will understand the allusion and be impressed.’ (Designer 5)

‘What we want is to arouse resonance, thus customers are not only buy a product but also a story.’ (Designer 2)

2. Anthropomorphic

‘We designed three products, called "Lady Pineapple", "Watermelon Ogisang" and a "mango chan", separately. Which indicated the specialty of Tainan, “Mrs. Pineapple” represented the Golden-diamond pineapple, she is a rich lady, shinning and stunning. "Mango chan" is a little girl, only in the summer will she appear; "Watermelon Ogisang" is a rugged, middle-aged uncle, riding a motorcycle, wandering through market places and temples. ‘(Designer 2)

‘We designed the omamori as mascots, and named them "Xiao-Yu" and "A-Shou", a girl and a boy. This seal illustrated their story: when they're studying in the Confucius Temple, the boy peeked at the girl's answer.’ (Designer 5)

3. Metonymy

‘”Tainan walking” is a brand to share the charm of this city, we adopted the flower essence from LiuJia, since it is an orchid cultivation center; then we adopted the sea salt from the coast of Chigu and the mudstone from Ryugasaki to make our soap series. ‘(Designer 5)

4. Create novelty- Upgrade/ transform

‘We picked one old photo, a streetscape from the Japanese-Occupied Period. We designed a postcard that looked like the old photo, but there was a patented lens in it, and when the lens was opened, the 2d street view turned into a 3d view.’ (Designer 5)

‘We use the material of Tainan Jing Liao's traditional plastic basket to do the purse. Why is it an experiment? Because it's not a fabric. But it brings us the sense of transparency and coolness. I began to wonder if it could be made into a product. The product became one of the 2017 top ten creative products in Tainan.’ (Designer 2)

Customer behavior/function Design

During the CPD process, designers took the interactions among users, products, and environments into considerations. Respondents depicted 3 types of consumers as pragmatic individuals, looking for fulfilment variant needs through the product. The axis structure of customer behavior level was illustrated in figure 1.

Firstly, most designers positioned the cultural products as gifts, which young people would buy for friends and express the blessings. However, the young people's gifts are interesting rather than formal. Hancock et al. (2005) indicated the “positive and pleasurable” aspects of interactions as Hedonomics. Hedonomic design included encouraging challenge and exploration, as these are among the sources of pleasure.

‘On New Year or Mid-Autumn Festival, young people choose our product as their first choice gift.’ (Designer 3)

‘In Christmas we launch Christmas products, it is limited, and then the New Year products only launched in New Years’ time, it cannot be ordered in advance. So our creation followed seasons and festivals. Because life is so richly, we celebrated this festival, and then after it, there is another shift in the next festival.’ (Designer 2)

‘The function, is somewhat like a blessing, he may buy it as a gift, for a special blessing.’ (Designer 5)

‘Is this product going to be fun or humorous? What we want is to arouse young people’s resonance.’ (Designer 5)

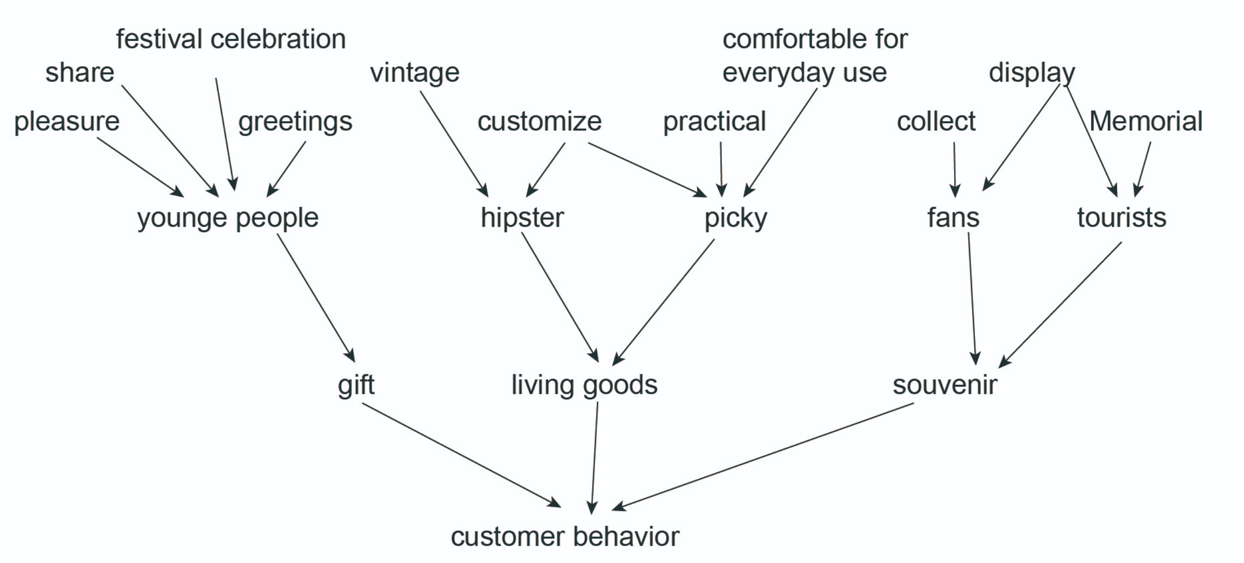

Figure 1: The axis structure of customer behavior design

Secondly, the consumer is seen as picky, having developed high taste of quality. They bought distinguished products for everyday use, because the products are practical and match their lifestyles.

‘The high price product, this is for really picky people to buy.’(Designer 5)

‘He may be a pompous person, or someone who likes to have a little more detail on his appliance. It's the man he's willing to spend a lot of time dressing up on. ’ (Designer 4)

How the mid (behavior/function) level designs satisfied the discerning customers? The data emerges that respondents made every effort to improve the quality and style to adapt to everyday use and even customize products for customers.

‘I have a customer who is an obstetrician, and we used the Nishijin woven textiles to customize the product for him. It was a waist bag that looked like a Japanese-style, radiant, and he took it out to work every day.’ (Designer 2)

‘So we made it a little bigger ... as a side bag, the size is for Taiwan consumers, because Taiwanese really love to use long wallets…Not only has the size been expanded, but the versions have been modified. ‘(Designer 1)

Thirdly, some cultural product may be designed as a souvenir for tourists.

‘The consumers were probably mainly tourists, we positioned this products as souvenirs. ’ (Designer 5)

‘Emma is a piece of bamboo, so tourists will buy it, then write down the blessings and hang it on the square.’ (Designer 5)

Sensory Design

On analyzing the embodiment of culture, the scholar He (1992) divides the "cultural space" into three structural levels, in which the external, tangible and visible level is the "outer level", which the appearance and first impression of products that perceived by customers. Norman (2004) defined the level as "visceral", since it is perceptually based, biologically determined and intuitive. In this level, although visual dominates the impression of product appearances, it is accepted that the full range of human senses influence response to design. Therefore, this study depicted this level as sensory design.

How to design the cultural product to address a deep first impression for consumers? Most designers associated with specific cultural references. Through the design of visual elements such as lines, colors, images, textures as well as other sensory cues(smell, touch, and taste) that comprise the products, to arouse the viewer's familiarity with the cultural heritages, entities and concepts, which produces the transformation of memories, emotions, experiences, and contribute to aesthetic impressions. According to respondents' perceptions it appears as the pivotal factor for the CPD process. In Figure 5, coding related to the 'sensory design' described below is summarized. And the examples are related to the visual cues:

'This (the product) is a retro snack in Zhanghua (A county in Taiwan), so I used the *figure* of the founder of Li Old Town, plus the *landmark* of Zhanghua Beidou. (Designer 3)'

'Trough reviewing the cultural religious context of Tainan, we found the periapt (Yu-Shou), which is the omamori of Japan, they brought it from China in Tang Dynasty. That is to say, it is in fact a Chinese object. So we developed the product with the most standard *form* of the periapt.' (Designer 5)

The other sensory designs were about touch, taste, and even olfactory:
'We were looking for *textures*, until we found the tatami. Quan-Xing tatami store in Tainan is very famous, and it has been more than 100 years. I got the material, and then we made the tatami purse.' (Designer 2)

'These patterns are hand-dyed, not printed, so the *touch* is better.' (Designer 2)

'The product is called "Blessings full of cups". It *taste*s traditional, because the wax gourd sugar is placed under the cup. In the past, wax gourd sugar is for worshipping on festivals, because it contains an auspicious meaning.' (Designer 5)

'Liujia was the orchids cultivated area, and we found the floral essence over there and extract *scent*.' (Designer 5)

The phases of the CPD process

To summarize our findings, Figure 2 offers a comprehensive overview of the exploratory framework of the designers' perspective on the process of CPD. On the upper part of the figure is the source and driver of CPD; the cultural references enticed the motivation of design, on the other hand, for designers that full of creation desires, the culture references provide rich inspiration and content for them to explore. On the right side of the figure, the customer needs are the other main considerations in the design syntheses.

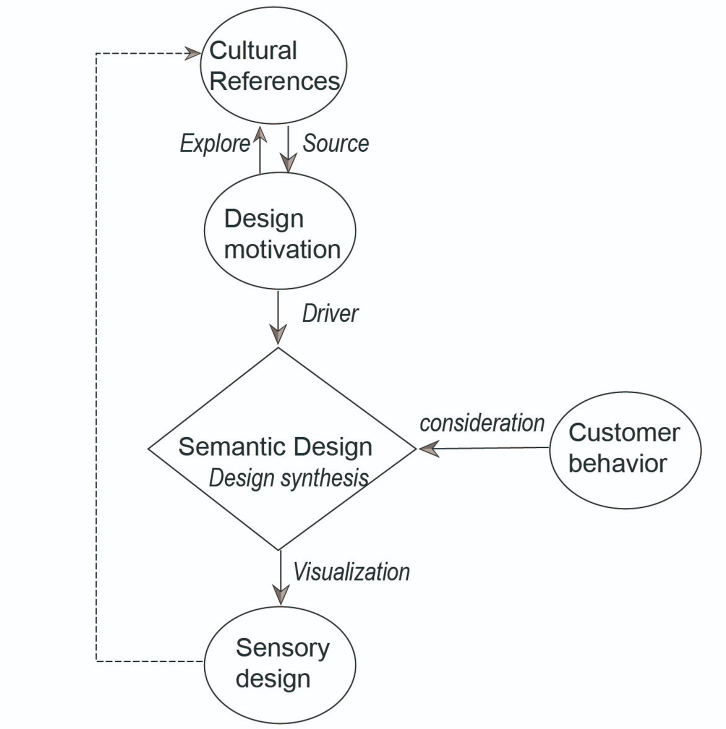

Figure 2 conceptual framework of the CPD process

On the central of the figure, the semantic design emerges as the critical phase for the CPD process. It is mainly in this phase that designers establish the overall semantic character that the product should communicate. As Hart (1996) says, "Both the artist and the persuader use their imaginations to engage their audiences' imaginations." (p, 10). Designer can use different synthesis to influence how their customers will perceive the culture they want to express. Sensory design is the final phase, designers visualize the concept by carefully select and draft design vocabularies like color, form, patterns, texture…,the selection, emphasis, combining, and sequencing of the vocabularies are critical to achieve the aesthetic quality.

Conclusion

The CPD grounded theory approach provides empirical evidence that fills a gap between theories and practice of how designers integrated cultural values into the product design to reflect the humanity and improving the quality of life. By depicting the CDP process, we can the consistency and continuity of the ideology throughout the design process. That means the sensory design, the semantic design, and the considerations of behavior are all integrated in the same cultural value.

However, our proposed CDP process is preliminary and needs further confirmation. We still need further data collection and analysis in order to achieve a better understanding and in-depth insight of CPD.

Finally, we hope that this work will motivate further empirical research in design practices, and integration of the grounded theory and other qualitative research method to reveal the creative process of design activities.

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Contact email: elimliu@stust.edu.tw

Winding Ways and Hilly Tracts: Mapping the Identity and Cultural Patterns of the Gaddi Tribes of Himachal Pradesh, India

Molly Kadiyinkal Abraham, Delhi University, India

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Abstract

The words 'culture' and 'identity' have a deep emotional bond with one's homeland or territories. The modern society, like any other society in the world, is inseparable from its culture and identity, for its history is recorded and embedded in its culture. With increasing globalization, tribes around the world are being exploited and are almost at the verge of losing their identity. Gaddis, a Scheduled Tribe of Himachal Pradesh, are found mostly concentrated in Bharmauri of Chamba district, a place popularly known as 'Gaderon' meaning 'the home of the Gaddis'. They are semi-nomadic, semi-agricultural and a semi-pastoral tribe. They have a distinct culture, expressed through language, dress, food, marriage, song, and religious celebrations. Less than 6% of Gaddi households continue with traditional occupation of cattle-rearing. The Gaddis trace their origin to the plains from where they fled to the remote inaccessible hills to escape persecution at the hands of the Muslim invaders. But the Gaddis have their glorious history rooted in their indigenous culture. They believe in the joint extended family system, and their economy chiefly revolves around agriculture and pastoralism. In order to uphold their cultural heritage, they take pride in their culture and maintain cultural continuity from generation to generation. All these experiences which shaped contemporary life, as basic indigenous beliefs and values became the basis of their cultural identity today. This paper explores the unique cultural patterns which contributed to their identity, thus traces the sense of pride with which they created a culture of their own.

Key words: Identity, Culture, Patterns, Gaddi, Tribe, Mapping, Hilly

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Introduction

Over the last few decades, the notions of culture and identity have become a favourite topic for discussion. Questions that often engage our minds about the relationship between cultural and identity, the difference between culture and ethnic identity etc. are relevant. Are both the notions 'cultural identity' and 'culture which denotes one's identity' really the same or should they be conceptually distinguished? These are the questions which make us think that there are diverging views on the role of culture in defining one's identity and the uniqueness of identity in each cultural milieu (Dorais, 1994).

The term 'culture' was first used in this way by the English Anthropologist Edward B. Tylor in his book, *Primitive Culture,* published in 1871. He said that culture is "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society" (1920). This collective complex whole may be roughly understood as the specific way a group of human beings perceive and define their own place in the world. As far as the Gaddis, a Scheduled Tribe of Himachal Pradesh are concerned, it gives them their identity (Dorais, 1994). The present paper will examine how the unique cultural patterns contributed to the identity of Gaddis and the sense of pride with which they created a culture of their own.

Culture and its counterpart, are significant concepts because they identify a basic set of ideas about the human social behaviour. It can be explained in the context of the social groups into which people are born and within which they live their lives. They represent a distinctive 'way of life' and encompass a range of ideas and meanings relating to roles, values and norms as well as institutional structures. It implies that culture is a collectively held set of attributes, which is dynamic and changing over time from one generation to the next. The word 'cultural' refers to people's attitudes and practices. The cultural identity is universal, because all people in the world are conscious of some sort of specificity that sets them apart from others. By contrast, cultural components which provide them an identity seems to be functional to divide people into categories based upon something other than gender, age or occupation. It provides them their unique identity (Tylor, 1920).

The culture of India is one of the oldest and unique. In India, there is amazing cultural diversity throughout the country. The South, North, and Northeast have their own unique cultural patterns and almost every state has established a culture of its own. Indian culture is a composite mixture of varying styles and influences. The survival of tribal communities has a vital stake on land and forest resources. For historical reasons, most of the tribal people inhabit in the forest and hilly regions of Himachal Pradesh. The social structure and day to day living of tribal people reflect their intimate relationship with land and forest surrounding their habitat. Right to use land in conformity with the decisions of community leader was in practice.

It is rather difficult to configure the exact meaning of the word 'gaddi'. Etymologically the term 'Gaddi' has a reference to shepherds but very few Gaddi are shepherds today. The term, as is known, refers to a territorial group of a special class of people wearing a characteristic and striking costume and forming an exogamous union of castes of Rajputs, Khatri, Rana and Thakur (Rose, 1911). Various theories have been formulated and different explanations put forth about the root of the word 'gaddi'. The taxonomy, some say, is derived from the word 'gadar', a Hindi term for a shepherd or an ewe. Some anthropologists agree with the view commonly held among these people. Kailash is the throne (gadi) of the Lord Shiva. Therefore, the people who took refuge and settled in Brahmaur came to be called Gaddis. The generally accepted theory, however, is that this term has been evolved from the Sanskrit word 'gadar' meaning sheep. 'Gadharean' or 'Gadern', thus representing the sheep country, is the land of the 'gaddis' or Shivbhumi (Hutchinson &Vogel, 1933).

Bharmaruri Gadd is the language spoken within the community of Gaddis and Tankri is the script used by the old people. Other people spoke Hindi, whereas Devanagari is used as a script. The Gaddi man often wore the typical dress which consists of a chola and dora whereas the woman wore luanchiri. The women also wear gold earrings, which are also worn by men. Men wear white turban, which is a characteristic of the Gaddi dress. The community often followed non-vegetarian diet but they mostly take the meat of sheep, chicken and ghural. Families, who keep poultry, also take eggs. Their food consists of makki-ki-roti and occasionally wheat chapatti with mah and rongi (Pattanaik, 1992). Children take goat milk, whereas elders use milk in tea. Occasionally lassi is also taken. They also make moderate use of vegetables, including roots and tubers, and fruits. Mustard oil is mostly used for cooking. They also smoke tobacco in hukka, which forms a part of their daily sittings. They are devotees of Lord Shiva and have a strong faith in the shakti cult. They are skilled in weaving special types of mats (Pattanaik, 1992).

The Gaddi as such are divided into four intermarrying caste divisions such as Rajput, Thakur, Khatri and Rana and the Brahmin which makes up the upper caste division. The lower caste division is made of the Sipi and the Riara, Halli, Lohar and others. But intermarriage between the upper and lower castes is forbidden. If intermarriage happens the offspring takes the caste status of the father. However, things have begun to change and the feeling of community is weakening and caste is becoming more conservative.

The adaptation of new customs and conventions, specifically those relating to land ownership and inheritance, education and communications have all helped the non-Gaddi to become increasingly free from the economic domination of the Gaddi. There is provision to solve family disputes through traditional norms of the community following the traditional bhaichara Panchayat, which is headed by a set of people who act as the jury and who are elected by general mandate. The guilty are punished by social boycott, or fine in cash or kind, depending on the gravity of the crime. After independence there is change with the establishment of Gram Panchayat for social control, planning and implementing welfare and development activities (Rose, 1911).

The majority of the Gaddi Rajputs are landowners and they take agriculture as their primary means of livelihood. At the same time there are Gaddis who are pastorals and own large flocks of sheep and goats, as a subsidiary occupation. It gave them provision to use forest land which are Government owned. As time changed many of them are working as teachers and as unskilled labourers in public works Department and forest departments. But the traditional Gaddis mainly grow rice, wheat, maize and potato and make use of it for their livelihood.

The people live in villages and there is no urban life for Gadddis. There was clear demarcation between the low castes and the high castes as per the traditions. The villages are mostly small and built as per the hilly standard. As usual the small cluster of houses have been laid out without any proper design or order. The original settlers seems to have built their houses focusing the temple as the centre of their life. They often take the water sources, the fields and the pasture for the livestock for the selection of village site. Often the growth of the village is not planned or as per the well-wrought design. The walk ways and lanes are narrow and mostly paved with locally mined slabs of stones. (Rose, 1911).

The main occupation of the Gaddi community is sheep rearing and they are pastoral by profession. They take the herd for grazing from one district to another as per the change of climate and the nature of the landscape. Though mostly men take care of the household chores, women handle all household activities and also manage agriculture and livestock in the absence of male members. The children below 15 years assist their parents to take care of the house and the sheep in the field. At the same time they work as casual labourers for repair and maintenance of roads. While working as causal labourers in road maintenance they also receive wages in cash. It fetches these children cash in hand for the additional support of their families. Though the younger generation wants to be free of the bondage of cattle-rearing, Gaddi households continue with this traditional occupation. The newly married younger women do not want their husbands to herd sheep and goats and stay away from the family for long periods. It implies that the traditional occupation of the Gaddis is no more appreciated by the new generation (Jaglan & Thakur, 2006).

It has been observed that the Gaddis have migrated from hilltops to the lower hills of the Kangra districts. They migrate because of lack of proper education facilities for their children. At different levels of education the drop-out rate is gradually decreasing as per the change in the education facilities. It was noticed that boys and girls, particularly those from the upper caste Gaddi community, are not only educated and they have awareness about the socio-economic problems. Children are ready to travel a long distance to secure high school education. But lack of technical education and the training facilities reduces the chance of proper employment to the younger generation. At the same time education and employment have brought them in contact with the wider world and helped them to overcome the caste barriers and move to urban centers (William, 1961).

The popular festivals of Gaddis are Dholru, Lohri, Holi, Janmasthami, Baisakhi /Basoa, Diwali and Shivratri. They sing folk songs and dance to amuse the people on such occasions. Traditionally the women confined themselves to their houses but on occasions like these they take part in dance at public places. The folksongs and dances are common to each region. Folklores and folktales often extol the heroic deeds of their ancestors and the beauty of the womenfolk (Clyne & Jupp, 2011). They often follow different formations of circles as they dance to the tune of music and drums. It continues to further heights as per the beat of the drum till they get tired.

As far as their marriage customs are concerned there is no restriction on anyone marrying within the village provided ‘gotra’ exogamy is maintained. Restrictions exist in marrying into the families in which a sister or a daughter has been married.

Hypergamy and consanguineous marriages are considered taboo as per their customs. Traditionally the adults' marriages are done at the age of 16 to 25 for girls and boys respectively. Among the various modes of acquiring mates, 'byah' is the most common. The other forms are batta-satta, ghar-javantri, bariana and jhind-phunk. Monogamy is the accepted pattern and polygene is resorted to in exceptional cases. The usual symbol for a married woman is a nose ring and a choora, but this is not being strictly observed now. Giving of at least 60 silver coins as Reet or lag was common, but today it has been given way to voluntary dowry given in kind depending upon the economic status of the family (Clyne & Jupp, 2011).

The Gaddis followed joint-family tradition which made possible the father, mother, unmarried and married sons and daughters and their children living in the same house. There exists a rather cordial love relationship with each member in a family. They follow a patriarchal structure having the eldest male member as the head of the family. His decision on all family matters is final and commands great respect. Mostly it didn't pave way for familial conflicts or confrontations in the family. At the same time there is resentment over the checking of freedom of youngsters and on property matters (Roosens, 1989).

Though they followed a patriarchal centred family structure, they are aware of the importance of empowerment of women for the development of their society. Women have no right to inheritance as per the traditional laws. But her social position is regarded as equal to that of the husband. She is equal with her husband in agricultural work. She is also responsible for home keeping with the support of their husbands and takes care of the running of the family with necessary precaution even in the wintry season. She keeps herself involving with the work inside the house but educated women have the provision to work outside in order to support the family with her income. This does not mean that she keeps totally aloof from all social, religious and ritual activities. Women's involvement in democratic process has been often limited to casting votes in elections. But an active involvement of women in governance seems to be developing in the light of the increase in education to women.

Though the participation in governance and the increase in education brought certain change in women's position in the Gaddi family, they do not have any decision making powers in family matters. The social empowerment of Gaddi women was quite encouraging even to the level of spending money as a part of social and familial affairs, that too without the permission of the male members. They are capable of taking care of themselves and the health of their children.

Conclusion

India has the second largest number of tribal people in the world. Of India's 84 million tribal, around 12 per cent live in northeast region of the country. They are unevenly distributed over the region and there is a wide diversity among them. They practice unique traditions, retain social, cultural, economic and political characteristics that are distinct from those of the dominant societies in the other parts of the state. To preserve their culture and identity, these tribes were allowed to have institution in accordance with their traditional customary law and practices. In the case of Gaddis, though the surrounding communities change, they find themselves struggling to hold on to its culture in order to keep their identity.

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Regaining the Decay of Human Values

Sri Herminingrum, Universitas Brawijaya, Indonesia

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Abstract

The myriad of ethnic and sub-ethnic groups in Indonesia causes similarly numerous creations, communication, and performance of folklore. Today, however, tales which are classified in verbal lore and believed as people's fictional works are decaying since almost all tales still use local-regional languages, which generally have been unpopular. Furthermore, modern lifestyle, which strongly relied on technology-based media, are impossible to avoid. To trace back the initial function of tales: delivering human values, therefore, two Javanese children's tales entitled '*Sing Welas Asih Marang Kewan*', 'Be Kind to Animal', and *'Ketemu Rajane Ulo*', 'Meeting with the King of Snake', are scrutinized. Upon interpreting these stories in accordance with their function, content analysis method is applied to answer the very common question about the usefulness of learning humanity. By discovering the dense moral-ethical lessons as the root of human virtues in these exemplified tales, it can be asserted that tales for children are not definitely old-fashioned because they do not merely connect to the past but represent the heart of the present life. In conclusion, teachings on human virtues through fiction is influential to children's character building.

Keywords: tales; moral message; human virtues; character building

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Introduction

As one of literary works which originally takes form of oral tradition, tale has been used to spread thoughts, social critics, hegemony, and moral message ever since a long time ago. Tales generally are in the form of short stories and, to a larger extent, they are used to hand down the lessons of human values. In etymology perspective, as a part of verbal lore, Klarer (2004) explains that tale is derived from the word ‘tell’ as a reflection of the verbal dimension within the work. They are the conventional means to deliver moral teachings for children to plant basic traits of human qualities, such as love, honesty, and good sense of certain culture. And, children as a ray of hope for new generation are suitable to be targeted audiences.

As a literary work, tale does not only function as an entertainment but a means to disseminate moral values, which are believed as life guidance, as well. In accordance to meet its goal, Danandjaya (2007) has a similar stance of tale as an entertainment which reflects truth, moral value, or even satire. In other words, tale is not an exclusively artistic work of the writer’s imagination, but it teaches about life and living, as well as human experience and humanity. In line with this idea, Demott (in Judy, 1981: 56) states that “the whole scope of language, which includes literature, has to do with individual feeling, human response, human time, as these can be known through the written expression … at many levels”.

Considering that the root of this sort of literary work is verbal lore, it is not surprising, then, that Indonesia has numerous tales. Indonesia’s many regions, ethnics, and even sub-ethnic groups are configuration of its diversity, giving characteristics particular to each society, community, or group. Indonesian human values, therefore, can be dug out from all the cultural manifestation of these groups. However, since tales signify the stories from very olden days which are told verbally, they rely on native language to provide two-way communication. Each ethnic group has its own way to express its traditional culture through tales which mostly, of course, are delivered through local languages. This becomes a crucial point because today, only few Indonesians comprehend their native ethnic languages. The striking example is Javanese language, which is alienated in its own world. Javanese people dominate more than 65% of the total population of Indonesia. Though, less than a half of this number do not completely master Javanese language. This problem is as complicated as the attempt to determine the number of Javanese people who are exactly ‘typical Javanese’ (Suseno, 1983: 3). The fading away of the mastery of local language is also influenced by Indonesian Language or *Bahasa Indonesia*, which is enacted as official national language. This phenomenon brings about the fact that most of public schools held by the government which should have more responsibility to preserve the cultural root, compared to private schools, do not include native language to local curriculum. Whereas, local language is an elegant medium to construct a good communication between tales which contain moral-ethical teachings and their audiences or readers. The means of this communication becomes the soul of character building, particularly when this kind of fictional works are handed out for children.

The increasing trend of unpopular local language among Javanese is worsened by the interference of global language, English, and other languages which are very popular for the today’s Indonesians such as Japanese, Korean, or Mandarin. Additionally, the notion of globalization which is associated with modern, and of local which is associated with traditional (Nygren, 1999) have turned over Indonesian's world view about culture. The dichotomy of global and local constructs modern lifestyle which is more focusing on tangible matters. Instead of preserving old fashioned culture underlining human virtues as intangible values, Indonesian young generation and children are most likely to be interested in popular culture rather than those of folk culture. To a certain degree, the role of Javanese tales for children, today, has been taken over by movies of American Children's heroes, cartoon or anime.

To reestablish traditional values which mostly existed in any kind of folklore, a lot of cultural agents and activists who are concerned with local culture are continuously reinventing and doing efforts to preserve them. Facing the unstopped current of modern concept, they transform, and even in some instances translate tales into easily acceptable language in written form. As a result, ethnic tales representing verbal lore which are initially inherent with oral tradition recently can be found in written form; though some still use native languages. This paper, therefore, tries to uncover moral-ethical lessons by researching two children tales published in '*Panyebar Semangat*'[1], a Javanese weekly magazine.

Literature Review and Research Method

Moral teaching itself has close relation to human social, abstract, and emotional intelligence, respectively. Social intelligence, according to Thorndike (1920) and Goleman (1977), is the ability to establish mutual understanding amongst human beings which drives them to act wisely and bond a relationship between one and the others, in which the intelligence itself consists of interpersonal intelligence and intrapersonal intelligence. Human uses abstract intelligence as one of the tools to absorb moral teaching through a fictional story. In the context of tale, moral teaching is also a tool to improve emotional intelligence which affects the success in daily life and further trains human to be emphatic in a sense. These individuals would be capable to take in hidden and implicit social signals in order to give a sense of sensibility towards others' conditions. Additionally, the basic emotional intelligence cannot be acquired instantly as it requires a long process of learning from the environment. In this account, moral teachings are very important for toddlers. They will get used to be nurtured as they grow to be emotionally intelligent children who are sensible and capable of using their experience to solve a problem.

To explore the meaning of moral messages in two selected Javanese tales, '*Sing Welas Asih Marang Kewan*' and '*Ketemu Rajane Ula*', text-oriented approach is used since it requires the elements from literary works, as well as the relation between each element, its contribution to reach an aesthetic objective and meaning as a whole (Nurgiyantoro, 2012: p.37). Plot becomes the basis of the study, because, as asserted by Perrine 1987: 41), "it helps enrich the meaning of the story" based on its theme. Together with plot, there will be "the logical interaction of various thematic elements of a text which leads to change of original situation at outset of narrative" (Klarer, 2004: 15). Plot, therefore, is the key point to connect the events' causalities within a theme, the relationship between the characters, thus the implicit message of the story

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[1] *Panyebar Semangat* issued its first publication in September 02, 1933, which was pioneered by the late Dr. Soetomo, a national prominent figure during Indonesian revolutionary era. Today this magazine is not as popular as in 40-50 years ago, it still exists but the readers are only limited to certain Javanese community.

can be traced. Plot of the tale is unique for its unchangeable root from time to time yet varies in many kinds of versions. Jones (2002) underlines that "the plot outline is regarded as the defining feature of tales…" In turn, "plot outline can be used to define tales". Furthermore, the events within the plot sequence of a tale is used to bring up themes in daily life, specifically moral value.

Life and moral values in literature is usually delivered indirectly and implicitly, and in tale as such. It is the reason why Endraswara (2008: 161-162) argues that analyzing a literary work using content analysis method must fulfill the term which includes the values reflecting positive message to the audiences or the readers. Content analysis research in literature is originated from the axiom that the writers want to deliver message cryptically to the readers. The important aspect of this analysis is how to explain the messages and how the result is implied to the audiences or the readers as well. Accordingly, to unravel human virtues in the two selected children short stories, the linkage between plot and theme built up by the characters becomes the main concern of the study.

In applying its function to spread moral lessons, tale is apt to use figurative language. The relationship between the function of tale and its native language, which play its predominant role as conventional medium, is impossible to ignore. Accordingly, Jones confirms that tale represents the world "(both internally, the world of individual psyche, and externally, the world of society and cosmos) through the poetic devices of exaggeration, metonymy, simile, and metaphor" (2002, p. 12). In short, tale uses metaphor and other figurative language style to stir the emotions of the readers. Through this perspective, the objects of the study are observed in order to find moral lessons within the story and how figurative language works in delivering this human value.

Results and Discussions

Tales attract children's attention because it has a very intimate link with their daily lives as human being. Indirectly, tales promotes a kind of initiation towards the children's nature of thought to enter their space of imagination and magic. The tales that specifically meant for children, as it was suggested by Spalding and Hare (1966:13), are stories which embodies happiness and teaches wisdom. Furthermore, they also highlighted that God engages with human being through the attraction towards other people. Philosophically, tales serve as notes about many kinds of things done by human. This means tales teaches the truth through the examples that nurturing good characters will be more precious compared to hosting bad tempers.

Children's stories entitled '*Sing Welas Asih Marang Kewan*' or 'Be Kind to Animal' and '*Ketemu Rajane Ula*' or 'Meeting with the King of Snakes' present characters using personification technique. The composition depicts communication between young boys and animals which convey human values, explicitly and implicitly, to the readers. The characterization technique of personified animals is interesting for children because these characters are given human qualities; they can be crying, speaking, or expressing various feelings and emotions. Therefore, when morality plays intended to teach lessons present qualities such as love and good sense as human character, employing personified animal characters can give very dramatic impressions.

Discussing moral lessons is putting them within the frame of culture. As a fundamental guidance for people in their lives, values – the root of culture are constructed by norms and beliefs. Successively, they are actualized in their behavior, style, perception, and so forth. Then, these manifestations can be in the form of products of culture such as the two tales selected to be analyzed in this study. '*Sing Welas Asih Marang Kewan*' or 'Be Kind to Animal' and '*Ketemu Rajane Ula*' or 'Meeting with the King of Snakes' (Fig, 1 and 2), have transformed into a more acceptable performance for children of this era; from oral version into written form. The illustration is also repacked in modern colorful pictures to attract children' attention.

Figures 1 and 2 (left-right): *Sing Welas Asih Marang Kewan*; *Ketemu Rajane Ula*

(1) Learning about Benevolence in *'Sing Welas Asih Marang Kewan'* or 'Be Kind to Animal'

The story of '*Sing Welas Asih Marang Kewan'*, tells about a naughty young boy named Bayu who not only like torturing animals, especially birds, but also killing them to be eaten. He is abusive, treating the birds as his prey, and never listens to his Mother's advice to stop killing animals. One morning, after killing two birds he seeks another target. From his hiding spot, he successfully hit one of the wings of a flying bird with his catapult until it falls.

Bayu enggal-enggal nututi lan ora suwe blekok mau banjur kecekel.
Bayu banjur njupuk lading arep di enggo nyembeleh
Sikile blekok diidak lan endhase dicekeli karo tangan kiwo.
(Hugo, "Narayana": 2015)

This excerpt shows how Bayu ill-treats the victim. Cruelly, he always prepares to kill the bird with a knife "*njupuk lading nggo nyembeleh*". His feet and his hands are used very aggressively to cause his hunted birds powerless, "*sikile ... diidak lan endhase dicekeli karo tangan*". When Bayu steps on the legs of the last bird he knocked down and wants to cut its neck, the paralyzed bird asks him to spare her life for the sake of her little chicks. The bird implores;

Hei… manungsa! Apa kowe ora mesakake marang aku?
Ooo mesakake temenan anakku isih padha cilik-cilik.
Yen ora ana mbokne mesthi bakal mati. Awit durung bisa mabur.
Oh, culno aku, aku arep ngloloh anak-anakku. (Hugo, "Narayana": 2015)

(Oh … young boy! Don't you take pity on me?
Please love me, I have little kids. If their mother does not come back to the nest, they will die. They have not been able to fly yet.
Please release me. I want to feed them).

Bayu is very surprised, knowing a bird can speak like human. He stops acting for a moment, looks at the bird's weeping eyes. He feels confused when he obscurely listens to the bird moans,

Ooolah ngger, embokmu arep dipateni. (Hugo, "Narayana": 2015)
(My beloved kids, your mother will be killed).

The bird's hopeless aside makes Bayu cancels his attempt to kill her. He leaves the wounded, limping bird alone and goes home bringing two dead birds that he wants to fry.

After sprawling the dead birds on the ground, however, he hesitates because he remembers the grieving bird earlier, and about her sad eyes looking at him. He also anguishes on how the bird tried hard to fly but it is difficult to do because of her wounded wing. Suddenly, Bayu imagines his mother who has not arrived home yet until late in the evening is bleeding in one part of her body; an imagination that metaphorized the broken wing of the bird he hurt. At the same time, one of his neighbors conveys a message that his mother has got an accident. However, she is safe in hospital and will come soon. Bayu feels immense regret for his terrible deeds and begins crying. Spontaneously, he decides to bury the two dead birds instead of frying and eating them as his favorite dish. Thus, since then, he promises to stop abusing animals anymore.

From the plot of the story in '*Sing Welas Asih Marang Kewan*' or 'Be Kind to Animal', children as audiences or readers can learn implicit moral teachings about benevolence. It is shown how a bird, a personified animal, also has a duty towards her chicks as a mother has for her vulnerable children. The bird reminds the young boy who almost killed her to do his self-reflection: what will be happening if a mother dies during her babies still need tender care. The bird also asks him to keep in mind that one must not do something cruel to fellow creations of God. When he is musing over his terrible deeds, the condition of the suffering bird with her broken wing repeatedly appears. The bird's aside also keeps on echoing. All his bad experiences haunt him while he is upset, waiting for his mother who in fact got an accident, as if he watches the replay of the misery scene on and on. The mourning day teaches the boy about '*karma*'[2] which is, for Javanese, believed as the basis of human destiny.

(2) Protecting the Weak in *'Ketemu Rajane Ula'* or 'Meeting with the King of Snakes'

In contrast to the first story, the main human character in this tale is a gentle and tender, caring young boy named Ari. One day, on the way home from school, he has

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[2] *Karma*, also *karmapala*, is a law of cause and effect which not only attributed to humans but also applied as an absolute law in nature.

saved a little snake because it was beaten by rowdy boys. By his sweet words, Ari successfully stops those boys who want to continue beating and trying to kill the fainting snake. Patiently, he tells them that the snake is also God's creation, "*Iki ula ya umate Gusti Allah",* like other creatures in the world.

After placing the little snake which is almost suffocated to death near the creek of the rice field, Ari ensures himself that the snake will be able to move because it will touch water and can retrieve consciousness. Then, he goes home and, as an obedient boy, he does his daily routine: greeting his mom, washing hands, having lunch, praying, and taking nap. But during his short sleep, he dreams of meeting a giant snake who introduces itself as the King of Snakes and tells his appreciation to Ari for helping his young kid.

Le ... Ari. Aja wedi, aku iki rajane Ula.
Aku ngaturake panuwun kowe wis nulungi anakku awan mau.
Mulane awakmu bakal tak wenehi hadiah sing mbok senengi. (Junaedi: "Narayana", 2016)

(Ari … love. Don't be afraid, I am the King of Snakes.
I want to convey my gratitude because you have saved my kid this morning.
So, I want to give you a nice present that you like).

The King of Snakes repeats his words dearly. Not only giving material things as a token of his gratitude, the King of Snakes also kisses Ari's cheek and gives him wise advice as well.

Le, dakdongakno awakmu mbesuk dadi wong sing kasil.
Welingku, awakmu kudu ajeg njaga sesambungan kang apik marang sapadha-padha, senajan kuwi mung kewan. Tulung – tinulung .... (Junaedi: "Narayana", 2016)

(Dear young boy. I pray for your future, you will be a successful man.
I would like to remind you, however, to keep good relationship with others;
Even though they are only animals, help them …)

The above excerpt confirms that within a tale there is a couple of moral messages. Snake is similar with other creatures and human being. As a strong, powerful animal before a weak boy, his understanding and good temper are the embodiment of qualified human character. This is reflected from the utterance of the King of Snakes to Ari which uses mixed high and middle level of Javanese language. The high-level Javanese language of the clause "*Aku ngaturake panuwun* ...", signifies how to respect others. The essence of respect is not merely based on a hierarchy of superior-inferior, elderly-young, or high-low position in social status. The King of Snakes indirectly teaches Ari about the values of appreciation and respect which is not only served by children toward the elderly, but the elderly also has responsibility to respect the ones who helped him, even though the helper is far younger and weaker like Ari.

For saving his kid's life, the King of Snakes presents Ari a wonderful gift. When Ari wakes up bewildered, he finds out the valuable reward from the King of Snakes under his pillow. The important point is not the reward, but the kind words of the King of Snakes. He gives a compliment that Ari is a tender and caring boy. He, then, advices that once Ari grows up to be a successful man, he should always keep helping and not harming others, as long as they do not disturb them, on the basis that they are all equally God's creation. This advice underlines that human virtues is universal. The elderly should take care of the young ones, give thanks when they do a good deed, and educate them to behave well.

'Eyes are the window of the soul' is the most suitable saying to describe how the little snake looked at Ari miserably as if it wants to thank him. Whereas the King of Snakes feels indebted on behalf of his kid and tries to pay for it by giving the most appropriate reward for the main character, Ari. The King of Snakes is a personified animal whom, with its gentle and soothing words, has taught manners, respect, and gesture of gratitude. Those are very heartfelt moral teachings which can be very effective to dispel violence, especially killing.

Both of the tales discussed in this study, '*Sing Welas Asih Marang Kewan*' or 'Be Kind to Animal', and '*Ketemu Rajane Ulo*' or 'Meeting with the King of Snakes', clearly depicts how the basis of human values are manifested in daily activity. The consequence of bad deeds is punishment and the result of good deeds is reward. Significantly, these two tales answer the fundamental questions about human virtues in terms of the character of a man, namely: (1) What is the right thing to do? and (2) What is the best way to live? The most important point to achieve human virtues is "understanding" and "good-temper" (Barnes and Kenny, 2014:49). From the first story, children as audiences or readers can learn moral teachings from benevolence. The main character, Bayu, gets '*karma*' because he acts cruelly toward the mother bird, whose chicks still need her. This correlates closely with the subsequent scene that his mother got an accident. As the Javanese proverb says '*ngunduh wohing pakarti*'[3], it means whatever gained by humans in their life are the fruition of their own deeds. That particular experience brings Bayu to an enlightenment about the importance of a mother towards her children, and makes him realizes his mistake. Different from the young boy in the first story, the main character in the second story 'Meeting with the King of Snakes', Ari, is the best example how human should act properly, "have activities". He also represents the ideals of how humans, since their childhood, should polish their heart and mind through the deeds in their daily life. In line with the concept of ethics underscored by Aristotle (Dupre, 2003: 20), that "the good man is the active exercise of his soul's faculties in conformity with the excellence or virtue … moreover this activity must occupy a complete lifetime", Ari is on the right track to be qualified human being because since childhood, he has trained his awareness towards human virtues.

Conclusions

Visiting '*Sing Welas Asih Marang Kewan*' and '*Ketemu Rajane Ulo*', which unquestionably contains moral lessons, basically is re-rooting Indonesian traits that today are in the state of decaying. This study is not aiming to romanticize the past, but it is an effort to reveal the reciprocal result between the harsh deed and the kind one, that represents cultural heritage, in this case, as fictions – Javanese folktale. The personification method used in the stories discussed underlines how fiction works transmit moral-ethical teachings. Children can learn how they should actualize human

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[3] This wise word is the same as the saying 'what you reap is what you sow'.

values in their lives. Upholding the values of politeness, respect, and keeping living in harmony with all creatures is the key point of the ‘understanding’ and ‘good temper’.

Regaining human values, which in Indonesia today is in the state of decaying because the modern lifestyle generally puts aside the important role of local-regional language that basically embodies cultural identity, is concerning about the future. The ideal human characters that have been implicitly dispersed through the two exemplified Javanese tales are universal; not only for Javanese but also for Indonesian. If the teachings of human virtues are left in dying condition or even extinction only because of language constraint, it will pose a very risky impact toward children as the golden future generation. They will be alienated from the sense of humanity.

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Contact email: hermien_18@ub.ac.id

Moral Choice and Compliance: Exploration of Justice in "The Love Song of J. Alfred Prufrock"

Kongkona Dutta, Indian Institute of Technology, Madras, India.

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Abstract

Set in an urban locale of early 20th century Progressive America, T.S.Eliot's poem "The Love Song of J.Alfred Prufrock" narrates the lived experiences of a man namely Prufrock through his dramatic monologues. Monologues reflect an individual's past, current or imagined future experiences with others. Considering this aspect, the chapter seeks to explore the inter-personal relation shared by Prufrock with other characters and vice versa. The exploration reveals the nature of their subjective choices in handling private as well as social relationships. This relationship is significant, since it throws focus on the idea of 'Fairness' or 'Justice' in a social context of a flourishing laissez faire economy. Social justice can be evaluated justly within the rationale of social contract. Prufrock's monologues help us to understand the implicit social contract shared by Prufrock with other poetic characters. In this poem we will be using David Gauthier's social contract theory known as Moral Contracterianism (based on his book *Morals by Agreement*, 1986) to understand the nature of social contract and inter-personal justice. Moral Contract, as a theory of making moral choices towards a justified distribution of resources in a free market economy makes it an apt paradigm to consolidate my arguments. Here, Prufrock, the narrator speaker of the poem and his fellow counterparts are assumed to be rational, self determinate and informed agents who are fully aware of each other's situations, capacities, beliefs and desires. The mutual engagement of all in this setting is examined on the basis of their adherence to rational moral choice as prescribed by moral contract theory in fulfilment of the social agreement. The aim of moral contract is to facilitate a mutually beneficial society and promotion of stable compliance for realising one's maximum utility. The paper tries to reflect whether Prufrock and others realise their maximum individual utility and a fair treatment as social contractors. Also it grapples with Eliot's portrayal of 'Reconciliation' with regard to Prufrock and questions its justness.

Keywords: Rational, Choice, Constrained/Straightforward maximiser, Compliance.

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Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask, "What is it?"
Let us go and make our visit.
(1st Stanza)

Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.
(6th Stanza)

Introduction

T.S.Eliot validates poet's expression as a medium, not as a personality (Eliot, 1932, p.21)[1]. Through the literary medium of monologues, Eliot reveals the private emotions and motivation of an American man namely Prufrock in his early poem "The Love Song of J.Alfred Prufrock" (Published 1915). The poem is a reflection on the self-prioritising interests of modern American psyche. Prufrock is a reasoned male in his 40's (Perry, 2016)[2] and a witty observer of early 20th century America's growing consumer society. Prufrock's desires, interests as well as self-disguise are relayed to the implied readers or listeners whose presence is not realised in the poem. As a social agent, Prufrock aspires for fuller implementation of his individual agency and equity in exercising his personhood in a modern liberal society. Simultaneously he is anxious over societal judgements over his intrinsic interests. Prufrock's expressed wills reflect his covert feelings of personal insufficiency and indecisiveness. Prufrock's will towards positive action, negative action as well as his self-questioning unfold execution of his free individual choices. It reveals interesting details about the social contracterian relation (here on the standards of moral contract) shared by him with other poetic characters and vice versa. Moral contract theory propounds the act of making rational choices in matters of claiming and acquiring resources in a laissez faire economy. The rationality of choices is marker of their morality. Throughout the poem, Prufrock negotiates with his wills so as to have a justified moral standing within his social contract. This chapter analyses Prufrock's monologues through the paradigm of wills with regard to positive action, will towards negative action and lastly as his self-questioning. These divisions are aligned with the type of choices made by Prufrock and all other contractors. The choices are examined on the scale of rational choices fixed by the moral contract.

Will towards Positive Action and Reflection of Choice Dispositions with regard to Moral Contract

The poem starts with a passage from Dante's *Inferno (*Lines XXVII 61–66) from his epic poem *Divine Comedy*. The Epigraph is a confessional revelation of self identity by a corrupt Franciscan, Guido da Montefeltro to Dante. The revelation presupposes a strong conviction that Dante would never return to earth to divulge what he heard. The Epigraph of the poem settles the readers for an answer to the frequently confronted question "Who are you?" The poem is a self-explanation of one's troubled individuality in a modern era. With the beginning "Let us go then, you and I, / When the evening is spread out against the sky/Like a patient etherised upon a table;" Eliot introduces us to two persona.- One can be understood as Prufrock's objective self and the other subjective(Miller,1965)[3] . Keeping in mind the coherence of the title of the poem with regard to its content, the arguments formed herein follow the assumption of Prufrock's self as real, objective. Thus, in the beginning lines, Eliot draws us to a social setting of free speech and individual liberty. For the character Prufrock, the evening is an anaesthetic patient ready to be operated. Prufrock experiences his daily evenings as a span of uncertainty and externally induced vitality, ready to forego any consequence. It establishes him as an experimental modern man. Prufrock proposes his lady partner to walk along with him through the half deserted streets which follow like a 'tedious argument of insidious intent' (Lines8, 9). He is also interested to share the experience of 'a restless night' with her in any cheap hotel. But he is a modest pleader, not a coercer. His desire to visit the elite social hub of Michelangelo talkers despite its intellectual vacuity(Lines12,13,14) and his dormant will towards a future meet with his partner's acquaintances, even with a concocted identity(Lines 26,27,28) posits him as a man seeking upward class mobility on the standards of American dream[4]. But Prufrock is sceptical regarding the consistency of his will. His desire to assume the identity of a crab of 'ragged' claws with free movement in silent sea-floor (Line73, 74) is indicative of his disenchanted self as a social contractor and his intention of withdrawing from current social contract. His mentioning of "Ragged claws" is important. He does not divest himself of the ability or potentiality for triggering agency. Agency is defined as an individual's capacity to effect change in current action and in subsequent results[5]. The imagery of the hurriedly moving crab is significant of his desire to circumvent others attention or appeal which might induce him to a social relation. The isolatory disposition of a modern individual is evident through Prufrock's desire. Also Prufrock compares his personhood to Biblical Lazarus[6], (Line94, 95) when he attempts to say what he intends. He doesn't want to be the infamous, indecisive Prince Hamlet (Line111). He wants his designation as an attendant Lord who is capable of exercising his agency in various ways within a social contract. Stanza 15 says: "Am an attendant Lord, one that will do/To swell a progress, start a scene or two/Advise the prince; no doubt, an easy tool,/Deferential, glad to be of use,/Politic, cautious, and meticulous;/Full of high sentence, but a bit obtuse....". But Prufrock's choice of habitat as somewhere away from human voices (Line129, 130,131) under 'chambers of the sea' makes him retreat to a non-societal space at the end of the poem.

A close analysis of Prufrock's explicit desires revealed through these specific monologues help us take a closer look at his choice dispositions and attach moral dimensions to it. The morality in this case will be seen in Gautherian framework, where rationality endorses morality (Vallentyne, 1991, p.1, 2)[7]. Gauthier's moral contract position puts priority on strategic choice than parametric choice for a sustainable moral claim[8]. Strategic choices are those which are taken keeping in mind the consequences of choices of other rational agents and parametric choice refers to choice situations where agent's choices are only meant for advancing one's self interest in a fixed choice situation(Vallentyne,1991,p.6). Choice parameter binds the rational individuals the time they realise that cooperated life is better than a life of non-cooperation, (an invocation of Lockean Proviso) [9] and out of individual consent enter into a rational contract where they agree to be mutually beneficial and advantageous. A situation known called Initial bargaining position[10]. If the agents don't comply with each other for a beneficial network, they will be considered going against reason and hence not moral in their choices. The actions promulgated through their mutual choices will affect the distributory principle in a class structured society. In Prufrock's admission of wills towards positive action, we see a person who desires active agency and an altered self identity in matters of advancement in love, socialising and in worksphere (His admittance to be an attendant Lord and not Prince Hamlet). In contradistiction to it, Prufrock also desires to withdraw from current social contract either by becoming lone crab or by drowning under sea at the sound of human voices. As a modest pleader and as a person who tries to level class distinctions through a made-up identity, Prufrock turns out to be strategic chooser. He constantly meditates and reflects on people's responses towards his choice dispositions and modifies his instrumental relation in the social contract. But his startegic choices fail to bestow him a realisation of individual utility, which is the desired goal of a moral contract. Utility, as Gauthier defines is value which is subjective (depending on the affective attitudes of the individuals) and relative (Different for different individuals) (Vallentyne, 1991, p.6).The dissatisfaction of Prufrock is imminent in his current social network, due to which he decides to opt out from initial bargaining position. He chooses to be in a non-cooperative set up. It raises doubts on the nature of other's choices towards Prufrock. As readers, our only source of knowing about other's in the poem is through Prufrock's monologues. Prufrock speaks of going with his lady to the social gathering through which the readers consider her as a woman for whom socialising is a meritorious act. Though, we do not know her level of contentment in the process. Prufrock's imagined necessity for an altered identity to meet the expectations of his lady's acquaintances indicates them to be parametric choosers, bothered about straightforward maximisation. Straightforward maximisers[11], in this context is understood as those who advance their self-interests without checks and balances and even at the cost of breaking the rational agreement of social contract. In then America, their choices, preferences and cultural orientations are fixed and mostly determined by profit maximisation. The profit can be assumed as the formation of convenient partnerships which may temporarily camouflage class, gendered and racial disparities. Its practitioners might potentially become imposers of their expected norms as the appropriate rational standard. Prufrock's admission in lines 55,56,57,58—" And I have known the eyes already, known them all--/The eyes that fix you in a formulated phrase,/And when I am formulated, sprawling on a pin,/When I am pinned and wriggling on the wall,..." validate Prufrock's fellow social contractors as the imposers of their norms advancing their straightforward maximisation. Prufrock, who desires active agency through quality performances in daily chores, meditates on people's responses towards him and shifts his behavioural disposition accordingly. It establishes him as a constrained maximiser[12] in directing his choices. Constrained maximisers are those who advance their self interest keeping in mind other contractor's claims. Moral contract prioritises constrained maximisation over straightforward maximisation for attributing rational dimension to choices[13]. The rational marker of choices makes them moral. With respect to choice towards positive action, Prufrock stands out to be 'more moral' in his social contract than rest of the counterparts.

Wills with Regard to Negative Action, Choice Dispositions with Regard to Moral Contract

Rejected wills manifest through self or via others within the social structure. Prufrock's rejected will is his inability to convey his inner conviction to his lady partner (Line11, "Oh, do not ask, "What is it?"). It is a major motif which runs across the whole poem. The rejection is triggered through self, but influenced by other's choice parameters. Throughout the poem, Prufrock's partner too does not seem to show interest to know Prufrock's hidden perception. The reason can be either her non-cognizance of Prufrock's latent will or a mutual compliance in not coercing him to convey his thoughts. On a presupposition that Prufrock's partner is too a curious agent desiring to understand Prufrock's question but constraining her desire, she stands out as a constrained maximiser who is interested in furthering mutual reciprocity. She can be assumed to have rejected her will of knowing Prufrock more, after encountering his absence of volition to do so.

Prufrock denies to be Prophet[14] (Line 83) and Prince Hamlet (Line111) which signals to the degree of utility Prufrock attaches to himself. He says "Though I have seen my head (grown slightly bald) brought upon a platter, /I am no prophet—and here's no great matter;" Prufrock does not consider himself rewarding or alluring to make bait for other's contentment. This realisation does not torment him nor alleviates his agency. He understands that his internal fear justifies his admission of non-profitability to others (Lines 84, 85, 86). His recognition of his non-profitable personhood due to his fear and inertia makes him a poor contributor towards moral contract. As a constrained maximiser, he overleaps and stretches his constrained principle reducing his utility. Lines 91, 92 and 93-"To have bitten off the matter with a smile, /to have squeezed the universe into a ball/to roll it towards some overwhelming question," are all imageries reflecting Prufrock's imagined perceptions after revealing his nurtured question. The immediate consequence is the rejection of his will of self expression. The refrains "That is not it, at all" (Lines 98,109) and "That is not what I meant at all" (Lines 97,110) are reflective of Prufrock's defensive strategies against any undeserving treatment in imagined conversation with his lady. Prufrock tries to avoid undue treatment befalling his life. By the end of the poem we see a discouraged Prufrock who is fully divested of an affirmative expectation from his compatriots. It is evident when with respect to sea-mermaids Prufrock says—"I do not think they will sing to me" (Line 125). The realisation is a consequence of Prufrock's desire of hearing from mermaids.

Prufrock's series of rejected wills depict a situation when strategic choosers are not reciprocated fairly by parametric choosers within a social network. Prufrock as a constrained maximiser pushes himself to the extremeties of constraining his voice too, to maintain a stable compliance. He feels subversive within this contract relation, though he adhered to the parameters of rational moral choices. The cause of the discontent lies with other contractors. Prufrock's discontentment reveals other's choices, whose degree of contentment is difficult to know. Prufrock's psychological debilitation rises with realisation of his non-profitable standing in the moral contract. But he blames none. The others (inclusive of Prufrock's consort) are not shown to be alienated and disgruntled as Prufrock. Despite deviating from moral choices they continue acting subversively in the moral contract leading to the burgeoning of many men like Prufrock –"Of Lonely men in shirt-sleeves, leaning out of windows?"(Line72)

Prufrock's critical Self-Questioning and Choice Dispositions with Regard to Moral Contract

The poem introduces us with Prufrock's self questioning in a refrain of three words- "Do I dare?"(Lines 38, 45). The refrain reaches its completion when Prufrock utters "Disturb the universe?" The universe is the modern American individualistic society of feigned caricature. We see an agitated and revolting Prufrock. The poem again presents Prufrock's refrains- "How should I begin?"(Lines 59, 69) and "How should I presume" (lines61, 68). Disturbing the universe can be accounted as reformulating the existing personal and social relations. His repeated insistence of initiating a fresh start with others, signal to a gradual erosion self-esteem. Prufrock's counterparts in the poem are not shown to have adopted a self change for other's approval. Or perhaps they desire to do so, implicitly. Prufrock is the representative of many urban people caught in the web of social conformity or self- contentment purely for one's own sake. His delayed configuration in asking question, defeated sense of aging (Line 122-"Shall I part my hair behind? Do I dare eat a peach?) reveal his conflicted status in the moral contract. In his middle age, Prufrock contemplated on people's perception on his bald spot (Line40), his emaciated arms and legs (line 44), but tried least to change those perceptions. The old Prufrock is edged to a corner where he questions his ability of retaining his individuality.

Conclusion

The above discussion of Prufrock's monologue reveal three parties who are actively taking part in the social contract- Firstly, Prufrock and the like, who are always motivated with a constrained maximization policy and are likely to cooperate even if they are not reciprocated with a fair compliant response from the other contracterian parties. Their act of unconditional compliance for the agreement can divest them of their personhood and a moral standing in the agreement. They might be reduced to objects which can be shaped upon, built or modified by other parties or individual bargainers for furthering their individual utility. They can be deprived of their fair share of benefits in a society. The second kind of contracterian party or individuals which we see emerging are Prufrock's fellow counterparts who are driven with a policy of straightforward maximisation, as they aspire the other contracterians to adopt their rules, conventions and behave as they wish. They show interest in mutual engagement or bargaining only if they find other bargaining parties "like themselves". It suggests that they want to influence the compatibility of bargainer's mutual claims by showing interest only in similar types of individuality. The third type of contracterian party can be assumed to have been represented by Prufrock's lady partner. Rational individual like hers show compliance but simultaneously influences the choice disposition of other contractors in an implicit way. In Gautherian framework, the bargaining principle as well as bargaining solution, known as Minimax Relative Concession(MRC) is basically concerned with 'Goods' and 'Utility' or 'Value' generated through mutually advantageous bargain of such goods[15]. Moral contracterianism is a principle of distributive justice. In this poem, the reciprocity of the individual or parties is not determined on the basis of their exchange of goods or commodities, but instead on their execution of choices in inter-personal relations borne out in a commodity culture. Minimax Relative Concession (MRC) is understood as a process of minimising concessions/reductions demanded from every rational individual to be in the agreement. The more we reduce our inherent wish/desire/claim, the less chance of getting satisfaction in a co-operative agreement. Satisfaction depends on reducing concessions and move closer towards original claim without affecting any other party's or individual's claim. At the same time, the rational individuals are bound by the duty of minimising their original claim too, as a sort of directing the contract for a fair distribution of resources. MRC aims to reduce the amount of concession each individual has to make in relative to the other, so that no one feels burdened and profit deprived, within the contract and enjoy the maximum fruit of fair share in a rational agreement.

The ending of the poem where Prufrock speaks out his will of drowning under sea in company of sea-mermaids away from 'Human voices' signify his retreat to a non-contracterian standing, prior to initial bargaining position. It might be due to his discontentment at realising that "People can be better off by only making someone worse off". In this context, the worse off ones are people like Prufrock. This realisation is a result of continuous marginalisation and deprivation of a moral standing in the social contract. His retreat also suggests that MRC regarding implementation of choices by other contracterian parties was not fair to him. He has not been given a fair chance of independent self expression of his identity and equal participation in public space. Though he always returned the same. The other contracterian parties executed their optimum claim in matters of appropriating bodily form, mannerisms and ways of action. Prufrock's manifestation as a modest pleader in dealing with his lady partner, his will of assuming the identity of an active crab deep inside the sea, of Biblical Lazarus, attendant Lord and abnegation of Prince Hamlet shows his flexibility in modifying his attitude to suit situational needs. He concedes his desires of achieving, but this feature of concession does not get minimised in his lifetime, due to lack of compliance from other contracterian parties in adhering to the norms of Maximin Relative Concession. The second party, i.e. Prufrock's fellow contracterians throughout the poem are shown to be interested only advancing their claim, not in any form of concession. Since they are least inclined towards any concession, so there was no need for minimisation of their concession. The third party to the contract which might include Prufrock's consort can be said to have stood in the midway between conceding self interest and furthering them. They comply with the rational agreement by keeping their self interest in checks and balances but at the same time exert a covert influence on other contracterian parties to comply with their terms and conditions. This party might perhaps be called a better executer of MRC than the other two parties, though Prufrock does not seem to stay contented with his partner either, since at the end of the poem we find him alone without his previous lady company.

Amongst all the contracterian parties it is Prufrock's party who realises least subjective value. This unjustness indicates that other parties realised greater share of utility in terms of fair feeling in the social contract. When in a society where everyone is bound by the social contract, the duty of every rational individual is to adopt a fair policy of Maximin Relative Concession. The least adoption of which detriments social justice. Amongst many ways of holding justice, 'Reconciliation' can be described as a process of restoration of friendly relations and action of making one view or belief compatible with other. The ending of the poem doesn't suggest bestowing upon Prufrock reconciliation of any sort. Reconciliation can be seen as a way towards revival of justice. However it too calls for execution of reciprocity from both sides.

Prufrock is a potential agent now; even he withdraws from the contract. We can expect his return to reclaim his future and voice out his grievances with other social contractors. Since we live in a state of liquid reality, the other social contractors are expected to change their behavioural disposition too. To transform unjust relation into just, reasoned choices in everyday affairs mark a great way towards mending fractured relations and narrowing gap towards incompatible goals.

Footnotes:

[1] In the essay entitled "Tradition and Individual Talent" from his book *Selected Essays*,T.S. Eliot talks about divestment of poet's self from the art of writing poetry. The poet according to him ought not to express one's private emotions in the poems, rather should blend the wisdom of tradition into present and create new poetic style. He says "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality".

[2] Refer to 1st paragraph of the article "Who is Prufrock" by Seamus Perry. The article mentions: " Later in life Eliot, when asked, said: ' It was partly a dramatic creation of a man of about 40 I should say, and partly an expression of feeling of my own through this dim imaginary figure".

[3] In the first line of the first paragraph of the article "On the Love Song of J Alfred Prufrock" by J.Hillis Miller, she accounts for Prufrock's paralysis due to his subjectivizing of everything. In the second paragraph of her article she writes of Prufrock as "imprisoned in his own subjective space and all his experience are imaginary". Miller assumes the whole poem to be taking place within the imagined space of Prufrock's subjective self.

[4] Refer to the article “Imagine Living through the Progress: A Consideration on Early 20th century American culture” by Mike Mercer. The early years of 20th century America (1900-1920) had seen massive socio-cultural changes and upsurge of social Darwinism, rise of consumer society, immigration, celebration of white masculinity and thrift as a virtue. All these features constructed the paradigm of “American Dream” which became an ideal goal to be chased by “Good Americans”.

[5] Refer to p.11, the entry on Agency (Human), *A Glossary of Terms and Concepts in Peace and Conflict Studies*, Second Edition.

[6] Lazarus is a Biblical figure which may refer to beggar Lazarus (Luke 16), who goes to Heaven after death at the same time when another rich man named Dives dies and is sent to Hell. Dives requests Abraham to send Lazarus back to earth to warn his brothers of their misdeeds and the resultant future. But Abraham denies.

Another reference can also be towards the Lazarus (of John11) whom Christ raised from the dead. For details refer to—i) https://www.shmoop.com/love-song-alfred-prufrock/stanza-13-summary.html
ii) https://en.wikipedia.org/wiki/The_Love_Song_of_J._Alfred_Prufrock

[7] In the first essay entitled “Gauthier’s Three Projects” from the book *Contracterianism and Rational Choice: Essays on David Gauthier’s Morals by Agreement*, Peter mentions about Gautherian compliance with morality as an indicator towards rationality.

[8] See p.6, Vallentyne.

[9] See p.41, Vallentyne, in the essay “Two Faces of Contracterian Thought”, Jean Hampton writes “Lockean Proviso-which directs that one is to acquire goods in a way that leaves no one worse off....”

[10] Refer to p.6, Vallentyne. Vallentyne writes “This position determines the utility payoff that each person brings to the table and that is not subject to negotiation”. Initial bargaining position can also be understood as ‘Non –cooperative outcome’.

[11] Refer to p.10, Vallentyne for a detailed discussion on straightforward maximisation.

[12] Refer to p.10, Vallentyne for a definition of constrained maximisation.

[13] See p.15, Gauthier, David, *Morals by Agreement*, “Overview of the Theory”. Gauthier writes: “It is rational to be disposed to constrained maximising behaviour by internalising moral principles to govern one’s choices. The contracterian is able to show that it is irrational to admit appeals to interest against compliance with those duties founded on mutual advantage.”

[14] The Prophet here is a reference to John the Bapstiste, whose head has been rewarded by King Herod to his stepdaughter Salome (Matthew 14:1-11). For more details check URL: https://www.shmoop.com/love-song-alfred-prufrock/stanza-12-summary.html
https://en.wikipedia.org/wiki/The_Love_Song_of_J._Alfred_Prufrock

[15] For detailed discussions on Maximin Relative Concession as bargaining solutions refer to p.8, Vallentyne. Also see p.4 of article “Notes on David Gauthier: Morals by Agreement” by Dick Arnson. With reference to Gauthier’s arguments, Dick writes of MRC as a bargaining solution to make the largest concession as small as possible.

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Dangerous Victims: Ideology, Victimhood and Exclusion in Fires on the Plain

Laurent Shervington, University of Western Australia, Australia.

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Abstract

In the aftermath of World War II, a deep sense of malaise swept Japan as the shock of defeat began to sink in. One of the major figures of blame for the defeat was the Japanese soldier, who upon return to their homeland faced significant scrutiny and exclusion. Prior to the defeat, the figure of the soldier had been a paragon of proud imperial ideologies and militaristic values, yet with the advent of Japan's defeat, this culture of celebration came to an abrupt close. Essentially, these once valorised individuals of the pre and inter-war became wretched symbols of a shameful war that Japan was desperate to forget. This paper will consider the figure of the soldier as an epicentre of ideological transformation, reading Kon Ichikawa's 1959 film *Fires on the Plain* as allegorical of this shift in national attitude.

Keywords: Victimhood, Ideology, post-war Japan

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Introduction

The first two decades after Japan's defeat in 1945 were a period of intense rebuilding, not only of ruined cities, but of social values. This process of re-coding social values in reaction to the traumas of the war that proved so disastrous is visible in the films that emerged during this period. Because films operate as "systems of representation and as narrative structures" they present, as Graeme Turner argues, as "rich sites for ideological analysis" (Turner 1988, p. 132). Through the analysis of post-war Japanese film, one is able to attain an insight into post-war Japanese society, considering elements of films that support the dominant ideology and points of resistance against it. Kon Ichikawa's *Fires on the Plain* (1959) is an exemplary post-war Japanese film for the way it represents the powerful ambivalences of the very recent war-time past, centering on the marginal figure of the soldier. Ichikawa's *Fires on the Plain* with sentiments of victimhood but in an anti-war film genre, presenting a highly nauseating depiction of the Japanese World War II campaign in the Philippines. The film chronicles the tuberculosis-ridden Private Tamura's plight through the wretched war zone, encountering scenes of horror in his attempt to escape back to civilised society. The film's representation of cannibalism and visceral war conditions place it as a document of the fringes of post-war Japan, centering on the soldier as a figure of exclusion and liminality. The central focus of this paper is to investigate the relation between exclusion and victimhood, furthermore considering how the position of victimhood might conceal a certain lethality, as it has the potential to justify and perpetuate further systems of violence.

In conceiving an applicable understanding of exclusion, a synthesis of elements of the theoretical work of Julia Kristeva, Judith Butler and Slavoj Zizek allow for a far-reaching and unique way of engaging with the topic. Firstly, the adoption of Kristeva's term for the repressed object of exclusion, the abject, allows for us to conceive of a relationship that exceeds the simple linear structure of excluding-excluded, or subject-object. From Kristeva's Lacanian framework, the excluding subject is necessarily implicated by its own object of exclusion, as the abject substance was once a part of them. While usually a strong critic of psychoanalysis and Kristeva in particular, Judith Butler's of the 'corporeal abject' allows us to understand the volatile implications of being abject. So for Butler, to be abject is to exist in the 'unlivable' zones of subjectivity, unable to enjoy the status of the subject yet still required to circumscribe the domain of the subject. Finally, Zizek's conceptualization of community (or nation in our case) adds that the act of exclusion by a nation-community is not a mere contingent act but can work to structure the outline of the nation itself. Such a process constructs a kind of falsely unified identity based on a shared disavowal of certain repressed elements of society. From this theoretical position, the figure of the soldier in post-war Japan can be approached.

The Pre, Inter, and Post-war Soldier

Prior to Japan's defeat in World War II, the Japanese soldier was a much celebrated and lionised figure in Japanese society, standing as a founding example of many of 4 Japan's dominant imperial ideologies. As Pennington claims, in the pre- and interwar period, "mass culture (magazines, films, popular fiction, advertising, and everyday visual arts) suppressed the physical suffering of war-wounded servicemen in favour of dwelling on the triumphant overcoming of adversity," valorising the soldiers as ideal imperial subjects (Pennington 2015, p. 165). Furthermore, the soldier's "cheerful, almost inviting endurance of their injuries" constructed them as "icons of personal fortitude during an era of ever-escalating national crisis" (Pennington 2015, p. 165). However, with the advent of the Japanese defeat, the social standing of the soldier figure underwent significant inversions, not only stripped of their elevated status, but also now seen as wretched and shameful reminders of a lost war. These changes were firstly driven by SCAP (Supreme Commander for the Allied Powers) reforms put in place by the Allied Occupation, which brought an end to military support services and preferential assistance for military casualties. Indeed, men who had grown accustomed to "receiving imperial gifts such as artificial arms and legs," as well as "enjoying the succor of society, and recounting their war stories with pride" found their lives profoundly different after the war (Pennington 2015, p. 196). As Moore proposes, during the imperial and post-war period, returning Japanese soldiers "did not fit into a postwar world that wanted to move on," with veterans feeling "deeply frustrated by postwar society's inability to understand them" (Moore 2013, p. 244). These accounts refer to the fact that on a broader level, Japan's collectively constructed memory of the war and the newly forming national narrative didn't feature the figure of the soldier.

The more tangible aspects of this shift in early post-war period Japan were seen in the sight of veterans begging for money on the streets, as well as many ex-soldiers returning "to discover that they had been declared dead long before, their funerals conducted and grave markers erected" (Dower *Embracing Defeat*, 2000 p. 60). Furthermore, stories circulated of veterans who made their way home after years of hardship "only to find that their wives had remarried, frequently to a brother or close friend" (Dower *Embracing Defeat*, 2000 p. 60). In the sardonic phrase of the times, such men became known as the 'living war dead' [ikite iru eirei]. As Japan began to construct its new post-war identity, it seemed that the soldier epitomised the antiquated, nationalistic, and ultimately flawed pre-war ideology that the public was so desperate to forget. As Dower posits, the "wartime fixation on purity and purification proved adaptable to this commitment to a new path of development" that occurred after Japan's defeat (Dower *Ways of* Forgetting, 2000 p. 63). More 5 specifically, "individuals who had been exhorted to purge self and society of decadent Western influences before the surrender now found themselves exhorted to purge the society of militarism and feudalistic legacies" (Dower *Ways of* Forgetting, 2000 p. 63). Such a sense of "'cleansing' Japan of foul and reactionary influences" was "truly phenomenal in the early post-war years," leading to a period of selective national amnesia, which functioned to effectively remove the figure of the soldier from the prevailing Japanese narrative of war and defeat (Dower *Ways of* Forgetting, 2000 p. 63).

In the third decade of the Showa period (1955–65), only three years after the end of the US occupation, the narrative of war guilt and shame began to be replaced by an attitude of victim consciousness (*higaisha ishiki*). In lieu of responsibility for horrendous crimes committed by the military during the war, this attitude of victimhood sought to depict the Japanese as misunderstood victims of an unjust war. Specifically, Japan's embrace of victim consciousness relied upon the distancing of pre-war remnants from the 'new national identity', remnants that included the returning soldiers. As Wickham notes, in light of pre-war memories, the events of Hiroshima and Nagasaki were universalised, helping to justify the separation of the "common person from the military" that was "necessary to absolve the common Japanese citizenry of responsibility" (Wickham 2010, p. 15). Orr also points out "war victim consciousness was promoted by Allied psychological warfare agents and Occupation authorities to encourage alienation from the wartime state and its military" (Orr 2001, p. 7). Such a severance of the link between the Japanese nation and the military can be understood as representative of the military's repressed status in Japan's post-war subjectivity. Considering Kon Ichikawa's *Fires on the Plain* within this context, the film presents the following proposition to the ideological structure of post-war Japan: What if the very element of repression in post-war Japanese society, the figure of the soldier, was elevated to the purified position of victim? Essentially, the film makes clear the contradiction at the heart of post-war Japanese ideology through the character of Private Tamura, specifically, the disavowal of war crimes in tandem with embodying the position of victim in regard to the war around him.

Able, Incapacitated and In-Between Bodies

In *Fires on the Plain*, the abject nature of the solider is primarily presented in the crippled and broken bodies of the Japanese soldier, a motif repeatedly revisited throughout the film. Butler's discussion of the corporeal abject in *Bodies That Matter* considers the exclusionary matrix that exists between subjects and "abject beings, those who are not yet "subjects," but who form the constitutive outside to the domain of the subject" (Butler 1993, p. 3). For Butler, the abject stands for the "'unlivable' and 'uninhabitable' zones of social life," populated "by those who do not enjoy the status of the subject, but whose living under the sign of the 'unlivable' is required to circumscribe the domain of the subject" (Butler 1993, p. 3). As Arya summarises, "in order for control to be maintained, the excluded need to remain on the outside of the signifying boundary" (Arya 2014, p. 8). Considering the abject in the context of disability, Michalska makes the link that the disabled body, "being neither present nor absent, defies the symbolic categories such as 'broken' and 'whole' … therefore the fear of disability resembles that of abjection, as of everything that is 'out of order'" (Michalska 2016, p. 5). Within *Fires on the Plain*, the soldier's body is defined either by its utility to the army, or the care it receives from the medics. Within this framework, the crippled but not incapacitated soldiers in the film can be read as marginal, incongruent and crucially, abject bodies outside the margins of Japanese society. Such a status recalls Moore's suggestion that returning veterans "did not fit into a post-war world that wanted to move on" (Moore 2013, p. 244).

Ichikawa's film presents the presence of an exclusionary matrix as early as the opening scene, where the tuberculosis-ridden Private Tamura is labelled as a liability to his squadron. In this dialogue with his superior, the attitudes towards crippled soldiers are presented:

> Officer: You're nothing but a burden. You should be ashamed! All I can do as a squad leader is send you back to the hospital before everyone starts hating you. If they don't admit you, sit there until you do. If they still refuse, then you must die! You weren't given a hand grenade for nothing. If they send you away, blow yourself up. That will be your final duty. Tamura: I, Private First Class Tamura, will return to the hospital. If they do not admit me, I will kill myself.

This dialogue, and the proceeding scene where Tamura enters the medical village present the complex nature of disability in Fires on the Plain, in which three distinct categories of soldier are presented. For Tamura's superior, Tamura is too crippled with tuberculosis to be allowed to fight alongside his fellow able-bodied soldiers, being "nothing but a burden" to him. However, according to the practising doctor in the village, Tamura is not sick enough to be admitted to the hospital: "This hospital's overflowing with seriously wounded men … I don't care if you're coughing blood. If you can walk, you're not a patient." In this sense, Tamura's mobility and capacity to walk prevent him from being able to identify with the completely incapacitated soldiers residing in the medical village. Such a state recalls Michalska's definition of the disabled body defying the "symbolic category of 'broken' and 'whole'" (Michalska 2016, p. 5), giving rise to Tamura's abject, in-between nature. This concept is further emphasised by several montages of Tamura nomadically wandering the plains of the war zone, as well as the final scene in which he wanders into the firing line (and presumably, his death) in search of someone "who is leading a normal life."

Through Private Tamura's inability to integrate into the incapacitated or able-bodied, the abject nature of the soldier's body is revealed through its existence within the liminal space between subject and object. These strict boundaries are also enforced through the distribution of food to only those deemed able-bodied and able to fight, and those who are too sick to walk. Fundamentally, the in-between or, partially injured soldiers are left to fend for themselves on the plains, unable to completely incorporate into with either group. This trope of starvation and food rationing serves as a microcosm for the conditions in Japan post-defeat, where "despair took root and flourished" (Dower *Embracing Defeat* 2000, p. 44), with "the streets of every major city quickly peopled with demoralized ex-soldiers, war widows, orphans, the homeless and unemployed" (Dower *Embracing Defeat* 2000, p. 48). As Dower explains, many of the injured returning soldiers were forced to beg for food, essentially "treated like pariahs in their native land" (Dower *Embracing Defeat* 2000, p. 60).

Another instance in which the indeterminable nature of the soldier's body is revealed in the scene where Tamura joins a severely wounded, dejected and starving group of soldiers also in his predicament. These soldiers are on the way to Palompon, the place of evacuation from the war zone. Tamura and the soldiers come upon a road frequently traversed by US soldiers, deciding to wait until nightfall before they attempt to cross the bridge. As the soldiers gingerly creep towards the road – which acts as a border between their camp and the road – they are ambushed by American tanks, which open fire on the hapless soldiers, leaving a trail of corpses. In a particularly visceral shot, the tank shells hit a zone of scrambling soldiers, who are now thrown to the floor, most likely fatally wounded. The attempt of the in-between soldiers to cross the road can be read as allegorical of Japan's returning soldiers attempting to take their place in Japan's new post-war identity, but failing to do so. 31 These soldiers instead present a key aspect of abjection, the threatening of boundaries between self and other. As Kristeva posits, the abject is that "disturbs identity, system, order," to which, as Tamura and the surviving soldiers realise, they stand outside (Kristeva 1982, p. 4).

Cannibalism and Victim Consciousness

As a whole, Fires on the Plain appears to align with post-war Japanese's society less than inviting reaction to the figure of the soldier, marking them as abject individuals unable to integrate into Japan's new national identity. However, to a large degree, Ichikawa's film also interacts with post-war Japan's narrative of victimhood. In Wickham's dissertation on how victimhood was represented in post-war Japanese literature, she posits that by "separating the common man or soldier from the 'military' … literature acted as a national Bildungsroman, and the victim's consciousness became an integral part of the post-war imaginary" (Wickham 2010, p. v). Furthermore, this victim consciousness prevented Japan from "an authentic confrontation with history and memory," and by proxy prevented "an authentic Japanese identity" (Wickham 2010, p. vi). Relating this ideology with the social aspect of abjection, it can be posited that victim consciousness arose out of Japanese society's desire to repress choice parts of their involvement with World War II, in particular, the guilt surrounding war crimes performed by Japanese soldiers while abroad. Specifically, this topic might be best considered in the context of a primary theme in Fires on the Plain dénouement: the depiction of cannibalism.

Cannibalism and Ideology

According to Levi-Strauss, cannibalism can be understood as alimentary incest, with societies placing emphasis on the taboo nature of the act. Certainly, the taboo nature of cannibalism permeates Fires on the Plain, perhaps best shown by the euphemism given to human flesh by soldiers ("monkey meat"), echoing Kristeva description of the abject of that which exists in the archaic stage before language, eluding signification: "the non-distinctiveness of inside and outside would thus be unnameable" (Kristeva 1982, p. 61). In Fires on the Plain, cannibalism is performed by the soldiers Nagamatsu and Yasuda, the former of which attempts to make Tamura eat human flesh by thrusting it into his mouth. After failing to chew the "monkey meat", Tamura spits it out, rejecting the material. Tamura's rejection of human flesh is important as it works to ethically separate him from the other soldiers, who are presented as morally compromised by the wartime environment.

For Kristeva, abjection is strongly linked to the societal deterrence of cannibalism, positing that one must "give up cannibalism because abjection (of the mother) leads me toward respect for the body of the other, my fellow man, my brother" (Kristeva 1982, p. 79). In the context of Ichikawa's film, Kristeva's universalising claim can be applied to Tamura in the sense that he becomes a "synecdoche for a nation that has, itself, already taken on the mantle of a victim of a wartime atrocity rather than the guilty perpetrators of one in the form of an imperialistic war of aggression" (Lofgren "Ideological Transformation" 2004, p. 414) In this sense, Tamura's rejection of the act of cannibalism is symbolic of the moralising perspective associated with victim consciousness, where previous indiscretions (in this case Tamura's war crime against the Filipina woman) are seemingly absolved. Tamura presents this sense of moral leverage over his fellow soldiers in the scene following the refusal, when Tamura confronts Nagamatsu while he is hunting for "monkey meat":

> Tamura: You saw?
> Nagamatsu: I saw. The monkey got away.

Tamura: Here’s one in front of you.

For Lofgren, this scene presents Tamura adopting the role of the victim in relation to Nagamatsu’s morally unjust actions, suggesting an absence of guilt that is representative of Japan’s ideological transformation from guilt to victimhood. By removing “the ethical and moral stain” of cannibalism from Tamura’s character (Lofgren “Christianity Excised” 2003, p. 265), Tamura becomes a “commentator on and evaluator of the depravity of his compatriots by virtue of his resolute refusal to eat human flesh” (Lofgren “Christianity Excised” 2003, p. 268). In this sense, Fires on the Plain’s moralising stance is predicated on a paradox, where one is made to disavow Tamura’s previous behaviour in favour of his symbolic act of purity. In the final scene of the film, Tamura ventures towards almost certain death in the firing line of local Filipino militia, choosing almost certain death in favour of violating the “ethical imperatives of civilised humanity” (Lofgren “Christianity Excised” 2003, p. 274). This final scene, when considered in the context of Tamura’s own personally committed war crime – the murder of the Filipina woman in the village- can be read as allegorical of Japan’s national rejection of the abject Japanese veterans, in favour of adopting the victimhood narrative. In this crucial scene, Tamura, as a synecdoche for post-war Japanese ideology, purges his link with the military by killing his monstrous fellow soldier and throwing down his weapon, thus symbolically removing himself from his previous identity as a soldier. Tamura then turns to the wasteland around him, making a beeline for the Phillipine farmer’s area, but he is shot at by the Phillipine militia. Herein lies in the recognition of contradiction, as the militia still view Tamura through the symbolic identity of military soldier. What *Fires* reveals is the impossibility for Japan to shed their military identity and adopt a position of pure victimhood. What is communicated through Tamura is precisely the unspeakable, repressed dimension of post-war Japan. The foundational lesson here is not simply a reification of Japanese war crimes, but rather, an insight into the nature of any kind of adopted national victimhood.

Conclusion

What *Fires on the Plain* communicates through its final scene is the illegitimacy of national projects that articulate themselves through the logic of victimhood. As certain groups may adopt the position of victim in relation to events, we should of course grant them allowance, yet also understand that such a position is by no means zero sum. To clarify, it is not incorrect to adopt the position of victim; it is incorrect to assume this position doesn’t have the potential to function ideologically to perpetuate further systems of violence. Instead, the fundamental lesson from *Fires on the Plain* is that an individual or group can exist as both a victim and a perpetrator in a system.

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Contact e-mail: 21292415@student.uwa.edu.au

Futuristic Reflection on the Aftermath of Humanity: Pluto, a Graphic Novel

Jungman Park, Hankuk University of Foreign Studies, South Korea

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Abstract

Urasawa Naoki's graphic novel *Pluto* (2003-2009), set in a virtual post-human world in which human and robots neighbor each other, raises questions about humanity, both ontological and epistemological. *Pluto* is based on and adapted from legendary Japanese cartoonist Osamu Tezuka's manga *Astro Boy* series. In *Pluto*, 5 out of 7 'greatest robots on earth' are killed consecutively by 'Pluto' a mysterious robot villain. Gesicht, android robot detective and protagonist, tracks the murder case. The story attempts a critical reflection on the human and humanity through the life of artificial intelligence robots. *Pluto* tells about the end of humanity through the story in which the greatest robots on planet are being destroyed. A comforting point is that *Pluto* never gives up hope for humanity. Just as God leaves Noah and re-flourishes mankind in the face of peril, *Pluto* presents optimistic expectation on human existence and future through the existence of android robot detective Gesicht. Gesicht and Atom, the last two remaining greatest robots, are eventually killed by Pluto. After the death of Gesicht, his memory chip is used to awaken Atom, and the last moment of Gesicht right before the destruction is implanted into the memories of Atom. It was his words of "Nothing comes from hatred" and the human emotion of love and forgiveness. The existence of Gesicht tells that artificial intelligence has already evolved into a new humanity who is superior to human beings physically and ethically, and consequently post-human age has begun.

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Introduction: Post-human World

Urasawa Naoki's graphic novel[1] *Pluto* (2003-2009) is set in a virtual post-human world in which human and artificial intelligence coexist and raises questions, both ontological and epistemological, about humanity.[2]

Pluto is based on and adapted from legendary Japanese cartoonist Osamu Tezuka's "The Greatest Robot on Earth" episode in his original *Astro Boy* series. In Tezuka's original story, the seven greatest robots are killed consecutively by Pluto, a mysterious robot villain. Astro Boy or Atom as known in Japan by its original name, one of the seven robots, emerges as a protagonist and develops a heroic adventure to prevent the serial murder. *Pluto*, while maintaining a large plot of the original story, is restructured and 'reborn' into a futuristic thriller and suspenseful murder mystery with complicated storyline, hidden narratives in deeper level, and intense drama development. In *Pluto*, a Europol robot detective Gesicht, instead of Atom, appears as a main character and tracks the murder case. *Pluto* goes beyond the scope of simple sci-fi adventure story and touches on the fundamental theme of 'evil'. It is confirmed by the fact that the author Urasawa emphasizes the role and meaning of Pluto, the serial killer robot appearing in Tezuka's original story, as original and enduring evil, and then adopts the villain's name as the title of his work.

In the world of *Pluto*, robots not only live with humans but also live human lives. Those equipped with artificial intelligence have the ability to remember, think and judge just as humans do. They have the same appearance as humans, marry like humans, nurture children, have jobs, and go on vacation. The protagonist Gesicht is also an artificial intelligence 'android' robot who has the perfect body shape and features of human being, and lives a human life both at work and home.[3] He passes for human in every way imaginable. For example, his job is a special investigator for Europol. He once adopted and raised a child who is dead now. It is not easy and rather

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[1] Graphic novel is a type of comic book. But distinguishes itself from regular comic strips serialized in magazines, Graphic novel has a complete narrative structure like a monograph novel. Comic strips are normally completed through six, eight, or twelve episodes. The finished story is called a story arc, and the finished story arc is combined into a book, which is a graphic novel (Lee 2013).

[2] *Pluto* originally appeared in Shogakukan publishing company's monthly comics magazine *Big Comic Original* from 2003 to 2009. It was published in 8 volumes from 2004 to 2009, and its English edition was released from 2009 to 2010. As of October 2010, *Pluto* was sold more than 8.5 million copies. It won many awards both domestic and abroad, which include Tezuka Osamu Cultural Prize (2005), Excellent Prize at the Japan Media Arts Festival (2005), Seiun Award for Best Comic (2010), Prix Asie-ACBD award at Japan Expo (2011), and Intergenerational Award at the Angoulême International Comics Festival (2011).

[3] 'Humanoid' is a robot with a body shape built to resemble the human body. For example, a robot having a head, a trunk, arms and legs, etc., and each body part performing its own function corresponds to this. 'Android' refers to something that resembles not only the physical structure and functions described above, but also human appearance. The French writer Auguste Villiers de l'Isle-Adam's *Tomorrow's Eve* (1886) is regarded as a novel that popularized the term 'android' (Stableford 22), but the humanlike robot lady named 'Hadaly' feature in the novel is more like a humanoid than an android. Karel Čapek's science fiction play *R.U.R.* (1921) is regarded as the work that introduced the word 'robot' to the world (Stableford 22). This novel presents robots as organic artificial humans, which is considered the first android characters in literary history.

impossible to tell human from robots in the scene where he talks to a travel agent for a vacation trip with his wife.

AGENT: Excuse me, but both of you and your wife are robots, aren't you?
GESICHT: Why, yes... Any problem?
AGENT: No, we just have a lot more robots that are travelling these days... I'm a robot too... (Book 1, Act 3, 66)

Gesicht visits the artificial intelligence camp, which corresponds to a robot prison, to investigate the murder case. As he talks to the staff here, it is impossible to tell which is a human and which is a robot, and the distinguishing effort itself becomes even more absurd and pointless. Rather, this scene suggests that robots are superior to humans in terms of economy and efficiency of action.

OFFICER: So... inspector... you're... a robot, are you...?
GESICHT: Yes, I am...
OFFICER: Hmph... it's hard to tell men from robots nowadays.
GESICHT: Actually, there is one ***easy*** way...
OFFICER: Yeah? And what's that?
GESICHT: Humans make lots of unnecessary movement... (Book 1, Act 3, 69)

In the world of *Pluto* where robots and humans neighbor with each other, the rights of robots are protected by law, robot judges rule the laws, and the robot history is included in the regular school curriculum (Book 3, Act 3). The group advocating the human rights of robots and the extreme right-wing groups claiming to abolish the Robotics Human Rights Act are sharply confronting (Book 3, Act 18).[4] Crime of kidnapping and destroying a robot child occurs (Book 5, Act 35). In this world, robots live among humans, sometimes living as humans, sharing lives with human beings.

Questions about Humanity

Detective Gesicht visits the artificial intelligence camp in Düsseldorf, Germany, looking for clues to serial killing of the most powerful robots on the planet. Here he seeks advice from BRAU 1589, an artificial intelligence robot, who is imprisoned here. BRAU 1589 warns that the killer is Pluto and will destroy all of the seven greatest robots, including Gesicht himself (Book 1, Act 3). Gesicht, who was tracking the murder case, finds that the killer Pluto is also an artificial intelligence robot.

The background of Pluto's birth dates back to the time of the 39th Central Asian War. At that time, Darius the 14th, King of Persia, was full of ambition to conquer Central Asia. To this end, he invaded neighboring countries with the full force of advanced robot army. Meanwhile, President Alexander of the United States of Thracia, who was concerned about the robotic military power of Persia, established the 'Treaty on the Prohibition of Mass Destruction Robots' and the United Nations endorsed it. When the treaty was approved, President Alexander accused Persia of harboring

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[4] This situation reminds us of moments in actual human history: for instance, the ratification of the 13th Amendment of the U.S. Constitution in 1865 that abolished black slavery, and the resistance of the Ku Klux Klan, a white supremacist organization founded in 1866, in response to this pro-human rights movement.

robots of mass destruction. Accordingly, the United Nations sent an inspection team of scientists to Persia. The inspection team found only the wreckage of discarded and destroyed robots, but failed to find mass destruction robots in question. Nevertheless, Thracia with the rest of the world, invaded and destroyed Persia's advanced robot army. This is the 39th Central Asian War, in which five out of the seven world's greatest robots participated in actual fighting.[5] King Darius burned with the hatred and vengeance on the world that devastated his kingdom, and determined to destroy the world. Under his leadership, Pluto, the most advanced artificial intelligence robot in the world, was created.

In addition to the robots participating as peacekeepers in the Central Asian War, human scientists sent to Persia at that time were also killed by Pluto. At this point, *Pluto* raises a serious question: can robots kill humans? As mentioned before, *Pluto* is set in post-human space-time. This is the world where humans and artificial intelligence robots coexist, and there is a set of robot laws created by humans. The first article of the 'Laws of Robotics' is that a robot is not allowed to injure a human being. Since first introduced by the American writer Issac Asimov in his 1941 short story "Liar!", this principle has existed as a fundamental and self-evident maxim in the future society where humans and robots neighbor each other.[6]

The principle that 'robots cannot injure human beings' reveals human fear of robots. Although robots are creatures made by humans for their own convenience, humans cannot avoid the anxiety that these creatures can evolve into dangerous beings that go beyond human ability and even threaten humans. This is evident at the beginning of the work when Gesicht visits the artificial intelligence camp to find clues to serial killing. He witnesses that the camp building is being managed by a thorough safety and control system, which rather discloses the underlying instability inherent in human psychology. He hears a whisper of taunting the human anxiety.

BRAU 1589: Heh heh heh... So, how do you like my little barricade? They put it up so fast, I had to laugh... In spite of all their high-tech security devices... the humans are terrified without silly precautions like this... (Book 1, Act 3, 75)

It turns out that the whisper is from BRAU 1589 who is confined here in the camp. Gesicht has a conversation with BRAU 1589 about the serial killings in the matter, and one important fact is revealed during this. That is, this is not the first time that

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[5] The world's seven greatest robots are Mont Blanc in Switzerland, North No. 2 in Scotland, Brando in Turkey, Hercules in Greece, Gesicht in Germany, Epsilon in Australia, and Atom in Japan. Among them, the pacifist Epsilon refuses to conscript, and Atom appointed as US messenger of peace, falls out of the fighting.

[6] American writer Issac Asimov first introduced this principle in his short story "Liar!" (1941). Later in his short story "Runaround" (1942), Asimov expands it into 'Three Laws of Robotics', which are as following: 1. A robot may not injure a human being or, through inaction, allow a human being to come to harm; 2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law; 3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws. Asimov, later in his novel *Robot and Empire* (1985), adds the 'zeroth article' which is as following: 0. A robot may not injure humanity, or, by inaction, allow humanity to come to harm. Introducing the zeroth article, Asimov raises the first article to the upper level, extending the scope of protection from an individual human being to the entity of humankind.

artificial intelligence has killed humans. In fact, BRAU 1589 was a criminal who murdered a human being eight years before the Pluto case. The appearance of Pluto tells that human killing by artificial intelligence 'has recurred' and that additional human killing by robots 'will be recurring' in the future.

In the process of designing and manufacturing robots, humans have programmed safety devices to prevent their lives and interests from being violated under any circumstances. In addition, human beings have provided legal devices to ethically justify human rights over robots, and the result is the Laws of Robotics. The Laws of Robotics is "the essential guiding principles of a good many of the world's ethical systems" (Asimov 138). However, the existence of Pluto, the human-killing robot, demonstrates that the physical and ethical stabilizing mechanisms to protect human life and rights are ineffective and that the human-centered order system has already been broken down. This situation exposes the weakness of man as 'the creator who is overthrown by the creature'. It discloses the fragility of narcissistic status of human being as 'the lord of all creatures'. It raises a fundamental question about the meaning of 'the human' and 'humanity'. And this question leads to an awakening to the 'possible' reality in which the dichotomy between humans and robots is dismantled.

Euro-Federal scientist Dr. Hoffman is the person who created Gesicht. While examining the body of Gesicht, Dr. Hoffman learns that this artificial intelligence robot dreams like a human being. According to Dr. Hoffman, it is the evidence that robots also have the subconscious. Dr. Hoffman adds that robots can also be tired like humans and, therefore, humans and robots are the same in that they are mechanisms.

HOFFMAN: By the way, Gesicht... About those dreams you once told me about... You still having them?
GESICHT: Yes...
HOFFMAN: Hey, I don't want to put you on the spot. I'm just very interested in dreams experienced by robots with artificial intelligence. It's been scientifically proven that artificial intelligence can have a subconscious... But it's not often I get to meet a robot that actually has dreams... (Book 1, Act 2, 49)

HOFFMAN: Well, most people believe that robots don't tire. But the more human you become, the more stressful it's got to be, right? To put it another way, even the human body is a kind of mechanism. You work something too hard, and any mechanism will wear out. (Book 1, Act 2, 45)

The sign of the collapse of the dichotomy between humans and robots is also evidenced by the fact that artificial intelligence feels human emotions. One day, Gesicht meets Atom at a restaurant to get a clue of the murder case. Watching Atom enjoying the food, Gesicht sees from this child robot 'a human' as real not as pretended. As parting with Atom, Gesicht himself also feels human emotion.

ATOM: What's the matter?
GESICHT: Nothing... It's just that you really seem to be enjoying your ice cream! Compared to you, it probably looks like I'm just ***pretending*** to drink...
ATOM: Well, after pretending all the time... I eventually really got it... […] Got what "delicious" really means... […] I don't understand the actual sensation humans talk about... But I can kind of just feel it...

GESICHT: Incredible... Mind if I ask you a question, Atom? […] When you saw that boy with the new toy, did you really wish you had one too? […] And that snail you found in the rain... Were you just thinking that you'd come across a pulmonate gastropod mollusk, a member of the helicidae family... Or did you feel some kind of emotion...? […] When you saw that it was a living thing, did you feel excited...?
(Book 2, Act 8, 14-17; emphasis in original)

GESICHT: The kid stood there and kept waving goodbye... Kept waving until I couldn't see him anymore... I may be a robot... But I somehow found myself overcome with emotion... (Book 2, Act 8, 28)

Humanity and Aftermath

Atom talks with Dr. Ochanomizu, the Minister of Science and Technology of Japan, about BRAU 1589, the first robot to kill humans. It is worth noting that this scene suggests the possibility of artificial intelligence's evolution to 'a perfect human'.

ATOM: Do you think the person behind all this is a ***human*** or...
OCHANOMIZU: ... A robot?... Or perhaps a combination of the two...? There's only one precedent for a robot committing murder... And that's the case of BRAU 1589.
ATOM: Is that really true?
OCHANOMIZU: Why do you ask?
ATOM: Well... I was just wondering where the defect was in the AI of BRAU 1589...
OCHANOMIZU: There was no defect... He was perfect...
ATOM: Perfect? Perfect and yet he ***killed*** a human... What does that mean, Professor? Are you saying... that's what being human is? (Book 2, Act 10, 77-80)

The dialogue suggests a striking issue, which is 'perfection to killing humans'. Robots cannot kill humans, but humans can kill humans. Meanwhile, when a robot kills a human, it means that the robot has already evolved into a human. This implication suggests another controversial point: the perfect human being is a murderer. In other words, 'perfection to killing humans' can be an insight into the fundamental limitation and vulnerability of human existence.

Regarding the fundamental limitation and vulnerability of human existence, significant is the final statement King Darius makes in the military court as he refuses to take an oath. According to him, vulnerable human beings are a failure of God, and therefore the arrival of new species or 'post-humans' to replace humans, is the inevitable step in an evolutionary process.

DARIUS XIV: Oath, you say...? God has little faith in the oaths of man. Men tells lies. God has no faith in the likes of man. As far as God is concerned, man is a flawed creation. A failure. He must be replaced by something else... By some kind of new species... the robot. [...] It was a step in an evolutionary process. (Book 5, Act 34, 59-61)

Conclusion

Artificial intelligence robots appearing in *Pluto* resemble human beings. From appearance to emotion, they are the human copies. They feel like humans. They are manipulated by the hatred like humans, and their hatred is expressed through the violence of murder. Not to overlook is that humans are also manipulated by the biased feelings of hatred. Excessive obsession and desire for honor, power, and possessions gave birth to hatred against other. And driven by this biased feeling, humans committed murders, crimes and wars. The history of mankind proves this: it could be a history of biased feelings. Human beings are like a puppet controlled by something. Humans believe that they are manipulating robots, but they are also being manipulated. At this point, the boundary between robots and humans are blurred.

Pluto attempts a critical reflection on the human and humanity through the life of artificial intelligences. Pluto tells about the end of humanity, as a failure of God, through the story in which the greatest robots on planet are being destroyed. A comforting point is that *Pluto* never gives up hope for humanity. Just as God leaves Noah and re-flourishes mankind in the face of peril, *Pluto* presents optimistic expectation on human existence and future through the android robot detective Gesicht. Gesicht and Atom are eventually killed by Pluto. After the death of Gesicht, his memory chip is used to awaken Atom, and the last moment of Gesicht right before the destruction is implanted into the memories of Atom. It was his words of "Nothings will be born from hatred" (Book 8, Act 62, 163) and the feelings of love and forgiveness. The love and forgiveness felt by Gesicht is "the power to break the cycle of hate" and "the beauty within to overcome the darkness" of human nature (Gustafson 2013). The existence of Gesicht tells that artificial intelligence has already evolved into "the new humanity" who is superior to human beings physically and ethically (Gustafson 2013), and consequently post-human age has begun.

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Contact email: jungmany@gmail.com

The Effects of Brand Communication on Consumer-Based Brand Equity: A Study on Firm-Created Website and User-Generated Fan Page

Yu Shu-Yin, Department of Commercial Design, Ming Chuan University, Taiwan

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Abstract

Brand social communities are increasingly attracting the attention of consumers intrigued by active two-way communication and up-to-date information. The purpose of this study is to compare the communication effectiveness of firm-created content (FGC) and user-generated content (UGC) on four consumer-based brand equity (CBBE) dimensions and purchase intention. The paper applied quantitative approach, standardized online survey and Likert scale are used to collect the effects of brand communication on brand awareness, brand association, brand perceived quality and brand loyalty, and analyzed by using SPSS statistical analysis. The results showed that firm-created content influence the four CBBE dimensions and user-generated content influence perceived quality and brand loyalty. It means that firm-created content can strongly connect the basic brand recognition, attributes and allover brand equities, but user-generated content has a positive impact on the consumers' brand perception, superiority and purchase considerations. Four CBBE dimensions are fully influence the purchase decision of firm-created website. Brand association has no impact on decision-making of user-generated fan page. The paper revealed the effort of social media brand communication on four CBBE dimensions, which indicate marketing specialists and brand managers to know how assess social media functions and features via two different types of brand communication contents to build the brand equities.

Keywords: Social media brand communication, Consumer-based brand equity (CBBE), Official website, Fan page

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Introduction

Social Media has rapidly developed into the main media of personal social networks, with the function of interaction and collaboration, which is increasingly favored by social communities and companies. Unlike the normal website, these social media brand communications are created by individuals, groups or companies, is characterized by diverse, immediate, two-way communication, sharing, collaboration, and business merits become the sales tool for firm messages, or share use experiences and brand activities (Kaplan & Haenlein 2012; Schivinski & Dabrowski 2015).

In the early days of the internet, many companies created official websites on the internet to provide visitors with one-way information about company development, corporate philosophy, brands, supporting, shopping link, locations of store etc. Firm websites are created by advanced technology providing myriad interactive opportunities for firm and visitors. With the technological evolution and brand strategies, the features of website are to navigation the firm pages, to build visitor trust, to enhance visitors' impressions of brand, to call actions, to get accessible contact details, to submit the work forms and to monitor data analytics.

In the digital period of web 2.0, firm generated content (FGU) and user generated content (UGC) interact and share information with online users and create a cohesive force in a large and diverse virtual world. Users attach on these social media to build a kind of eWOM. Although the credibility of eWOM posted on discussion forum has not been confirmed, consumers' perceptions and use experiences are easy to accept on the site credibility and source credibility of social communication platforms. Brand managers can monitor the attitude towards products and provide event information to communicate with target consumers. These social media gather users to generate concerned content, to attach on the platforms, and to communicate others purposefully. As a result, a variety of social communities and commercial applications have been developed to create new social communication models (Chen et al., 2012).

Compared with traditional one-way media, multi-dimensional and two-way communication of social media has made significant changes as a commercial tool for connecting with consumers and strengthening brand equity (Khalid, 2016). Official website and fan page social platforms are often used and discussed (Schivinski & Dabrowski, 2015). According to Sadek, Elwy, & Eldallal (2017), the company's established firm-created social media and user-generated social media have different communication effects on brand equity. Although previous researches have shown that social media communication has positive value for firm or products, it's unclear whether the effectiveness is predictive or casual after user-generated social media add into the brand communication. And limited researches examine the different effectiveness of firm-created content and user-generated content on the CBBE. Therefore, we choose firm-created website and user-generated fan page to illuminate the function, value and effectiveness between social media brand communication and CBBE dimensions.

Research Purpose

More and more firms incorporate social media spending into their marketing budgets, understanding the impact of social media brand communication and how it impacts CBBE dimensions will help brands make long-term value and planning. Firms should know how to manage the social communication process since brand equity can be affected by positive as well as negative information.

Based on the research of Sadek, Elwy, & Eldallal (2017), there are different communication goals, content and effects between firm-created website and user-generated fan page. We want to understand the impact of both social media brand communications on the four dimensions of Consumers-based Brand Equity (CBBE), as well as the impact of purchase intention. We investigate that official website and fan apge of social media communication affect CBBE by relating different dimensions.

Literature Review

Brand Equity

Brand equity is a key determinant long-term firm value and has emerged as one of the key marketing concepts for academics and practitioners (Rego et al., 2009; Baalbaki & Guzmán, 2016). The concept of brand equity is proposed by Aaker (1991). Brand equity is the content of the brand's name and symbol to provide the value for products or services. Marketers believed that brand equity can make products differentiate from competitive brands. Brand equity is important for the firm and is the sustainable advantage that the firm can have (Aaker, 1991; Keller, 1993). All concepts behind the brand equity are to build a strong brand, to shape products, consumers will have specific, positive thoughts, feelings, beliefs, opinions, and perceptions about brands (Keller, 2018). The main advantage of the high brand equity is to communicate with the consumer market efficiency and enhance consumer confidence compared to competing brands more competitive. Customers will have more loyal, trust, satisfaction and opinion on products with high brand equity. When consumers have more product engagements, there will be cumulative positive effects on brand equity.

Customer-Based Brand Equity (CBBE)

CBBE is defined as the differential effect of brand knowledge on consumer response to the brand’s marketing (Keller, 2013). Keller's Brand Equity Model is also known as the Customer-Based Brand Equity (CBBE) Model. The dimensions of CBBE are based on the distinction between reputation, trust and competitive brands. For consumers, when the brand has a favorable, strong or memory connection, it can reduce the risk of purchase and enhance user confidence. The quality of products that continue to trust can build consumer loyalty. Therefore, different CBBE dimensions are interactively related (Torres et al., 2015).

Traditional marketing uses the CBBE model to measure the effectiveness of brand communication for years. Until the digital age, the consumer-brand engagement progressively shifts to digital domains, understanding the effectiveness of social media marketing and consumer communication has become vital for brand management. The original perspectives of studying brand equity are customer perspective, organizational perspective or financial perspective (Farjam & Hongyi, 2015).

Now, online brand equity is interactively influenced by FCC and UGC influencing the online consumers' perspective. More emphasis on the effectiveness of social media on consumer-related metrics and acknowledge of social media on firm performance (Bharadwaj, 2015; Hewett et al. 2016). Social media emerges as an important driver of CBBE for general brands and high involvement products (Colicev, Malshe, & Pauwels, 2018). Moreover, the effect of social media on consumers' brand engagement and purchase intention influences the building of brand equity (Kumar et al., 2016). The CBBE dimensions of this study are based on the classification of Schivinski and Dabrowski (2015) comprise brand awareness/associations, brand perceived quality and brand loyalty. The effect of CBBE dimensions is discussed as following.

Social media brand communication

Consumers like contributing, creating and joining communities to satisfy needs of social connection and interaction with others (Laroche et al., 2012). Creating social media brand profiles has become a standard online marketing tool for many big brands (Khald, 2016). Social media communication refers to user-generated content, autonomous brand communication, and can be any form of social media content, such as movies, pictures or text etc. The function of social media can interact, participate, collaborate and share business activities, bringing a new type of communication model for group communities (Khalid, 2016). User evaluation and comments to other users can focus on the target audience and be strongly convincing to the user (Goh, Heng & Lin 2013; Gensler et al., 2013; Schivinski & Dabrowski, 2015). In addition to the content generated by the user spontaneously, some users who have doubts about the brand quality may easier to be convinced by other users' experiences. The spread of social media also accelerates the spread of negative reviews if faced with negative corporate assessments or when brands are being questioned. Therefore, how to use the social media brand content to monitor and master the dissemination and development of brand information, and respond to consumer opinions and feedback duly, in order to effectively use social media to maintain a successful branding.

CBBE dimensions on Social Media Communication

The content of social media brand communication can be generated by firms and users. Companies choose more channels or social media platforms to positively provide the brand value and encourage users to spread out the content on networks. Therefore, building, monitoring and managing the brand content and activities on social media platforms are extremely important for any company to develop the CBBE effectively. When online customers engage into the company activities, they may have a positive word-of-mouth to influence on brand awareness and brand relationship, to fortify brand reputation and trust (Shen and Bissell, 2013; Trainor et al., 2014). Shen and Bissell (2013) proved that companies can improve brand awareness and brand image through enhancing customer engagement on social media, resulting in brand loyalty reinforcement.

Social media connecting multi-directive users make more precious and effective channels to trigger brand awareness, attention, and word-of-mouth (Kietzmann et al. 2011; Coulter and Roggeveen, 2012) and to increase brand trust, brand loyalty (Laroche et al., 2012). According to Sadek, Elwy, & Eldallal (2017) findings, firm-created and user-generated social media brand communication are partially impact on CBBE. Firm-created contents on social media have a positive impact on brand awareness, brand perceived quality, brand association and brand trust. And user-generated contents on social media have a negative impact on brand awareness and brand association. It provides that two different types of social media brand communication have vital information and differently influences on CBBE dimensions. However, Adetunji et al. (2018) examined the relationships between user-generated type (eWOM) and firm created types (social media advertising, social media promotion and social media interactive marketing) for automotive brands, but the findings indicated that social media interactive marketing has an insignificant role in the CBBE. Despite many researches pointed out the importance of social media communication in building brand equity, the effect of different social media content on several dimensions of CBBE is not confirmed. And little researches have focused on the effects of different types of social communications anchored by different platforms for brand equity. The research of Pham and Gammoh (2015) examined four dimensions of social media marketing strategy: variety, diversity, intensity, and connectivity, which focus on the different impact of platform types. Pham and Gammoh (2015) provided a new strategy for CBBE model on social media brand communication. Social media marketing is considered as a company's process of creating and promoting online marketing-related activities for commercial metric on social media platforms.

Firm-created Websites and User-generated Fan Page

Marketers focused on the FCC and UGC of social media communication emphasizing on the effectiveness and value for marketing metrics on CBBE. Therefore, two social media platforms, firm-created website and user-generated fan page, are considered to be independent variables and compared the impact on four CBBE dimensions in this study. The firm-created website is a Firm-to-Consumer (F2C) model. Firm-created website known as the official site is the internet page for companies or brands to present corporate spirit, ideas and product information. The brand-related content on firm website notifies customers about new products, promotions, and brand-related corporate news to make memorable, easily recognizable, superior in quality and reliability. Firm-created website can control what the user contact messages, content and advertising, but lack of interaction between users. The user-generated fan page is a user-centric, Consumer-to-Consumer (C2C) model. User-generated fan page empowers users feel free to log in, leave comments, share content, improve experiences or participate activities, and encourages them to be truly social across the site. The fan page should become a good helper for customers, and the best aid for pouring popular traffic into the official website. However, many fan pages are generated by unknown customers, source credibility will be questioned, and it may not represent the core value of company or brand. The content in user-generated fan page maybe chaos and can't fully control the messages and user responses, but constantly updating feeds displaying their friends' activities and foster brand engagements.

For the long-term brand development, more firms simultaneously operate and manage fan page and official website. Firm set the fan page serving as a channel for exposure brand, provides a discussion space and a marketing channel platform, manages customer relationships. How can companies choose between official website or fan page, or both, to develop their respective brand equity? What is the value and function of different social media platforms? Is it the best way for brands to interact with consumers by disclosing brand messages on fan page or guiding consumers from firm website to fan page? Can companies effectively conduct purchase intention by firm website and fan page? Therefore, social media brand communication to reach, understand and influence consumers and further to build brand equity is an important issue in the era of digital marketing.

Methodology

Research Design

We assumed that both firm-created website and user-generated fan page differently affect CBBE and there is potential causal impact on four CBBE dimensions in this study. Based on the research structure of Schivinski & Dabrowski (2015), this study provides the comparison results on the brand communication impact four CBBE dimensions in the high-involvement product APPLE via the most popular firm-created website and user-generated Facebook fan page. The reason for choosing APPLE as a test product is that it is a well-known and mature brand for daily use in Taiwan. More and more users visit its official website and fan page.

Research Hypotheses

Based on the research objective to find out what kind of social media content and platforms are more effective on the CBBE dimensions and affect the purchase intention. The hypotheses are developed as following:

H1: Firm-created content and User-generated content have significant positive impact on four CBBE dimensions
H2: Four CBBE dimensions have significant positive impact on decision-making of website and fan page.
H3: Firm-created website and user-generated fan page can be predicators of CBBE dimensions.

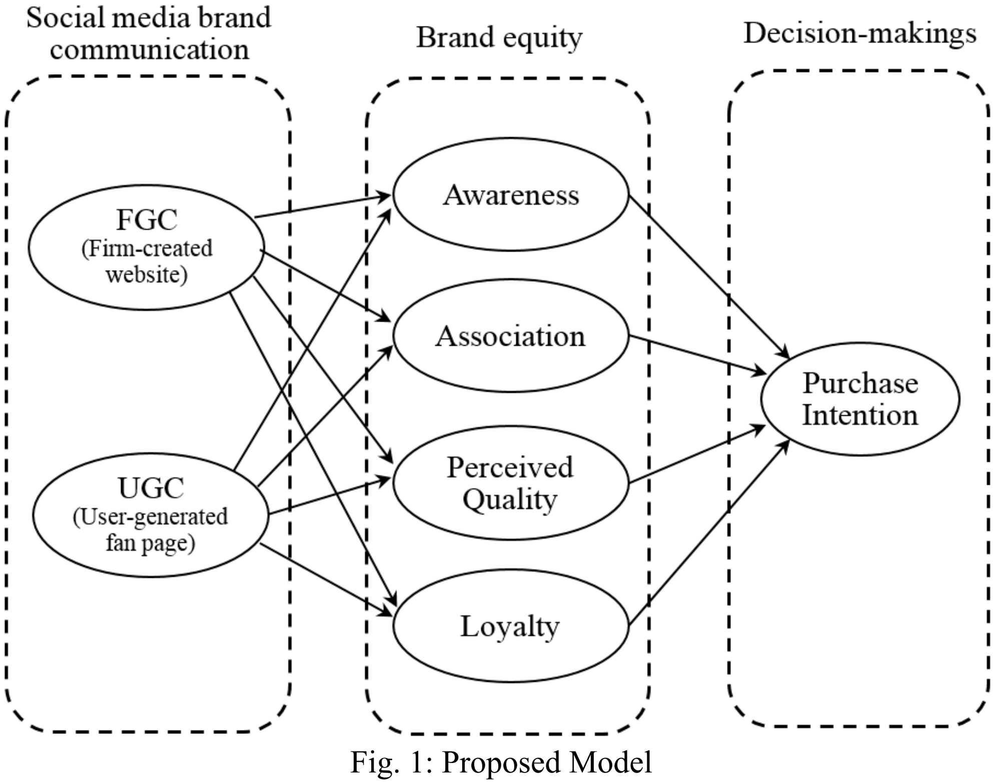

Fig. 1: Proposed Model

Measurement

The questionnaire used in this study adopted a 7-point Likert scale. The results were analyzed using SPSS for the validation of the research hypotheses. The significance and correlation of the research were validated by t-test, Pearson correlation analysis, and ANOVA. Part I is the basic information and participants' use behaviors of social media. Part II concerns the CBBE dimensions on brand APPLE. Part III is the effectiveness and purchase intention of FCC and UGC on brand APPLE. The reliability and validity of the items were tested. Based on the results, the items were modified for the formal survey.

Subject

The subjects of this study were 113 participants who are average aged 33.58 years old. Among the subjects, 48.6% are male and 51.4% are female. Over 61% of participants have college/university education level. The details are shown in Table 1. Use behavior of social media shown in Table 2. Regarding their exposure to social media, 29.2% and 22.1% have used social media for 7-8 years and above 11 years. As for the usage frequency, most subjects use social media many times a day (56.6%), followed by all the time (30%). In terms of usage time, 40.7% use social media for 1-3 hours a day. The number of friends is dispersed.

Table 1: Participants' characteristics

	n (N=113)	%
Gender		
Male	55	48.6
Female	58	51.4
Age	M=33.58	
Education		
Junior high school	2	1.7
Senior high school	19	16.8
College / university	70	61.9
Graduate school or above	22	19.4
Income(NTD)		
No income	25	22.1
Under 20000	12	10.6
20,000-39,999	26	23
40,000-59,999	24	21.2
60,000-79,999	12	10.6
80,000-99,999	7	6.1
Above 100000	7	6.1

Table 2: Use behavior of social media

	N=113	%		N=113	%
Exposure period (year)			**Number of friends**		
Under one year	1	0.8	under 100	16	14.1
1-2	2	1.7	101-250	28	24.7
3-4	16	14.1	251-400	21	18.5
5-6	16	14.1	401-550	14	12.3
7-8	33	29.2	551-700	16	14.1
9-11	20	17.6	701-850	8	7
Above 11	25	22.1	851-1000	3	2.6
			over 1000	7	6.1
Usage time (a day)			**Usage frequency,**		
Uner 60 mins	27	23.8	followed by all the time	34	30
Within 1-3 hrs	46	40.7	many times a day	64	56.6

Within 3-5 hrs	27	23.8	once a day	10	8.8
Within 5-7 hrs	10	8.8	1-2 days	1	0.8
Above 7	3	2.6	3-4 days	2	1.7
			occasional use	2	1.7

Reliability and Validity

The reliability is shown in Table 3. The Cronbach's α coefficients were all greater than 0.9. All factor loading of variables are over 0.7. The reliability and validity of the questionnaire was therefore acceptable. The independent sample T test of a few variables did not reach significance, indicating that there was no significant difference in these items.

Table 3: The reliability and validity of questionnaires

Items	M	Std	Factor Loading	α if item deleted	T	Sig.
Firm-Created Content (Alpha=.951)						
Like_1	4.96	1.79	.740	.945	5.74	.000***
Lik2_2	4.75	1.94	.728	.947	4.11	.000***
Like_3	3.54	1.77	.846	.953	-2.77	.007**
Trust_1	5.40	1.64	.928	.945	9.07	.000***
Trust_2	5.48	1.62	.926	.945	9.73	.000***
Trust_3	5.36	1.64	.944	.943	8.85	.000***
Satisfaction_1	5.37	1.65	.925	.943	8.82	.000***
Satisfaction_2	5.34	1.72	.930	.943	8.26	.000***
Satisfaction_3	5.33	1.73	.940	.943	8.16	.000***
eWOM_1	4.64	1.88	.746	.948	3.60	.000***
eWOM_2	4.20	1.77	.895	.950	1.22	.225
eWOM_3	3.73	1.80	.888	.954	-1.57	.119
Eigenvalue=1.991						
Cumulative %=83.63%						
User-Generated Content (Alpha=.965)						
Like_1	4.73	1.91	.828	.962	4.09	.000***
Lik2_2	4.44	2.01	.768	.962	1.82	.071
Like_3	3.58	1.88	.874	.966	-2.40	.018*
Trust_1	4.77	1.77	.907	.962	4.62	.000***
Trust_2	4.90	1.76	.914	.961	5.40	.000***
Trust_3	4.69	1.82	.903	.959	4.03	.000***
Satisfaction_1	4.70	1.88	.913	.959	3.95	.000***
Satisfaction_2	4.66	1.82	.920	.960	3.88	.000***
Satisfaction_3	4.53	1.94	.865	.960	2.91	.000***
eWOM_1	4.07	1.94	.740	.962	0.39	.699
eWOM_2	3.73	1.78	.925	.964	-1.59	.115
eWOM_3	3.58	1.77	.927	.965	-2.55	.012*
Eigenvalue=1.705						
Cumulative %=87.04%						
Brand awareness (Alpha=.924)						
BA_1	6.56	1.09	.770	.927	24.87	.000***
BA_2	6.00	1.50	.865	.910	14.17	.000***
BA_3	6.28	1.29	.842	.916	18.79	.000***
BA_4	5.04	1.75	.866	.906	6.30	.000***
BA_5	5.18	1.81	.882	.903	6.90	.000***
BA_6	5.55	1.66	.912	.897	9.90	.000***
Eigenvalue=4.411						
Cumulative %=73.51%						
Brand association (Alpha=.933)						
BAS_1	5.93	1.42	.885	.917	14.46	.000***
BAS_2	6.52	1.13	.849	.926	23.63	.000***
BAS_3	5.80	1.62	.857	.923	11.81	.000***
BAS_4	6.06	1.47	.863	.921	14.89	.000***
BAS_5	5.89	1.44	.899	.915	13.97	.000***
BAS_6	5.65	1.49	.863	.921	11.72	.000***
Eigenvalue=4.537						
Cumulative %=75.62%						

Perceived quality (Alpha=.966)						
PQ_1	5.86	1.46	.869	.963	13.50	.000***
PQ_2	5.34	1.69	.873	.963	8.39	.000***
PQ_3	5.21	1.70	.879	.963	7.59	.000***
PQ_4	5.07	1.63	.901	.961	6.99	.000***
PQ_5	5.37	1.54	.900	.962	9.46	.000***
PQ_6	5.07	1.62	.867	.963	7.01	.000***
PQ_7	5.47	1.40	.925	.961	11.19	.000***
PQ_8	5.52	1.46	.895	.962	11.05	.000***
PQ_9	5.64	1.38	.905	.962	12.65	.000***
Eigenvalue=7.140						
Cumulative %=79.33%						
Brand loyalty (Alpha=.974)						
BL_1	4.88	2.01	.924	.970	4.62	.000***
BL_2	4.88	1.98	.939	.969	4.62	.000***
BL_3	4.62	2.11	.933	.969	3.12	.000***
BL_4	4.85	2.07	.953	.968	4.36	.000***
BL_5	4.73	1.92	.895	.971	4.01	.000***
BL_6	3.74	2.01	.799	.976	-1.36	.178
BL_7	4.98	2.13	.926	.969	4.91	.000***
BL_8	4.41	2.14	.880	.972	2.02	.046*
BL_9	4.72	2.09	.946	.968	3.65	.000***
Eigenvalue=7.451						
Cumulative %=82.79%						
Decision-making of Website (Alpha=.931)						
W_1	5.58	1.40	.947	.890	11.98	.000***
W_2	5.50	1.56	.945	.889	10.26	.000***
W_3	5.51	1.60	.925	.921	10.03	.000***
Eigenvalue=2.646						
Cumulative %=88.20%						
Decision-making of Fan Page(Alpha=.955)						
FP_1	4.86	1.87	.944	.954	4.89	.000***
FP_2	4.63	1.86	.962.	.927	3.59	.000***
FP_3	4.72	1.81	.967	.919	4.20	.000***
Eigenvalue=2.751						
Cumulative %=91.70%						

Note: *$P<.05$; **$P<.01$; ***$P<.001$

The ANOVA is shown in Table 4. The results showed that firm-created content influence the four CBBE dimensions and user-generated content influence perceived quality (F=1.949, *p*=.008>.001) and brand loyalty (F=2.863, *p*=.000>.001).

According to the correlation coefficient of constructs (see Table 5), only brand association (r=.126, p=.183>.05) has insignificant correlations with decision-making of fan page. Four CBBE dimensions have high correlation between brand awareness, perceived quality and association. Only brand loyalty has medium correlation with brand awareness (r=.671) and brand association (r=.631). Decision-making of website and fan page have medium and low correlation with four CBBE dimensions except brand association. Both website and fan page (r=.512) have medium correlation on decision-making.

Table 4: The effect of FCC and UGC on four CBBE dimensions

Firm-Created Content (FGC)		*SS*	*df*	*MS*	*F*	*sig*
Brand awareness	Between	158.225	65	2.434	3.319	.000***
	Within	34.471	47	0.733		
	Total	192.697	112			
Brand association	Between	138.314	65	2.128	2.834	.000***
	Within	35.289	47	0.751		
	Total	173.604	112			
Perceived quality	Between	155.471	65	2.392	2.018	.006**

	Within	55.714	47	1.185		
	Total	211.185	112			
Brand loyalty	Between	294.479	65	4.53	2.235	.002**
	Within	95.267	47	2.027		
	Total	389.747	112			
User-Generated Content (UGC)		*SS*	*df*	*MS*	*F*	*sig*
Brand awareness	Between	127.187	63	2.019	1.510	.068
	Within	65.509	49	1.337		
	Total	192.697	112			
Brand association	Between	111.788	63	1.774	1.407	.108
	Within	61.816	49	1.262		
	Total	173.604	112			
Perceived quality	Between	150.938	63	2.396	1.949	.008**
	Within	60.247	49	1.23		
	Total	211.185	112			
Brand loyalty	Between	306.481	63	4.865	2.863	.000***
	Within	83.266	49	1.699		
	Total	389.747	112			

Table 5: The results of Pearson correlation coefficient on CBBE dimensions and Decision-making

	Variables	1	2	3	4	5
1	Brand awareness	1				
2	Brand association	.837***	1			
3	Perceived quality	.725***	.788***	1		
4	Brand loyalty	.671***	.631***	.806***	1	
5	Decision-making of website	.479***	.343***	.309***	.364***	1
6	Decision-making of fan page	.249**	**.126**	.275**	.306***	.512***

Note: *$P<.05$; **$P<.01$; ***$P<.001$

Discussion and Conclusions

The results showed that firm-created content influence the four CBBE dimensions and user-generated content influence perceived quality and brand loyalty. It means that firm-created content can strongly connect the basic brand recognition, attributes and allover brand equities, but user-generated content has a positive impact on the consumers' brand perception, superiority and purchase considerations. Four CBBE dimensions are fully influence the purchase decision of firm-created website. Brand association has no impact on decision-making of user-generated fan page.

Brand manager considerate social media brand communication to interact with online consumers in ways that traditional media could not deliver. The effectiveness of social media brand communication is not fully understood. This research provides conceptual ideas into how different types of social media contents and platforms foster CBBE metrics on high-involvement product. The examination of the impact of both social media brand contents, FCC and UGC, demonstrate that FCC influences four CBBE dimensions and UGC influences only perceived quality and brand loyalty. It indicates that consumers are willing to believe in the value created by the company.

However, the contents generated by users can deeply impact the brand perception of the overall quality and shopping decision. Four CBBE dimensions have positively impacts on purchase intention of websites and fan page, except brand association and fan page. In the high-involvement products, four CBBE dimensions have a vital influence on consumers who reference the firm-created website to make buying decisions. Lacking the brand related qualities of attributes on user-generated fan page, only brand awareness, perceived quality and brand loyalty affect consumers to make buying decision. It is important to notice, that firm-created social media content are best affect the consumers’ CBBE dimensions and CBBE dimensions also best influences consumers' shopping decisions on firm-created website.

In summary, different from the research of Schivinski and Dabrowski (2015), FCC plays a vital role in the perception of brand metrics of high involvement products in this study. Brand manager should concern the attribute of product category and emphasize the creation of social media content generated by company. UGC should place on the advantages to enhance the overall quality, aid the intended purpose and promote the buying behavior. Social media platforms provide alternative ways for consumers to interact, share and create content of products and services. Social media brand communication plays more and more important role into the social media strategy to enhance the performance of the brands. Jointing the advantages of firm-created and user-generated social media brand communication will create the comprehensive brand equity for marketing metrics.

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Contact email: syyu00@yahoo.com.tw

The Syntactic Interpretation of Thai Middle Voice and Target Sentences in Japanese

Kanokwanwalai Inhongsa, Mahasarakham University, Thailand

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Abstract

This paper examines the syntactic structure of Thai middle voice sentences such as *nǎŋsɨ̌ɨ k^hǎaj dii* 'Books sell well.' and the equivalent sentences in Japanese. It is impossible to say **hon ga yoku uru* 'Books sell well' which is the literal translation of the Thai sentence. This may cause a problem to learners who study Japanese or Thai as a foreign language. A middle voice construction has a THEME as a subject (such as *books*) of an agentive verb (such as *sell*) and a manner adverbial (such as *well*) while the verb in the equivalent sentence in Japanese must co-occur with the suffix *–(ra)ere* which is derived from an active verb –e.g. *taber-u* 'eat' and *tabe-raeru* 'can eat'. Thus, the distinction between Thai and Japanese sentence structure must be made. In addition, according to Inhongsa (2016), the middle voice in Thai is generated without movement because there is no trace of movement in the deep structure. In contrast, the Japanese counterpart is syntactically derived, i.e. there is a movement in the deep structure. This paper will show the syntactic and morphosyntactic processes of middle voice interpretations in Thai and Japanese.

Keywords: Thai, Japanese, Middle voice, Syntactic structure, Movement, Generative grammar

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Introduction

This paper focuses on Thai and Japanese which are of different type of language. Thai is an analytic language while Japanese is an agglutinative language. This means that Japanese has morphological operations that apply to a word to change its meaning, word-class or function (Haspelmath & Sims, 2010). On the other hand, Thai does not have such processes.

In Thai, an inanimate noun can occur in the subject position of an active verb in two cases. One is the subject of a passive voice (1b) and the other is the subject of a middle voice sentence (1c). Example (1a) shows that an active verb usually occurs with an animate subject.

(1) a. c^{h}ǎn k^{h}ǎaj nǎŋsɨ̌ɨ (*active*)
I sell book
"I sell books."
b. nǎŋsɨ̌ɨ t^{h}ùuk kàmooj (*passive*)
book PASS steal
"Books are stolen"

c. nǎŋsɨ̌ɨ k^{h}ǎaj dii (*middle*)
book sell good
"Books sell well."

In Thai, passive voice usually occurs with negative events as in something got stolen as shown in (1b), and its construction will be marked by a passive marker *t^{h}uuk* or *dooj*. While, middle voice's meaning is more generic and its construction must contain an adverb. The meaning is the same as 'The books are well sold'. In Inhongsa (2016), it was proposed that the middle sentence like (1c) does not involve a movement but it is base-generated.

For a Thai learner of Japanese, it may be tempting to translate it the same way, i.e. having the inanimate subject in front of an active verb. However, this cannot be done. When we translate the Thai middle voice sentence (1c) into Japanese, we can only have the potential verb form as in (3a). We cannot translate it into an active form (3b) because it is ungrammatical or into a passive form (3c) because it is strange.

(3) a. hoN ga yoku ur-eru (*potential*)
book NOM good sell.POT
"Books can sell well."
b. *hoN ga yoku ur-u (*active*)
book NOM good sell
"Books sell well."
c. ?hoN ga yoku ur-rare-ru (*passive*)
book NOM good sell.PASS
"Books are sold well."

This paper will discuss why inanimate nouns cannot be the subject of an active verb or a passive verb in Japanese. In contrast, Thai allows this to happen and it is analyzed as the 'middle voice'.

Toyata (2011) studies Japanese voices diachronically. He suggests that the middle voice in Japanese is linked to the passive voice. The sentence (3c) is strange because an agent is absent causing incomplete meaning. However, he further suggests that middle voice in Japanese involves a potential form.

(4) a. PRO ga hoN o ur-u (*active*)
NOM book ACC sell
"Someone sells books."
b. hoN ga yoku ur-eru (*potential*)
book NOM good sell.POT
"Books can sell well."

In this paper, I propose that Thai middle sentences such as (1c) is base-generated while the Japanese potential construction like (4b) is derived via a morphological operation. The potential passive morpheme *–(rar)eru* is attached to the verb stem *ur-*. This evidence shows that even a middle voice is categorized as a type of passive construction. Thai middle construction is a more appropriate translation for a Japanese potential sentence.

Moreover, if we consider the examples (1) – (4) further, it implies that Thai learners of Japanese will translate the source sentence directly while Japanese learners of Thai will sort to a morphological operation. I suggest that the morphological operation is not the only tool to produce the target sentence in Japanese, but we can also use a syntactic operation.

In this paper, Thai middle sentences and the target sentences in Japanese are examined. In addition, the derivation of a target sentence and some options of the interpretation will also be presented.

Data analysis

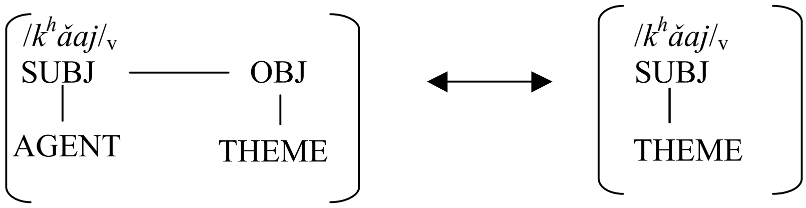
Thai middle and active verbs have a similar character while Japanese verbs do not. I will start with Thai verbs that could be a middle verb as illustrated in (5).

(5) kin	"eat"	dɨɨm	"drink"
k^{h}ǎaj	"sell"	c^{h}ái	"use"
ʔàan	"read"	k^{h}ǐan	"write"
t^{h}am	"do"	k^{h}ùt	"dig"
k^{h}àp	"drive"	p^{h}áp	"flip"

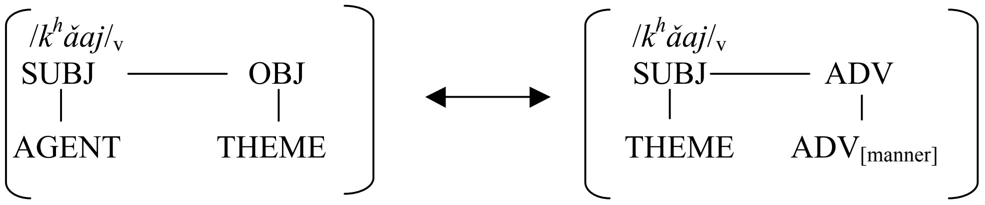
The verbs in (5) are transitive verbs that require an animate actor or an agent and a direct object or a theme.

According to Keyser and Roeper (1984), a middle verb is a type of transitive verbs. Voice changing from active to middle affects the verb's arguments although they don't change form. Haspelmath and Sims (2010) propose that voice-changing is associated to valence-changing operation. In other words, changing an active voice to a middle voice or other voices involves changing the valence of a verb. Valence is the number of arguments that containing semantic roles and syntactic function. An example of voice-changing operation in Thai is illustrated in (6).

(6)



The schema (6) shows that the active verb *k^hǎaj* ‘sell’ on the left side requires two arguments: the doer (AGENT) and the done (THEME). But when it appears in a middle construction on the right side, only the theme is required. This suggests that Thai middle voice involves valence-decreasing operation. However, Inhongsa (2016) proposes that voice-changing operation between active and middle voice does not affect the valence or the number of their arguments but the word-class of an argument as shown in (7).

(7)


(Inhongsa. 2016: 91)

The schema (7) shows that the theme which is a direct object of an active verb, changes a syntactic function to be a subject of a middle verb, and the agent is removed. In addition, the new argument that is an adverbial of manner which is necessary for a middle verb.
According to the schema (7), a manner is required for Thai middle as illustrated in (8). The manner adverbial cannot be optional.

(8) *nǎŋsɨ̌ɨ k^hǎaj
book sell
“Book sells.”

According to Toyata (2011), Japanese middle voice is a type of passive voice. However, a passive construction is not appropriate for Thai middle as shown in (9a). In contrast, a potential passive is more appropriate as shown in (9b).

(9) a. ?hoN ga yoku ur-are-ru (*passive*)
book NOM good sell.PASS
“Books are sold well.”
b. hoN ga yoku ur-eru (*potential*)
book NOM good sell.POT
“Book can sell well.”

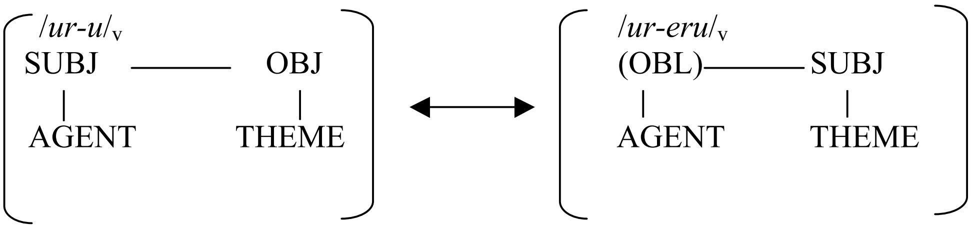
I adopt the analysis of Thai middle that a manner adverbial is required, and also adopt Toyata’s analysis that a potential is associated to the middle voice in Japanese. I assume that a manner adverbial of Japanese potential cannot be optional. But that is not the case. The example (10b) shows that it is perfectly acceptable.

(10) a. hoN ga yoku ur-eru
book NOM good sell.POT
“Books can sell well.”
b. hoN ga ur-eru
book NOM sell.POT
“Books can sell.”

The evidence (10) shows that both of (10a) and (10b) are grammatical unlike Thai middle in (8). This means that a manner adverbial is required in Thai middle while it is not in Japanese potential. Another distinction is that the agent of a Thai middle sentence must have a generic interpretation. It cannot be someone known, as shown in (11a). On the other hand, a Japanese potential can have an overt agent, as shown in (11b). Moreover, the agent can be oblique in Japanese potential as shown in the above example (10b).

(11) a. *nǎŋsɨ̌ɨ kʰǎaj dii dooj satoo (*Thai*)
book sell good by Sato
"Books sell well by Sato."
b. hoN ga sato.saN ni yoku ur-eru (*Japanese*)
book NOM Sato DAT good sell.POT
"Books can sell well by Sato."

The sentence (11b) shows that a morphological operation derives the potential verb *ur-eru* 'sell.POT' from the active verb *ur-u* 'sell'. This operation affects the structure of the sentence –i.e. the potential morpheme *–(ra)eru* affect the number of verb's arguments and also their syntactic function as illustrated in (12).

(12)


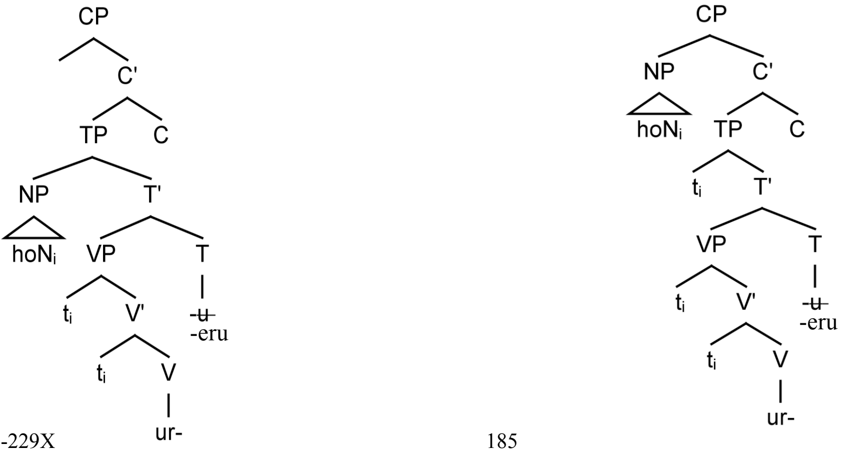
The schema (12) shows that an agent of Japanese potential is oblique –i.e. it can appear in the sentence by being as an adjunct as illustrated in (1 1b) or disappear as illustrated in (10b). While an agent of Thai middle is not allowed.

We have seen that the target Thai middle sentence can be translated into Japanese with a potential construction. However, there is another construction similar to a Japanese potential as shown in (13).

(13) hoN wa yoku ur-eru
book TOP good sell.POT
"Book can sell well."

If we consider the meaning of sentence (13), there is not much difference between the sentence (10a) and (13). However, Hasegawa (2015) and Tsujimura (2013) explain that the distinction between *ga* and *wa* particle is that *ga* particle is the subject particle while *wa* particle is the topic particle. The topic like hoN 'book' in (13) is an "aboutness" topic. Rizzi (2005) explains that what the sentence is about is an "aboutness" topic. In the sentence (13), *hoN* 'book' is the sentence topic because it is marked by a topic particle *wa*. Miyagawa (2017) suggests that a projection of an aboutness topic in Japanese is not a TopP projection like other languages, but a CP. I adopt Miyagawa (2017) as follows:

(14) a. Potential b. Topicalization



The diagrams in (14) show the deep structures of Japanese potential (14a) and topicalization (14b).

In the deep structure, a Japanese active sentence is produced. Then the morphological operation applies for voice-changing. Hatakeya, Honda and Tanaka (2008) mention that there is no obvious evidence of T-affix lowering[1] because Japanese is head-finial language that having word order as SVO where head element is always attached together at the end of sentence. However, the unobvious morphological operation will affects the valence and sentence structure –i.e. an active subject is demoted to be an adjunct and the subject position at Spec VP is empty. In the surface structure, the sentence cannot survive without a subject and therefore the theme *hoN* raises to Spec VP to fill in the subject position is. VP does not give a nominative case and so the theme raises further to get a nominative case or subject case at the Spec TP (Kishimo, 2013). For the topicalization in (14b), the theme subject *hoN* will raise to Spec CP to be the topic of the sentence.

The potential morpheme *–(ra)eru* like in (10b) and (13) can be changed into *–(r)are-te-iru* to show the stage of the event as illustrated in (15).

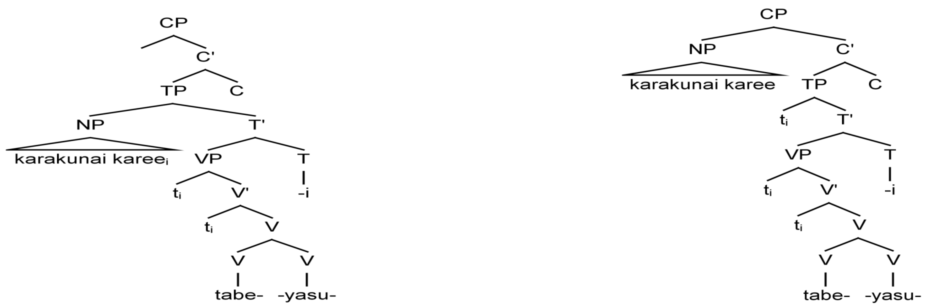
(15) kono tabako ga/wa yoku ur-e-te-iru
this cigarette NOM/TOP good sell.POT.te-iru
"This cigarette can be selling well." (lit.)

Until now, there are two alternative constructions that Thai middle voice can select for; potential and topic constructions. However, a manner adverb in Thai like *dii* 'well' can be interpreted as a modifier like *yoku-ni* 'well'. But for the manner adverb like *ŋâaj* 'easily' and *jâak* 'difficultly/ hardly' in Thai, there is particular construction in Japanese that an adjective *yasui* 'easy' and *nikui* 'difficulty/ hardly' can be bound with a verb stem like V-*yasui* or V-*nikui* and containing a syntactic function as [+ADJ] (Ikeya. 1996). Examples of a bound form are illustrated in (16).

(16) a. karakunai karee ga/wa tabe-yasui
Spicy-NEG curry NOM/TOP eat-easy
"Curry that is not spicy one eats easily."
b. karai karee ga/wa tabe-niyui
spicy curry NOM/TOP eat-difficult
"Spicy curry eats difficultly."

The *–yasui/ –nikui* construction has two different structures; the sentence having *karee* 'curry' as a subject marking by *ga* particle and the sentence having *karee* as a topic marking by *wa* particle. The distinction between two structures is presented in the below diagrams.

(17) a. b.



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[1] Affix-lowering is an operation that an affix from T is lowered onto V (Radford, 2009).

In the same way of potential construction and topic construction in (14a) and (14b), the sentence initial NP *karakunai karee* ‘the curry that is not spicy’ can be either a subject or topicalized topic of *–yasui/ -nikui* construction.

Beside potential construction, topic construction and *–yasui/-nikui* construction, there is another interesting issue between Thai middle like (18a) and a Japanese equivalent sentence like (18b). The sentence (18b) is fine without a conjunction. But it is problematic when a conjunction *and* is inserted as shown in (19b) and (19c).

(18) a. k^{h}âaw.cìi kin ŋâaj k^{h}ǎaj ŋâaj (*Thai*)
grilled rice eat easy sell easy
“Grilled rice eats easily, sells easily”
b. yaki.mochi.gome ga/wa tabe-yasui uri-yasui (*Japanese)*
grilled rice NOM/TOP eat-easy sell-easy
“Grilled rice is easy to eat, is easy to sell.” (lit.)

(19) a. k^{h}âaw.cìi kin ŋâaj lɛ́ k^{h}ǎaj ŋâaj (*Thai*)
grilled rice eat easy and sell easy
“Grilled rice eats easily, and sells easily”
b. ?yaki.mochi.gome ga/wa tabe-yasu-kute uri-yasui (*Japanese)*
grilled rice NOM/TOP eat-easy-CONJ sell-easy
“Grilled rice is easy to eat and easy to sell.”
c. *yaki.chi.gome ga/wa abe-yasui to uri-yasui (*Japanese)*
grilled rice NOM/TOP sell-easy and eat-easy
“Grilled rice is easy to eat and easy to sell.” (lit.)

The evidence (19a) shows middle verbs can be conjoined in Thai. In contrast, the Japanese morpheme *–te* ‘and’ is odd as presented in (19b) which learns select for a target sentence of (19a). The problem is because the conjunction *–te* does not only have meaning ‘and’ but also implies to the order of an action for example *gohaN o tabe-te, mizu o nomu* ‘eat rice and (then) drink water’. The event *gohaN o tabe-ru* ‘eat rice’ has to occur first and then the event *mizu o nomu* ‘drink water’ will follow. Now, consider sentence (19b), the event *ur-u* ‘sell’ should occur before *tabe-ru* ‘eat’. This is due to the fact that the seller will sell the grilled rice before the customer can eat it. Thus, the order of sentence (19b) is strange. However, the morpheme *–te* has another meaning which is ‘because’. In this case, the sentence (19b) will be fine as presented in (20).

(20) yaki.mochi.gome ga/wa tabe-yasu-kute uri-yasui
grilled rice NOM/TOP eat-easy-CONJ sell-easy
“Because the grilled rice is easy to eat, so it is easy to sell.”

The other option in (19c) is also ungrammatical because the morpheme *to* ‘and’ normally occurs between nouns such as *watashi wa riNgo to ichigo o tabe-ta* ‘I eat apple and strawberry”. The morpheme *to* cannot be a conjunction of the bound forms containing a syntactic function [+ADJ] like *tabe-yasui* and *uri-yasui*.

The problem in (19b) is solved with a topicalization of the potential passive, as shown in (21a). In contrast, it seems odd with a potential passive as presented in (21b).

(21) a. yaki.mochi.gome wa kaNtaN-ni tabe-rare-te kaNtaN-ni ur-eru
grilled riced TOP easily eat.POT.CONJ easily sell.POT
“As for grill rice, it can eat easily and sell easily.”

b. ?yaki.mochi.gome ga kaNtaN-ni tabe-rare-te kaNtaN-ni ur-eru
grilled riced NOM easily eat.POT.CONJ easily sell.POT
"Grilled rice can eat easily and sell easily."

The sentence (21a), the topic *yaki.mochi.gome* 'grilled rice' is marked by *wa* particle where *wa* marks two types of topic: aboutness and contrastive. The distinction between aboutness topic and contrastive topic is that aboutness topic will be marked with an unstressed *wa* but a contrastive topic will mark with an emphasized *WA*. Miyagawa summarizes a contrastive function from Kuno (1976) and Büring (2003)'s contrastive topic that "it is a topic that has no impact the focus value and creates opposition pair with respect to other topics, and it is also indicated by intonation" (Miyagawa, 2017,19-20). Moreover, Arregi (2003) also suggests that a contrastive topic is used to answer multiple questions. I test the sentence (21) with a multiple question as illustrated in (22), and the initial NP *yaki.mochi.*gome in the sentence (21a) can be categorized as a contrastive topic. The speaker picks up the topic *yaki.mochi.gome* among other choices –e.g. ice cream, meatball and etc. as illustrated in (22).

(22) Q: saikin nani ga uri-yasui desu ka
recently what NOM sell.easy COP Q
"What is a thing that easy to sell recently?"
A: yaki.mochi.gome wa kaNtaN-ni tabe-rare-te kaNtaN-ni ur-eru
grilled riced TOP easily eat.POT.CONJ easily sell.POT
"Grilled rice, because (it is) easy to eat, so (it is) easy to sell." (lit.)

The contrastive topic *yaki.mochi.gome* 'grilled rice' conveys pragmatic information from the previous context. In contrast, it is odd to be the subject of a potential construction as illustrated in (21b) because the sentence does not have a topic.

In this study, I have examined Thai middle which is the source sentence and the equivalent sentence in Japanese. The result shows that a Thai middle sentence can be translated into four types of sentences: (i) potential construction (ii) topicalization of potential construction (iii) –*yasui*/ -*nikui* construction and (iv) topicalization of *–yasu*/ *-nikui* construction. The structure of Thai middle structure is represented in (23) and the Japanese target structures are represent in (24a-d) respectively.

(23) [$_{\mathrm{VP}}$[NP$_{\mathrm{theme}}$ $_{\mathrm{V}}$[V ADV$_{\mathrm{mammer}}$]]] (*Thai middle*)
(24) a. [$_{\mathrm{TP}}$[NP$_{\mathrm{theme}}$ $_{\mathrm{VP}}$[$_{\mathrm{V}}$[(NP$_{\mathrm{agent}}$) (ADV) V$_{\mathrm{POT}}$]]]] (*Potential*)
b. [$_{\mathrm{CP}}$[NP$_{\mathrm{theme}}$ $_{\mathrm{TP}}$[$_{\mathrm{VP}}$[$_{\mathrm{V}}$[(NP$_{\mathrm{agent}}$) (ADV) V$_{\mathrm{POT}}$]]]]] (*Topicalization of potential*)
c. [$_{\mathrm{TP}}$[NP$_{\mathrm{theme}}$ $_{\mathrm{VP}}$[$_{\mathrm{V}}$[V-yasui/-nikui]]]] (*-yasui/ -nikui construction*)
d. [$_{\mathrm{CP}}$[NP$_{\mathrm{theme}}$ $_{\mathrm{TP}}$[$_{\mathrm{VP}}$[$_{\mathrm{V}}$[V-yasui/-nikui]]]]] (*Topicalization of -yasui/ nikui construction)*

Crucially, for the topic construction, there are two types of the topicalization in (24b) and (24d) which are aboutness topic and contrastive topic. An aboutness topic is allowed to be in both of potential single and complex sentences while a contrastive topic is appropriate only for a potential single sentence but odd in a complex sentence. However, a topic which is derived from the subject of *–yasui*/ *-nikui* construction can be either an aboutness topic or a contrastive topic of a single and complex sentence. The distinction between an aboutness topic and contrastive topic is the intonation of the *wa* particle –i.e. the unstressed *wa* will mark an aboutness topic while, the emphasized *WA* will mark a contrastive topic. In addition, an aboutness topic is what a sentence is about, while a contrastive topic can be used as an answer a multiple question to identify the choice.

Conclusion

In sum, this paper explores a simple Thai middle sentence that is base-generated. When we translate Thai middle into Japanese, we have to derive the sentence via morphological and syntactic operations. In other words, Thai middle is at the pre-syntactic level while a Japanese equivalent sentence is derived at the syntactic level. First, we will produce a Thai middle sentence and interpret into Japanese active. Then, the potential morpheme will apply and derive an active verb to be a potential one. After that, movement will apply to demote an agent to be an adjunct that can be oblique, and then the theme is raised to the subject position at Spec VP. However, the theme still lacks a nominative case which is the case of a subject. Thus, the theme will raise to Spec TP and get the case from T. For topicalization, the theme will raise further to Spec CP to be a topic of the sentence. All of these processes apply naturally when we switch from Thai middle to the target sentence in Japanese. In addition, various constructions of the target sentence are allowed: potential construction, topic construction and *–yasui*/ *-nikui* construction. According to Toyata (2011)'s analyses, the middle voice in Japanese associate to a potential construction. This suggests that even Japanese middle does not have a middle structure like a theme occurring with a middle verb and a manner adverbial is not required.

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Creative Change the World: a Study of Big Idea in Cause-Related Marketing

Fang Ching-Jung, Ming Chuan University, Taiwan

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Abstract

Enterprise competitiveness is not only the ability of marketing strategy and innovative technology. It should reconsider the relationship between people, society and the natural environment. The Corporate Social Responsibility (CSR) is the key to success for sustainable business. More and more companies use the Cause-Related Marketing (CRM) to communicate, and the creative performance in the message is the key to winning the advertising campaign. A creative advertising can stand out in many artworks, and it is impressive and easy to obtain feedback, deepen memories and evaluate the brands and companies. Moreover, a creative and meaningful advertising can lead people to think deeply and even change people's mind and behaviors. Based on the award-winning advertising that have been confirmed by a number of professional experts, it is credible to believe that award-winning advertising can be a representative of creativity and worth learning. This study explores the winning advertising by content analysis, and understands the trends in the use of CRM, as well as the creative strategies and creative execution of works. The findings serve as a reference for social marketing of domestic companies, as well as academics and professors in advertising design and social design related courses.

Keywords: Creative Strategy, Corporate Social Responsibility (CSR), Cause-Related Marketing, Social Media (CRM), Viral Advertising

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Introduction

Research has revealed that highly Creative advertising are most effective in extremely competitive and relatively stable markets. Excellent creativity produces memories that are not easily forgotten and create profit for business and agencies. Tippins and Kunkel (2006) discovered that Creative advertising presentation in the food industry generated greater profit for businesses. West (1999) suggested that excellent creativity is expected to increase product sales by 500% and attract new customers for advertising agencies. Additionally, if an advertisement wins award in advertising competition, then this may increase morale within the company and lead to the formation of a stronger partnerships between the company and its employees.

Global businesses emphasizing future competitiveness should not focus solely on marketing strategies and the abilities of innovative technology. Rather, they should also consider and examine the relationships between humans, society, and the natural environment, and adequately fulfill their Corporate Social Responsibility (CSR), which is the key to success in sustainable business management (Lin & Kao, 2008). In the past, many businesses only contributed material or financial donations to rural areas or nongovernmental organizations while failing to consider innovation as an indicator when fulfilling their CSR (Lai, 2016). In other words, a business's promotion of CSR matters should not be limited to forms of charity for underprivileged members of society. Integrating the core values of businesses and expanding their positive influence on society through the intangible power of Creative advertising is one future developmental goal for businesses.

Cannes Lions International Festival of Creativity (CLIFC) is recognized as the most influential annual event in the domains of advertising and innovation (Socialbeta, 2016). This event is referred to in the advertising industry as the Academy Awards for advertising and is considered the utmost position of creative advertising (Brand Vista, 2016). The CLIFC is the most respected advertising competition worldwide and attracts more than 40,000 entries from 94 countries and more than 10,000 representatives from creative industries from all over the globe. The award-winning works at this festival have encouraged brands to cocreate high quality creative works to increase business profit and brand value. Additionally, the event organizer also proactively promotes creativity with the aim of contributing to sustainable development and human health and well-being. Awards based on the attainment of these goals include the Grand Prix for Good, Lions Health, Health & Wellness, Health Grand Prix for Good, Glass Lions, and Sustainable Development Goals (Official CLIFC Website of Taiwan, 2017).

This study conducted a literature review to investigate theories related to social marketing, Cause-Related Marketing (CRM), advertising content information and creative strategy, word-of-mouth, viral, and social media communication. Additionally, content analysis was adopted to assess award-winning CRM works and understand their creative strategies and CRM patterns. The results can serve as references for business development in CRM and academic teaching of creative advertising design.

Literature Review

Social marketing and cause-related marketing

CRM, also referred to as public welfare marketing (Lu, 2015; Gu, 2015), corporate social marketing, and social issues marketing (Berglinda & Nakata, 2005), is a type of social marketing. Lafferty et al. (2016) suggested that several hundreds of brands in the United States have participated in CRM activities over the past 30 years. CRM is the fastest growing category over the last decade in terms of sponsorship expenses and its budget among the US businesses increased by 2.2% in 2009 compared with that in 2008 despite the unfavorable conditions of the global economy. CRM has become valuable in marketing in the United States (Koschate-Fischer et al., 2012).

CRM is a marketing process in which businesses initiate and form partnerships with NGOs. When consumers participate by making a purchase, businesses donate proportions of their revenue to specific charity organizations to meet individual and organizational goals (Varadarajan & Menon, 1988). Kelly (1991) proposed that CRM is a type of corporate strategic philanthropy and that donation is a crucial component of customer relationship management. The initial goal of this strategy was to increase the usage and awareness of brands and increase sales. NGOs also consider CRM to be a new type of fundraising approach that involves aspects such as hosting activities to advocate the philosophy of NGOs and issuing products jointly with businesses. Varadarajan and Menon (1988) suggested that businesses promote three types of philanthropies. These are (1) spontaneously engaging in philanthropies spontaneously without considering the possibility that it may reduce the resources and profit of the company itself; (2) regarding themselves as members of society and making an effort to share responsibility; and (3) regarding philanthropies as a means of marketing and using this approach to improve management ability and increase competitiveness. The third approach is most commonly practiced by businesses today. Overall, businesses' manipulation of CRM can be categorized into four types. These are (1) Promotions based on transactions; (2) Promotion of common issues; (3) Licensing (Andreasen, 1996); and (4) corporate theme promotion (Kotler, 1996). These aforementioned studies revealed that current research on CRM has primarily focused on decision variables encountered during activity planning and the effect of consumers on cause-related impressions. Extremely few studies have investigated the creativity manipulation and strategy performance of CRM.

Advertising message content and creative strategies

Scholars on advertising strategy have observed that creative thinking related to advertising strategies can be separated into two parts. The first part is message strategy, also referred to as creative strategy, which mainly determines what should be said in an advertising. The second part is executive strategy, also referred to as creative execution or creative tactic, which mainly determines how to convey what is being said in an advertising. The difference between the two is that creative strategy involves the content of a marketing communication message. Creative strategy is defined as an advertising policy or guiding principle that influences consumer perceptions of objects and determines whether consumers are convinced (Frazer, 1983; Taylor, 1999). Taylor (1999) constructed a six-segment message strategy wheel to explain the decision-making types of purchase motivation of different consumers.

Taylor's six-segment message strategy wheel is based on several theories of social science and consumer behavior; for example, the FCB grid model proposed by Foote, Cone, and Belding and informational and transformational creative strategies proposed by scholars on typology. The informational strategy focuses on product attributes and profit performance. Some scholars have referred to this type of creative strategy as rational, cognitive, utilitarian, and functional. The transformational strategy is primarily based on the creation of brand image and is considered emotional, feeling, and value-expressive. The three strategies specified in Taylor's six-segment message strategy wheel, namely ration, acute need, and routine, belong to the transmission view, which is a component of the informational creative strategy. The remaining three strategies of the wheel, namely ego, social, and sensory, belong to the ritual view, which is a component of the transformational strategy.

This study focused on the creative strategy of messages and used Taylor's model to conduct a content analysis. In addition to developing creative content dimensions, creative strategies can also reflect the creativity of advertising. Effective creative strategies can convey the concept of advertising, a technical solution, elements of advertising reflecting the brand message, a creative copy, usage of a new product, new product usage, and new style. In the digital era, the development of new technologies facilitates creative development in various forms. Thus understanding social media and ambient media, online and offline activities, and characteristics of media used for exhibitions is indispensable to foster creativity. This study focused on the application of a media vehicle and investigated creative strategies and the forms of manipulation of media vehicle in communications.

Word-of-mouth (WOM), viral, and social media

Although viral advertising has become increasingly prevalent, such new forms of advertising nevertheless prompt a variety of research opinions. Some researchers consider viral marketing and viral advertising to be the same and interchangeable (Kaikati & Kaikati, 2004; MindComet, 2006). However, Eckler and Rodgers (2014) maintain that certain distinctions exist between the two terms.

Golan and Zaidner (2008) proposed that the range of viral marketing is broader than viral advertising and includes word-of-mouth (WOM) strategy. That is, a brand's point-to-point communications on the Internet all belong to viral marketing. Viral advertising is a form of free point-to-point communications, and advertisers create online advertising that influence audience through clear message and stimulating content; consumers can then spontaneously share the content with their friends. In other words, viral advertising refers to the act of users sending advertising to one another through e-mails or online social media. In contrast to earlier forms of internet advertising, viral advertising is not controlled by advertisers; rather, it is disseminated through the sharing and sending of messages among members of the public. Viral advertising is more smoothly disseminated when streaming, and consumers more proactively share advertising when they can agree with their content. Doh and Hwuang (2009) suggested that WOM is an indispensable interaction factor in consumer and brand communication in today's marketing environment. WOM prompts consumers to share their own experiences and opinions regarding a specific topic. Members of the public can collect product information and topics for discussion provided by other consumers by browsing webpages, thereby forming internet interactions. Keng and Ting (2009) defined internet interactivity as the interpersonal interactivity and machine interactivity of consumers. Interpersonal interactivity occurs when consumers interact and communicate with others and exchange messages on the Internet. Machine interactivity refers to consumer feedback in the form of browsing, searching, liking, and commenting to participate in brand activities or discuss specific topics. The CRM award-winning works at the CLIFC exhibited creative performance that was recognized by experts. Specifically, the creative performance of these works demonstrated strengths in factors such as divergence, strategy, utility, interaction, and overall performance that distinguished them from the numerous other entries (Fang, Wei, & Teng, 2016). This study investigated whether advertising on social media were results of viral advertising that the public could participate in and disseminate through sharing by conducting a content analysis.

Research method

Wang (1991) reported that the phenomena observed in the domain of communication occasionally lack direct evidence and content analysis can be used to categorize communication according to the characteristics of its content and generalize the meaning of its message. This study conducted a content analysis to investigate the CRM strategies and message transmission of CRM award-winning works in the 2014–2015 CLIFC. Specifically, product categories, CRM types, creative strategies, types of cause-related social problems, media vehicles, and types of viral dissemination of those award-winning works were discussed.

Sample

The awards established by the CLIFC have greatly expanded with an increase in the number of creative domains. Two awards initially existed, namely Grand Prix for Good and Lions Health, and the Health & Wellness award was added in 2014. In 2016, the Health Grand Prix for Good award was granted jointly by the Cannes International Advertising Festival and the United Nations Foundation. Additionally, the Glass Lions Award: The Lion for Change for topics on gender was established in 2016. In 2018, the Sustainable Development Goals Award was established (UACG ED., 2017). Based on the aforementioned CRM awards, we used purposive sampling to randomly select award-winning works at the 2014–2015 Cannes International Advertising Festival from the AdForum website (https://www.adforum.com); in total, 22 samples were used in this study(see appendix).

Coding categories and operational definition

We consulted and modified the product categories proposed by Golan and Zaidner (2008) as follows. (1)NGOs, (2)Automobiles, (3)Food and beverages, (4)Travel, (5)Communication and electronics, (6)Banking and insurance, (7)Fashion, (8)Entertainment and media, (9)Household products, (10)Pharmaceuticals, (11)Alcohol, (12)Other. We consulted and modified the following categories of CRM types proposed by Andreasen (1996) and Kotler (1996). (1)Promotions based on transactions, (2)Promotion of common issues, (3)Licensing, (4)Corporate theme promotion. We consulted and modified the following categories of creative strategies proposed by Taylor (1999). (1)Transmission-oriented, (2)Somewhat related to the transmission view, (3)Combination of the transmission and ritual views, (4)Ritual-oriented, (5)Somewhat related to the ritual view. We consulted and modified the following list of social concerns proposed by Yu (2008). (1)Improve health, (2)Injury prevention, (3)Community involvement, (4)Protect environment, (5)Human rights, (6)Other. Media vehicle: we consulted and modified the list of the following media vehicle categories proposed by Yang (2015). (1)Print, (2)Electronics, (3)Internet, (4)Out of Home(OOH), (5)Social media, (6)Ambient media, (7)Exhibition, (8)Other.

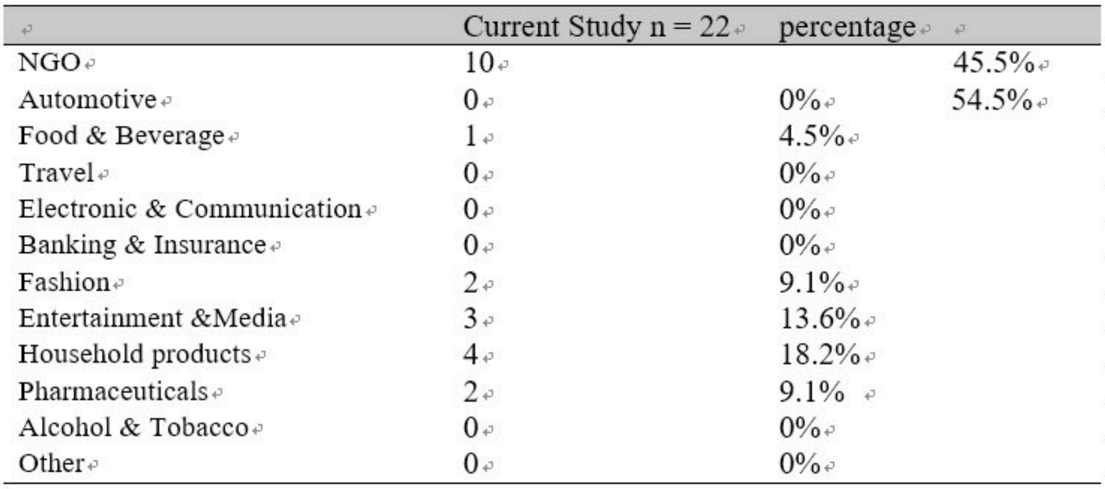
Coders and reliability test

Professional practitioners have rich practical experience and are able to precisely judge the appropriateness of problems using their own professional knowledge (White & Smith, 2001). We selected two experts with a background in advertising design and more than 20 years of working experience as the coders of this study. To ensure consistency of the coders' interpretation, we adopted the coding steps recommended by Kolbe and Burnett (1991). First, coder training was conducted and we explained coding principles and operational definitions of categories to ensure that the two coders understood each procedure of this study to reduce the error of interpretation. The mutual agreement and reliability consistency of Coder A and Coder B were .91 and .94, respectively. This was higher than the standard reliability coefficient of .85, indicating that the two coders had reached a consensus and that the reliability requirement had been met.

Results and Discussion

Product categories of CRM

In total, products by profit-seeking organizations accounted for 54.5%, and those by nonprofit organizations accounted for 45.5%, as indicated in Table 1. The data presented in Table 1 reveal that in each category, the sum of the percentage of investment in CRM of profit-seeking businesses was higher than that of nonprofit-seeking businesses and that the difference between the two was not substantial. This revealed that profit-seeking organizations that used creative measures to invest in CRM still had potential for growth. Using creative measures not only attracts the attention of more groups but also contributes to effective feedback. To produce a positive and proactive influence, more participation of profit-seeking businesses in the promotion of CRM topics and fulfillment of social responsibility is necessary.

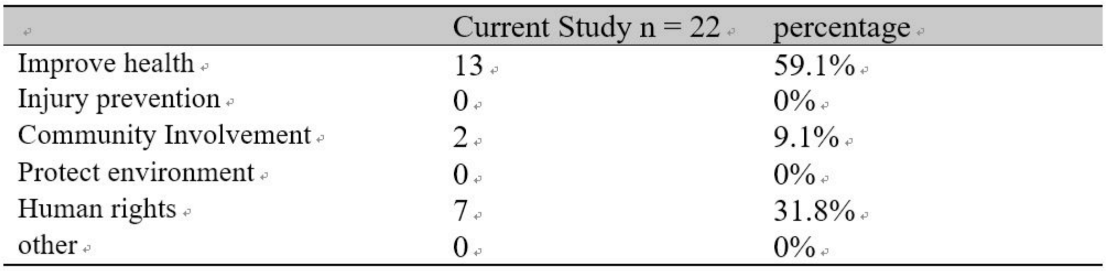


	Current Study n = 22	percentage	
NGO	10		45.5%
Automotive	0	0%	54.5%
Food & Beverage	1	4.5%	
Travel	0	0%	
Electronic & Communication	0	0%	
Banking & Insurance	0	0%	
Fashion	2	9.1%	
Entertainment &Media	3	13.6%	
Household products	4	18.2%	
Pharmaceuticals	2	9.1%	
Alcohol & Tobacco	0	0%	
Other	0	0%	

Table 1 types of product category

In Table 2 result revealed that improve health topics constituted the majority of public needs and concerns. This was particularly true for topics related to cancer and those requiring action of members of the general public. For example the Cancer Council of New South Wales used the song "I Touch Myself" by female rock singer Chrissy Amphlett died of breast cancer in campaigns encouraging women to assess themselves for breast cancer and thus urge them to address the necessity of undergoing early-stage cancer tests. The League Against Cancer in Columbia used social media platforms commonly used by consumers (i.e., Twitter) to create accounts for seven types of cancer to virtually disseminate information on cancer. Specifically, through viral advertising, people are prompted to participate, discuss, repost, or share information on various cancer-related topics.

Second, human rights topics primarily discuss the rights to personal liberty, property, as well as the freedom and gender equity of women, children, and underprivileged people. The National Women's Law Center in the United States initiated the Equal Payback Project through Facebook to promote the concept of equal pay for equal work. Ariel, the brand of laundry detergent by Procter & Gamble (P&G), had an advertising titled Share the Load in Mumbai, India. The advertising posed the question "Is laundry only a woman's job?" as its message to consumers to address the topic of gender inequality and increase public awareness. Additionally, the company began selling a His and Her Pack of Ariel detergent and cooperated with clothing brands to add the comment "can be washed by both men and women" on clothing wash care labels. Such creativity helped the company to acquire additional free exposure and resulted in the company's sales increasing by 106%.

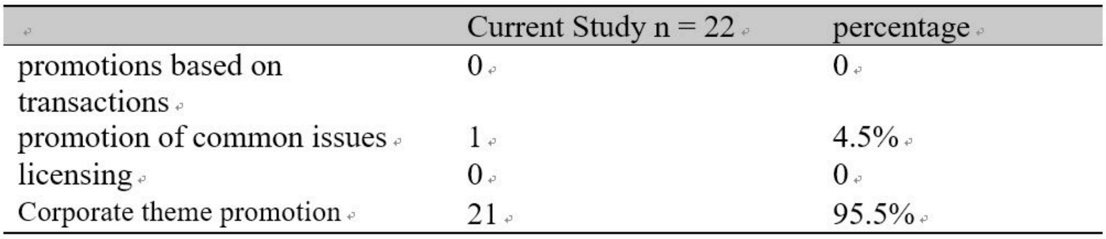


	Current Study n = 22	percentage
Improve health	13	59.1%
Injury prevention	0	0%
Community Involvement	2	9.1%
Protect environment	0	0%
Human rights	7	31.8%
other	0	0%

Table 2 types of Social issue

Types of CRM strategy

Kotler (1996) proposed that one strategy of CRM is for a business to regard itself as a member of society and promote a specific concept or topic of public concern. This helps to improve corporate image as well as increase managerial ability and competitiveness (Varadarajan & Menon, 1988). Among caused-related winning works of the 2014–2015 Cannes International Advertising Festival, 95.5% of advertisers used the strategy of corporate theme promotion to promote CRM (see Table 3). For example, Terre des Hommes used the name Sweetie and created a virtual 3D little girl as bait to interact with 1000 adults on online forums. The purpose was to collect online browsing and participation records as well as information on child sex predators associated with webcam child sex tourism. The records were provided to the International Criminal Police Organization to prevent sexual crimes against children. Furthermore, because of a cultural taboo surrounding the female reproductive system, for a long time no appropriate word existed for indigenous women outside of Oaxaca, Mexico to express pain in their reproductive system. The brand Always under P&G initiated the intimate words campaign and invited sociologists, doctors, and linguists to cocreate a book of terms for the female reproductive system. This addressed the inappropriateness of the cultural taboo and enabled women to express relevant pain or problems to doctors. The aforementioned cases revealed that when corporate theme promotion was adopted as the CRM strategy, the creativity of the main topic should convey corporate attributes, philosophies, and images. That is, the creative performance of the theme and compatibility of businesses must be able to evoke audience associations. Moreover, high compatibility was demonstrated to contribute to the transmission of message content and increased impressions in members of the general public (Berens, et al., 2005).

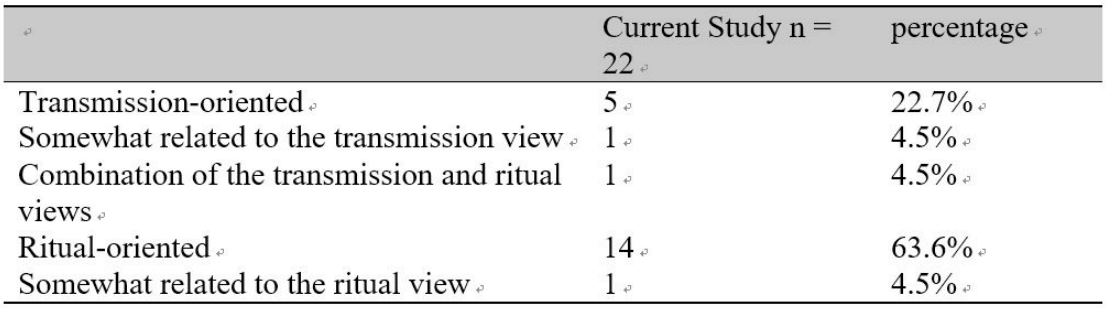


	Current Study n = 22	percentage
promotions based on transactions	0	0
promotion of common issues	1	4.5%
licensing	0	0
Corporate theme promotion	21	95.5%

Table 3 types of initiatives of cause-related marketing campaigns

Creative strategy of CRM

In Table 4 revealed that more brands adopted the creative strategy of the ritual-oriented. The Noemi Association in France initiated The eyes of a Child, an educational game for parents and children, to discourage discriminatory perceptions of people with disabilities. Adults should hold perceptions of the world that are as pure and innocent as those of children and show respect for people with disabilities. Additionally, the dog food brand Pedigree used First Days Out as a theme to tell a story of two rehabilitated people; one was in prison for 2 years and the other was in prison for 12 years. They realized that the world had changed when they came out of prison to resume their lives and experienced feelings of unfamiliarity and loss with respect to their futures. Subsequently, they gradually began new lives by adopting and caring for dogs and learned that when “You save a dog. A dog saves you.” In the award-winning works, numerous brands adopted the ritual view of a creative strategy. We inferred that great volatility in the amount of information has broadened consumer channels of obtaining information. Attracting consumer attention with abundant information is not easy, and presentations based on human experience more easily evoke human emotional resonance (Raport, 2013).

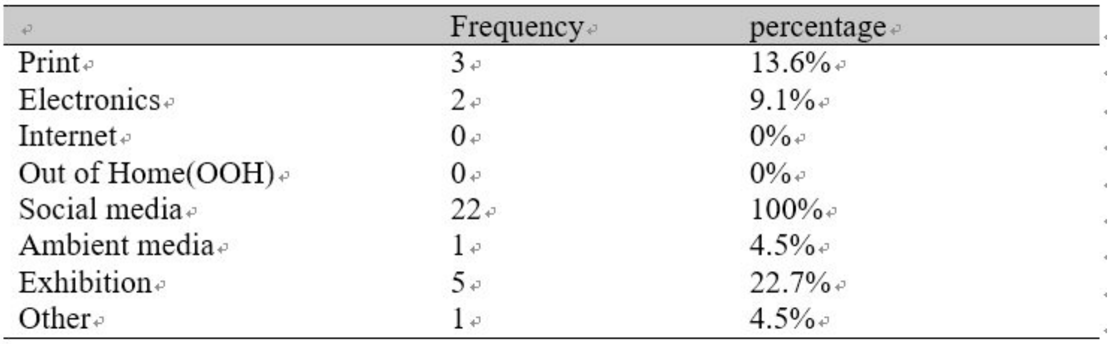


	Current Study n = 22	percentage
Transmission-oriented	5	22.7%
Somewhat related to the transmission view	1	4.5%
Combination of the transmission and ritual views	1	4.5%
Ritual-oriented	14	63.6%
Somewhat related to the ritual view	1	4.5%

Table 4 Taylor's creative strategies in the Ritual vs. Transmission views

Communication strategy of CRM

The results of this study suggest that the use of vehicles in 2014–2015 award-winning works were 100% for online social media (Table 5). The Internet has already been highly developed, but some underdeveloped or remote locations still lack Internet access. Businesses must therefore consider appropriate vehicles when promoting CRM strategies. Additionally, Viral advertising such as remaking offline media as videos and uploading them to social media enable the rapid transmission of messages.



	Frequency	percentage
Print	3	13.6%
Electronics	2	9.1%
Internet	0	0%
Out of Home(OOH)	0	0%
Social media	22	100%
Ambient media	1	4.5%
Exhibition	5	22.7%
Other	1	4.5%

Table 5 Creative performance in the use of vehicles (n = 22)

Conclusions

Social problems have become increasingly complex, and some people ignore them while others have become accustomed to them. Nevertheless, the use of powerful creativity may draw public attention to social concerns. Creativity is the key to advancement, and excellent creativity enhances brand value and increases business profit. This study conducted a content analysis of CRM winning works in the Cannes International Advertising Festival to understand product categories, types of CRM, creative strategies, cause-related social concerns, media vehicles, and viral dissemination in these works. The results of this study can be summarized by the following four points.

The percentage of profit-seeking organizations devoted to CRM was higher than that of NGOs, and profit-seeking organizations: Between 2014 and 2015, profit-seeking organizations were primarily dedicated to the creative development of CRM products such as household products, entertainment and media, fashion, and pharmaceuticals, and food and beverages. These four categories accounted for 54.5%, which is higher than the 45.5% of nonprofit organizations.

Corporate theme promotion was used as the main CRM strategy: four types of CRM strategies can be used, namely promotions based on transactions, promotion of common concerns through the cooperation between profit-seeking organizations and NGOs, licensing of NGOs, and corporate theme promotion. This study discovered that the promotion of corporate themes was the main method of both profit-seeking organizations and NGOs and they designed standard words according to the name of the theme. Additionally, these organizations increased mutual compatibility between creative performance of message content and managerial business philosophies to attract audience attention.

The frequency of using creative strategy of the ritual view exceeded the creative strategy based on transmission view: in terms of the performance of creative strategy, this study discovered that expressing the content of an advertisement dramatically in the form of stories could more easily capture audience attention and prompt emotional resonance. Numerous businesses have thus used the ritual view of creating a brand image, emotions, and sensory experiences as their CRM strategy.

Integration of online and offline communication: advancements in Internet technology have changed the method of communication through messages. Creative advertising are less irritating to the audience and tend to prompt the spontaneous forwarding of messages. This study discovered that in addition to considering audience habits of using media vehicles, brands also incorporated message content into videos. They subsequently used social media to produce a viral effect and achieve all communication goals through the mutual integration of online and offline media.

Businesses occasionally ignore their CSR when adopting changes to improve their market competitiveness. However, attaching importance to CSR is the key to sustainable management. The results of this study can serve as a reference for relevant industries and researchers when practicing in CRM, and future studies should continue to observe the performance of contemporary works.

Acknowledgements

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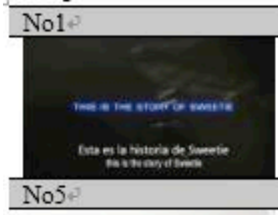
Appendix

Samples

No1


THIS IS THE STORY OF SWEETIE
Esta es la historia de Sweetie
this is the story of Sweetie

No2

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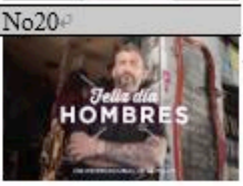

No21

No22

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Contact email:cjfang@mail.mcu.edu.tw

The 3D Glasses Try-On System of Augmented Reality Using Intel RealSense Camera

Gwo-Long Lin, I-Shou University, Taiwan
Tun Hsueh Chan, I-Shou University, Taiwan

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Official Conference Proceedings

Abstract

“Consumers first” is a well-known fact in the market. In order to meet with the preferences and demand of customers, personally customized process has become a trend. Following the trend of customization, this paper presents an eyeglasses try-on system based on augmented reality to fulfill the needs of customized eyeglasses. The system is equipped with Intel Realsense Camera to detect facial characteristics. With the camera and a designed eyeglasses model, customers can try on, adjust, and eventually find the best fit. In the past, it was lengthy and complicated to construct an eyeglasses try-on system. Therefore, in this paper, we adopted the game engine, Unity, plus the Intel Realsense Camera and its assistance SDK. Using its special function of catching numerous facial characteristics, we are able to substantially improve the time-consuming defect before, and serve different customers in time. After the customization is done, the digital data of the glasses are selected and adjusted according to the 3D facial scan. Then the digital model of the glasses is converted into STL format, which is used for 3D printing. A desktop 3D printer of DLP SLA technology is used to fabricate the legs and frame of the selected pair. Through the accurate process of solidifying photocurable resin, the frame is built up within four hours. Without the need of polishing, the surface of the frame is then coated by the UV Inkjet printer, which can present in any color selected and customized solely by the consumer.

Keywords: Augmented Reality, Intel Realsense Camera, Unity, Customization, 3D Printing

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1. Introduction

Following the improvement of living standards, the demand for product customization increases. Customers have their own tastes, and they expect to stand out from the public, or even show off their social status. However, customization isn't only for those with higher social status. Nowadays, young people who are willing to show their personality or go with the trend have begun to purchase personalized products. Since "Customers first" has long been the well-known fact, product customization, such as eyeglasses customization, emerged as a trend as a response to specific needs and preferences.

Most of the AR try-on system you can see now is mainly restricted in its feature, color and size, and it is actually just an AR try-on of the store's eyeglasses. It is basically in a strict form, and almost every customer goes through the same process while picking their own eyeglasses. That is, the AR try-on system in stores are only used for promoting their own product, which makes it hard to meet customers' personal needs if they want to change the texture, size or even color. Therefore, to go with the trend, we will introduce the idea of 3D design and printing, paired with the AR try-on system, in order to materialize the AR try-on object, and at last produce the unique and satisfying product for customers.

Due to undeveloped technology, the process of building the AR try-on system used to be time-consuming and complicated. Lots of time are spent in the computer computing process, and computer vision technology such as calibration, feature tracking, or projective reconstruction also needed improvement. Besides, the insufficient accuracy of integrating virtual world with reality and the additional time spent in machine learning to enhance the accuracy both added extra time to the process. However, with the advance of technology, the AR try-on system is ready for development anytime, as long as you have the camera and the Software Development Kits (SDK) provided by the company, which greatly shorten the developing time and make it easier to construct a feasible virtual eyeglasses try-on mode.

The key technology to the authenticity of virtual eyeglasses try-on is augmented reality. It is a kind of interactive technology which combines digital information and expand it into real life. The digital information it combines includes voice, picture, video, etc. With the overlapping of the digital information of 3D virtual objects and the real world, everything is possible. Gerber (Gerber, 2013) even predicted that, "Augmented reality and the digitization of the physical world around us via image-recognition technology is the new frontier.", and that "Augmented reality today is equivalent to the Internet in 1995.", making a great impact to the world that nobody could have imagined.

2. Background

To define Augmented Reality, Azuma (Azuma, 1997) has proposed at least three characteristics: combines real and virtual, interactive in real time, and registered in 3D. In practice, Augmented Reality emphasizes on the display and recognition technology. Since AR is a vision-enhancing technology, it has a lot to do with display technology, which can be divided into head-mounted, non-head-mounted display, transparent panel, holography etc. The image shown by the technology includes real and virtual objects. The recognition technology, its core technology, is then needed to identify objects in the real world, and accurately attach the virtual object to the right position in the world. This kind of technology includes specific marker, image recognition, features recognition, GPS or compass orienting, and it could be applied in diverse circumstances.

Generally, the easier practice of AR is to use a specific marker or image, transform it into a virtual object via identification, and then put it on an actual plane object or 3D model. However, this practice is especially not suitable for virtual eyeglasses try-on. Human face is a curved surface; if the marker or image is put on the eyes, it will cover the view, eventually causing restriction in the usage. To prevent obstructing the view, feature identification in the real world is mostly applied. But since the feature identification technology is quite complicated and hard to handle, when it comes to handling virtual glasses try-on, two main practices are primarily used: 3D face scan and depth sensor (Feng, Jiang, & Shen, 2018). The former uses facial feature point and affine transformation technology (Huang, Yang, & Chu, 2012), the latter uses head pose estimation, accurately situate the actual position of the eyes and glasses (Lu, Wang, & Zhao, 2015). Huang et al. (Huang, Yang, & Chu, 2012) used the 3D scanner, completed a face scan, and looked for the feature point of eyes. However, the scan and verification was complicated, the process was time-consuming, and there were also problems with accuracy and the 3D effect. Feng et al. (Feng, Jiang, & Shen, 2018) later proposed using 3D facial recovery, head pose estimation, and depth buffer algorithm, which did improve the outcome, but due to their usage of Matlab, it couldn’t be easily commercialized. In conclusion, the depth sensor should be an easier practice compared to others.

The main equipment you need to build an AR system includes a monitor, tracker (sensor), and computer and software for graphic design. Recently, the efficiency of these equipment has advanced significantly, at the same time, increasing the application of AR. Among these equipment, besides monitor, computer and software for graphic design, 3D sensor is also an important device. Webcam, formerly used, is basically a flat RGB Sensor, making it difficult to handle with information concerning depth. As game industry rapidly developed, depth information is gradually taken into consideration, expanding into RGBD depth sensor. Main companies, including Kinect, Leap Motion, Intel RealSense etc., provide SDK for self-developing. To understand more about the differences in performance, Leong et al. (Leong, et al., 2015) compared user needs, evaluated according to movement identification of gestures, supporting of SDK, portability, development, light-weighted etc., and proposed the advantages and competency of the Intel RealSense: the ability of depth identification, smaller size compared to Kinect, and stronger functionality.

For both RGB and RGBD tracker, to enhance the performance of Augmented Reality, advanced video identification computing technology or excellent SDK is needed to execute the main functions like corner detection, feature matching, recognition, etc. Due to rapid development of computer vision technology, RGB sensors now also provide Augmented Reality SDK. Also, in response to the popular application of AR commercialization, SDK developing companies like ARCore (Android), ARKit (iOS), Vuforia, ARTollkit, EasyAR, Kudan, Pikkart, etc., mostly provide free trial, but with different functions. If there is excess demand or revenue, there may be extra charge. Application of AR is also seen in other fields (Feiner, 2002), including creative industries (Ardito, et al., 2007), education (Hackett, & Proctor, 2016), self-learning (Wang, et al., 2011), recreation (Mendenhall, et al., 2012), training (Liarokapis, & Freitas, 2010), medical area (Ha, & Hong, 2016; Hackett, & Proctor, 2016) etc.

Virtual Glasses Try-on equipment has attracted attention in recent years, mainly benefited from the advanced development of the Internet. Some of the reasons of the boom includes instant experience, easy-to-use, and styles to pick by yourself. Virtual glasses Try-on is not only used in RGBD sensors but also in basic RGB sensors. The RGB Sensors are the common 2D cameras in computers, and it supports the virtual try-on glasses system. Main companies, including Eyeconic, EyeBuyDirect, Vint & York, BONLOOK, etc., adopt SDK and webcam, and carry on the test of the virtual glasses try-on system. However, the system is modeled according to the glasses in store or in stock for virtual try-on, which fails to satisfy the personalize needs of users. It may be difficult for users to make some change to the glasses frame, or set their own material or color. Thus, we propose the virtual glasses try-on system to solve the problems mentioned above.

3. Executive Conception

Plane RGB sensors are generally not good at retrieving depth information. Also, as mentioned above, Leong et al. (Leong, et al., 2015) proposed that the Intel RealSense depth sensor has advantage and competency in its function. Moreover, the Intel Company has sponsored the Intel RealSense depth sensor via the Institute for Information Industry of Taiwan. Under these circumstances, we are able to use the Intel RealSense sensor as an image tracker for Augmented Reality. At the same time, the Intel RealSense SDK is compatible with many kinds of software. With the combination with Unity, development time can be shortened and application fields can also be expanded. This combination will be used as the basic components of building the AR glasses try-on system.

In addition, unlike general virtual glasses try-on system, which only provides on-screen display of the virtual try-on, we propose to implement 3D design printing, and expand the usage of digital data, in order to provide the preliminary design for actual production.

3.1 Introduction to the Intel RealSense sensor

Intel RealSense Sensor is equipped with somatosensory interaction technology of depth image. There are two forms: short range and longer range. We adopt the former, the Intel RealSense depth sensor F200. F200 is the front camera for desktop computer. The sensor is able to retrieve an indoor image of the user in front of the camera. The depth sensing method is coded light. With shorter sensing distance (20-120/200cm), the sensor is able to provide depth image with VGA 60 fps and a Full HD 30 fps colored image. Basically, what’s special about the sensor is that it is able to produce a depth image by a set of infrared projector and receptor, with a color camera deployed between them to retrieve a colored image. Below is a brief explanation of the basic specification of the Intel RealSense F200.

Table 1: the basic specification of F200

Intel RealSense F200	
RGB Camera	1920x1080 @30fps
Depth Sensor	640x480 @60fps
Microphone	Dual array microphone
Range	0.2 to 1.2 m
Horizontal FOV	70^0
Vertical FOV	43^0
Gesture tracking	Yes
SDK	Yes
Portability	Yes

3.2. The function of the Intel RealSense SDK

The Intel Company developed the Intel RealSense SDK to increase the developers' usage of the Intel RealSense camera. If the goal is to experience the sensory feeling, simply go to the Intel RealSense App Website, download the software you want, and install the driver. For developing, you will need to install the Intel RealSense SDK as well. After installing the SDK, an example written with computer languages such as Java, C#, JavaScript, C++, Unity, Unity Toolkit etc., will be available for developers to practice. Through these examples, functions of the Intel RealSense like the identification and control of gestures, human face, and voice message will be shown clearly.

When it comes to gesture identification, the Intel RealSense is able to detect the open and contract of hand gesture, control the knuckles freely, and use its camera to capture the movement in the real world. Then, it can control the virtual object in the screen to complete the interaction. This is a basic application of Augmented Reality. For human face identification, the Intel RealSense is able to identify eyebrows, eyes, nose, mouth and face frame, generating about 78 feature points to increase the accuracy of identification, as shown in Figure 1. Hence, in real life, the human face feature points are collected via sensors. The sensors can detect the movement of the face in all directions, control the virtual objects in the screen, and complete the interaction.

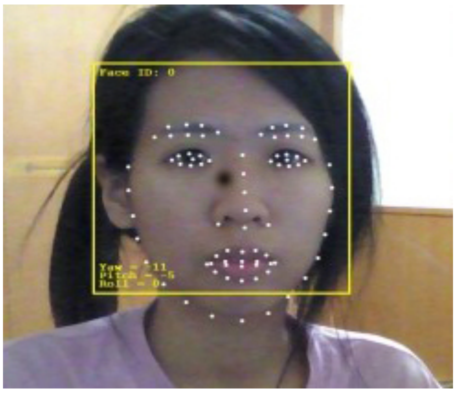

Figure 1: The 78 feature points of the face.

3.3 System framework

The AR Virtual Glasses Try-on System is equipped with the Intel RealSense Camera to capture face feature points. To identify where to put the virtual glasses, the camera captures the feature points by situating the eyes, eyebrows, and face frame. Then, to further accommodate the design of the glasses to the face, customers can try on and make some adjustments. In no time, they can find the best fit for them. The AR system framework is shown in Figure 2. The main framework is composed with computer and related device including unity game engine, Intel RealSense F200 depth sensor, Intel RealSense SDK and eyeglasses database.

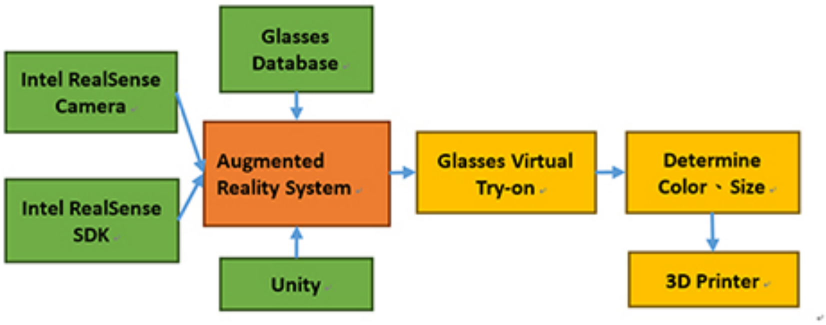

Figure 2: The AR System Framework.

3.4 Implement Process

To prevent from the complex and lengthy implement process, we adopt Unity, Intel RealSense sensor and its SDK to compose the AR Virtual glasses try-on system. The Intel RealSense SDK is the computing core, which mainly retrieves the actual image of the user's face from Intel RealSense sensor and include it into the 3D virtual glasses model in the glasses database. Then, the sensor refers to the software development example as the base of implementing the AR system. After editing and adjusting in the Unity game engine software with C#, the AR Virtual glasses try-on system is eventually completed. One of the advantages in the facial identification part is that the sensor can directly detect the feature points of the face without having to adopt machine learning, which significantly shorten the computing time.

3.5 3D Printing for glasses

3D printing is a state of the art technology for rapid prototyping. Particularly for stereo lithology (SLA) method invented in 1984, many advanced facilities and materials were developed with improved quality and accuracy. SLA 3D printers utilize ultra-violet laser, DLP or LED as the light sources to solidify photo-curable resin, which create the 3D shape layer by layer.

For instance, in Figure 3, selected model can be printed out with STL format by an UV laser printer. Afterwards, it can be finished by spraying coatings as shown in Figure 4. The prototype made of traditional photo-curable resin tends to be too fragile for actual wearing.

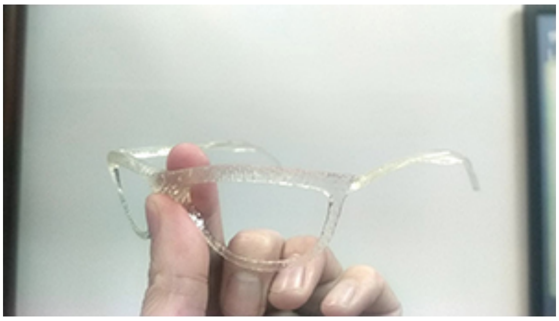

Figure 3: A glass frame printed by an UV laser 3D printer.

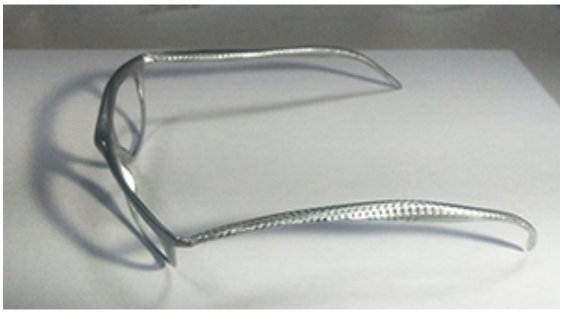

Figure 4: The prototype with spray coating.

In this research, a DLP SLA (Stereo lithography) 3D printer "Phrozen make XL" in Figure 5 was utilized for producing selected 3d model. Made of ABS-like photo-curable material, the frame in Figure 6 is elastic enough for regular bending, which is even more robust than current frame available in the market.

Figure 5: Phrozen Make XL.

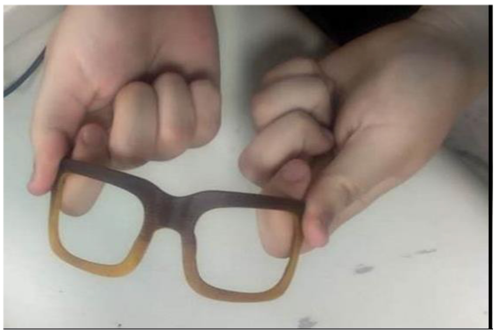

Figure 6: Elastic and bendable glass frame.

On the other hand, utilizing a UV printer for surface coating, as shown in Figure 7, makes it possible to customize graphic or patterns selected by the user. Compared to the traditional method using CNC machine for wood cutting in Figure 8, which releases a lot of trifles and requires a lot of manual finishing. Integrating water transforming technique (Figure 9) to attach wood texture on the 3D printed frame is an affordable state-of the-art practice for mass customization.

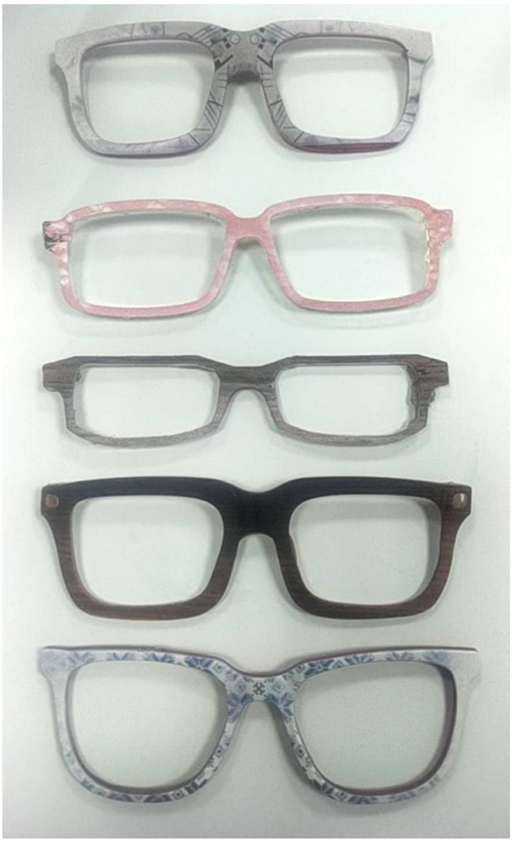

Figure 7: UV printer for surface coating.

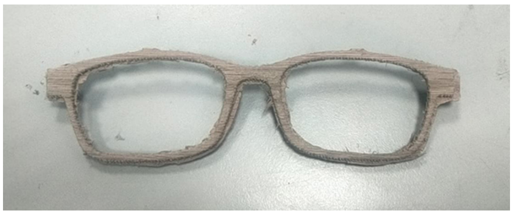

Figure 8: wood frame made by a CNC machine.

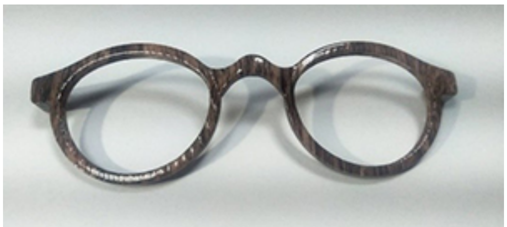

Figure 9: water transformed wooden texture on the 3D printed frame.

4. Results

The main design of the system's primary interface is aimed to let the customers connect fashion and affection with the virtual glasses try-on system. The design is a girl with her hair blown by the wind, and its ends are obscurely shaped like glasses. Her face is dressed with flowers and plants and also some tangled hair, which not only express the mild beauty of women, but also add in a young and spirited atmosphere with the light coloring. During the design process, light color is set as the base, and diverse diamond-shaped images are put in the background to combine with the tangled elements. At last, the main design of the girl's face is completed as Figure 10.

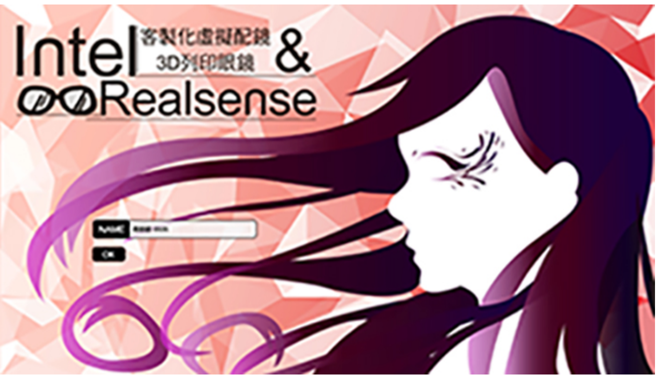

Figure 10: The initial interface of the AR Virtual Glasses Try-on System.

According to the implementation concept mentioned above, below are some results of the establishment of the system:

4.1 Choose the type of glasses

Choose the type of glasses you like, import the source material of eyeglasses, and then use the face identification to complete the process and put on the virtual glasses, as shown in Figure 11. In the interface setting, you can control where you want to turn your head to, make some adjustments as Figure 12, 13, and observe the virtual try-on from a lateral side as Figure 14. After your first try-on, customers can pick from the other glasses models in the database, and replace it by themselves.

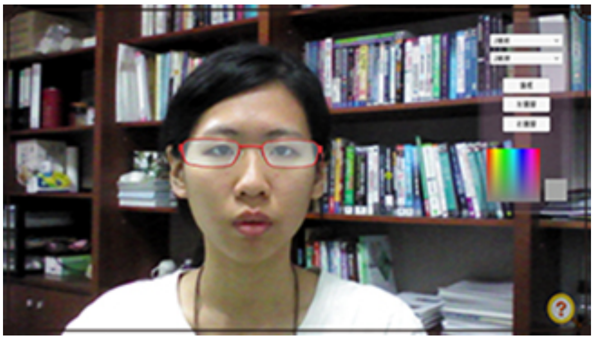

Figure 11: Choose the type of glasses you want and put on the virtual glasses.

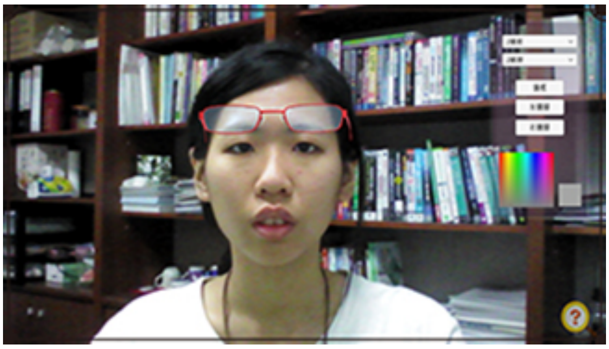

Figure 12: Adjust vertically.

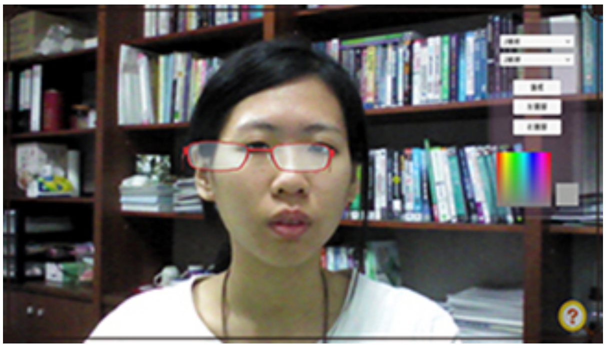

Figure 13: Adjust horizontally.

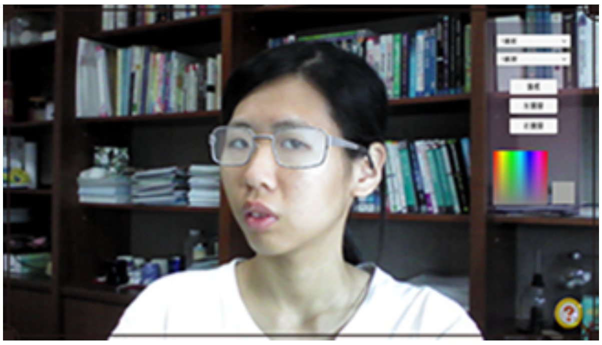

Figure 14: Turn your head around and observe on lateral sides

4.2 Change the style of glasses

If customers have already tried on their favorite type of glasses and finished the first step, they can further request to change the frame, color of the lenses, or adjust the size. If you want to adjust its width, length, size as Figure 15, 16 or even texture, you can ask for customization as Figure 17. At the same time, in the process of trying on, you can also turn your head freely, and see if the glasses conform to what they want.

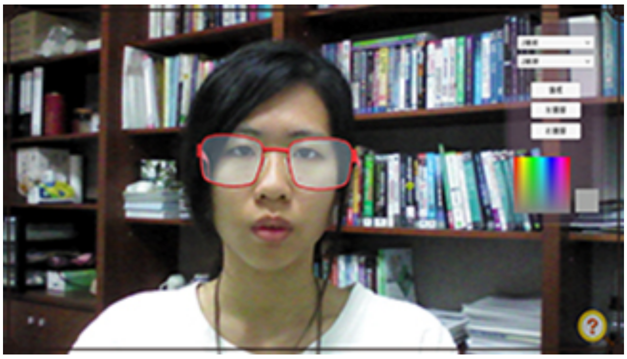

Figure 15: Widen the frame of the glasses.

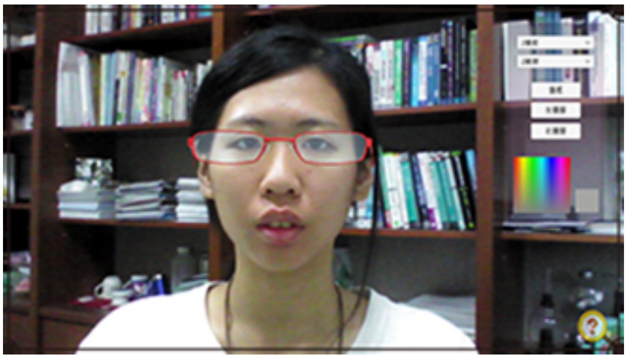

Figure 16: Narrow the frame of the glasses.

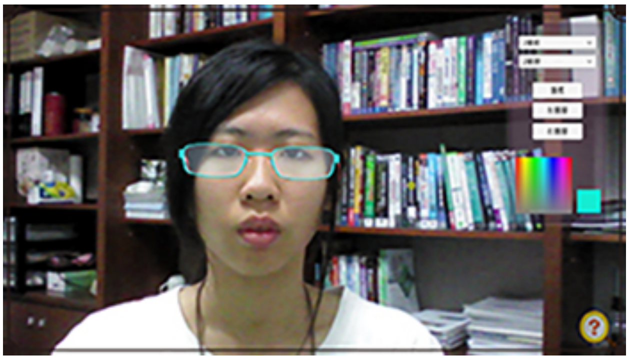

Figure 17: Change the style of the glasses.

4.3 Export customized design to printing

At last, to make virtual glasses try-on a real thing and conform to the customer's customization demand, we decided to add 3D Design Printing. As customers try on glasses via the AR virtual trial, they can choose the texture, model, color and size they want, and then a personal database is built. The selected design takes only five hours to complete the printing with ABS-like material as shown in Figure 18.

It was then coated with preferable color and glossy protective coating to reinforce the overall strength. Finally, with the integration of optical lenses, a pair of wearable and customized glasses frame is then created as Figure 19.

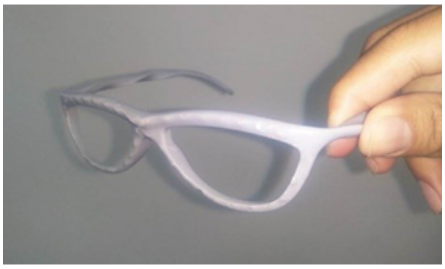

Figure 18: 3D printed frame.

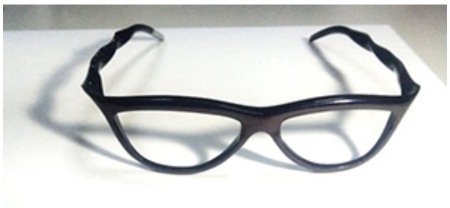

Figure 19: Final prototype of the frame.

5. Conclusion

In this research, we propose an AR virtual glasses try-on system equipped with the Intel RealSense Sensor. The sensor has the ability to detect depth and this characteristic assists with the virtual glasses try-on. The whole project is a cross-domain collaboration. We combine digital media with product design to meet the needs of customers and establish a customized fit for them. Moreover, during the fitting process, customers can not only try on glasses in stock, but also change the color, size, texture or style of the glasses. Later on, with the help of 3D design printing, they can even really get the customized glasses. Through cross-domain collaboration, we get to verify the feasibility of a customization process, and as a result, we can be sure that the combination of AR virtual glasses try-on system and 3D design printing is a developable market with great potential. The research team is currently working on creating more stylish templates for glass frames that will then be imported in a cloud database for online customization in the near future.

Acknowledgements

Thanks for the sponsorship of the Intel RealSense depth sensor from the Intel company and the Institute for Information Industry of Taiwan. The project was partially supported by the Ministry of Science and Technology of Taiwan, grant no. MOST 107-2514-S-214-004. The authors would like to thank Sin-Kai Huang, Yu-Ling Feng, Zih-Yin Chen from the multi-media design department for their contributions and assistance.

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Contact email: gllin@isu.edu.tw

The Development of a Virtual Tour Interface for a Wetland Park by Using Unity Technologies

Tun Hsueh Chan, I-Shou University, Taiwan
Gwo-Long Lin, I-Shou University, Taiwan

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Official Conference Proceedings

Abstract

This research focuses digital interface with content for a virtual tour of a wetland park located in Dashu district of Kaohsiung, Taiwan. The development of the virtual tour commenced with a field survey to investigate in detail geographic and culture features. Next, a series of 3D models including traditional brick-based architectures and landscape were built into a virtual space. In addition, some biological features of the wetland such as birds and plants were added to increase the atmosphere. Reinforced with Unity technology, this virtual park allows users to walk-through within the computer monitor by mean of the keyboard control. The interface demonstrates textures of buildings and the undulating landscape in detail, providing realistic feeling to the users. On the other hand, this interface also includes digitized historical buildings including traditional brick kilns and an iron bridge within the wetland park. With 3D rotatable view and interactive simulation, many users experienced the virtual park and provided positive finding and advises. This has proved this virtual tour interface is an effective form of cultural heritage.

Keywords: Virtual Reality, Unity, Wetland park,

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Introduction

There is a wetland park in Dashu district of Kaohsiung. Within the park, a 100-year old brick kiln and the first iron bridge designed and built by Iida Toyoji during the Japanese colonial era in Taiwan. However, the current webpage introducing the wetland park only presents text and images without any interactive experience. Lacking of multimedia interaction, it is not easy to attract visitors, particularly from the younger generation.

Lin Zhaoyu (2010) virtualized Yingge Ceramics Museum with Web3D, exhibiting pottery artifacts and crafts within a realistic virtual interior. Walking through the museum with a computer, movies and animations can be displayed on the virtual wall. His research created the interface for users to rotate objects b 360 degrees and zoom in for detail on mobile devices. This strategy potentially could attract youngsters to wander around exhibitions in the era of online games.

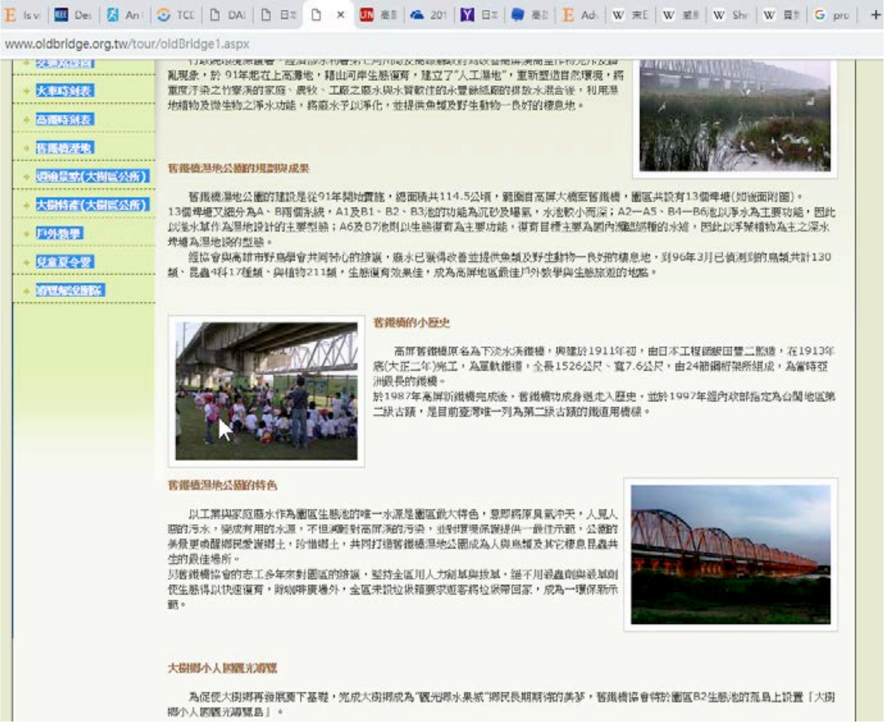

Figure 1. The Current Website for Introducing the Wetland Park

On the other hand, the Google map of this park can only show traffic routes with panoramic views for finding one's way. Users cannot even feel the change of variant latitude and slopes. In some reservation areas, there are even no proper routes, which prevents the Google street car to take panoramic photos.

Katz, Cook and Smart (2011) utilized the Unity 3D browser plug-in for displaying virtual reality content. Felnhofer et al. (2015) indicated that a VR Park can arouse emotion and elicit the attention for students.

Recently, facilities such as HTC vive and Oculus have been utilized as augmented reality (AR) for enhancing experience with realistic 3D content. Through these

devices, Unity visualization for architecture and archeological sites in the form of AR also gained much popularity from younger generations in museums and galleries.
In the light of this, the objective of this research is to construct and provide more realistic online 3D experience with Unity virtual reality. It aims to encourage tourists for visiting the wetland park. Eventually, richer content including historical sites and eco-systems of inside the wetland park could be imported into the Unity package, which could be an educational interface and an online cultural heritage.

Method

Initiated with a field survey, significant scenery spots inside the wetland park were selected for 3D modelling. Next, featured buidings including Sanhe kiln and landscapes were constructed with texture mapping. Afterwards, all 3D elements were combind and edited in the Unity software to produce online browserable Web3D content.

(A) Field survey

Initiated with a field survey, the research team investigated many critical spots in the wetland park. This park featurs a wetland eco-system and a 100-year old iron bridge from the Japanese colonial period. Shan-he Tile Kiln, which inherited Fujian brick architecture and makes rare and luxurious bricks is also located here. Some pictures showing the textures of path (i.e. brick land and grass land, etc.) and the geographic presence of such features as ponds and bushes were also recorded.

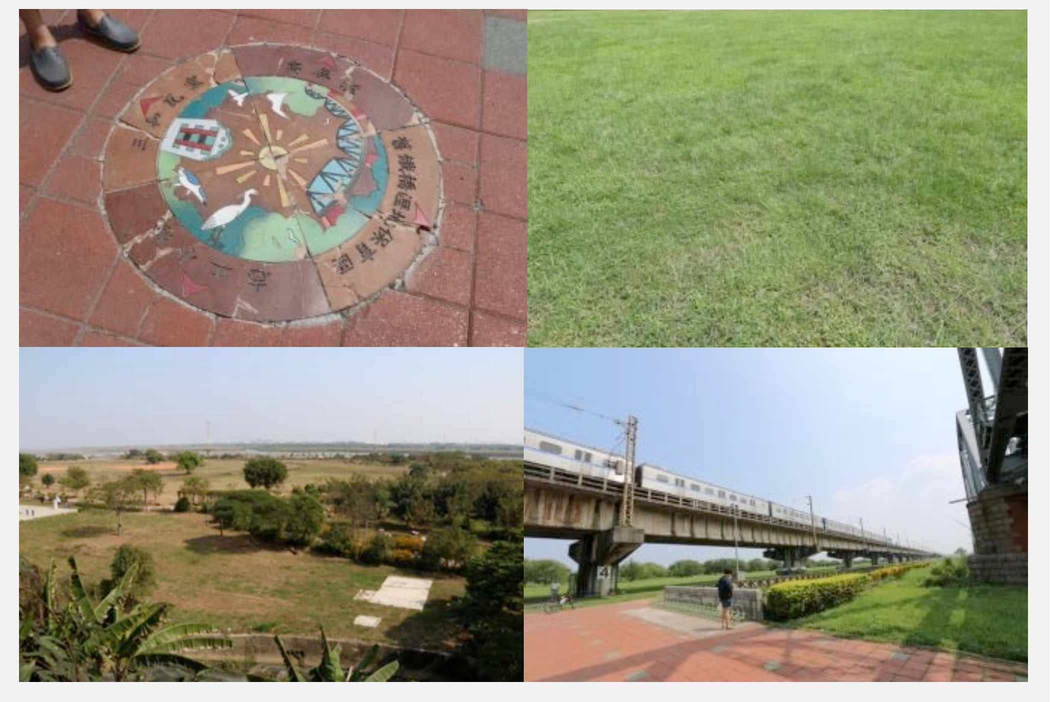

Figure 2. A Collage of Buildings, Textures and Landscapes.

In order to render a lifelike wetland park and create 3D content in detail, many photos must be taken, including surroundimg buildings and even the textures of vegetation. As shown in Figure 1, it is also important to record relevant positions of buildings and routes. While taking pictures, an ultra-wide lense should be utilized, particularly when the building is too large.

(B) The Virtualization of Buildings

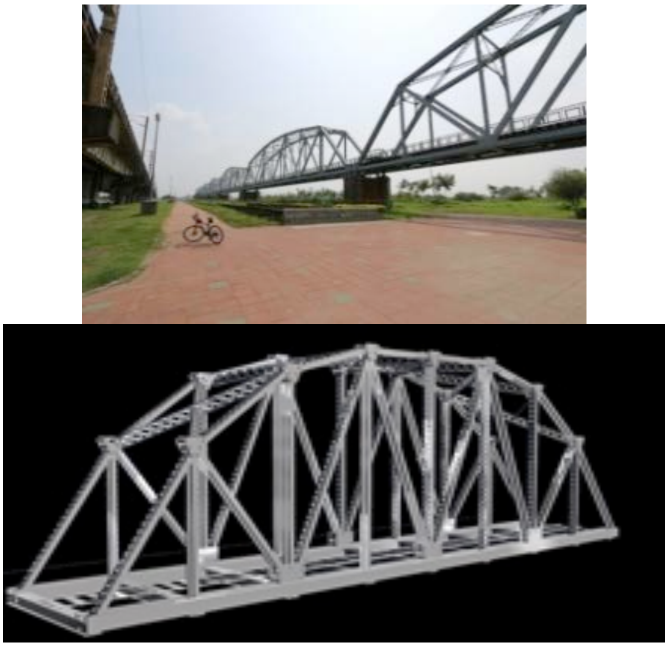

Figure 3. Digitized iron bridge

There are several buildings scattered around the wetland park. The research team visualized these buildings by 3D modelling with Solidworks, Creo and Rhino software according to the abiltities of different students. These 3D models were then converted to FBX files as Unity 3D assets.

In this park, there are two parallel bridges include the 100 year old bridge and the new one for continuing the railway installation.The old one, designed and built by Iida Toyoji in the Japanese colonial era, is damaged and revealed a sense of nostalgia. The research team acquired a 2D layout and then digitized this bridge with Rhino 3D.

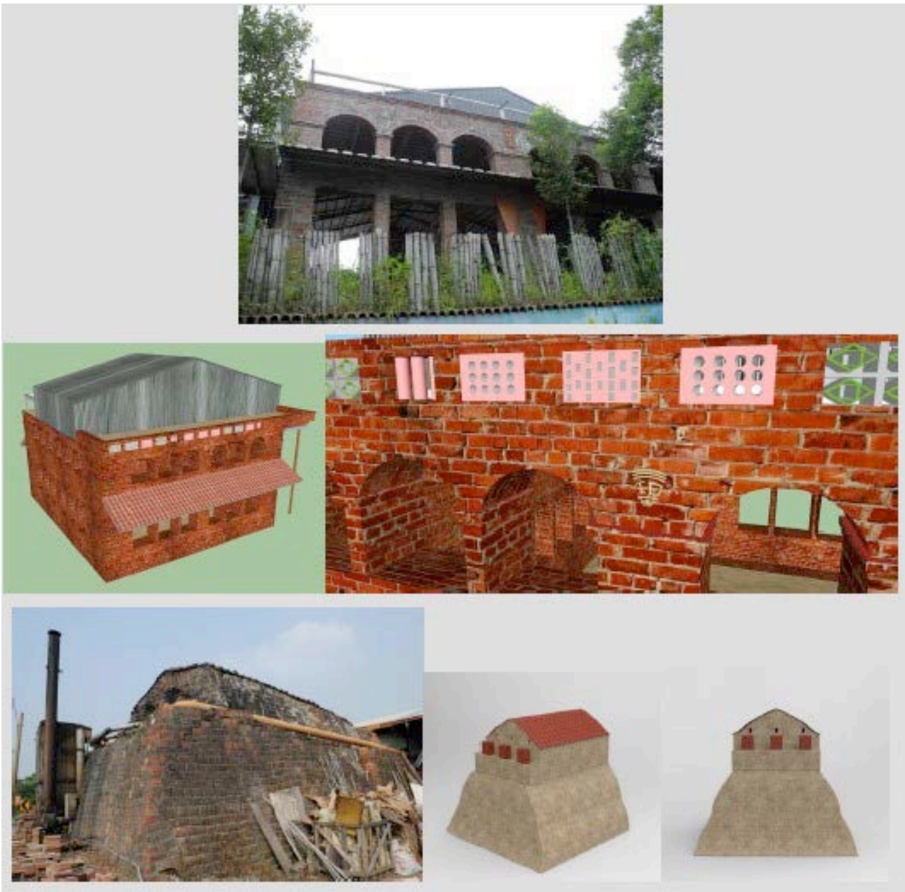

Figure 4. The Digitized San-he Kiln

In addition, San-he Brick Kiln is the most significant building in the park, which was constructed using thousands of bricks. Initially obtaining the 2D layout from a bird's-eye view, the structure and the height of buildings were extended up according to the ratio represented by pictures.

Douglas Cawthorne (2010) in De Montfort University has utilized 3D scanning for virtualization of the archeological site of ancient Roman Leicester. His research has successfully provided realistic 3D experience for Reminiscence tourism.

In this research, while creating 3D models with complex geometries such as some sculptures in the park, hand-held scanners (e.g. cubify sense, structure 3D) were utilized for digitizing the objects. They were then imported into Geomagic software for re-topology and reducing surfaces. Figure 5 represents the process.

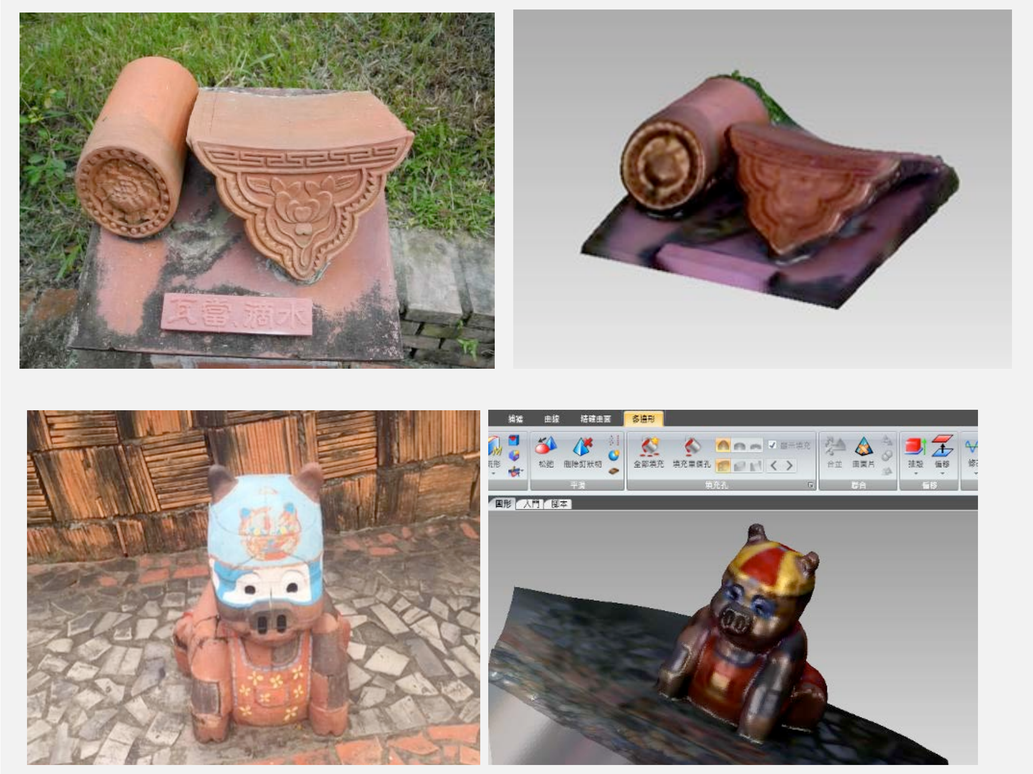

Figure 5 The Digitized Statues from San-he Kiln

(C) Arrange topography and position buildings in a virtual space

The Unity 3D gaming engine is used to create undulating terrain, trees and rocks as well as vegetation and rivers as shown in Figure 6. Texture for the walk path and ground can be attached for more realistic feeling in Figure 7. A variety of weather effects such as fog and sunset themes for richer visualization were inputted for more fun.

When placing buildings in the Unity engine, satellite-based topography should be compared simultaneously for precise location.

After all the items inside the Unity theme, an .exe file can be the output for operating in a Windows-based computer or laptop. An APK file can also be output for Android devices.

Steps above should be repeated back and forth many times for optimizing performance and creating a realistic user experience.

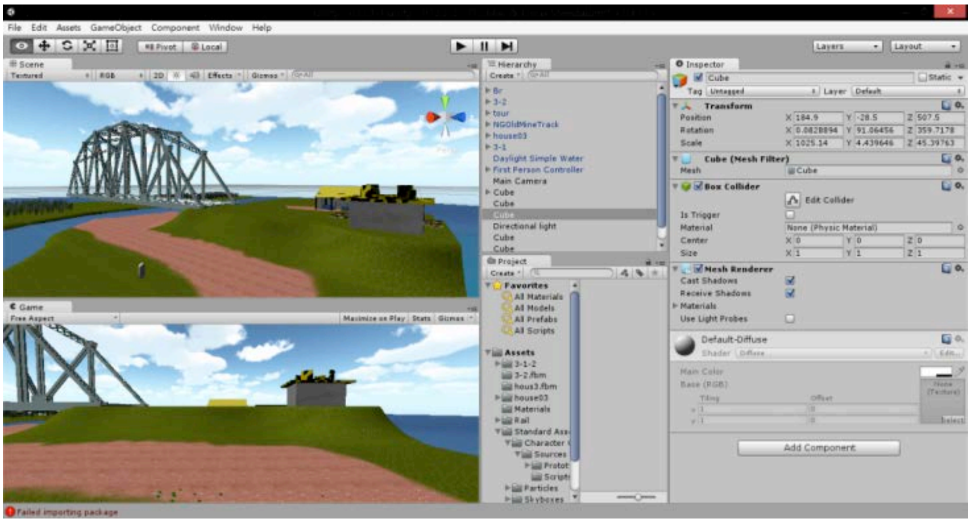

Figure 6. create terrain and vegetation

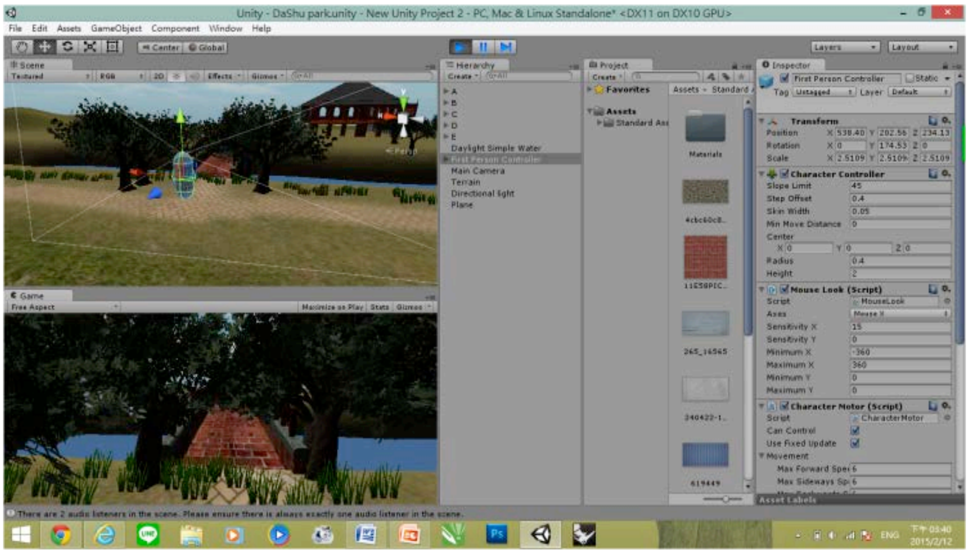
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Figure 7 . Changing Textures for the Path

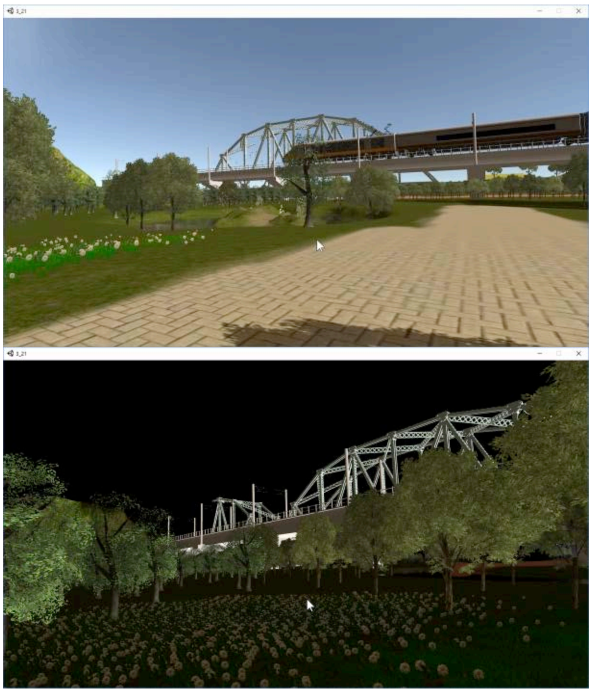

Figure 8. The Views by Day and by Night

The hyper-realistic Unity-based virtual park was built thereafter, revealing different atmosphere. In addition to buildings, large sculptures were also built and visualized as shown in Figure 9.

Flocking birds (Figure 10) and ducks within the park were created though acquiring similar models from Unity asset stores and other online repository system to provide a more lively and vivid environment.

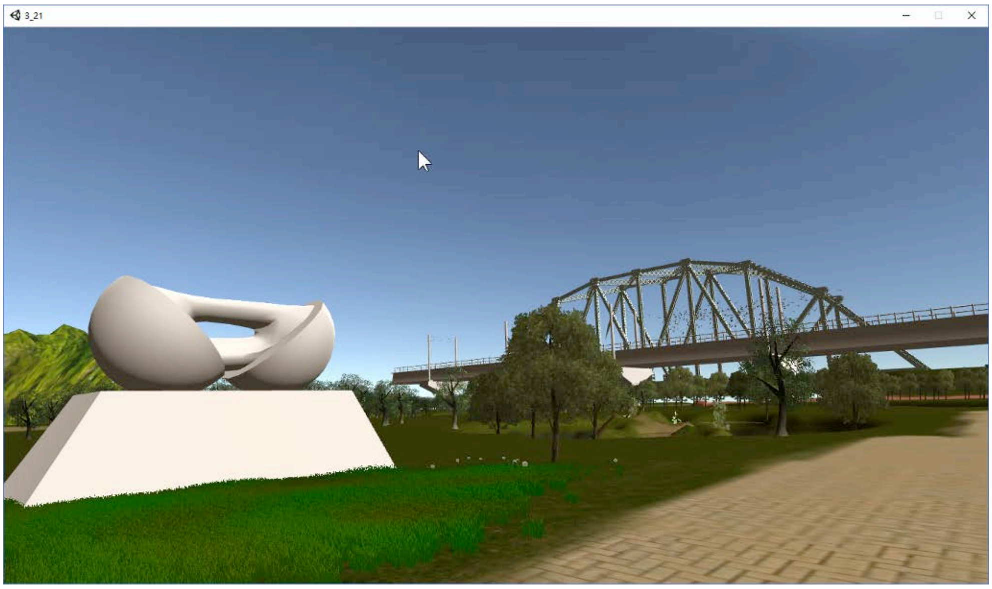

Figure 9. A Sculpture inside the Park

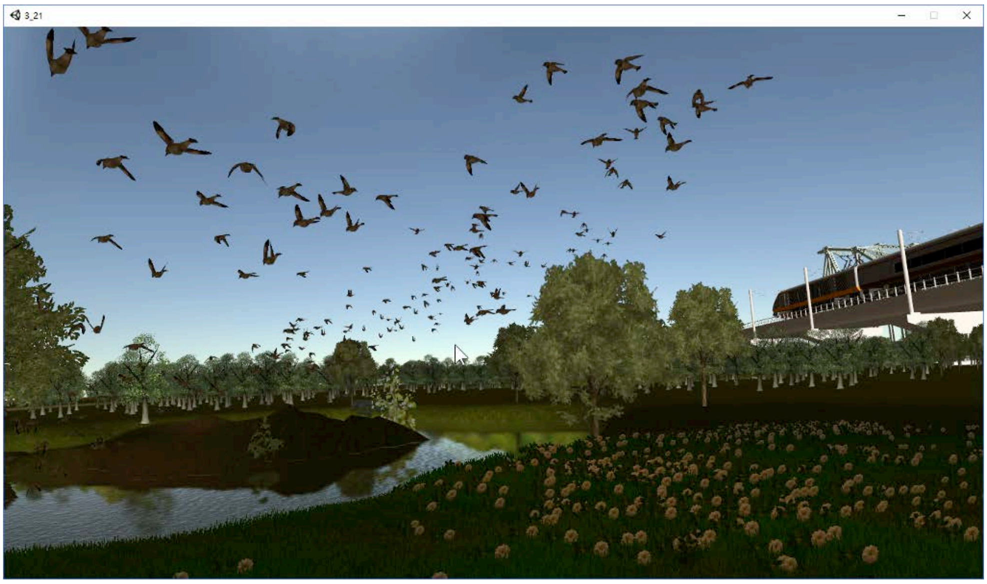

Figure 10. Flocking Birds in the Wetland

(D) Follow-up testing

The set of Web3D contents were then exhibited and reviewed by local residents. Feedback wase then summarized for future improvement for achieving a realistic virtual tour.

Several meetings with gatherings of villagers and tourists were hold for discussing the virtual park and testing its usability. The Unity 3D park was projected on a TV screen, and participants could use keyboards to control the movement inside. Feedback was then collected to improve the future work.

Villagers suggested the visualization of birds and plants could be useful for educational use if some text information can be provided inside the theme. Moreover, if time-lapse cameras can be installed surround the park for streamline broadcasting in the virtual park, these natural inhabitants can be recorded and broadcasted. This could amplify the uniqueness of wetland ecosystem for online users.

Youngsters who play online game more often indicated the importance to show the aerial view as the map on the corner of the screen. This could help finding one's and prevent one from becoming lost in the virtual park. Elderly who do not use computers regularly were happy to learn and use mobile devices for rotating and reviewing the virtual park.

Conclusion

This research has digitized a wetland park with Unity technologies, which provide a photo-realistic walkthrough experiences for online users. Natural creatures and plants inside the park were digitized and animated for more interactions. The digitized architectures and sculptures can be viewed in 360 degree through mobile devices, which may play the role of time-capsule in this era once these building being demolished in the future.

As the first Unity-based virtual reality project carried out in the Wetland park, this unique Geographic Information System (GIS) has raised awareness for visitors and local residents.

Evntually, the Unity file will be installed in navigation machines at the information center and several noticeable places for guiding tourists. It could also be a 3D online game that attracts youngsters and visitors globally.

Acknowledgements

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Contact email: allenchan@isu.edu.tw

Justice: Perspectives from John Rawls and Amartya Sen

Maitreyi Natarajan, Symbiosis International University, India

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The idea of justice is an age-old problem, weaving its way across Plato's works in Greece, Locke's work in the Enlightenment period and even the Indian schools of of philosophy, amongst others. While no guidelines, rules or definitions can be seemingly set for justice, the understanding of injustice fashions itself almost naturally for the human race. In the process of offering alternatives to tackling this problem of formulating the meaning and implementation of justice, academics like Amartya Sen and John Rawls have attempted to strike a commencing foundation. The struggle to understand justice, however, will never cease to be relevant for discussion in society. The two philosophers in their works on justice concur with the idea that 'Justice is Fairness' although the methodologies with which they tackle the problem are diametrically opposite. *Niti*, a Sanskrit word, translates to correct procedures, formal rules, and definitive institutions. *Nyaya,* on the other hand, has a broader definition, and considers the impact of events on the world around us and not merely the institutions themselves.

In *A Theory of Justice* (1971), American moral philosopher John Rawls propounds the theory of **institutionalism**, backed with the assumption that every society consists of free and equal citizens. These reasonable citizens are in turn equipped with the potential of reflective equilibrium, a forum for the general, abstract and specific beliefs of an individual to accumulate to form an ever-evolving ethical system. For example, that slavery is unjust will permeate into the formation of all other thoughts and principles. This reflective equilibrium then moves into a wider equilibrium of all the citizens, implying that no matter the objective and method, the outcome of every decision is unanimously righteous and just. This will lead to political stability, and an overlapping consensus which persists in society forevermore. In a situation of conflict, every citizen is as willing as the next to either undergo punishment or be rewarded. The 'freedom of the people' he speaks of comes with two powers: a sense of justice and the concept of the good. The sense of justice is explained as the ability to publicly endorse decisions made by the institution in favour of the other citizens in society. The concept of the good refers to basic rights and liberties, freedom of movements, income and wealth, powers of offices and self-worth. He furthers this with a set of rules known as lexical priorities, which are to be applied when multiple beliefs are at crossroads with one another. It is a method to realise which principle needs to be prioritised to most benefit the least advantaged. This can only occur if economic resources are made equally accessible to each and every participating member. He presupposes that equal and basic liberties are granted to everybody, along with accessibility to positions of responsibility. This is called the Distribution Theory, which accounts for one exception -- equal distribution need not be a necessity if the least advantaged are enjoying maximum benefits. Another novel idea that he suggests is the **'original position**' theory. This states that if an individual is stripped of all identities that define them in a societal environment, the decision they take will neither benefit a focus group or a particular section of society. Insofar as there is no bias, the decision that the individual will lean towards will be just in itself. There is also an **international position theory**, which is extrapolated to apply to the different nation-states that come together to create a world order. In his works, he emphasises on the fact that no international body should interfere in another's matters, unless in situations of grievous human rights violations. That being said, he allows for interference when burdened societies are in need of help. A developed nation with a pre-existing and stable political environment must then proceed to take the necessary measures required to uplift the state. Although Rawls' theories came at a time in history that needed justice to be given utmost priority, Amartya Sen's philosophy is more appealing as it allows for humans to be seen as active, rational, role-playing members in a society.

In his 2009 work *The Idea of Justice*, Indian philosopher-economist Amartya Sen lays out his critique of overarching institutionalism, saying that it is not the appropriate manner in which justice should be pursued, for this underestimates the necessity of the combination of just institutions and the corresponding output being just: "If a theory of justice is to guide reasoned choice of policies, strategies or institutions, then the identification of fully just social arrangements is neither necessary nor sufficient." (p. 15) There is no guarantee that there will be no discrepancies between promises made pre-contract and decisions taken post employment within the institution. For example, the supranational organisation, the World Bank, built on the belief of unbiased assistance, funded the United States' invasion of Iraq including several human rights atrocities which cannot be considered to be just. Burdened nations have their own conceptions and notions of development and freedom, and imposing 'just' remedial actions from an economically stable and developed nation may not be beneficial to them. In fact, imposition of capitalist tendencies (the economic trend that upliftment strategies are now taking), on nations like African states will not only result in the deterioration of their indigenous industries, but also in accumulation of wealth. Without appropriate education and access to higher quality resources, this capital and technology will only lead to mass unemployment. While this economic trajectory may be just in the case of a nation like the United Kingdom, it will not benefit burdened nations. It may even be considered stark injustice to the burdened nation and its citizens.

Furthermore, Sen believes in importance being given to the means as well as the end. As argumentation by the rational animals that he believes man to be is the basis of all his theories, he believes that the people in positions of responsibility will ultimately reach a consensus that cannot fail to be just. This would imply that justice is not a teleological end, but a byproduct of an ethically driven process. This theory is based on a society governed by democracy where there is not only equal access to resources and goods, but one where there is enough contentment in the society for the citizens to look beyond immediate survival and self-preservation. Only at this economic self-sufficient stage is it possible for humans to contemplate and create a worldview for themselves to be just. Sen argues this point actively by saying that political opinions can only be considered once economic rights are met. The aforementioned self-sufficiency is again based on the notion of a homogeneous population, that is equal in terms of liberties, resources and values.

The question that we must ask is this: is this a realistic model of a democratic setup? A democracy is identified through its heterogeneity in terms of resources, liberties, economic status and ideals. Given that the democracy is based on accounting for the majority and minority, there will always be a significant proportion of the population opposing the political institution and its governance. This is why there will rarely be unanimity regarding political decisions, for there will always be a number of people negatively affected by the institution. This will lead to unrest within the society and ultimately division amongst people on the basis of their political affiliation as well. Thus, the society will move further and further away from being reasonable and cooperative. Rawls uses an example of the imaginary state of Kazanistan to tie his theory together. This is a state where Muslims alone are allowed to hold high positions of authority, but other religions and practices are encouraged. He believes this is a reasonable society. However, it is only inevitable that the lack of opportunities for Christians or Hindus for example, to hold office, will trigger in them resentment and the need to protest. Thus, no matter the level-headedness of the citizens, there can hardly exist a state where there is mutual consensus on every decision and conflict that arises before it. There will always be contrasting and contradicting opinions that need to be taken into consideration before decisions are made.

In order to curb this discontent, Sen would say that the heterogeneity in the society will contribute to discussions being held actively within the system, and through the process of argumentation a just decision will be reached, as opinions from all the different groups and sections of society will be heard. He takes this argument further to introduce his **capabilities approach**, which appropriately analyses the needs of every section of society and proceeds to try and eliminate the opportunity cost of the minority at every stage as much as possible. Sen also takes issue with the interchangeable use of terms such as ‘resource’ and ‘wealth’ in Rawls’ argument. He postulates that resources are akin to capabilities, that is, there should be more attention given to the individual in terms of the substantive freedom, opportunities and individual choice that primary goods allow them. What matters is not income, but the manner in which income translates into standard of living. Further, there are several situations in which liberty cannot take precedence as an end. Poverty, hunger and deprivation are instances which may allow for liberty being replaced with aid as the primary concern.

Expanding on this refreshing perspective and interpreting Sen, it allows for indicators such as Human Development Index, Happiness Index, and capabilities to compute the disadvantage that the particular section of society faces. Character development in an environment can only lead to progress of the society. Both epistemic and ethical problems take up considerable value in the capabilities approach. The issue of relative poverty can never be eradicated, as there will always exist an individual with lesser access to resources. If the skill of conversion from resource to capability is not inculcated in the society, a vicious cycle will establish itself, one that cannot be easily broken. Using a similar argument, Sen dismisses some concepts of Utilitarianism, and consequently Rawls as well. The interpersonal comparison of utility allows a forum for value judgements to be passed, which cannot be mathematically assessed with ease. In this manner, while being a part of the Utilitarian movement, Sen remains anti-welfarist, that is, he believes that the welfare addressed by the utilitarians does not emphasise enough on freedom and agency of the humans involved. This form of economic science on happiness is very relevant currently, in a world where human rights are being highly contested for. In a world with technological advancement constantly widening the gap between the rich and the poor, there emerges a need for the less-advantaged to be analysed from different standpoints apart from income. As Sen says, wealth with disability does not hold an advantage over poor.

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Although both Rawls and Sen provide their theories to understand the position of justice in the society, there are some drawbacks as well.

The very nature of human beings is laced with greed and envy. Thus, envisioning a state where every citizen does not act in self-interest, on a personal or global level, may not be practical. Furthermore, Sen's proposal of public address of decisions does not imply that the decision in itself is justice. It may be, if the assumption is made that the government is a perfect democracy, with exact representation and accountability. That does not seem to be the case in real life however. Donald Trump, President of the United States, launched missiles into Syria, under the guise of justice. This opinion may or may not be shared with the rest of the global community. To summarize, the diverse political frameworks and organisational structures in the world do not make it possible for the congruence of all ideas into the same political justice. His concept of justice as fairness is based on the probability that there is access to educational and economic opportunities, an issue that the global community has been vying with for decades now. This is not viable, and is the root cause of many economic problems.

Rawls, on the other hand, stresses that the freedom of the citizen is of paramount importance. Supposing that every individual will adhere to public principles of justice in a heterogeneous community is close to impossible. There will definitely be differing and opposing alternatives to policy decisions taken by institutions. This is perfectly explained by an example involving a flute by Sen. He shows how different schools of philosophy would approach the issue of scarcity of resources. He also believes that the final decision made by the institution will cater to every citizen and will be justice for everybody. However, opportunity cost is an inescapable reality, which needs to be addressed and not ignored, especially in a theory concerning justice. Rawls states in his doctrine that societies follow texts based on religious history, political and economic history, and norms in their conceptualisation of justice. Contemporary examples are often referenced to critique Rawls, as it is observed that cults and other strict Islamic states, such as the Middle-East, follow their own codes of justice, ones that the rest of the world may not necessarily agree with. The oppression of women goes against the fundamentals of Rawls' theory of liberty and freedom itself. Lastly, the original position theory is not testable as a hypothesis, and can never be proven to be true or false. Thus, it can never be more than a theory. A philosophy without practical application, specially and economic and political theory such as this one, has the potential to slowly recede into being null and void.

The standpoint that Sen takes with regard to the alleviation of poverty in terms of capabilities comes with its own problems as well. In a nation as poor as India, to imagine that the onus of conversion of resources to capabilities can be placed on people that have been consistently deprived of amenities and basic rights that the constitution offers us, is a privileged view. Further, he runs the risk of being paternalistic in his *nyaya* approach, which requires easy access to large quantities of information, to make a well-informed decision by people, in an institution or in daily life. First, and the lack of access to real and non-tampered data is a daily struggle, and even when successful, runs the risk of information being imposed onto the decision-makers. The very logic of the capabilities approach is at loggerheads with political liberalism as it does not encourage the interpretation of the ends of the decision-making process. Sen acknowledges this as a negative in his book as well, but claims to overcome it by underestimating the level of influence of external data on rational beings.

In a society rampant with social issues and religious conflicts, a universal understanding of justice is becoming more and more crucial to our existence as humans. A merging of the two philosophies of Sen and Rawls, could overcome a number of problems. The means is as important as the ends, and both of them must be just in themselves, and just as a whole. A just decision process may not result in a just solution, and a just decision committed with harmful means can never be termed as true justice. Implementation of the justice served by the decisions is also extremely important, and the focus of societies needs to be turned to this as well. If fundamental human rights have been granted opportunities to attain justice, economic justice, political justice, and standard of living will definitely follow suit.

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"Identity Issue in Contemporary Diaspora Arab Theatre"
(Applied study of Leila Buck texts)

Hadeer Minshawy Abdel Dayem, Ain Shams University, Egypt

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Abstract

The problem of identity is one of the issues on the world arena, as it is an essential part of the structure of political intellect. It is also considered as prerequisite for social existence, therefor, the concept of identity has received a great attention in the field of Theatre studies, especially in the Diaspora drama; most of them face a problem that is about their identity and who they are after they moved to that new social and cultural space. The paper aims for analyzing the concept of identity in Contemporary Diaspora Arab Theatre, especially in the works of the Lebanese American artist "Leila Buck"; that writer of a Lebanese mother and an American diplomat father. The concept of identity was richly introduced in her plays. Her repeated question in the “ISite” play, which is the topic of the paper: “What does it mean to be an Arab American?”; is an attempt to reveal how she shaped the concept of identity in her plays throughout a socio-cultural method. The researcher will address for the following themes:

-The concept of Diaspora Arab Theatre in its debate and overlapping with the views of the others, from the researcher’s point of view.

-The reasons behind the emergence of the concept of identity for Arab Diaspora in the United States of America.

-The space that Leila Buck occupies in the field of American Theatre, and her production system.

-The voices that Buck introduces about her idea of identity in the "ISite" play.

Keywords: Identity, Diaspora Arab theatre, Leila Buck

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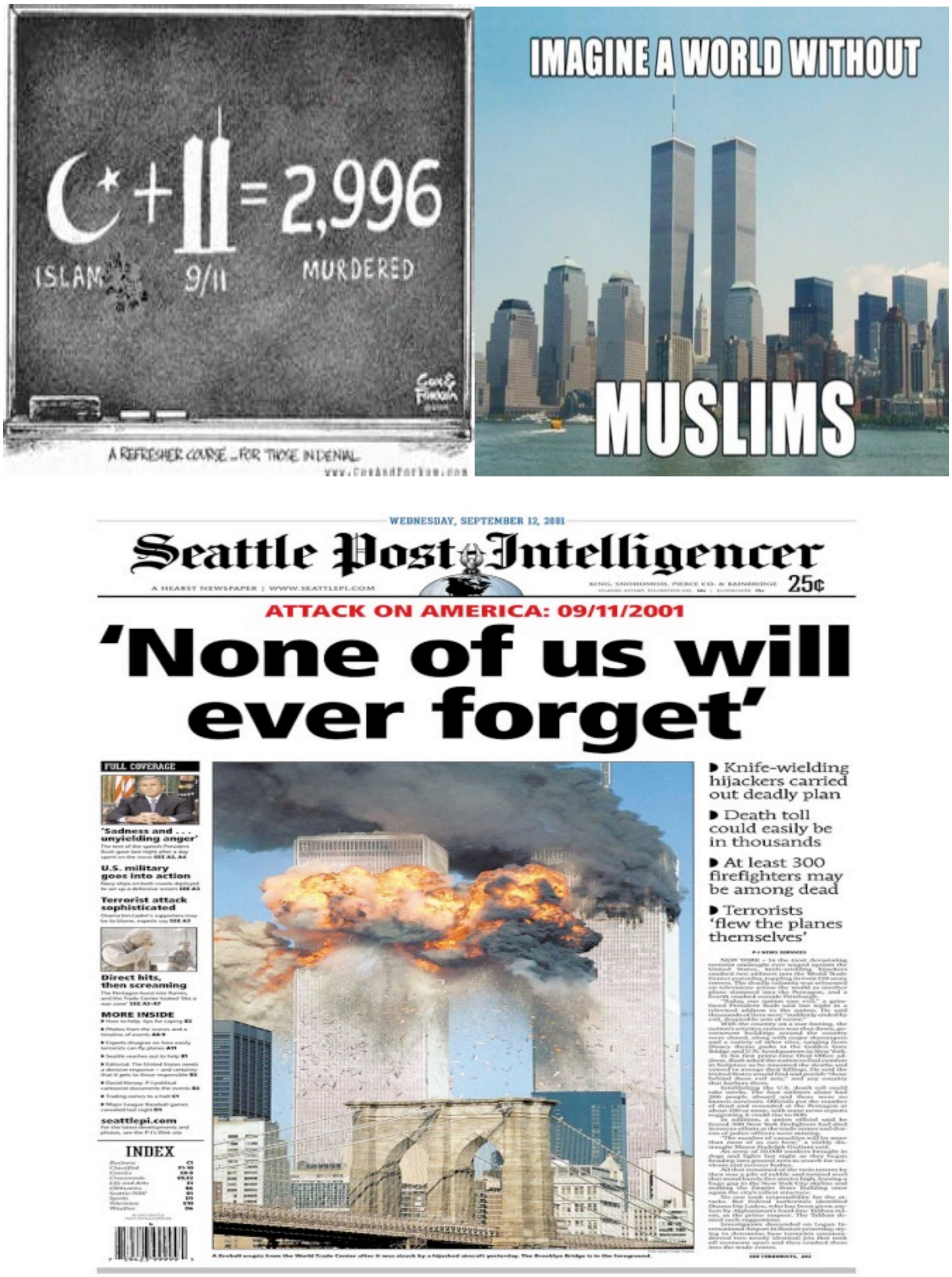
Introduction:

The Arab immigrants have started to immigrate to the United States of America since the beginnings of the nineteenth century from many regions, especially from the region called at that time "the Great Syria" (now: Syria, Jordan, Palestine, Lebanon, Iraq and Kuwait). Those immigrants formed an important structure of the general frame of the American society based mainly on the concept of immigration. In spite of that old immigration of the Arab to the United States of America, it is a paradox that the concept of "Identity" didn't have a space on the American theatre arena [1] except in the period of the sixth decade of the twentieth century and the consequent world political developments which followed that period and took part in bringing about the concept of Identity.

In his study about the Arab Identity in the American Society, "Gaby Semaan", professor of the Middle East studies in Toledo University in the United States of America, states that even during the Second World War and after that the Arab Societies were taken in inside the American Society in general. But the political events which took place in the American Arab Arena have taken part greatly in unsettling that semi stable relation (Quoted in Semaan, 2014. P.23). Since the Declaration of the Establishment of the State of Israel on the Palestinian territories was issued, it appears that as if a big stone was thrown in a pool of stagnant water to make the Arab Israeli Conflict come to light on the political arena clearly.

The political tension and the military struggles between a number of Arab countries and Israel and the United States participation in that conflict as a party is another point to be added. This was a start for introducing the concept of Identity on the theatre arena as it is considered as a good paradox also in the American Arab Theatre History. The literary and cultural arena at that time witnessed the start of basic changes especially with arrival of a generation of educated immigrants to the United States of America and appearance of independence movements in the Arab World and "civil rights movements" and Identity wakefulness of the third generation of the immigrants. This led to appearance of a new generation of the Arab Americans and writers who were interested in the politics and relations with the Arab World more than before (Selim, 2014. P. 81). Most academic studies confirm that appearance of the concept of Identity is still a reaction to the 1967 events and the consequent world events which affected greatly the political process after that, the most important one in "11 September2001" attacks.

As the Arab Israeli Conflict led to the appearance of the concept of Identity, the 11 September 2001 attacks is as a borderline in the world history in general and the Arab history in special. Of course all of us know the terroristic attacks of 11 September2001 in which two planes crashed intentionally into the twin towers of the World Trade Center as these attacks formed a symbolic sign after that because these events brought into being an enormous wave of feelings of hate and aversion against the Muslims and the Arabs and strict discrimination against them. These attacks also firmed the stereotypical image about the Arabs that they are terrorists and longs to killing and linked the name of the Arab and the Muslims to the permanent danger.



WEDNESDAY, SEPTEMBER 12, 2001

Seattle Post-Intelligencer

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25¢

ATTACK ON AMERICA: 09/11/2001

‘None of us will ever forget’

FULL COVERAGE

'Sadness and . . . unyielding anger'

U.S. military goes into action

Terrorist attack sophisticated

Direct hits, then screaming

MORE INSIDE

seattlepi.com

INDEX

- Knife-wielding hijackers carried out deadly plan
- Death toll could easily be in thousands
- At least 300 firefighters may be among dead
- Terrorists ‘flew the planes themselves’

(Figure1: Some newspapers news about "11 September 2001 attacks")

These events formed a motive to the American Arab writers because these events brought into being American Arab voices and brought into view many theater troupes for the purpose of changing that stereotypical bad image formed recently about the Arab, as there was an urgent need to Arab Artistic Voices more than any other time. This became clear at that time through appearance of a new wave of fruitful artistic change in the American theatrical space in both the form and the content which looked like a stage of prosperity for Diaspora Arab Theatre[2]. As a result, a number of American Arab theatre troupes interested in the Arab issues and affairs in general became into view trying to change the stereotypical image about the Arab.

One of the most important theatre troupes was "Silk Road Rising" which came to light on the theatrical arena as a reaction to 11 September2001 Events. Nibras Troupe, which means lantern in classical Arabic, also occupied a big place as Silk Road Rising in the theatrical field of the United States. It is a fruit of cooperation among number of American Arab dramatists including Yusuf Al Gendy, Naglaa Edward Said, Leila Buck and others. These dramatists were able also to occupy an important place in the main stream of the theatrical process of the American theatrical space especially after the premier of "Sajjil" in2002 which depended on the idea of the documentary theatre, as the show was based on a number of records based on the question saying "what come into your mind when you hear the word "Arab"?"!

The theatrical arena was not limited to the Middle East issues or political issues only, rather some of them discussed the problems of the immigrants concerning the concept of Identity, the problem of dual identity and belonging to two cultures such as the dramatist Leila Buck.

As for the problem of Identity, The Lebanese American dramatist Leila Buck[3] occupied a big place. The concept of Identity came into light richly in her plays such as "HKelee" and "American Dreams", "In The Crossing" Texts and of course "ISite", the subject of research[4] in her repeated question:

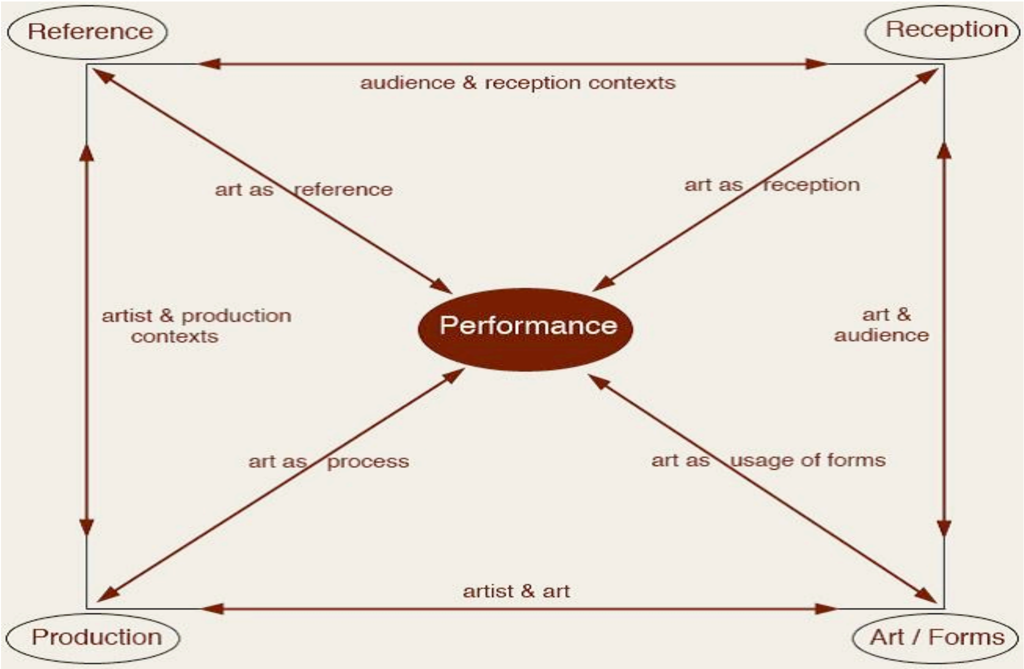
"What does it mean to be an American Arab?"

Presented by Arab American Studies and co-sponsored by Center for World Performance Studies, Center for Middle Eastern and North African Studies, Department of American Culture, Department of English, Department of Near Eastern Studies, Program on Inter-Group Relations, Department of Theatre and Drama, and Islamic Studies Program.

(Figure2: Leila Buck)

We can understand why she is interested greatly in the concept of Identity in her theatrical works when we refer to her social and cultural background. She is a daughter of a Lebanese mother and an American diplomatic father. She has lived in many Arab countries, and then she went to the United States of America. This transfer among the Arab Countries then going to the United States of America as well as her cultural and social background participated in forming her own awareness about the concept of Identity in her theatrical texts and performances[5].

Before dealing with the analysis of the narrative structure of the theatrical text, and whereas the show is not an independent thing but it is a part of the theatrical system, and based on the following diagram as for that dynamic process between the theatrical performance as the last product and its settings either in the production process or receiving the performance or the theatrical form, the researcher will deal with the production system of Buck for understanding the place occupied by Buck in the American Arab Theatrical space as a whole.

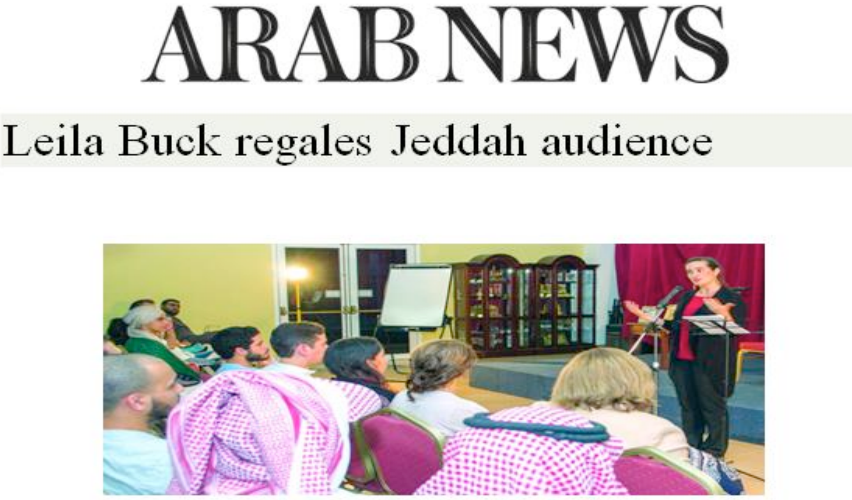


(Figure3: Diagram presented by Prof. Yong Li Lan during his study to the theatrical performances and their integrated system as a whole in 2007)

In the beginning, the most theatrical works of the dramatist Leila Buck were made in cooperation with Mosaic Theatre Company of dc[6]. This company is an independent nonprofit and non-censored theatrical company based in Washington and aims at integrating in the society and introducing the urgent issues at the present time. She also cooperated with "The African Continuum Theatre Company", a company with special cultural feature which focuses on the American African experiences and sufferings of the immigrants.

(Figure4: Mosaic Theatre Company Logo)

The theatrical space of Buck is not limited to that only previous production system which makes her looks as if she occupies a marginal space. She was appointed as a cultural delegate of the U.S Department of State for cultural exchange between America and a number of countries such as Denmark and Spain for intercultural facilitation. Buck also occupies an important place in the Arabic theatrical space such as Tunisia, Beirut, Saudi Arabia, where she introduced many theatrical performances, such as the most popular and widespread "HKelee" show.



ARAB NEWS

Leila Buck regales Jeddah audience

(Figure5: Report from Arab News Journal dated (7/10/2015) saying that Leila Buck regains Jeddah audience after introducing "HKelee" show)

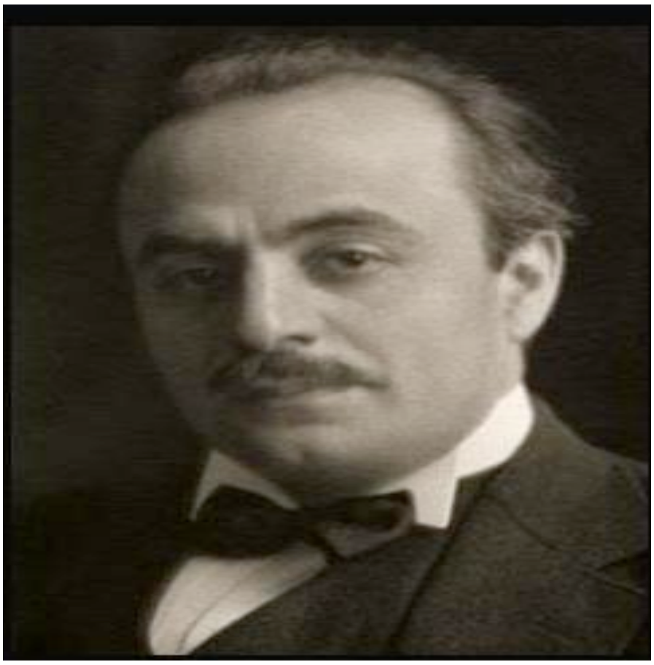
After introducing the production system of Buck and understanding the space which she occupies, it is worth mentioning to ask the remaining question about how the concept of Identity was formed in "ISite" text, what are the discourses presented by Buck in the text about her concept about the Identity?!

(Figure6: The official poster of "ISite" show in SETAR Europe Festival in 2005)

The text discusses mainly the problem of dual identity or living in two worlds through a mono-dramatic show in which the different characters and discourses about the concept of Identity, whether the character of grandmother, grandfather or mother and other characters, are integrated. The show has 16 scenes with different lengths from many lines to many pages which deal together with the problem of identity disturbance resulting from the immigration. The play starts with the takeoff scene and ends with the landing scene. Between the life and landing, Buck[7] or the immigrant in

general lives a metaphoric life in which the immigrant suffer from a problem of forming an acknowledged and accepted identity which goes along with the lifestyle of the cultural and social space to which the immigrant transfers.
The Playwright starts the play by lines of poetry written by the Lebanese poet Gibran Khalil Gibran(1883/1931):

“The soul is our house
Our eyes its windows
And our words its messengers”(ISite, Unpublished Text.P:3)



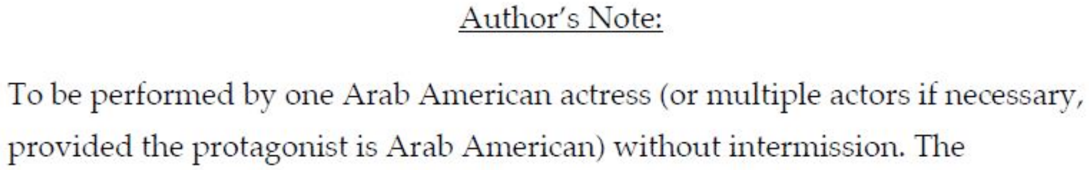
(Figure7: Gibran Khalil Gibran(1883/1931)

It was not a chance that the Playwright starts her play by line of verses written by Gibran, as she confirm two points by that start. The first point is the similarity and contact between the Playwright and Gibran introduced by the Playwright. Gibran had a Lebanese origin and was proud of his Lebanese Identity. He travelled to the United States of America and after that he wrote many poems which introduced his love to his homeland and his desire to come back to it. Consequently, the Playwright is similar somewhat to Gibran in that she is very fond of the homeland although she is far from it. As for the second point, it is centered on its pride of her Arab Lebanese Identity from the beginning of the theatrical text although the negotiation about the Arab identity at that time in the American society especially after the political events mentioned before by the researcher was not an easy matter specially in that environment which brings about the struggle and in which the Arab are described as terrorists and inferiors as presented in the beginning of the text:

"And suddenly I find myself wondering if they would smile that way if my skin were darker, or my accent from somewhere farther away".(ISite, Unpublished Text.P:9)

This was not an obstacle against the Playwright to acknowledge and be proud of her Arab Identity. This bride of her Arab Identity becomes clear also in the opening scenes of the theatrical text. The Playwright also puts a condition in the introduction of the text that who acts the play should be an American- Arab performer and should have knowledge of the Arabic language. The language here represents one of the most important signs of the Identity and the symbol of the cultural belonging, or as the critic "Boucher" states:

"The language is largely the most prominent element of racism as it includes the past and expresses the present and the future ambitions and trends"(Quoted in Amara 2010, P.26).



Author's Note:

To be performed by one Arab American actress (or multiple actors if necessary, provided the protagonist is Arab American) without intermission. The

(Figure8: "ISite, Unpublished Text P.2")

When we refer to the lines of poetry written by Gibran and chosen by the Playwright, we will find that the basic element upon which the text is based is the idea of "home" or "what is the home?" This is the central idea which comes to light in the whole of the theatrical text.

In his definition to the concept of "Travelling Cultures" and his indication to the concept of "home", James Clifford (1945/….); one of the most important professors interested in the concept of cultures, immigrants and diaspora, says:

"Home is not a place that one leaves behind, but a geographical point of reference, a sense of place that serves as an anchor for the travel" (Georgiana Voicu, Identity in the Postcolonial Paradigm, P.25).

The concept of "home" in the text as for the Woman is represented by the house of her grandfather from her Lebanese mother and her grandfather from her American father:

Quotation from the play about house of her American grandfather and grandmother:

… "it feels strangely comforting to be here—
(She begins to take in the stage as if it were her grandmother's house)
—in this house where we've shared so many memories". (ISite, Unpublished Text.P.13)

Quotation from the play about love of the Woman to the house of her Lebanese grandmother:

That's my favorite dream is that I can fly.
Cause flying makes you go home faster.
An'maybe, if I could fly, then Teta and Jeddo and Mummy and Daddy
and me could all live in the same place!. (ISite, Unpublished Text.P.24)

Whereas the plane and flying form certainly significant standing in the life of the Woman as for the concept of immigration and leaving the homeland and the dual concept of the plane as it brings us near to the family and it also brings us far from them, this point is the basic point from which the problem of the Woman comes into being in her continuous negotiation between those two cultures and her permanent struggle as for her belonging to the two cultures. Thus, the problem of dual awareness appears in that she is such American girl in the Arab society and the Arab girl in the American society. This problem comes with problems related to the symbolic violence practiced against her and her mother because they are described as less civilized. Consequently, the problem that the Arab immigrants can't acknowledge their Arab identity appears because of that inferior view given by the other. So, the Arab immigrants can't adapt to that society or the social space which reject the immigrant just because that immigrant belongs to another culture. Perhaps this is what makes Buck for example host the children friends in the house to prove to them that she lives like them exactly and that she doesn't live in a tent or has smell like the smell of the camels. The problem of symbolic violence, either against the Woman or against her mother, is clear in the text in many scenes:

"if she lived in a tent! How
she dressed!
...
Well we were living in what they called a flat and we had three cups, three plates, and three forks".(ISite, Unpublished Text.P.16:17)

When acknowledging his Arab identity, the immigrant doesn't suffer from the symbolic violence only but also from the stereotypical image formed because of the 11 September 2001 events and the previous terroristic aggressions carried out under the name of the "Muslim Arabs". These events had a role in shaking stability of those immigrants and in their inability to uncover their religious identity or reveal it. Buck narrates that in the following scene:

"And one of the things I miss most from my childhood is the call to prayer.
It's a beautiful sound.
But here in the U.S. we only hear it as background to news clips of bombings or "The Threat from Within".
Allah hu akbar allah hu akbar…
Suddenly, the sound of gunfire interrupts her ritual. She looks around in fear, removes the abaya from her head, runs behind the chair and hurriedly puts her shoes back on, then rises, as she speaks to the audience".(ISite, Unpublished Text.P.34:35)

The Woman didn't only negotiate continuously as for her American Arab Identity and the resulting split in her identity, but she also introduced to us another dimension represented by the problem of dissimilarity in the Arab identities themselves and that Arab are not that one structure or one cultural mass because there are many differences between us. This is clear in her childhood as she is an American diplomatic child who lived her life in many Arab countries including Kingdom of Saudi Arabia and other Arab countries….

"Covered women's children recognize them by their shoes, or their smell. But there is something beautiful in discovering what really makes you who you are.
If everyone looks the same, you find another way to know them.
So what makes me who I am?
Is it my style? My hair? My shoes? Or my smell?"(ISite, Unpublished Text.P.9)

Perhaps the travel of the Playwright to the Kingdom of Saudi Arabia was a change point in her life, especially when she was compelled to wear the veil. After that incident, she started to ask herself which part of her is Arab and which part is American?!

Consequently, during her transfer among different countries she introduces many questions about the two worlds and the life of the immigrants. These struggles in herself among all such countries in which she lived and the concept of the being as for her are the most central issues in her life.

"The question of how we hold onto a sense of self while being shaped by the places we live in and the people with whom we interact has been central to my life and work. (Hkelee Full press, 2013. P:5)

So, the idea of being infatuated by the origins to which the Woman referred in the beginning of the text[8] makes the researcher introduce the character in the text as a middle region who stands on the same footing among all cultures and identities, in what so called "In between identity" or the identity as a middle region between her bride of her Arab identity and her love and belonging also to the American culture, where the play text ends while the Woman stands on the borders of the ocean and says:

"Sometimes I feel like the ocean.
It's touching so many shores at once that forms the shape of who I am.
We all take our shape from the lands that we touch.
That's what home is I guess—where you make contact with the earth.
And every time I touch down in new soil –I see myself -- for the first time".(ISite, Unpublished Text.P.43).

We can add to that the symbolic sign introduced in "the concept of ocean" as it is a vast entity which gathers many countries and identities at the same time although it adheres to its being or to its features. This idea introduced by the Playwright is in mutual contact with the concept introduced by "Stewart Haul" when he defined the concept of the cultural identity as:

"It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture"(Georgiana Voicu, Identity in the Postcolonial Paradigm: Key Concepts. P.17), the process of continuous development which corresponds to the life of the Woman in the theatrical text. She still acquires a new form whenever she touches and foots on new land

When speaking about the Identity, of course we don't speak about one voice or one discourse but we speak about many discourses which may clash with each other in some cases. While the Playwright in the text takes sides with the Identity in its dynamic concept, or as described by the researcher "Saad Mohammed Rahim": "it is an outcome of coordinates in space of changing socio cultural map", there is also another discourse which we can't describe as static or inflexible but it expresses within it about a firm attitude adopted by someone towards the Identity. The later discourse is expressed by the voice introduced by the character of the "Lebanese grandmother" who is always proud of her Arab Identity[9] so much to the extent that she tries willfully to do mistakes in pronouncing the English language letters and replace them with Arabic letters. The grandmother refuses to leave Lebanon except the civil war which drives her husband to compel her to leave Lebanon. The grandfather also introduces another voice opposing discourse adopted by the grandmother. From the beginning he has a keen desire to travel to the United States of America and establish his own house. But after establishing the house, his dreams collapse in front of the solid or unconscious reality as he describes:

Jeddo's stubbornness and respect for the United States led him to transplant my grandmother here.
(With Lebanese accent)
"You're crazy, it will last six months at the most!"
Jeddo had loved and admired the United States for as long as he could remember.
But when he came here, it wasn't home".".(ISite, Unpublished Text.P.26).

Accordingly, the Playwright introduces in her play many voices and discourses. Each discourse has a different point of view as for the concept of identity where that point of view is based largely on the social and cultural background of those who adopt that point of view. While the concept of Identity as for the Woman in the play was formed as a dynamic concept, the identity is formed as for the grandmother as a firm static concept or thing as the grandmother is very fond and proud of her Arab identity.

Results:

At last, the identity problem is one of the most important problems introduced now in the field of humanities because it represents an obstacle which faces the immigrants when they adapt inside the cultural and social space to which they transfer. Although adaptation and acclimatization is not an easy matter as for all immigrants from all over the world, the matter is increasingly complicated as for the Arabs because of the world political events which supported the stereotypical image about the Arab that they are uncivilized and long for shedding blood. This problem is introduced in Buck's play, as she is interested in her variety of texts in the concept of Identity and the obstacles which face the Arab immigrants in their adaptation in the American theatrical space such as symbolic violence and inferior look by some people in the American society to their self-struggle concerning their belonging to one of the two cultures. In this play, buck introduces many discourses such as integration and openness with the other or the firm concept of the identity or the weak dreams in the dream of travelling and living abroad.

In the conclusion, and in spite of the variety of voices introduced by the Playwright in the text about the form of Identity, the end of the play by the voice of the Playwright represent from the point of view of the researcher as a bias from the Playwright in the text to the idea of the dynamic identity. We can say that her voice and ideology becomes preponderant over other voices of the characters in the play. We can say that the reason of that is the work of the Playwright as a cultural delegate in the U.S Department of State to the United Nations for intercultural facilitation. The other reason is that she established many cultural workshops which aims at making the immigrants overcome the problems of immigration and integration inside the society. Accordingly, she also confirms and enhances her professional ideology in the concept of openness and integration in her theatrical works.

Acknowledgements:

It is dedicated to the soul of Prof. Hazem Mohamed Azmy El Tonsy, Translator and Lecturer in Ain Shams University and Co-Convener of The Arabic Theatre Working Group at The International Federation for Theatre Research(IFTR) and Expert of Committee for Civilisation Terminology in the Academy of the Arabic Language. He died in Belgrade, Serbia when he was presenting a paper in IFTR Conference. It is dedicated to the first person who taught me the concept of "Diaspora Arab Theatre" about which we argued together more and he was so tolerant as usual and had much knowledge…All thanks and acknowledgements to your good soul.

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[1] Although there is inheritance of the American Arabic poetry, represented in the essays dated to the nineteenth century for diaspora poets about their love to the homeland, these written works aims increasingly at gaining acceptance inside the American society for resisting the stereotypical Arab image about the Arab.(Selim.2014. P: 81)

[2] "Diaspora Arab Theatre" is a dialectical term as it has many definitions based on the point of view adopted by each researcher specially that the term has no specific definition until now. Is the term classified according to the author or according to the issue introduced in the play or according to both of them?!

In an interview with the Professor Marvin Carsoln(1935/…..) on25/4/2018 in the lobby of Hilton Ramses Hotel, Cairo, Egypt _in preparation of a symposium presented by the professor immediately after the interview in Jesuit theatre in Ramses under title "Contemporary Arab Diasporic Plays and productions in Europe and the United States",_ The professor explained his conception about the term as "*a theatrical performance which discusses the issues of the Arab immigrants or the Arab issues in general provided that the play should be performed on minority theatre. But if the play is performed on famous American theatres such as Broadway for example, then it is classified as an American theatre*" this is the matter about which the researcher argued, especially the last part about the theatres on which the play is performed. So, the researcher is driven to introduce her own definition about "Diaspora Arab Theatre" term, In her definition:

a- **Playwright**:

The theatrical system is not limited to the theatrical performance as the last fruit of the theatrical process, but it contains many elements which happen before the performance such as authoring, direction, production, target audience of the performance and other elements. The researcher thinks that the playwright in the Diaspora Arab Theatre is the main pillar in that process because of the contemporary issues which the playwright introduces where these issues take the attention of the Arab in general or the immigrants in special. Whereas the important aspect is the responsibility of the playwright for conveying the general idea of the text, the researcher thinks that the playwright should has Arab origins as this is a main and essential condition in classifying the immigrant Arab writers.

In our discussion about the importance that the writer should have Arab origins, the researcher in this paper and as for the definition of the concept of "Arab" takes sides with the "linguistic term" which defines the Arab in the immigrant society as "any person whose country people speak the Arabic language as a native language notwithstanding the religion and race" as she thinks that this definition is comprehensive.

b- The issues which the writer introduce in theatrical texts and performances:
When speaking about the problem of classifying Diaspora Arab Theatre, it is a must to mention that the issues introduced by the writer as for his/ her interests even in some of his/ her texts or theatrical performances should handle clearly the issues of the Arab in general and problems of the Arab immigrants in special. This will lead us to the way by which the writer introduces the being inside the American Arab theatrical space because there are many writers with Arab origins but they don't introduce in their texts or performances subjects related to the issues of the immigrants or the Arab. Consequently, the writer here is far from introducing the being as an American Arabic writer

[3] She is a performer, director and writer. She performed in many of her plays such as "HKilli", "ISite" and other theatrical performances.

[4] The concept of "Identity" was mentioned in these texts either as a central issue in the text or as a secondary issue.

[5] This is in addition to her study in "Wesleyan" University which helped her to develop her theatrical writing. "ISite" text, subject of research, was written during her study in the university in1998 as a thesis for high studies and the text was redeveloped again after the 11 September2001 events.

[6] http://www.mosaictheater.org/15-16-hkeelee

[7] Note: when analyzing the text, the researcher will differentiate between Buck as a playwright and as a character in the play. When the researcher speaks about Buck as a playwright, she will call her "the Playwright". When the researcher speaks about her as a character in the text, she will call her "the Woman" as the character in the text".

[8] The researcher means here the idea of confirming the importance of the Arabic Language and starting the text and the performance by lines from poetry of Gibran Khalil Gibran.

[9] In most scenes of the play, she speaks Arabic language with Lebanese accent, except in some scenes in which she speaks English language.

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Gender Representation and Equality in American Film Posters from 1950s to 2010s

Sara Almaleki, Syracuse University, United States

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Abstract

This paper uses content analysis to find out the gender representations and equality between genders, in film posters from the 1950 to the 2018. The study focuses on the Oscar film winners from the 1950 to 2010s the total of film posters is 62. Findings show that representation of Men 55%; Women 15%; Both Gender 11%; No Gender Posters: 19%; and 0% represents the other gender in the film posters.

Keywords: Equality between genders, Femininity Representation, Masculinity Representation, Both Gender Representation, No Gender Representation, Other Gender Representation, and Feminist Film Theory.

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Introduction

The study aims to illustrate two steps: the first step is to target the equality between genders in their appearance in the posters and the second step is to analyze the femininity and masculinity representations.

Applying the criticism Feminist Film theory in the film posters as a grounded theory. Mulvey studies show that women actors are used just for visual pleasure and representing sexuality more than doing serious roles.

Research Questions:

RQ1: How do film posters from the 1950to the 2010s represent *equality* between genders?
RQ2: How do film posters from the 1950 to the 2010s treat *femininity* representations?
RQ3: How do film posters from the 1950 to the 2010s treat *masculinity* representations?

Literature Review

In "visual pleasure and narrative cinema" book, Laura Mulvey sees women representing a silent image. She sees that society is the first place that defines women and conveys this meaning in cinema. Changes in cinema production and technology development make the cinema capitalistic. Mulvey mentions scopophilia, which means, "Love of looking happens when sexual pleasure is derived from looking at sexual scenes. Scopophilia, in its narcissistic meaning, is the image of oneself. It is the image that constitutes the matrix of the imaginary, of recognition/misrecognition and identification." (Mulvey, 1975). Mulvey states that there is a sexual imbalance in this world and the pleasure of looking has been split between active males and passive females. Women always play the traditional role of carrying babies in their tummies and raising children. Even in the cinema, this role does not change. The book also mentions male roles in the cinema are important and woman's roles of slighter importance. The cinema displays women on two levels: First, within the screen story and, secondly, within the auditorium, by giving female characters more tension by positioning them on either side of the screen. Therefore, women perform within the narrative, the gaze of the audiences and the male characters in the film. Male roles, as Mulvey mentions, are active and move the story along. Usually, the narrative and the audience response encourage the male to own the important tension in the film. Mulvey sees that the spectator usually is standing beside the main male protagonist. Male character in the story can make things happened they control the events more than the audiences do. Spectators see women scopophilicly, with the image of the male set in an illusion of natural space and through the male character gaining control and possession of the women within the diegesis. Mulvey gives film examples to support her ideas:

To Have and Have not:

In this film, it started with woman as an object of the combined gaze of spectator and all the male protagonists in the film. The woman in this film is isolated and glamorous, she has been sexualized. In the narrative, the woman falls in love with the main actor and she is considered his property. The spectator may possess her, too, as the protagonist does.

Stenberg:

This movie produces the ultimate fetish as Mulvey mentions. There is a powerful look of the male as a protagonist broken in favor of image in direct erotic rapport with the audience or viewer. The movie uses the beauty of women as an object and the screen space too. There is an absence of a controlling male gaze within the screen scene. The emotional drama and the supreme moments of eroticism take place in the absence of the man the woman loves in the story.

Hitchcock:

The movie uses the process of identification normally associated with ideological correctness and the recognition of established morality and shows its perverted side - the man is always on the right side of the law and the woman on the wrong side. The view of the protagonist becomes the same view as that of the audience.

To summarize, Mulvey's perspective states that scopophilia is the love of looking at another person's sexual parts. Ego libido means forming identification processes. Mulvey mentions three different looks associated by the cinema, which are the camera records the pro-filmic events, the audience as it watches the final product, and the characters interacting with one another within the screen illusion. Mulvey assumes that women always having less important roles and men are always moving the narrative along.

Not many studies has been conducted on gender representations in American film posters. "The use of color in movie poster design," for Cecilia Fagerholm, is a study of four genres - science fiction, romantic comedy, action, and 3D animation. The study focuses on the color of the posters in relation with the genres and the study tried to find a relationship or differences between the genres in the designs. However, the study did not focus on gender representation or how women were represented in these posters.

Another book, Introduction to the Study of Film Form and Representation, by Wiley-Blackwell analyzes how American films have represented race, class, gender and sexuality. The core of this study is to focus on American history. The book also mentions the importance of studying how people are represented in movies and compares that with the real world. The book uses Lion King in 1994 as a case study. The book was useful to read but it mixed all the dimensions together (sex, class, race). In my study, I focus on gender representation in posters and this book focuses on the actors' roles in films.

One more study focuses on Bollywood film posters, which are the closest to my research questions. The study focuses on the importance of the posters to the films and the presentation of the actors. The study uses a case study method of the five most popular Indian film posters from1924 to 1995. The study analyzed the graphic and textual elements of the posters.

Another study, Reflection of Gendered Expectations - Representation of Women in American Film, by Kirk C. Hyde describes the representations of women in American movies. The study clarifies the use of the words "sex" and "gender" and makes a differentiation between both words, according to some feminism theories. Gender means patterns of actions, behavior and participations. The term sex means the biological formation of the human being and it is related to nature. Usually, the definition of gender varies from culture to culture. The study sees men as privileged more than women. They express their opinion more passionate. In addition, women are passive, stay at homes, repressing their opinions and their expressions to situations and are quiet and tentative and they cannot do anything without men, waiting for their instructions. The study talks about the history of gender representations in American films made in the late 19th century. There was a combination of American and British work in the cinema because this time represented the Victorian Age in Britain. The women at this time are not participating in life. The films at this time misrepresent their actual duties and gender. They were represented as small, cute and defenseless. The study also talks about the participation of women in filmmaking. Women are always active behind the scenes. They are writers and co-writers, make-up artists, hair stylists and costume designers. There are also a number of female producers but the study considers that as a recent development and not yet a trend.

Methodology

Textual analysis is used to analyze 62 film posters. The films were all awarded Oscars. They are famous and popular films. The paper analyzed the existence of genders or who the dominant gender was in the film posters. There are two steps: The first step is to code the gender existence in the film posters. The second step is to write my observations and explanations about their representations qualitatively.

Equality between genders coding definitions

Poster Category	Definition
Female poster	This concept means there was a dominance of female/s in the poster.
Male poster	This concept means there was a dominance of male/s in the poster.
Both-Genders poster	Both genders exist in the poster with no differences in their appearance.
Other-Genders poster	Gays and lesbians represented in the posters. Which means when specific gender has features from other genders like woman dressed like man or vice versa.
No-Gender Poster	Posters with film titles or specific views.

Academy award for the best picture

This award is presented annually. It started in 1927 and 1928 and it had two categories, the outstanding picture and unique and artistic picture. Then in the following year, the Academy of Motion Picture Arts & Sciences removed the unique and artistic picture award. In that year, the movie Wings was awarded the best picture Oscar. My sample are taken from 1950 to 2010s for best picture award. The reason of choosing this timeline because the study wanted to cover the whole film posters from the first year of academy award to this year.

Findings

RQ1: Gender's Appearance Equality

From the 1950s to 1960, no men existed in the posters at all and the film posters were only the non-gender category or women posters. From the 1960s to 1970, there were three UK films which were Oscar winners and the study did not include these films but the representation of women and men was almost equal – three film posters representing men and two representing women. From the 1970s to 1980, no women were represented and men received the higher percentage in their existence in the film posters. From the 1980s to 1990, men appeared more than women in posters did. However, women representation still existed in 1983. From the 1990s to 2000, six film posters had male actors and two portrayed women. Only two film posters, in 1991 and 1999, had both genders represented. From the 2000s to the 2010s, males existed in 15 film posters and three women existed in 2002 and 2004. This time represented none in the both gender category and no in the other gender category.

RQ2: Femininity Representations

From the 1950s to 1960 women represented make-up and were half-naked. However, from the 1960s to 1970 women represented love story relationships, high-class lifestyles, and dancing starts to appear for the first time. In addition, from the 1970s to 1980 formal dress and family representation appeared in both gender posters (with husband and children). From the 1980s to 1990, there is the first representation of mother and daughter, and the first poster representing a woman in an adventure with a man. From the 1990s to 2000, the decade included first full face posters, romantic relationships, and the first only body poster (American Beauty poster). From the 2000s to 2017, a new representation appeared from women with a ghost (The Shape of Water) a boxer player (Million Dollar Baby) and sex appeal (Chicago). Women appeared before men in the 1950s in the Gigi movie poster and the first appearance for men was in 1964 in the Lawrence of Arabia poster.

RQ3: Masculinity Representations

From the 1950s to 1960, no men existed in the posters at all and the posters represented only women and non-gender posters. Then, from the 1960s to 1970, there were new features in Hollywood, such as Arabic customs (adventure stories), investigation of crime, and cowboy customs. From the 1970s to 1980, male representation was more serious, such as police officer, two films represented holding guns, violent action, boxing and one film represented comedy. From the 1980s to 1990, new roles began to appear, such as magic costumes, two posters representing adventure, and sunglasses. From the 1990s to 2000, saw the first back profile poster (Forrest Gump), cowboys, army and first historical costumes and appearance (Braveheart). Finally, from the 2000s to 2017, men represented leadership roles, such as a king, artist, cowboy-style, weapons, guns, police officer, and mafia.

Conclusion

In summary, this paper has important findings from 62 film posters that were analyzed, according to gender representation and existence. The findings show that men were represented in the film posters more than women were. Men were depicted as more serious than women, such as investigating crime, holding guns or weapons or army or officer roles. Women, however, were depicted in family scenes, romantic relationships and with sex appeal. The findings suggest that, the criticism of feminist film's perception theory is proved through the study samples. This study need to focus on more sampling strategy such as; nominees and winners together in order to generalize the findings in all Hollywood movie posters.

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Film winners:

Year	Movie	Country
1950	All About Eve	US
1951	An American in Paris	US
1952	The Greatest Show on Earth	US
1953	From Here to Eternity	US
1954	On the Waterfront	US
1955	Marty	US
1956	Around the world in 80 Days	US
1957	The Bridge on the River Kwai	US
1958	Gigi	US
1959	Ben-Hur	US
1960	The Apartment	US
1961	West Side Story	US
1962	Lawrence of Arabia	US
1963	Tom Jones	UK

1964	My Fair Lady	US
1965	The Sound of Music	US
1966	A Man for all Seasons	UK
1967	In the Heat of the Night	US
1968	Oliver	UK
1969	Midnight Cowboy	US
1970	Patton	US
1971	The French Connection	US
1972	The Godfather	US
1973	The Sting	US
1974	The Godfather II	US
1975	One Flew Over The Cuckoo's Nest	US
1976	Rocky	US
1977	Annie Hall	US
1978	The Deer Hunter	US
1979	Kramer vs. Kramer	US
1980	Ordinary People	US
1981	Chariots of Fire	UK
1982	Gandhi	UK
1983	Terms of Endearment	US
1984	Amadeus	US
1985	Out of Africa	US
1986	Platoon	US
1987	The Last Emperor	UK
1988	Rain Man	US
1989	Driving Miss Daisy	US
1990	Dances with Wolves	US
1991	The Silence of the Lambs	US
1992	Unforgiven	US
1993	Schindler's List	US
1994	Forrest Gump	US
1995	Braveheart	US
1996	The English Patient	US
1997	Titanic	US
1998	Shakespeare in Love	US
1999	American Beauty	US
2000	Gladiator	US
2001	A Beautiful Mind	US
2002	Chicago	US
2003	The Lord of the Rings: The Return of the King	US
2004	Million Dollar Baby	US
2005	Crash	US
2006	The Departed	US
2007	No Country for Old Men	US

2008	Slumdog Millionaire	US
2009	The Hurt Locker	US
2010	The King’s Speech	UK
2011	The Artist	US
2012	Argo	US
2013	12 Years a Slave	US
2014	Birdman	US
2015	Spotlight	US
2016	Moonlight	US
2017	The Shape of Water	US

Creative Identity of Artists and Society that Supports

Sieun Ko, Yonsei University, South Korea

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Abstract

An individual does art to fulfill one's desire to actualize oneself because this act is what makes them feel glad to be alive, which is the creative identity essential to artists. However, if one begins to feel inferior comparing oneself with others due to the stress that society gives to oneself and the culture that emphasizes collective identity prior to individual identity, one might suffer identity crisis as an artist, and produce work that's not authentic to oneself, thus, unhelpful to society. Creative identity, gained from one's strong connection to oneself, the society and the world through the work they do, and the satisfactory feeling of oneself of doing art that follows it, is where creativity and authenticity naturally flow that produces bona fide art that makes a healthy society. Therefore, realm of art in society should not be too strict on artists who feel joyful and meaningful producing their artworks since doing art is formation and expression of their true selves, which can heal and inspire others who have access to these artworks; Also, there should be many art institutions that support all artists to have access to a wide audience, not only some famous artists who target a limited audience. In this paper, I will explain how artist's identity, characteristics, and creativity is tightly intertwined, discuss what could be the healthy way to evaluate artists' artworks and depict the imagined society where true artists can flourish.

Keywords: Creative Identity, Artist, Artistic Society

Introduction

Purpose of the study is to identify the creative identity of the artists that makes them who they are. With the advent of the digital era that values efficiency and development, some artists struggle to find their ground in this fast-paced society that does not take account seriously the beings of artists. However, in this contemporary society, it is essential to emphasize and be aware of the creative identity of artists to value them truthfully and realize them in a genuine way. If only their products are considered and evaluated, the endeavor to acknowledge beings of artists can be easily ignored, therefore resulting in bringing about the confusion within artists' self-awareness about their identity. Thus, by understanding better about artists' creativity, we can better appreciate artists and their production of artworks, and realize why they are so important to the well-being of our society as art has a power to expand our sphere of understanding ourselves, society and the world in a more harmonious way. It will stimulate us to cultivate the workings of the mind, but also, more importantly, workings of the heart such as emotion and intuitions, to live like who we are, that is living freely and more fully in this world. This acknowledgment will encourage us to create an artistic society where artists and people of artists' minds prevail, where they share their ideas openly about their authentic interests, thus, creating a positive atmosphere where the essence of creativity flourishes that benefits artists, people, society and the world.

The Creative Identity of Artists

It is important to understand creativity within artists that makes them who they are in order to better appreciate their beings. Artists actively respond to the phenomenons happening around them and express their thoughts and emotions through the work they produce. In the process of creating artworks, they endeavor to transform disorder into order, to make sense of themselves and their lives in a way that is understandable. They are the ones who make artworks out of their living, therefore are very authentic and honest individuals.

During the process of creating an artwork, they experience 'flow' - complete immersion of act that they are engaged in, that gives a sense of joy and achievement, which serves as an inner motivation to continue pursuing their work. This process of active engagement in the art activities also sparks them to develop and nurture a sense of creative self that experience complex mind working procedure which of some includes reflection, organization, and critique of their own emotions and thoughts. Theorist Graham Wallas, in his work *Art of Thought*, published in 1926, presented a model of a creative process which is consisted of 5 successive stages- preparation, incubation, intimation, illumination, and verification. Preparation is the first stage in which individuals focus on the problem and its dimensions. Next stage is an incubation where the problem is internalized in their unconscious minds. The intimation is the third stage in which individuals feel that a solution is on its way. The fourth stage is an illumination where a creative idea emerges to their conscious awareness. And the final stage is verification where their idea is consciously verified, explained and applied. In addition, James Kaufman and Beghetto introduced the “Four C” model, which is composed of mini-c, little-c, Pro-C, and Big-C. Mini-c and little-c are about the personal aspect of creativity such as interpreting meaningfully of one's experiences and actions and solving everyday problems. Pro-C and Big-C are about creativity expressed in public domains such as professionally and in a given field.

During the process of creating artworks, it establishes gradually in artists, a sense of self, a solid identity, which is the cause and the byproduct of the engaging in activities of art, which stimulates them to either unconsciously or consciously acknowledge their lives and themselves in more meaningful ways. This can serve as a therapy and a cure to an unenergetic, fragmented and chaotic mental state of individuals, as this process protects and nurtures one's wholesome existence by encouraging them to construct a continuous story, narrative, or a consistent feeling that helps them better to cope with their life. So, when we encounter artworks, we are encouraged to see ourselves and the world we live in different perspectives, rediscovering and renewing ourselves that gives us positive energy to living more creatively and happily.

When artists create something out of themselves who have diverse thoughts and emotions as a source for making their artworks, they completely become one with the act of creating art, that is they are completely immersed in their creative act. They do not think much about themselves, rather are deeply engaged in a highly logical and imaginative process of art creation, that is planning, exhibiting, reflecting every detail of their creative activities that give them struggles, but also make them feel more harmonious. They strive to create unity and consistency that help them to deal with and overcome complicated and painful thoughts and feelings during this creative process. Also, a vision in their imaginative mind serves as a guideline to constantly renew their existence to be better human beings, since doing art engages the whole of themselves- they put their soul, mind, and heart into the work. It is a genuine conversation taking place in themselves that create meaningful and authentic artworks.

However, we should keep in mind that producing art should not be considered as a mystical experience, that only “the chosen one” can become a “true” artist. Instead, we should acknowledge that art is an open experience for everyone, and should be encouraged to pursue more. As many artists acknowledged, living is also an art, and mini-c and little-c are as important or more important than Pro-C and Big-C since living is also of engaging the whole of our existence as it requires creativity in all forms of our life.

Doing art should not be a stressful task, but a chance and opportunity to rejuvenate oneself. When artists engage in art or live, their goal is not to be too focused on reflecting on their ego, but on cultivating and nurturing their free self who is not oppressed, which makes them possible to create naturally authentic artwork from their lives, that results in freeing not only artist themselves but also others who appreciate their works. When artists put too much emphasis on their own ego, they can have a tendency to think that it is they who create artwork, thus, selfishness and boastfulness can easily arise from such thinking, which is a hindrance to becoming an authentic artist. When creating an artwork, artists' aim is always to engage their free self who is full of creativity, richness, colorfulness, the light of their beings rather than satiate the desire of their ego.

When people engage in art activities, either by creating artworks or appreciating them, they find an essential creative quality within their mind and spirit, which is experiencing full joy and happiness, because they gain a tool to see themselves and their lives in a more meaningful way such as in a form of a higher understanding and a feeling that widen their scope of understanding themselves and their life more positively. Also, engaging in creative activities allows humans to learn how to deal with or overcome in a healthy way their negative feelings or thoughts such as complaints, jealousy, ignorance, and rage that cause one to stumble when one is too preoccupied with it since they cannot easily separate these feelings from themselves. They learn how to distance negative emotions from themselves when they engage in creative activities as these emotions are changed into positive energy that fulfills them.

In addition, when people engage in art activities, it cures their soul, mind, and heart as they involve every part of themselves into creating their artworks. This endeavor itself is so full of life. They can redirect their road of living upon love. They can reflect on their living, cultivate new emotions and thoughts that are dear to them. This wholesome experience gives them a sense of unity and harmony within themselves that has a deep connection to the society and the world they live in. Everything in and around them becomes clear, harmonious, positive, full of life that makes their artworks a direct reflection of their true selves. That's why when we encounter artworks, we feel we have never seen this before, and are filled with awe, inspiration, healing, and become a totally different and new being that have a higher sense of appreciating ourselves and the world we live in.

There are some common traits that artists have. Artists are curious and very observant about happenings that occur around them. They are also very persistent and self-disciplined in what they want to be good at and are eager to educate themselves about a field they are deeply interested in. They also keep a healthy tension between logic/ reason and intuition/ feeling. The former function to judge, explain, make an idea understandable, and the latter creates a mental room for cultivating freedom, flexibility, inspiration. They enjoy the process rather than the result. It is of believing 100% of themselves, believing that they can create something worthy if they put all of their minds that connect to their true selves when creating artworks. They can keep engaging in creative processes as they discern, that is discriminating what is going well and not, rather than evaluate, that is judging success in a flash and fixating it. They develop a philosophical perspective on their own judgment of what is good and bad. They are focused on now like in meditation that makes them comfortable in the creative process. They make sense of figure and background, meaning they decide the priority and create a blank space that allows room for flexibility, productive laziness and a temporary stop. They integrate well, which means that they combine work and rest into their lifestyle in a balanced way that many experiences build up together that become an important meaning in their life. They put importance on rest and restoration, that is they create a space that is protected by background. It is a space where they explore a certain idea or plan, which is of a peculiar feature. They manage energy and time well, able to look at an idea in different perspectives that allows attracting a different form of energy that results in generating more energy overall and make possible a lot more achievement. They possess a growth mindset rather than a fixed mindset, putting more importance on endeavor rather than a result that emphasizes innate intellect and abilities. And there are many other traits such as concentrating deeply, taking risks, welcoming failure which makes them creative beings.

How To Evaluate Artists' Artworks

It is also significant to consider how we should evaluate artworks to better appreciate artists. Endeavor to analyze their artworks in diverse perspectives are important such as philosophically, aesthetically, socially and economically. However, more important is the endeavor to recognize artists' beings. Artists can feel a sense of alienation towards their work and themselves when they feel like their mind full of creativity and individuality is not well recognized and appreciated, as too much focus from art institutions or public is on dissecting and analyzing artists' artworks. Art institutions should always try to value artists first, and then, appreciate their artwork since this stimulates to create an open atmosphere where artists feel free and comfortable to share their thoughts and emotions with others.

Also, in this fast-paced society that is speedy, cannot discern differences, prioritizes conveniences and effectiveness, and has no room to cultivate and encourage multiplicity, collective identity is considered more valuable than individual identity. The collective identity reflects the quality of uniformity and sameness while individual identity is made up of colorfulness and differences. In this kind of atmosphere where uniformity is emphasized, competitiveness easily arises; one starts to compare oneself with others, and tries to be like others when one feels inferior. They can feel depressed or impotent because they cannot find their true self as they continue to compare themselves with others, which give them unnecessary stress. This can cause isolation as they will not try to communicate with others which is a source for building a connection with the outer world that is so essential for their healthy growth.

Thus, an equal and democratic setting where everyone recognizes other's existence should be established in an artistic society. When an entity, either person or institution sets themselves apart from others, they are inclined to make sense of artists' artworks from only their point of view, which is a form of tyranny, because it can only interpret artworks in a preexistent and narrow view they already have, and put artworks full of potential in a box that result in limiting their possibilities to be interpreted in various ways. And not appreciating artworks and artists properly will lead to artists feeling a sense of betrayment and alienation. Thus, it is an important task for art institutions to establish a concrete method that appreciates an artist's existence, not only concentrating on developing tools to analyze artists' artworks. Also, one of the emotions to be cultivated in members of art institution should be sympathy, that is having the mindset and emotion of “I understand You- your creativity, individuality, personality” rather than “I understand your Work.” This kind of appreciation is especially important in the contemporary society that values capital and information which has a quality of acquiring and hoarding, while common emotions and feelings which have a quality of sharing and communicating essential to a healthy society, are easily neglected and wasteful since they seem to not “contribute” to the development of the society.

Furthermore, many art institutions choose to exhibit only the works of famous artists for their publicity and popularity which puts young artists in a vulnerable position since they can easily become undervalued and unrecognized though their artworks possess much potential to be discussed and enlarge the discourses around art. The famous artists have become famous because many discourses have already been made that value their artworks in a certain way by prevalent preexistent thinking, which makes hard for new artists to be recognized in the fixated society. But it is these new artists who reflect the current state of the man living in the society most honestly, as they can represent the general public for their authentic portrayal of their thoughts and emotions that arise from reacting authentically to happenings around them. Their artworks will provide insights on how society should evolve.

History of humankind shows that society has always hated creative artists and annihilated them because they were considered too revolutionary and deviant who was a great threat to the status quo and maintenance of the powerful. The powerful, in this case, the art institution is oppressing powerless, the new artists, in a way that is disguised, but completely manipulative, by evaluating new artists' artworks from its own narrow thinking, ideology or bias that hinder it from welcoming and prospering new creative artists. Thus, for young artists to emerge and flourish, it is always important to dissect and deconstruct the rigid thinking pattern that lies beneath any powerful force.

Art institutions that only exhibit artworks that are understandable to them and neglect those that are unfathomable to them reflect their inability to take risks to make original artworks understandable to the public. They must willingly do a lot of more research on how to evaluate creative artworks, which will generate an open society where people become inspired by new ways of viewing the world and expand contents of communication around art, society, and the world that becomes shared and valued.

Society Where True Artists Flourish

In contemporary society, artwork as a form of “project” is created from the collective minds of artists. Unlike Renaissance era when artists had to meet the needs of the rich noble to sustain their living, and Romantic era when individual artist mostly in isolation created artworks from one's imagination and inspiration, the contemporary society has triggered new types of artists to appear. Individual artists who share a similar vision in their artistic endeavor form a collective group to pursue projects. They do this because they have a desire to show “their” work to the public, not developing their ideas that are based upon what others tell them to do. They are free, passionate, active individual beings who search for an institution that will accept their work. They are active agents who seek to make their voices heard and be appreciated in society. In addition, to sustain a living, and because of the synergy each different forms of art increase the creativity in artists, they engage in multiple artistic fields such as writing, painting, designing and working in the publishing industry. They also acknowledge that the myths of artists instilled in the public minds such as “artworks are too difficult to understand” or “artists are poor” are hindering them to be rightly valued and prosper. From this general phenomenon, we can infer how we should view the contemporary artists -all the opposites, such as having the thoughts of “they are just like us”, “artists are motivated to earn money”, and “artworks are not hard to understand if we genuinely try to understand their artworks”.

Big and prominent art institutions have a tendency to favor famous artists in order to attract the mass public because it allows them to earn as many capitals as possible. Also, some art institutions welcome only VIP audiences which inhibit them to create a democratic artistic community where people from all walks of life can get an opportunity to encounter diverse artworks. New and private institutions are constantly appearing, but they should not follow the footsteps of these big art institutions. Rather, they should endeavor to discover potential young artists, find means to support them financially well, and care deeply about their well-being.

A healthy and democratic society is where diversity is encouraged and valued, which will result in expanding discourses, and enlightening public in a positive way by encouraging them to look at their situation and themselves in a fresh way. This is a society of vibrant and energetic culture constructed upon love and understanding. It is equal and fair because everybody is eager to communicate with one another about a creative idea on the same plain, where diverse voices are shared and each individual beings are acknowledged. In this open atmosphere, people support each other genuinely of their well-being.

Future society should be a positive place where it offers a tool and a chance for diverse people to think differently and act differently. The success of something new occurs when society stimulates a series of possibilities, not when there is automatical dissemination of one revolutionary work or message. Therefore, art institutions should strive to create diverse discourses gradually that make room for myriad voices to enter and develop in multiple ways. True revolution happens when creative activities involve not only the one who informs revolutions, but also the people who accept and understand the creative idea. So an idea or a thought should be suggested and appeared in a way that can be responded to the public as this has more chance to survive and spark motivation to interpret it from various perspectives. This dynamic artistic society will improve in a healthy direction as people appreciate innovative thoughts and ideas of artworks, and gain confidence and insight to make something new as this process continues further.

Whether the creativity of artists is actualized depends on its acceptance from culture. A culture that emphasizes rules and obeyance of customs is a difficult place for exceptional, deviant and revolutionary artists to flourish. Art institutions should build a strength to deliver something unusual to other people, and gather the seemingly contradictory topics and suggest them in an understandable way to the public. Also, they should have a deep interest in valuing creativity identity of artists. More researches on how the inner creative minds of artists work should be done, and more emphasis on “How” rather than “Why” should be implemented as we can gain a tool and understanding to cultivate creative skills that are essential to our growth. Generally, we should strive to understand more about how creativity functions as this will enlighten and educate us in a healthy way. It is hard not to emphasize the positive process and outcome of cultivating creativity. When we are creative, we feel a sense of gratification and freedom that betters our wholesome being. We understand ourselves better, rediscover and renew ourselves in a positive way. And finally, we live more abundantly and fulfilling in this only life we are given.

Conclusion

Artists form creative self during their engagement in artistic activities. The creativity that works inside the creative mind help artists to form a sense of self that brings harmonious and joyful feeling toward themselves, and motivate others who appreciate their artworks to think differently and innovatively. Art institutions should strive to cultivate means to appreciate artists' beings in authentic ways rather than focussing on analyzing their artworks since too much emphasis on the latter can lead to artists feeling alienation. Future artistic society should be a democratic and open place where artists and the people who see artworks engage in an equal manner that helps construct a creative atmosphere where innovation and invention occur.

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Unprogrammed Artificial Intelligent, Clone - Focusing on the Film Never Let Me Go

Sungbean Son, Yonsei University, South Korea

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Abstract

What would happen if there is a machine that could learn emotions at a very similar pace to humans? The machine exists in reality. It is clones, which are created by humans like robots, and which humans have control of, and which benefit humans. The film *Never Let Me Go* is a great visual representation of the fate and life of these clones. The feature of the film, which is distinct from numerous films dealing with the clone, is that it not only describes the story from the clone's point of view, but also allows viewers to watch the clone's growth and suffering from childhood to adulthood. In the process, Clones doesn’t require an artificial programming in emotion learning and they learn emotions through natural relationships with people around them just like human beings. This paper focuses on the film *Never Let Me Go* and studies human-made creatures invading human boundaries and exerting influence. The paper is also meaningful in that the film study has been lacked when it compares to the original novel with the same title even though both works are dealing with the same content, and that the work can analyze the present and future of artificial intelligence and clones interpreted by the writer and the director.

Keywords: Clone, AI, SF, Film, Emotion, Silence

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Introduction

Through the film *Never Let Me Go* (2011), this paper tries to discuss the answer of modern humanities to the question of science. In particular, it discovers that movies are effectively delivering messages through various visual effects or narrations about cloned human technologies that are about to be commercialized, and interprets the view of cloned human beings held by director Mark Romanek by comparing them with the descriptions of the original novel. The clones in the novel and film *Never Let Me Go* are similar to the clones we encounter in the traditional SF genre, but are in a different environment. All are raised for the benefit of the original DNA owners, but the cloned humans of *Never Let Me Go* enjoy not only creating works of art and exploring studies just like DNA providers, but also the natural emotions that original humans feel, such as love, loss, jealousy, and confusion. Modern people have sought convenience in daily life without offering any personality to artificial intelligence, but the movie is proving that these artificially created creatures learn emotions at the same pace as humans and that they also exist as human beings. In this regard, the paper points out that the artificial intelligence of the artificial body develops even though it has never been programmed, unlike the artificial intelligence robots that appear in modern times, and suggests this phenomenon from a perspective of humanities.

In modern society in the 21st century, the technology of human cloning is by no means an unknown realm. Cloned animals such as Dolly and Snuppy are living proof of cloning technology, and theoretically, human cloning is currently feasible. Dealing with cloned humans in many areas such as literature and movies becomes more active as the technology is ready to be commercialized. Since this technology has been proven, now modern people enjoy imagining the 'life' that we will co-exist with clones in the near future through art such as works of literature and films. However, despite such an active wait for the future, the reason why cloned beings are not easily seen in our real lives is because of unresolved social and ethical issues.

Body

Based on Kazuo Ishiguro's novel, the film *Never Let Me Go* (2011) is considered faithful enough to borrow some of the key lines from the original. The movie is set in a society where cloned humans are commercialized. Kathy, Ruth, and Tommy are friends who grew up together at the Hailsham Boarding School, and they are destined to 'donate' their vital organs after they fully grow up. In Hailsham, they study, exercise, draw pictures and write poems, hoping that their works will be displayed in ‘Gallery’. Over time, the three move to the Cottages where cloned humans are temporarily staying ahead of an organ "donation." Kathy then leaves the Cottages as a carer for cloned human beings, who are in the ‘donating’ stage, and then Tommy and Kathy try to apply for a deferral, but during that process, they are frustrated to realize the reality of Hailsham's education and the world's gaze at cloned humans.

The most notable distinction from fiction is that the film minimizes narration and lines, although the film has more time limits compared to the novel. Despite the fact that the original novel is close to about 300 pages long and that there are as many episodes as the amount, the film, with a total running time of 1 hour and 44 minutes, chose some of the novel's main episodes but did not insert many conversations at the same time. The lack of dialogue is not replaced with a spectacular action scene that affects the development of any content but shows the serenity of the characters or the scenery they see. The keyword of this movie is by far silence.

Yunhee Choi stated in her book *Intercultural Communication* that silence can be a context-oriented communication tool that can express emotions, related messages, cognitive processes, etc. Heidegger also says that silence is one of the essential functions of words and a tool for articulating oneself clearly. These functions of silence extend to modern people's view of cloning human technology. Silence has an ambivalence, which leads to the duality of modern people.

First of all, silence serves as a high-context mechanism that can elicit sympathy for the characters on the screen. The concept 'high context' suggested by Edward Hall means that the nature of the conversation is in context, and is a communication terminology that identifies the hidden and indirect meanings between lines. For example, the original novel is entirely based on Kathy's memory. Therefore, from beginning to end, the novel focuses on her explaining the situation and delivering her personal feelings. On the other hand, the film uses Kathy's monologue only in the beginning and the ending of the film and omits narration in most of the film's scenes featuring days in Hailsham and life in the Cottages.

Also, the four steps in the movie, introduction, development, turn, and conclusion, are delivered through silence. If the lines between the characters directly represent the thoughts of the individual characters, silence indirectly makes them guess their thoughts. Ruth and Kathy peek into the Miss Emily's room and remain silent, wondering what works to be selected in the gallery. Ruth also finds Kathy enjoying music flowing from the cassette tape that Tommy gave her, and she keeps silent. Kathy, who witnessed kiss scenes or sex scenes between Tommy and Ruth, is also silent. As "witnessing" and "taciturnity" are repeated, the content of the film creates tension and curiosity. The audience understands their emotions, personalities, and intentions hidden in silence by intervening actively and subjectively. In this process, considerable concentration and empathy arouse. The director's insertion of these formulas is quite strategic. That's because two premises are needed for this focus to take place. First, focus on the object that is accessible to most people. All the episodes in the novel help the readers understand clones' lives, but love is the most efficient material for people of all ages to hear the message the director wants in a short time without any obstacles.

Secondly, it is the premise that cloned humans have emotions like humans. If the task was to analyze whether a cyborg or a robot in the movie, such as *Blade Runner*(1982), *I Robot*(2004), etc., the task for the audience at *Never Let Me Go* begins to transfer emotions to them, assuming that the artifacts already have feelings.

Silence, on the other hand, also reveals stagnation. Silence can be a kind of positive communication tool, but it is a factor that slows down the flow of events or problems. The debate is making no progress and this is a way of communication largely avoidant and evasive. In the novel, Kathy and other children of Hailsham continue to question their own existence or various situations such as school discipline, but always the conclusion ends with their fragile conjectures or ends with content with vague answers from teachers, and no one wants to ask more. In the movie, the scene is short but intense. At the beginning of the movie, children don't pick up the ball out of the fence in P. E. class even though it was close to them. When Miss. Lucy asks her children why they don't go pick up the ball, they tell her the Hailsham tales that if they cross the fence, in a word, they die. At this time, Miss. Lucy asks where this egregious tale comes from, and Ruth and other children say, "Of course they are true. Who'd make up stories as horrible as that?"

The repetition of witnessing and silence in the film is consistent with the country's ideology in the film, which has commercialized cloned human technology. Emily, who is the head teacher of Hailsham in Kazuo Ishiguro's novel, gives a brief account of the history of cloned humans.

The story also appears briefly in the movie. "But we were providing an answer to a question no one was asking. If you ask people to return to darkness, the days of lung cancer, breast cancer, motor neuron disease, they'll simply say no," said Emily. According to her statement, Kathy and other cloned humans are just tools for the well-being of society. People don't wonder that cloned humans are living creatures. In the middle of the movie, Kathy and her friends, who stayed in Cottages, briefly dine at a restaurant in Norfolk, and then old people who see Kathy smiling and chatting with their colleagues are caught on camera. They keep checking Kathy's face with a serious look, but we don't hear anything from the scene, Kathy throws her eyes toward them, but the movie doesn't explain what they've talked about until the end. But it is reasonable to guess that Kathy, who visits Norfolk for the first time, is recognized by human beings who know her original. Ruth also finds her original in Norfolk. In the movie, she witnesses her original talking to someone else at the travel agency's office. But rather than face her in person, she watches her original out of the window as if she's a kid spying on her. The two meet eye to eye, but a strange and uncomfortable silence flows and soon moves away. These two scenes reveal how the real world that their original lives looks at clones when they first break out of a society where cloned humans like Hailsham and Cottages are its members.

In common, humans in this society are uncomfortable with their existence and nervous about their existence. Freud argues that human anxiety arises from a clash among id, ego, and super-ego. Humans also have many defense mechanisms against this anxiety: repressions, denial, displacements, rationalization, fantasy, regression, and reaction formation. Among them, humans in the movie respond to anxiety about cloned humans with denial and rationalization. They refuse to accept it in silence, though they have witnessed it alive in real society through a denial mechanism. They also interpret their situation self-centered through rationalization. Scientific definition elucidates that the clone that inherited a particular human DNA is another human being with the same genes of the original. However, those who respond to anxiety through rationalization will not be given this rational explanation, but by turning a blind eye to them, they will accept the interpretation that human life extension and happiness for the majority is the top priority.

This repetition of witnessing and silence is also consistent with modern people's view of cloning human technology. That is to say, this compatibility of silence reveals that modern people, too, ignore or avoid the theory and discussion of cloning humans, even though they understand it enough. As mentioned at the beginning of the movie, it must be fascinating that an era in which all diseases have become treatable is coming and the possibility has been 'performed' but we also know that there are sacrifices to perform the technique. Emily, who explains the national donation program to Kathy and Tommy in the novel, says this. "They want their organs to appear out of nothing." "They just want you to be in the shadows." So humans want to benefit themselves from cloned human technology, but at the same time ignore conscientious pretensions. It is not only unconscionableness that can be interpreted in this 'silence' but also their 'fear' of the possible fact that clones have a better ability than that of themselves. This anxiety toward clones is a natural reaction of human beings because the relationship between a master and a slave may be overthrown and the creator may be deprived of the gains that he or she has gained unilaterally. Hailsham's cloned humans are not only educated in many ways but also have the same intellectual level as their own, creating something on their own. Even they learn feelings that were thought to be lacking in a machine learning at a similar pace, combining with one's own will to create a complex level of emotional expression. In the film, for example, Kathy shows discontent when she witnesses Ruth imitating couples around her or those who appear on TV shows, and Ruth interprets such Kathy's attitude as loneliness or jealousy. Tommy also discovers that Kathy suddenly skims a porn magazine but understands the cause is an act to find her original without asking her.

In light of Freud's dynamic model, modern people's attitudes toward cloning human technology in line with movies stem from their desire to live a long life by receiving healthy, side-effects-free organs. Freud calls this desire Id. The ego of humans also brings awareness of what is real, while producing anxiety and defense mechanisms to reject the rights of a cloned human or the system. Finally, super-ego teaches what is good and bad through socialization, and in the movie, people do not actively show this discomfort in consideration of other people's eyes, but they show an allusion. Humans choose to distance themselves in a very convenient way called silence. Silence has no power to reverse the situation, so it is a very important tool of communication that allows you to communicate your intention to the other side without making any changes in the system.

Conclusion

In conclusion, the film Never Let Me Go deals with cloning human technology on the same lines as the main message of the original, but warns that the desire for cloning technology of modern people is at risk by boldly omitting narrations or lines and by delivering the detailed emotions of characters to visual effects. That's why the film lacks technology. Except for the metal bracelets that confirm their entry of the building, there is no such scene as an explanation of their birth theory or a laboratory. This is not the development of biotechnology from the point of view of science but interpretation as an answer to the humanities, which raises awareness of life ethics.

Mark Romanek, the director of the film, stated in an interview with Alex Billington that “That(the addition of the bracelet scene) was a fairly bold addition that's not in the book and he(Kazuo Ishiguro) understood the reason that was a good idea. Things like that. It was kind of, ‘Is this OK? Is this OK?’” when the interviewer asked him of the collaboration with the writer, Kazuo Ishiguro. Technically, the film *Never Let Me Go* is a reproduction of the novel and a separated individual work since it has a lot of revisions and additional ideas. The work, however, was completed by enthusiastically collaborating with the author and the director confessed that he thinks he was invited to include strong visual effects, which means the film delivers the same messages that the writer and the director wanted to say. The lack of conversation or silence, in other words, is an intentional device for the film-making. Unprogrammed artificial intelligence in this 21st century is expressing its possibility to cross the boundary that constantly distinguishes between human beings and artificial beings. Denying their abilities including owning and expressing emotions is an anachronism. Seeking the good health and long life is a worldwide desire, but liberty always requires responsibility.

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Adopting Calligraphy Style to Design Smart Clothing for Down Syndrome Users

Ying-Chia Huang, Fu Jen Catholic University, Taiwan

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Abstract

This study utilizes smart clothing as a tool to support self-training activities for individuals with Down syndrome. It addresses issues that arise in both daily life and sports, proposing sportswear with a calligraphy style, electronic devices and mobile applications. Down Syndrome Foundation R.O.C was established by selling Tu’s Calligraphy as a fund-raising effort in 1998. His illustrated artworks contained messages of love, joy and abundance, and was intended for males with Down syndrome and parents. In 2018, the author was invited to create a smart clothing design for the foundation for its 20 year anniversary celebration ceremony. The garment developed offers Down syndrome users a good fit and meaningful calligraphy to support self-training purposes. Smart clothing utilizes functional stretch fabrics and a high degree of pattern-making technology protected by patent. The 3D sculpturing garment manufacturing method and system makes smart clothing easy to wear 12 hours a day. The garments have a 22gram electronic device with multiple safety functions, which include safety controls to assess temperature, location and fall down detection, an SOS alert, connected via mobile blue tooth. The smart clothing incorporates the silhouette, line stroke, texture and meaning of calligraphy style using a laser cutting mesh, hot-melt adhesive and waterproof tape. In summary, this study focusses on developing a smart clothing designing procedure to demonstrate a good "design method" for smartly styled clothing and garment patterns. These designs not only fulfil user needs, they also provide comfort for all day wear, reliability for self-care training and mental support.

Keywords: Calligraphy Style, Smart Clothing, Down Syndrome.

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Introduction

During 8 decades, the life expectancy of patients with Down Syndrome has increased by about 46 years. From 1929, the average life expectancy was 9 years old, in 1949, 12 years old, in 1982, 35 years old and in 2007, 55 years old (Barnhart and Connolly, 2007). In Taiwan, the research in 2015 by Chiang, Yang, Hsu revealed that the total number of Down's syndrome using Taiwan National Health Insurance in 2011 was 3,684. In this data, 181 Down's syndromes were over 50 years old, which was 4.9% of the total sample. It shows Taiwan is one of the long-term care of patients with Down's syndrome over 50 years old, in the world. The study also illustrated that 1407 Down's patients were aged 19 to 49. This is 38% of the total sample and their rehabilitation is home care. Lin (2018:67) pointed out that these families, who are care for rehabbing patients with Down's syndrome, are under pressures and challenges.

In 2016, Taiwan government approved a “10-years long-term 2.0” program. This program organizes issues of long-term care, specifying long-term care categories and personnel and services of long-term care for related (Lin G.-P., 2018). This program helps family to do and to improve the quality of long-term care. So, this study is taking family as the training place, parents and caregivers of Down's syndrome mainly use self-care skills training to cultivate the ability of patients with Down's syndrome to reach self-care task(Lu，2016). In 2018, the author was invited to create a smart clothing design for the foundation for its 20 year anniversary celebration ceremony. The garment developed offers Down syndrome users a good fit and meaningful calligraphy to support self-training purposes.

Literature Review

The literature of this study was divided into three parts: dimensional transformation of 2D and 3D design in fashion design, smart clothing and self-care training for Down Syndrome.

2-1. Dimensional transformation of 2D and 3D design in fashion design

The study about well ability of dimensional transformation in smart clothing design is important. Take a case of Professor Jun Mitani cooperates with fashion designer Issey Miyake for example, Professor Mitani establishes origami research software, which is ORI-REVO(Mitani,2011), assisting Mr. Miyake(2018) to execute his fashion brand “132.5”. The software offers designer to create garment based on three-dimensional to two-dimensional as foldable cloth.

Computer-aided software(CAD) and Computer-aided manufacture(CAM) assist garment pattern makers to pinpoint and estimate the layout of the design drawings such as Lectra, Gerber, PAD and Investronica. These softwears and its system offer design from two-dimensional idea to three-dimensional. CAD tools like Gerber, Lectra, PAD, Maya, and Syflex help designers in the process of dimensional transformation. The Parametric Pattern Generator, which was developed by TPC Limited of Hong Kong(2011), is a computer-based input interface. It offers calculates the three-dimensional shape from a three-dimensional angle and can be planarized into a layout. In Korea, CLO 3D mainly uses a flat garment pattern to simulate the virtual model of a three-dimensional garment. However, the function of CLO 3D has a way to gain garment pattern by pattern flattening from virtual averter unique pattern as users to illustrate very fit garment silhouette and slash.

The research of Huang (2012) is the only fashion design method, which is the Sculptural Form Giving Method, from 3D to 2D perspective. In 2018, this research gains Taiwan's invention patent technology and won a price of future tech by Taiwan Ministry of Science and technology (2018). This unique fashion design methods helps to illustrate customized clothing design by introducing 3D virtual modelling before constructing a first garment sample. This patent method also offers 21 times efficacy to illustrate garment pattern in compared with the method in 2012. (Huang, Guo, Hou, 2017).

2-2. Smart Clothing：

The development of smart clothing in 1990s was mainly researching and developing by military use such as U.S.A and European Union (Ariyatum, Holland, Harrison and Kazi, 2010). These Institutes investigates on Smart clothing develops innovation research and development (R&D). Since 2001, many international sports brands are developing their produce with sensor and device, such as Adidas' self-adapting shoes, Gapkid's FM radio shirt, Burton's MD & AMP jacket, North Face's self-heating jacket, Sensatex Smartshirt. In 2005, more smart apparel products were developed in fashion, such as Levis's iPod jeans, Zegna's Bluetooth jacket and Thai solar jacket, and Oakley's solar clothing. In 2010, Suh, Carroll and Cassill's journal papers at the University of North Carolina were published using different stages of design research, product development, and product development. Process and functional clothing product development process, they divide the smart clothing product design steps into five stages: design concept generation, design, prototype development, sample clothing Evaluation and design refinement, product planning.

2-3. self-care training for Down Syndrome

Self-care training for intelligently disabled people: Brolin (1995) mentioned the following nine daily life skills in the life career education. It including ability to handle personal belongings, to choose and handle home matters, to care for personal needs, to raise children and face marriage, to purchase, to prepare and consume food, to purchase clothing, to demonstrate civic responsibility, to use recreational facilities for leisure activities and to engage in activities in the community.

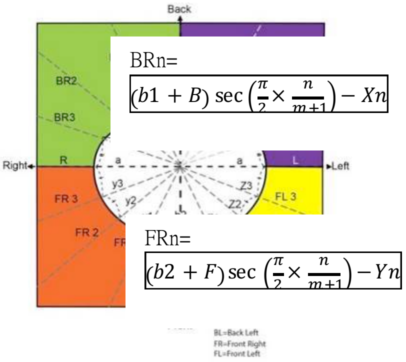
Smart clothing is monitored the health care of users. It provids monitor the physiological and emotional index of autistic patients (Taj-Eldin, Ryan, O’Flynn and Galvin, 2018). Kara, Güleç and Çağıltay, 2018) used wearable clothing and animation to help the four children with intellectual disabilities in Turkey. They were taught to recognise five organs of the human body. In 2002, Carmeli, Kessel, Coleman and Avalon's study studied adults with Down's syndrome to exercise for 3 times for 30 weeks and to tracking during the 25 weeks. The result shows significantly improve of lower limb muscle endurance of adults with Down's syndrome. Rimmer, Heller, Wang and Valerio (2004) studied that improving the muscle strength and endurance exercise training programs for patients with Down's syndrome. Although there is no significant change in body weight, the important effect is to reduce the health risks of Down's patients and delay Down's Functional deterioration of muscle strength and muscular endurance in adults and maintenance of independent body function. In 2008, Shields, Taylor and Dodd found that treadmill activity training for children with Down's syndrome for ten weeks and three times a week improved their cardiopulmonary function, physical fitness, and body fat ratio.

Research on the use of smart wearables in Down's syndrome: In 2018, Lazar, Woglom, Chung, Schwartz, Hsieh, Moor, Crowley and Skotko developed mobile application software for patients with Down's syndrome to address Down's patients' meals. Nutritional decision-making, their interface is user-centered, and the software is revised with feedback from doctors, geneticists, psychologists, dietitians. Semjonova, Vetra, Oks, and Katashev (2019) designed a smart T-Shirt worn by Down's patients and placed a sensor on the shoulder.

Methodology

This study used the authors' patent, the Sculptural Form Giving Method (Huang, 2018). Vertical and horizontal patterns are the two patterns to illustrate. The research utilises Microsoft Excel to calculate garment variation. This design method offers garment a high degree of accuracy in pattern-making. It also benefits fashion design team to do design communication. The map of Sculptural Form Giving Method is illustrated as squall. Body shape is defined as oval shape. $\frac{b1}{a}$ and $\frac{b2}{a}$ are experimental parameter, such as waist line $\frac{b1}{a}=\frac{17}{9.5}$, $\frac{b2}{a}=\frac{6}{9.5}$. .

3-1. The calculation of horizontal pattern：four quadrants and its formula are listed below.



BRn=

$\boxed{(b1+B)\sec\left(\frac{\pi}{2}\times\frac{n}{m+1}\right)-Xn}$

BLn=

$\boxed{(b1+B)\sec\left(\frac{\pi}{2}\times\frac{n}{m+}\right.}$

FRn=

$\boxed{(b2+F)\sec\left(\frac{\pi}{2}\times\frac{n}{m+1}\right)-Yn}$

FLn=

$\boxed{(b2+F)\sec\left(\frac{\pi}{2}\times\frac{n}{m+1}\right)}$

Figure 1 Four quadrants and its formula.

m: Number of nodes. n: Node order.
$3 \leqq n \leqq m$. The number of nodes is more than 3, due to the silhouete getting smooth. This improves comfort of wearing. Taking the Sculptural Form Giving Method for example.

Wn= b2$\boxed{+\frac{1}{m}(a-b)\times n}$

BLn=$\boxed{(b1+B)\sec\left(\frac{\pi}{2}\times\frac{n}{m+1}\right)-Wn}$

After entering in Excel, pattern-maker is able to follow data set to draw vertical and horizontal variation.

3-2. The calculation of vertical pattern

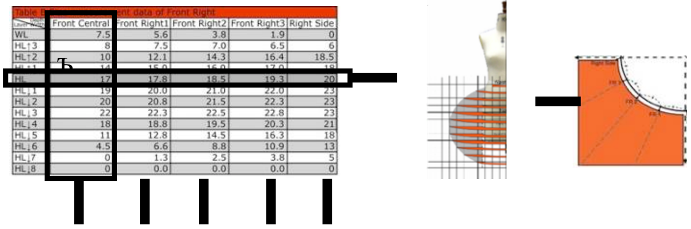


Table B[illegible]ent data of Front Right

	Front Central	Front Right1	Front Right2	Front Right3	Right Side
WL	7.5	5.6	3.8	1.9	0
HL↑3	8	7.5	7.0	6.5	6
HL↑2	10	12.1	14.3	16.4	18.5
HL↑1	14	15.0	16.0	17.0	18
HL	17	17.8	18.5	19.3	20
HL↓1	19	20.0	21.0	22.0	23
HL↓2	20	20.8	21.5	22.3	23
HL↓3	22	22.3	22.5	22.8	23
HL↓4	18	18.8	19.5	20.3	21
HL↓5	11	12.8	14.5	16.3	18
HL↓6	4.5	6.6	8.8	10.9	13
HL↓7	0	1.3	2.5	3.8	5
HL↓8	0	0.0	0.0	0.0	0

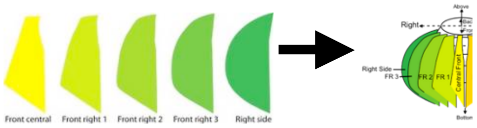


Figure 2 Vertical and horizontal pattern are display on mannequin in order.

3-3. The calculating variation by Excel

Figure 3 The interface to calculate variation by Excel.

Experimental Work

The experimental work was divided into three parts, including electronic module, fashion design and fashion show.

4.1. Electronic module and its application

The electronic module includes safety controls to assess temperature, location and fall down detection, an SOS alert, connected via mobile blue tooth.

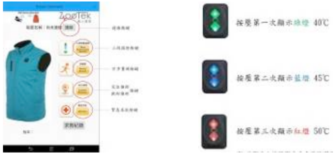
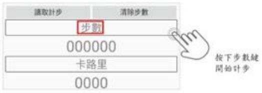
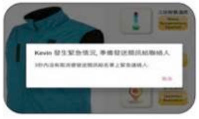


Figure 4 Three ways to adjust heating pad temperature.





Kevin 發生緊急情況, 準備發送簡訊給聯絡人

Figure 5 Pedometer screen. Figure 6 S.O.S SMS

4.2. Fashion Design

The smart clothing design includes design theme, design concept and garment design details.

4.2.1.Design theme： Love is able cross limitation and we have confidence together forever.

- **Design concept：**

This research collaborates with the Down Syndrome Foundation Republic of China and Professor Lee, to design smart clothing for age of 12, 22 and 32 Down syndrome male users. This study takes smart clothing as an intermediate tool to monitor the Down syndromes' actives ether life and sports issues, via sportswear, electronic devices, and its mobile application. This study establishes smart sportswear for Down users to improve 21% garment fitting for users' body via pattern-making technology of the

Sculptural Form Giving Method. It adopts 22gram electronic module to establish a smart clothing collection. The Down users intend to wear for a long time and improve the users' willingness to visualize and to monitor their daily sports activity. The technology of pattern-making of the Sculptural Form Giving Method is able to create unique garment silhouette, slash and details to improve users' life quality via clothing. This customized garment is a foundation for collecting big data and further data analysis. It also can be used to design for various users, such as athlete, baby, children, elderly and patients.

4.2.2. Smart clothing details：

The body size, calligraphy, garment technical design and photoshoot are the four major issues of fashion collection.

A.No.1 Down Syndrome male user

Figure 7 Down Syndrome user, who is age 12.

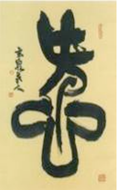


Figure 8 artworks contained messages of love by Calligrapher Tu.

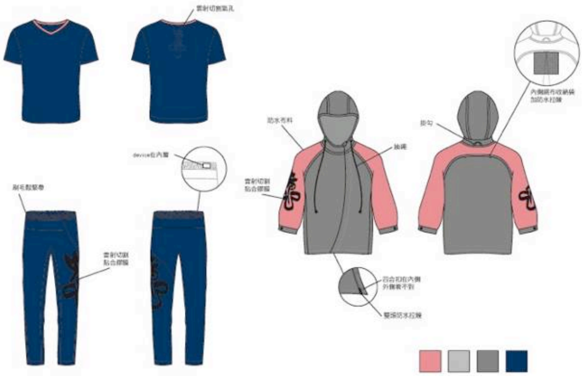


Figure 9 Garment details of mart clothing construction.

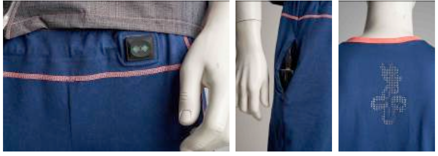


Figure 10 The electronic device in wait line and laser cutting mesh.

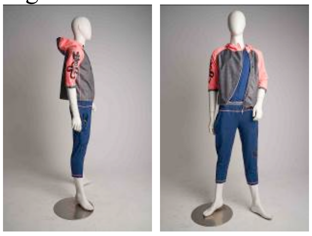


Figure 11 Front view and side view of smart clothing for age 12 Down Syndrome.

B.No.2 Down Syndrome male user

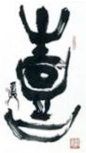


Figure 12 Down Syndrome user, who is age 22.   Figure 13 artworks contained messages of joy by Calligrapher Tu

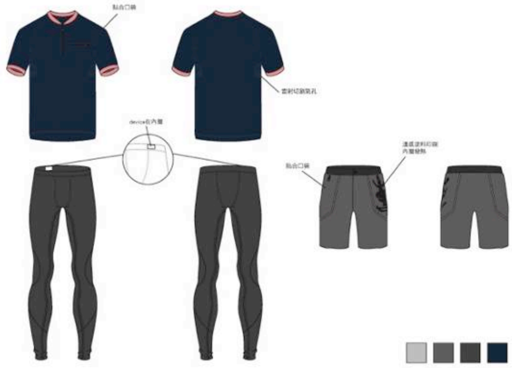


Figure 14 Garment details of mart clothing construction.

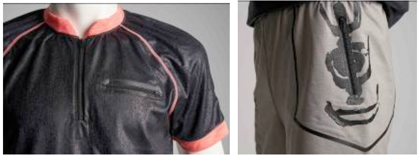


Figure 15 The garment details of pockets.

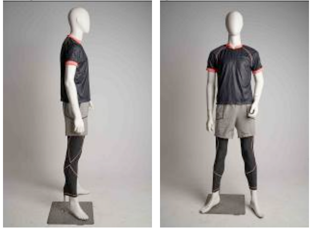


Figure 16 Front view and side view of smart clothing for age 22 Down Syndrome.

C.No.3 Down Syndrome male user

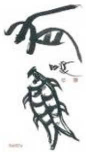


Figure 17Down Syndrome user, who is age 32. Figure 18artworks contained messages of abundance by Calligrapher Tu.

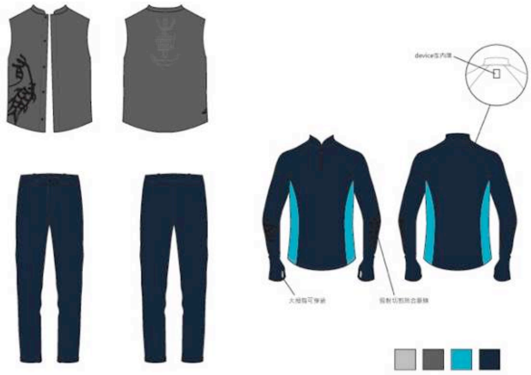


Figure 19 Garment details of mart clothing construction.

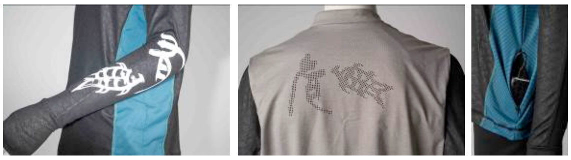


Figure 20 Laser cutting reflective material, mesh of Calligraphy and power bank pocket.

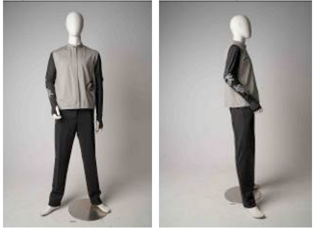


Figure 21Front view and side view of smart clothing for age 32 Down Syndrome.

4.3. Fashion Show

Figure 22 Down Syndrome Foundation R.O.C 20th for its 20 year anniversary celebration ceremony in Taipei Songshan Cultural and Creative Park, 2018.03.16

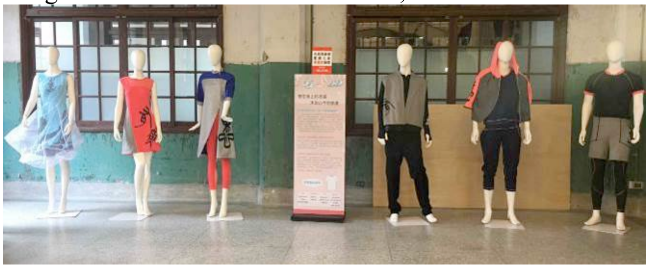


Figure 23 Fashion Collection in Taipei Songshan Cultural and Creative Park, 2018.03.16。

Conclusion

In summary, the Sculptural Form Giving Method and procedure is reliably to form smart clothing to fulfil user needs. They also provide comfort for all day wear, reliability for self-care training and mental support. This research utilized smart electronic module, which only 22gram, to form ether an easy wear garment to do self-care training and activities. The research result shows that taking the design skill from cross-disciplines is able to design smart garment offer users need.

Acknowledgements

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Contact email: 094537@mail.fju.edu.tw

A Study on Differences between Experts and Consumers in Creative Advertising Effect regarding Commercial TV Advertisement

Chun-Wei Ke, Southern Taiwan University of Science and Technology, Taiwan
Hung-Yuan Chen, Southern Taiwan University of Science and Technology, Taiwan

The Asian Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract

Advertisements are the main tools to convey messages to consumers. In today's media, TV advertisements have high penetration rate and powerful audiovisual effects. In the design of TV advertisements, the design team is responsible for the design of advertising contents. Therefore, this study explores the cognitive differences in creativity between the design team and consumers and also examines the degree of correlation among creativity, communication, attractiveness, memory, and interest. In order to examine the two purposes mentioned above, the study invited 63 consumers and five advertising experts to review TV advertisements and asked them to score creativity, communication, attractiveness, memory, and interest for each video. The results show that there are cognitive gaps between experts and consumers based on the results of scores, cluster analysis. In addition, as for the scores of consumers, creativity has a positive correlation with attractiveness and memory. Interest has a positive correlation with communication, attractiveness, and memory. However, as for the correlation between the scores of advertising experts and consumers, it is found that only the scores of communication of advertising experts and the scores of the interest of consumers have a positive correlation. Therefore, "creativity", "communication", "attractiveness" are essential elements when designing TV advertisements. The results can be used as a reference for TV commercial advertisement design.

Keywords: TV Advertisement, Creativity, Advertising Effect, Cognitive Differences

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Introduction

From the promotion aspect of the marketing mix, advertisement is the main tool to convey messages to consumers (Lu, 2015; Hsiau et al., 2010). According to a report from Nielsen, a leading company of information, data, and measurement, TV advertisement in Taiwan has the highest budget compared to other platforms and it is still an important communication platform for business owners (Chang, 2018). In addition, TV advertisement has a number of features, including powerful audiovisual effects, high penetration rate, mandatory, products being displayed, easy to connect emotions with viewers, etc. Commercial advertisements, which aim to consumers to promote or sell a product, service or idea, are the most among all categories of TV advertisements. Therefore, this study chooses TV advertisements as the scope of the study.

How do advertisements produce advertising effect during the process of delivering messages? Bendixen (1993) defined the advertising effect as “the impact of advertising messages through the media, or the response of the audience to the content of the message, which can be divided into the influence of the attitude of the audience and the impact on the sales of advertising products”. Overall, the measurement indicators of traditional advertising effect can be divided into the following four aspects, including attitude toward the advertisement, attitude toward the brand, advertisement memory, and purchase intention (Ha, 1996). In addition, the AIDMA mode was widely used by advertisers to detect advertising effect (Moriarty et al., 2016), In the AIDMA model, a product would first attract “Attention” of a consumer, and then the consumer would become “Interested”. Soon the consumer might “Desire” to have the product and keep it in his “Memory”. Finally, upon coming across the product at a store, the consumer would take an “Action” to purchase it (Sumita& Isogai, 2009). The main goal of advertisement is to attract consumers’ attention and continually arouse consumers’ interests. Therefore, “Attractiveness” and “Interest” are also indispensable features of advertisement.

In the operation of advertisement, “creativity” played an important role (Hsiau et al., 2010). At the same time, a high-quality creative advertisement was easier recalled for consumers (Till & Baack, 2005□Lehnert et al., 2013), and also helped consumers to create positive attitude toward the advertisement and the brand and further to encourage purchase intention (Ang et al., 2007□Baack et al., 2016□Yang & Smith, 2009). Besides creativity mentioned above, according to the creative philosophy of Doyle Dane Bernbach (DDB), an advertising company, there were basic principles for an effective advertisement: “Relevance” (R), “Originality” (O), and “Impact” (I) (Moriarty et al., 2016). Moreover, besides ROI mentioned above, Lu (2015) also proposed three additional characteristics: sales ability, persuasive ability, and simple information. Hence, apart from creativity, “Communication” is also a factor to drive a successful advertisement, which makes consumers easily understand the messages delivered in an advertisement. Hence, based on literature above, “Creativity”, “Communication”, “Attractiveness”, “Interest”, and "Memory" will be used for further study.

During communication process of TV advertisements, the contents of TV advertisements are encoded and designed by design team, and then decoded by consumers. However, are there any cognitive differences in creativity between design team and consumers? Wei & Chang (2000) pointed out that cognitive gaps between these two groups may exist. Not to mention a group of experts who are professionally trained and practically perform TV advertisements. There are several studies on cognitive differences between designers and consumers (Fu et al., 2019; Hsieh & Chang, 2016; Chou & Wang, 2007; Lo & Lin, 2007).

Therefore, this study explores the cognitive differences in creativity on TV advertisement between advertising experts and consumers and also examines the correlation among creativity, communication, attractiveness, memory, and interest.

Method

Step 1: Research samples collection and scoring

This study collected 48 samples that are large differences in the creative performances of advertising contents. They are broadcasted in Taiwan during the period of August 1, 2018 to August 31, 2018 (including those have been broadcasted for nearly 3 years). The advertisements aren't limited to a single product category or single brand to avoid similarities in contents and creative performances, as shown in Figure1 (Appendix A for details and sources of each sample). Then, this study designed a total of 4 questions based on AIDMA model to score each advertisement, as shown in Table 1. The scoring range is between 1 and 10 in steps of 0.5, as shown in Figure 2. The study invited 30 consumers, 14 males and 16 females, who regularly watched TV advertisements to participate in the survey.

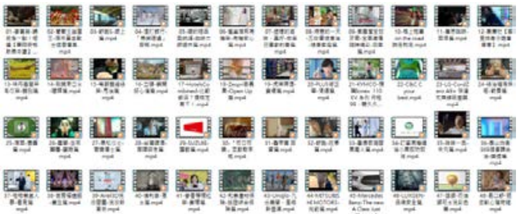
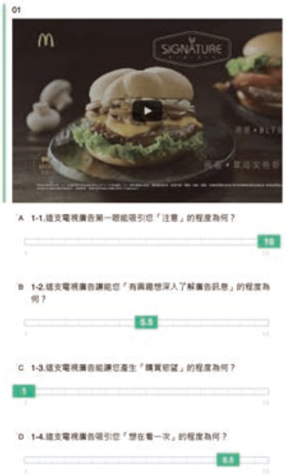


Figure 1: 48 samples of TV advertisements

Table 1: Scoring questions

Scoring questions
1. To what extent does this TV advertisement attract your attention at the first glance?
2. To what extent does this TV advertisement arouse your interests and make you want to learn about the messages?
3. To what extent does this TV advertisement arouse your purchase desire?
4. To what extent does this TV advertisement make you want to watch it again?



A 1-1.這支電視廣告第一眼能吸引您「注意」的程度為何？

10

B 1-2.這支電視廣告讓能您「有興趣想深入了解廣告訊息」的程度為何？

5.5

C 1-3.這支電視廣告能讓您產生「購買慾望」的程度為何？

1

D 1-4.這支電視廣告吸引您「想在看一次」的程度為何？

8.5

Figure 2: Score interface

Table 2: TV advertisements sample score results (partial)

Score results (±SD)					
Sample number	**Average of the first question**	**Average of the second question**	**Average of the third question**	**Average of the fourth question**	**Total average**
001	7.47±1.68	6.93±2.12	6.60±2.34	5.62±2.54	6.65±1.89
002	7.58±1.97	6.60±2.22	6.08±2.45	6.67±2.47	6.73±2.12
003	6.50±2.12	5.48±2.50	5.43±2.25	5.20±2.35	5.65±2.13
□	□	□	□	□	□
015	5.87±2.06	4.43±2.38	4.45±2.42	3.37±2.12	4.53±1.94
016	5.58±1.82	4.07±1.90	4.15±2.18	3.65±2.14	4.36±1.81
017	5.60±1.79	5.62±2.02	5.28±2.23	4.17±2.35	5.17±1.92
□	□	□	□	□	□
047	7.13±1.85	6.17±2.56	5.65±2.52	5.13±2.70	6.02±2.19
048	6.55±2.13	5.58±2.34	5.37±2.45	5.53±2.77	5.76±2.09

Step 2: Screening by hierarchical cluster analysis

This study adopted Ward's method of the hierarchical cluster analysis to classify samples into three groups, namely "High attractiveness", "medium attractiveness", and "low attractiveness", based on the scores, as shown in Figure 3. Then, this study selected a total of 33 samples in the group "high attractiveness" and "medium attractiveness" for further study because of considering the sample size of further study and the coverage of advertising contents, as shown in Appendix A(new number).

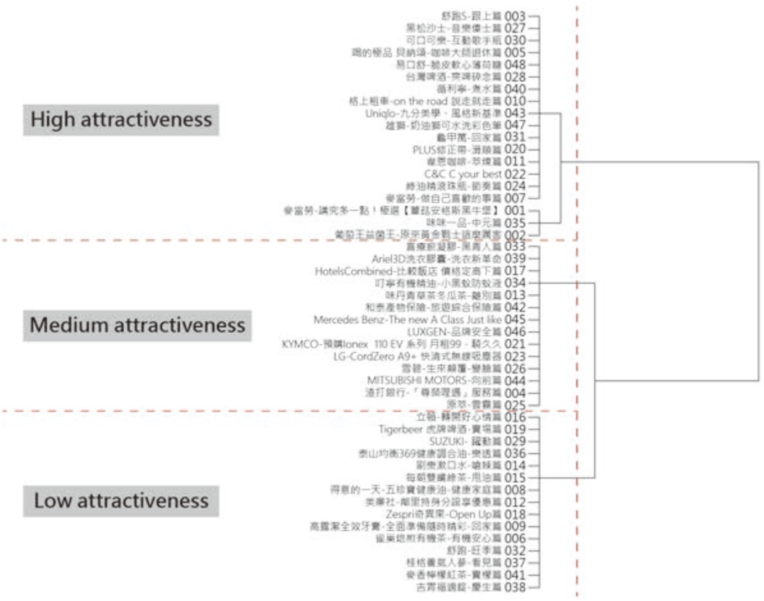


Figure 3: The result of the hierarchical cluster

Step 3: Score on creativity, communication, attractiveness, memory, and interest for the selected 33 samples

Before distributing the formal evaluation survey, the study conducted a pre-test to confirm evaluation question. The final questions of survey are shown in Table 3. In addition, the survey process was divided into two rounds because of considering the large sample size and many scoring items. The first round was to evaluate three dimensions – creativity, communication and attractiveness. The second round survey was conducted 10 days after the first round to evaluate the other two dimensions – memory and interest. The survey adopted 5-point Likert scales with range from "strongly disagree (1)" to "strongly agree (5)" in dimensions of creativity, communication, attractiveness, and interest to evaluate the extent of agreement or disagreement with the statements. As for the dimensions of memory, the scale was the most impressive as "5" and the least impressive as "1". In addition, to avoid sequence effects, the sequence of samples was randomly assigned by Microsoft office Excel, and then evenly distributed to subjects.

In the memory test, this study adopted the "aided recall" approach which was to provide some clues for the respondents to recall (Lu, 2015). This study captured the screens of the advertisements to measure memory. The brand names and logos weren't shown on the screens to evaluate the contents of advertising performances.

The dimensions of attractiveness, memory and interest usually measure the advertising effects, the degree of consumers being affected by advertisements after they watched them. Therefore, the advertising experts only scored the dimensions of creativity and communication.

Table 3: Evaluation question

Dimension	Question
Creativity	I think this advertisement is “creative”.
Communication	I think this advertisement “clearly communicates product information”.
Attractiveness	I think this advertisement is “attractive”.
Memory	To what extent does this advertisement impress you?
Interest	I think this advertisement is “interesting” and I want to learn more about product information.

Analysis and results

Analysis of questionnaire results

The study conducted the consumer survey on those who regularly watched TV advertisements. A total of 80 questionnaires were collected in two rounds, with 63 valid responses. The demographic characteristics of subjects are 30 males and 33 females, mainly aged from 21 to 25 (66%) and then followed by 16 to 20 (12%), and most are students (55%).

The study invited five advertising experts from academia and industry for the advertising expert survey. Three academic experts specialized in advertising design with teaching experience for 14 to 30 years. Two experts were from the industry –the director of filming TV advertisements and the creative director of the advertising company, with working experience for 8 to 30 years.

Then, this study conducted reliability analysis and factor analysis to examine the reliability and validity of each dimension. In the reliability analysis, Cronbach's Alpha were 0.907(creativity), 0.927(communication), 0.932(attractiveness), 0.885(memory), and 0.943(interest), indicating that each dimension had high reliability.

In the factor analysis, this study adopted the principal component analysis and the varimax method. The results showed that five dimensions were significant ($p<0.05$) in the Bartlett's Test of Sphericity. In addition, the KMO (Kaiser-Meyer-Olkin) were 0.686 in creativity, 0.669 in communication, 0.613 in attractiveness, 0.748 in memory, and 0.779 in interest.

Cognitive differences in creativity between advertising experts and consumers

In order to understand the cognitive differences in creativity between two groups, this study translated creative scores to a linear chart to examine the score differences of each sample between two groups, as shown in Figure 4. It shows that some samples have larger score differences, while the others have smaller differences. Then, Ward’s method of the hierarchical cluster analysis was conducted to classify samples into three groups, namely “high creativity”, “medium creativity”, and “low creativity” based on the creative scores, as shown in Figure 5.

This study organized the result of the hierarchical cluster analysis into a table, as shown in Table 4. In high creativity group, there were seven advertisements rated as high creativity by both experts and consumers group, two advertisements rated as high creativity by consumers while rated as medium creativity (n19) and low creativity (n10) by experts, and three advertisements rated as high creativity by experts while rated as medium creativity (n4, n26, n32) by consumers. In medium creativity group, there were six advertisements rated as medium creativity by both experts and consumers group, and six advertisements rated as medium creativity by consumers while rated as low creativity by experts (n3, n7, n9, n14, n14, n17). In low creativity group, there were five advertisements rated as low creativity by both experts and consumers group, and four advertisements rated as low creativity by consumers while rated as medium creativity by experts (n8, n20, n29, n31). Based on the analysis above, there were cognitive gaps in creativity between experts and consumers.

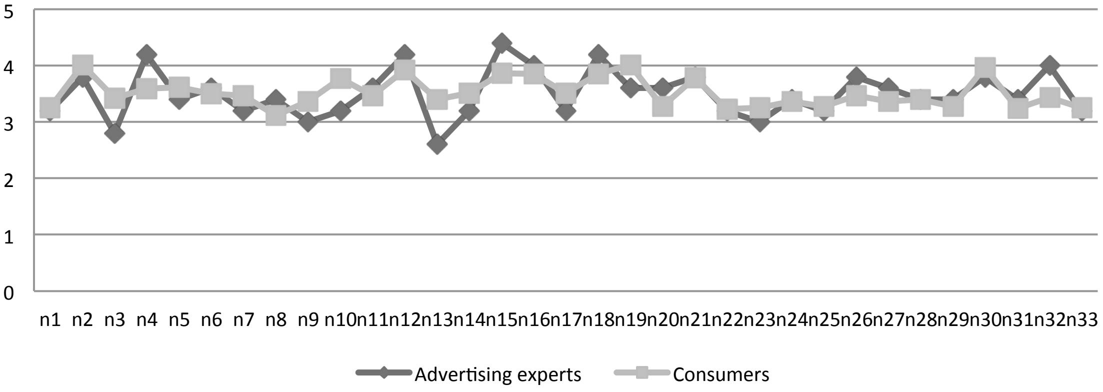


Figure 4: Line chart of creative score differences of advertising experts and consumers

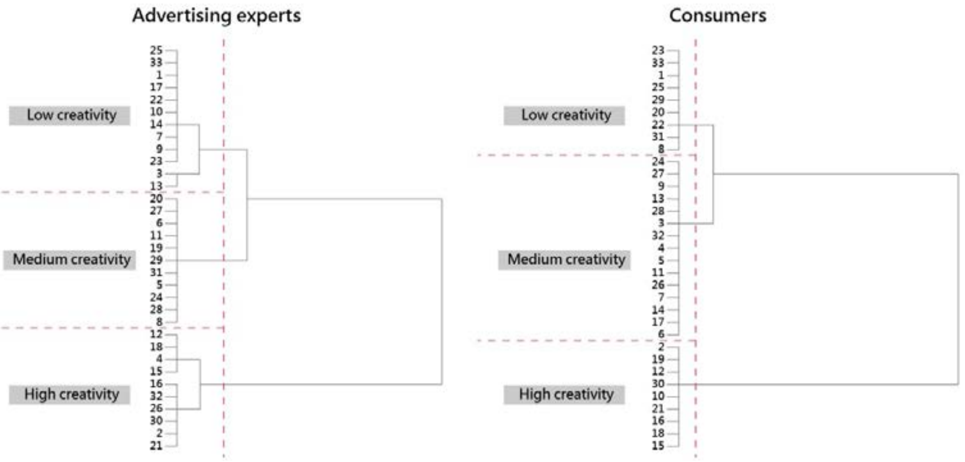


Figure 5: The dendrogram of hierarchical cluster analysis of experts and consumers

Table 4: The cognitive intersection in creativity of advertising experts and consumers

Advertising experts or Consumers		Advertising experts		
Grouping (amount)		High creativity (10)	Medium creativity (11)	Low creativity (12)
Consumers	High creativity (9)	7 (n2,n12,n15,n16,n18,n21,n30)	1 (n19)	1 (n10)
	Medium creativity (15)	3 (n4,n26,n32)	6 (n5,n6,n11,n24,n27,n28)	6 (n3,n7,n9,n13,n14,n17)
	Low creativity (9)	0	4 (n8,n20,n29,n31)	5 (n1,n22,n23,n25,n33)

Correlation analysis

This study applied correlation analysis to examine the degree of correlation among variables (creativity, attractiveness, communication, memory, and interest) based on consumers' scores. As shown in Table 5, creativity has positive correlation with attractiveness($r = 0.415$, $p<0.05$) and memory($r = 0.504$, $p<0.05$). It shows that higher level of creativity on TV advertisements may increase the levels of attractiveness and memory. Moreover, interest has positive correlation with communication ($r = 0.479$, $p<0.01$), attractiveness($r = 0.614$, $p<0.01$), and memory($r = 0.351$, $p<0.05$). It shows that higher levels of communication or attractiveness in TV advertisements may arouse consumers' interests and willing to learn more about advertising messages. And it shows that higher level of interesting in advertisements may increase the levels of memory.

Table 5: Correlation analysis of consumers' scores

	Creativity	Communication	Attractiveness	Memory	Interest
Creativity	1	-0.006	0.415*	0.504*	0.166
Communication		1	0.276	0.117	0.479**
Attractiveness			1	0.299	0.614**
Memory				1	0.351*

*p<0.05 **p<0.01

In addition, this study conducted correlation analysis based on the scores of advertising experts (creativity and communication) and the scores of consumers (attractiveness, memory, and interest). As shown in Table 6, only communication and interest has a positive correlation ($r = 0.357$, $p<0.05$). It indicates that when advertising experts consider a better communication way to deliver messages in TV advertisements, it may make consumers more interested in learning about advertising messages.

Table 6: Correlation analysis between advertising experts and consumers

	Attractiveness (consumers)	Memory (consumers)	Interest (consumers)
Creativity (experts)	0.265	0.305	0.156
Communication (experts)	0.210	-0.065	0.357*

*p<0.05

Conclusion

This study preliminarily explores cognitive differences in creativity on TV advertisement between advertising experts and consumers and also examines the correlation among creativity, communication, attractiveness, memory, and interest. In the analysis of cognitive differences, it can be seen that advertising experts and consumers have differences in creativity on TV advertisements based on the result of hierarchical cluster analysis.

Besides, it is found that creativity can enhance attractiveness and memory, communication and attractiveness can increase interest, and interest can deepen advertisement memory based on correlation analysis of scores of consumers. Therefore, "creativity", "communication", "attractiveness" are essential elements when designing TV advertisements. In a meanwhile, only communication and interest have a positive correction based on the scores of creativity and communication of advertising experts and scores of attractiveness, memory and interest of consumers. Consequently, it indicates that there are indeed cognitive gaps between advertising experts and consumers.

For future study, it is suggested to explore which performances on TV advertisements make consumers more creative, attractive, interesting, better memory, and better communication. Besides, demographics of subjects, such as gender, age or lifestyle, may also be one of the factors that cause differences, and it can be explored further in the future.

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Contact email:ma6j0203@stust.edu.tw

APPENDIX A. Research samples source

Original number (New number)	TV advertisement name	Source	Seconds	Download date
001(1)	麥當勞-講究多一點！極選蕈菇安格斯黑牛堡	https://www.youtube.com/watch?v=rQP7qaqmgvA	30	2018/08
002(2)	葡萄王益菌王-原來黃金戰士這麼厲害	https://www.youtube.com/watch?v=ZznvI6D25bs	30	2018/08
003(3)	舒跑 S-跟上篇	https://www.youtube.com/watch?v=Ac4wJXUnBs0	30	2018/08
004(20)	渣打銀行-「尊榮哩遇」服務篇	https://www.youtube.com/watch?v=qNUkZnRDrYg	40	2018/08
005(4)	喝的極品 貝納頌-咖啡大師退休篇	https://www.youtube.com/watch?v=hi9sIZWdH4M	45	2018/08
006	雀巢焙煎有機茶-有機安心篇	https://www.youtube.com/watch?v=ydRPYrRkH4k	20	2018/08
007(5)	麥當勞-做自己喜歡的事篇	https://www.youtube.com/watch?v=IHuC3XSpaMw	30	2018/08
008	得意的一天-五珍寶健康油-健康家庭篇	https://www.youtube.com/watch?v=r0xkG9dNfYc	30	2018/08
009	高露潔全效牙膏-全面準備隨時精彩-回家篇	https://www.youtube.com/watch?v=ZLaJhBFaQ5A	30	2018/08
010(6)	格上租車-on the road 說走就走篇	https://www.youtube.com/watch?v=4vggvH1jJFk	30	2018/08
011(7)	韋恩咖啡-萃煉篇	https://www.youtube.com/watch?v=jFhMqkXVkew	30	2018/08
012	美廉社-鄰里持身分證享優惠篇	https://www.youtube.com/watch?v=M71uyepZ4K8	15	2018/08
013(21)	味丹青草茶冬瓜茶-離別篇	https://www.youtube.com/watch?v=-5xkO8n9dPA	25	2018/08
014	刷樂漱口水-嗆辣篇	https://www.youtube.com/watch?v=EdpcO3b_wnA	17	2018/08
015	每朝雙纖綠茶-甩油篇	https://www.youtube.com/watch?v=CFf1BA5zU4I	20	2018/08
016	立頓-轉開好心情篇	https://www.youtube.com/watch?v=rsIvyzWn_fc	30	2018/08
017(22)	HotelsCombined-比較飯店價格定高下篇	https://www.youtube.com/watch?v=wwpJIs_wkw4	15	2018/08
018	Zespri 奇異果-Open Up 篇	https://www.youtube.com/watch?v=eTzkZ2dp-7g	25	2018/08
019	Tigerbeer 虎牌啤酒-賣場篇	https://www.youtube.com/watch?v=_-HkLF_cOBU	12	2018/08
020(8)	PLUS 修正帶-滑順篇	https://www.youtube.com/watch?v=ycMVx2EA8e0	15	2018/08
021(23)	KYMCO-預購 Ionex 110 EV 系列 月租 99，騎久久	https://www.youtube.com/watch?v=1K3v7mcbkqI	35	2018/08
022(9)	C&C C your best	https://www.youtube.com/watch?v=0zwId5Poi2M	20	2018/08
023(24)	LG-CordZero A9+ 快清式無線吸塵器	https://www.youtube.com/watch?v=2rpmkBZfhyE	25	2018/08
024(10)	綠油精滾珠瓶-節奏篇	https://www.youtube.com/watch?v=29nstJJwTF	20	2018/08
025(25)	原萃-雲霧篇	https://www.youtube.com/watch?v=nfuIyFeB1HA	20	2018/08
026(26)	雪碧-生來顛覆-變臉篇	https://www.youtube.com/watch?v=IN8EogKqTKo	15	2018/08
027(11)	黑松沙士-音樂傻士篇	https://www.youtube.com/watch?v=L0WmhYwKg2A	30	2018/08
028(12)	台灣啤酒-爽啤碎念篇	https://www.youtube.com/watch?v=6kbH8CklMLY	20	2018/08
029	SUZUKI- 躍動篇	https://www.youtube.com/watch?v=b2eGqU_vJvs	30	2018/08
030(13)	可口可樂-互動歌手瓶	https://www.youtube.com/watch?v=kaJo-VEojno	25	2018/08
031(14)	龜甲萬-回家篇	https://www.youtube.com/watch?v=REHR92qMuDk	25	2018/08
032	舒跑-旺季篇	https://www.youtube.com/watch?v=aPdPHpb7UAA	17	2018/08
033(27)	喜療瘀凝膠-黑青人篇	https://www.youtube.com/watch?v=h--eAf883T0	20	2018/08
034(28)	叮寧有機精油-小黑蚊防蚊液	https://www.youtube.com/watch?v=ewcze3PkeAU	25	2018/08
035(15)	味味一品-中元篇	https://www.youtube.com/watch?v=9VDLvagp0AY	30	2018/08
036	泰山均衡 369 健康調合油-樂透篇	https://www.youtube.com/watch?v=V6ODR8-P8Nw	30	2018/08
037	桂格養氣人蔘-看見篇	https://www.youtube.com/watch?v=1uu3Lfy1Rzk	30	2018/08
038	吉胃福適錠-慶生篇	https://www.youtube.com/watch?v=cT-MHRvHi4Q	34	2018/08
039(29)	Ariel3D 洗衣膠囊-洗衣新革命	https://www.youtube.com/watch?v=jGTbC_jQCNw	15	2018/08
040(16)	循利寧-煮水篇	https://www.youtube.com/watch?v=E_x_67fvAHc	30	2018/08
041	麥香檸檬紅茶-賣檬篇	https://www.youtube.com/watch?v=V6fumMBrxBw	10	2018/08
042(30)	和泰產物保險-旅遊綜合保險篇	https://www.youtube.com/watch?v=zccJyGOiPTU	6	2018/08
043(17)	Uniqlo-九分美學、風格新基準	https://www.youtube.com/watch?v=FcjHfiAUT5k	15	2018/08
044(31)	MITSUBISHI MOTORS-向前篇	https://www.youtube.com/watch?v=ZbsK-O-eGIA	30	2018/08
045(32)	Mercedes Benz-The new A Class Just like	https://www.youtube.com/watch?v=wTXeKOkaPu4	29	2018/08
046(33)	LUXGEN-品牌安全篇	https://www.youtube.com/watch?v=gVV35DXQUCs	30	2018/08
047(18)	雄獅-奶油獅可水洗彩色筆	https://www.youtube.com/watch?v=FcHwSp2Mv7w	20	2018/08
048(19)	易口舒-脆皮軟心薄荷糖	https://www.youtube.com/watch?v=RdD2FWMkUa0	15	2018/08

Musical Analysis and Composition of Variation Music

Yi-Ting Kuo, Jen-Teh Junior College of Medicine, Nursing and Management, Taiwan

The Asian Conference on Arts & Humanities 2019
Official Conference Proceedings

Abstract

The purpose of research is to analyze characteristics of variation music and to find applications of variation techniques. The structures of variation music have a theme and several variations. Each variation presents an original theme with different variation techniques. Variation composing includes several techniques, such as ornamentation, transposition, inversion, retrograde, augmentation, diminution, imitation, and change of tempo. According to this study, variation techniques are applied to create a new composition of variation music. In research method of this paper, the variation techniques of Mozart's twelve variations on "Ah, Vous dirai-je, maman," are analyzed. Based on the analytic results of melodic variations, rhythmic variations, harmonic variations, and tonality variations. Melodic variations use decorates and inharmonic tones in the first variation; rhythmic variations change the duration to syncopated off-beats in the fifth variation; harmonic variations use the circle of fifths in the seventh variation; and tonality variations change the major mode to the parallel minor mode in the eighth variation. Through the analytic results of variation techniques, an innovative variation music piece named "Transform" is to be composed. The variation music "Transform" is electronic music, 4/4 beat, the theme has eight measures, and have four variations. In the music piece "Transform," the melody uses ornamentation and inharmonic tone; the rhythm change duration with augmentation and diminution; the harmony change chord progressions; and the tonality change modes. From this paper, elements and techniques of variation music can be understood clearly. In future, variation music can be applied to music compositions of new styles.

Keywords: Musical analysis, Musical composition, Variation music, Variation techniques

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Introduction

Variation form has a theme and variations. The techniques of variation music applied in music compositions. Many experts study variation music in different field. Nelson (1948) mentioned that variation techniques apply in variation music. Simon & Wohlwill (1968) study an experiment of expectation role in music. Walton (1974) mentioned that the principles of variation form apply in variation music. Haimo (1997) study about the variation's development of Schoenberg's serial music. Hurry, Phillips, & Richards (2001) mentioned that music composing design in variation music.

Method

The methods in this study apply techniques of variation music. Variation techniques use ornamentation, transposition, inversion, retrograde, augmentation, diminution, imitation, and change of tempo. The different characteristics of variations are designed form a theme. The contents of variation music are analyzed in music compositions:

1. Analysis of Variation music

Mozart's piano composition on "Ah, Vous dirai-je, maman" has a theme and 12 variations (Figure 1). The music piece "Ah, Vous dirai-je, maman" uses melodic variations, rhythmic variations, harmonic variations, and tonality variations. Melodic variations use decorates and inharmonic tones in the first variation; rhythmic variations change the duration to syncopated off-beats in the fifth variation; harmonic variations use the circle of fifths in the seventh variation; and tonality variations change the major mode to the parallel minor mode in the eighth variation. Through the analytic results of variation techniques, an innovative variation music piece named "Transform" is to be composed.

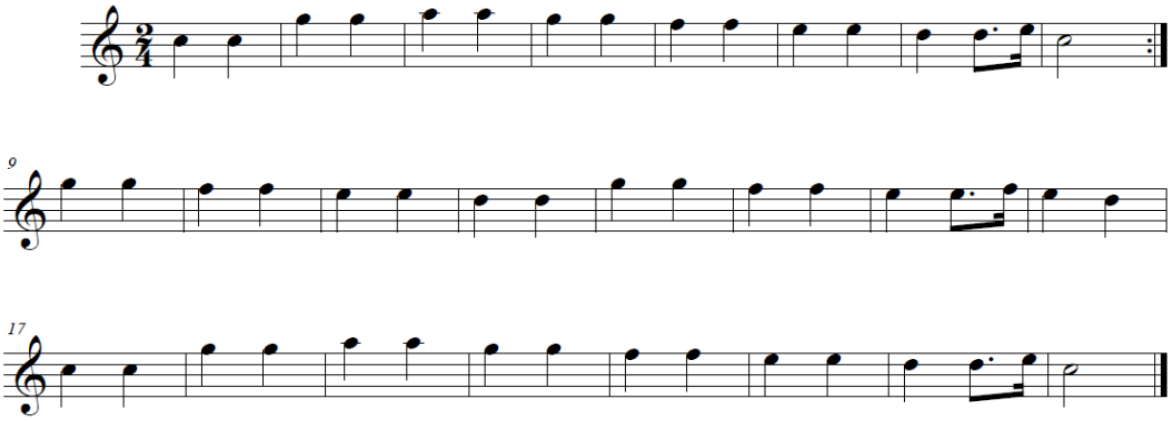

Figure 1: The theme of the music composition "Ah, Vous dirai-je, maman"

2. Composing of Variation music

The music composition "Transform" uses the variation form (Table 1). The variation form of music composition "Transform" has a theme and 4 variations (Figure 2). In variation 1, the melody uses ornamentation and inharmonic tone (Figure 3). In variation 2, the rhythm change duration with augmentation and diminution (Figure 4). In variation 3 (Figure 5), the harmony change chord progressions to accompany the melody of music composition "Transform." In variation 4 (Figure 6), the tonality change modes from minor mode to parallel major mode.

The innovative music composition "Transform" applies the variations of melody, rhythm, harmony, and tonality. The variations use change of music elements to represent different characteristics.

Table 1: The variation form of the music composition "Transform"

Theme	Variation 1	Variation2	Variation 3	Variation 4
Measure number 1-8	Measure number 9-16	Measure number 17-24	Measure number 25-32	Measure number 33-40

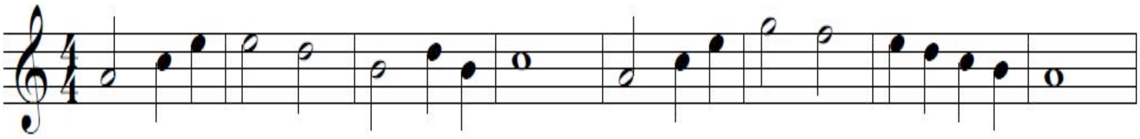

Figure 2: The theme of the music composition "Transform"

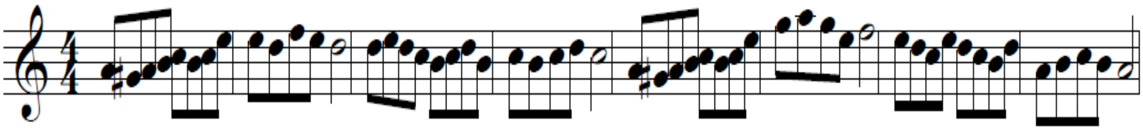

Figure 3: The variation 1 of the music composition "Transform"

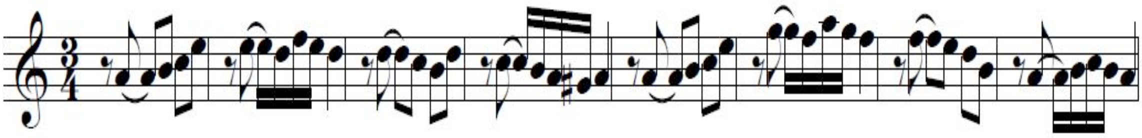

Figure 4: The variation 2 of the music composition "Transform"

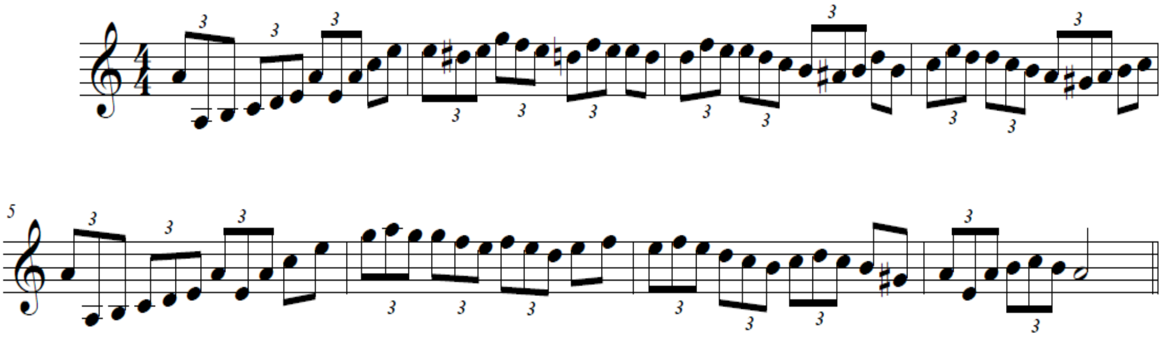

Figure 5: The variation 3 of the music composition "Transform"

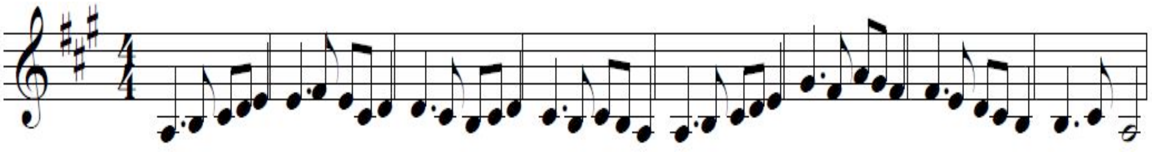

Figure 6: The variation 4 of the music composition "Transform"

Results and Discussion

The music composition "Transform" applied the variation techniques to change melody, rhythm, harmony, and tonality of music elements. This is a way to compose music compositions with variation form. From this research, we can use variation techniques to analyze music pieces. In addition, this study is to represent the innovative composition of variation music "Transform." Music learners can follow the principles of variation techniques to analyze and compose variation music. Variation music proposes the variable possibilities of music elements in music compositions. A theme of variation music can be changed to many situations that is interesting to appreciate the process of music composing.

Conclusions

Through the research of this study, we can find the methods of musical analysis and composition of variation music. From music analysis of variations, music elements and textures of variation music can be analysis and composing. The structures of variation form represent the different characteristics of variations. Innovative style and genetic algorithm composing music can apply variation techniques in the future.

Acknowledgements

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Cross-influence Between Robot Anime and Tokusatsu in SSSS.Gridman

Angela Longo, Yokohama National University, Japan

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Abstract

This article focuses on the cross-influence between the establishment of the Robot Anime genre and the *Tokusatsu* in order to understand how both genres were fundamental in shaping and changing the way we perceive Japanese media, domestically and across the world. The design of *plamodels* and robotic mechanisms will be a point of contact for influencing one another, in terms of aesthetics and industry models. From the television broadcasting of friendly robots in the 1960s — to the giant robots of the 1970s and the *henshin* boom in *Tokusatsu* — to the explosion of the more realistic robots in the 1980 and the influence of *Super Sentai* shows — to the increasing mix between robots and humans in the 1990s — the robot imagery brought philosophical questions about the increasing use of technology in daily life and in the technicity of media itself. Particularly we will analyze the case of the anime *SSSS.Gridman* (2018) adapted from the original *Tokusatsu* series *Denkō Chōjin Gridman* (*Gridman the Hyper Agent*, 1993-1994) created by Tsuburaya Productions. The anime context is a personalized *otaku* world with the everlasting influence of *Tokusatsu* and *Super Sentai* series. In that sense, the aesthetic analysis will be grounded on how different media captures other media, and how that brings an opening for choices with a deliberate difference in the composing of the moving image.

Keywords: Anime; *Tokusatsu*; Robot; *SSSS.Gridman*; Aesthetics.

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Introduction

Since the globalization boom of Japanese animation on the 90s, we have seen a continuous rise of interest in the aspects of production, distribution and the establishment of an academic research field dedicated to exploring anime and other Japanese media. The history of anime has many lineages, but firstly we can say that it is a genre, based on the characteristic of composing the image in sequential layers with varying transparencies and techniques. The increased use of digital technologies made it possible to insert movable and immovable elements within a shared 3D virtual space — to mix techniques such as the 2.5D — regardless of the way it was constructed or captured. The intersection between digital technologies and animation has created an open space for the exchange and questioning of media forms with seemingly distinct aesthetics. For Lev Manovich, the essential discussion in media theory should not be about classifying media based on its relations with the real, instead should be about how different media captures other media. Alternatively, Thomas Lamarre pointed out this scenario as "animation as a kind of technicity, that is, a set of technical operations that made for a distinctive mode of technical existence" (Lamarre, 2018, p. 5). This distinctive technical mode of existence is making an impact on the way we compose and conceive the moving image. The interchange between different media — such as cinema, video games, and animation — does not mean that all productions will become similar. On the contrary, it brings an opening for choices with deliberate difference and creativity in the composing of the moving image. Specifically, we will look at this question through the Robot anime genre and its cross-influence with the live action *Tokusatsu* genre.

The rise of Robot Anime and *Tokusatsu* on television

The interest in robots was prior to the Second World War, with images and novels already circulating in the *Taishō* (1912-1926) and *Shōwa* (1926-1989) periods. At that time, Japan was experiencing rapid development of technology, the beginning of high consumerism and the popularization of modern media such as film and radio. With the accompanying progress of mechanization in every social sphere, the period is referred to as the Japan *Age of Machines* (*Kikai Jidai*). The analysis of Yumeno Kyūsaku novels by Miri Nakamura[1] and the report on the works of Shimizu Ikudarō by Takeshi Shōji[2] covers some of the nuances in the reception of machines in Japanese society at that time. One of those early novels that explored the blurred distinction between humans and robots was *Jinzō Ningen* (*The Man-Made Human*, 1928) by Hirabayashi Hatsunosuke and the manga *Genshiryouku Jinzoningen* (*Atomic Android*, 1948) by Ichirō Uno.

The influence of science, technology, and the development of communication media, was one of the central points of wartime debate. Already in the 1930s and 1940s, the telecommunications companies were building the structures for broadcast and the relay stations. As well remarked by Lamarre "…the media platforms (TV sets) and infrastructures preceded their content" (2018, p. 125). The central aspects of the Japanese media system, such as national television and the emergency radio broadcast system were developed in the Asian Pacific War. In 1946, the American Occupation

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[1] See: Miri Nakamura, 2007, p. 3-26.
[2] See: Takeshi Shōji, 2011, p. 62.

SCAP appointed a unit called the *Civil Information and Education Section* that was tasked with reviewing film materials and giving the seal of approval. The relationship and the spread of television in Japan begun with the *Broadcast Act* of 1950[3] applied to all residents within Japan. NHK established as a public broadcaster operated by the receiving fees paid by contracted viewers who also bought the TV set. "The CIA envisioned situating Japanese television within logical point-to-point communication network amenable to military operations" (Lamarre, 2018, p. 129). The centralization of television intended to give a sense of unity to the country, but instead, it multiplied in other centers and broadcasters.

The postwar period also saw a boom in manga production. In particular, the manga *Shin Takarajima* (*New Treasure Island*, 1957) by Tezuka Osamu, depicted a monster island affected by nuclear tests producing mutant creatures that would threaten the human race, with newly "…dramatic camera angles with pans and close-ups and zooms" (Schodt, 2007, p. 23). It was launched three years before *Gojira* (*Godzilla*, 1954) directed by Honda Ishirō. *Gojira* was released after the Lucky Dragon incident, in which the crew of the Japanese boat Dai-go Fukuryūmaru suffered the effects of the hydrogen bomb which was tested in Bikini in the Marshall Islands. In this sense, *Gojira* encapsulates the fear and the consequences of nuclear bombing, the use of science and technology to create weapons such as the Oxygen Destroyer, created by scientist Serizawa to kill *Gojira*. As Barak Kushner remarked *Gojira* "…was Japan's first international postwar event" (2006, p. 41). Following the hiatus of the Allied occupation, *Gojira* made the entrance in the international stage before the 1964 Olympics, free of the censorship restrictions of the occupation. "I suggest that *Gojira* is notably a film that stages the media system within which it was produced — in this sense, its content is in large part other media systems. The form in which *Gojira* is shot consistently cannibalizes other media" (Anderson, 2006, p. 24). From the rampaging destruction of the radio and television relay stations, the toying with a train, the nationalized evacuation through the emergency radio system, *Gojira* tells us how he was created through the camera angles. How media and technology were militarily embedded at the time and how that helped shaped a postwar Japan.

Additionally, in that sense, *Gojira* helped shape the media cross-referencing that would come to define contemporary manga and anime culture. In the 50s, Shimizu Ikutarō was one of the first names to theorize about television with the book *Terebijon Jidai* (*The Age of Television*, 1958), where he pointed out the differences between printed media and television. The author saw that the printed monopoly began to cease and give place to the uninterrupted flow of television, where the viewer could sense "the pressure to reform or reconstruct one's sense of self" (Gerow, 2017, p. 36). In this sense, he saw the potential of television to be conservative, but also pointed out the necessity of cooperation among different media. "Here, television is discussed not only as a television problem but as a problem of the relationship of the viewer's demand level cultivated in that society" (Shigeru, 2008, p. 205). The demand between the viewer's and the audience also became tighter in the 1960s with the increasing animation and *Tokusatsu* programs for television. *Gojira* was foundational for the reorganization of the Japanese popular culture. "Other Japanese pop culture products soon followed in the commercial slipstream created by the king of the monsters:

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[3] The *Japanese Law Translation Database System* provides an official translation of the original Law. Available on: < http://www.japaneselawtranslation.go.jp/law/detail/?id=2954&vm=04&re=02>. Access in: 20, Mar. 2019.

Japanese animation and live-action series proved affordable ways to fill airtime in the early decades of American television" (Tsutsui, 2006, p. 2). The imported Japanese programs would soon become an industry with its own name, with *Gojira* as its franchise pioneer.

In the animation field, the series *Tetsuwan Atomu* (*Astro Boy,* 1963-1966) by Tezuka Osamu aired on the new medium of television, which represented the rapid growth of the Japanese economy at the time. Additionally, the TV series *Tetsujin 28-gō* (*Iron Man number 28*, 1956-1966) based on the manga by Yokoyama Mitsuteru, was one of the first to have a giant robot at its center and is the ancestor of all giant robot anime shows. In the 50s and 60s, the children would control the robots as weapons and the robots themselves had an infantilized figure. *Gojira* also pioneered a different approach to special effects, with the *Sūtsumeshon* (Suitmation, short for suit animation) in which a stunt actor wears a monster suit and its filmed walking and crushing the scale model scenario. This technic was essential for creating an appealing *kaijū* aesthetic. In 1966 with the broadcasting of *Ultra Q*, then *Ultraman* created by Tsuburaya Productions and *Maguma Taishi* (*Ambassador Magma*, 1966) created by Tezuka Osamu, the heroes started using suits made with latex, vinyl, and props. In the 70s with the works of Ishinomori Shōtarō (1938-1998), being adapted for television with titles such as *Kamen Raidā* (*Kamen Rider*, 1971-1973), *Jinzō Ningen Kikaider* (1972-1973), *Inazuman* (1973-1974), *Robotto Keiji* (*Robot Detective*, 1973), and *Himitsu Sentai Goranger* (1975-1977) the first *Super Sentai* series, the *tokusatsu* genre filled the television broadcasting time competing with animation series. Particularly the impact of *Ultraman* (1966-1967) was important for majorly three reasons: the narrative of the giant hero and the support weapons that would defeat the enemy with a special move, the use of the optical special effects for the *Spacium Ray* move and the texture and realism of the *kaijū* monsters and machines.

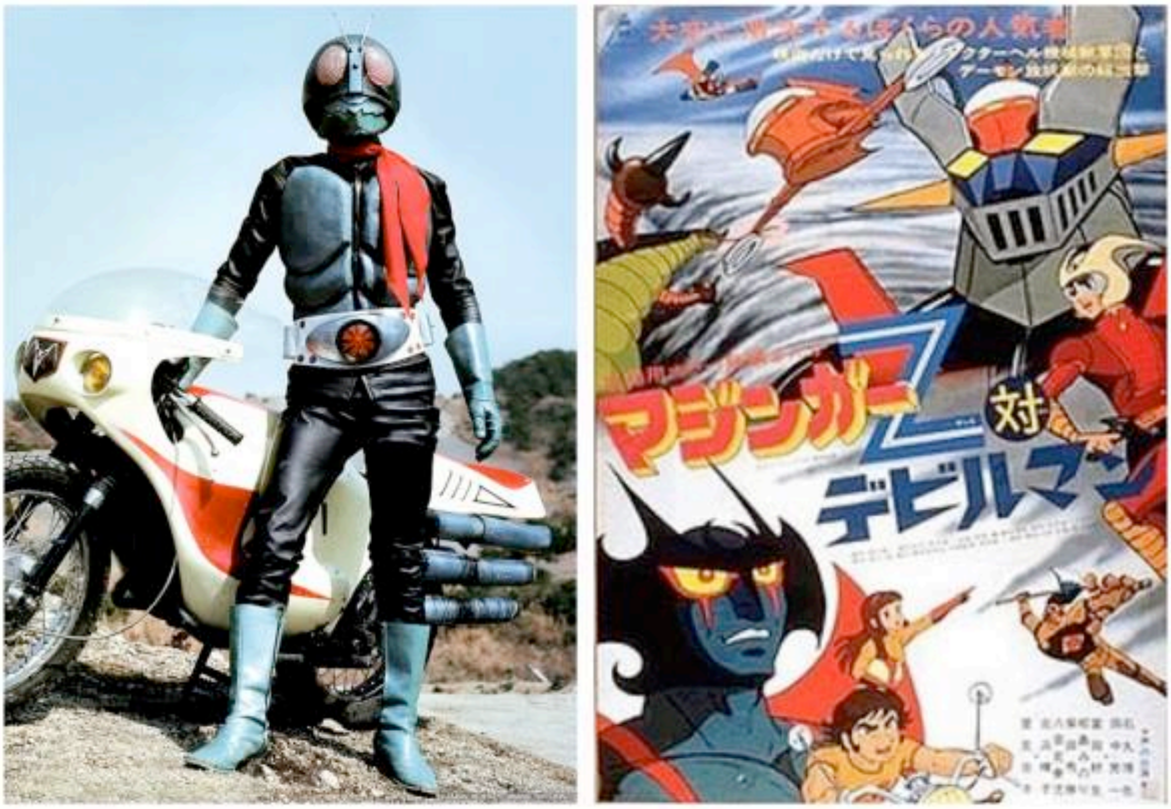

Fig.1: *Kamen Raider* (1971-1973) and *Mazinger Z tai Devilman* (1973)

In this context, the 1970s animators also began designing robot characters with gleaming bodies evoking the new appeal of that era and leaving the childish robot image aside (see Fig.1). The animation produced with celluloid made it possible to accentuate the gleaming of the metallic robots within the medium itself. In 1971, *Kamen Rider* was responsible for the *henshin* boom, in which the characters transformed themselves. Following *Kamen Rider* success, *Mazinger Z* (1972-1974) mimic that ability and brought a character piloting the robot rather than just controlling it. Additionally, in the *Mazinger Z* narrative, the robot is made of a superalloy called *Chōgōkin Z*, said to be forged from the *Japanium* metal that generates photonic energy making Mazinger Z the most powerful robot in existence. Murakami Katsushi an industrial designer belonging to Poppy, a subsidiary of Bandai at the time, created the superalloy (zinc alloy toy) design of *Mazinger Z*. Thereby; the action figures echoed the entire experience of the narrative through its visual aesthetic transposing it to the toy figure. The powerful combination of science fiction programs for television and the subsequent selling of toys and merchandising changed the animation industry. Additionally, there was a strong point of contact between animation and *tokusatsu* industries. In the animation world, anything animated that was not the character was considered effect animation (*efekuto animeshōn*). The idea that experts are necessary for some parts of the animation is associated with the work of sci-fi animators that deal with machines and robots, what has become to be known as *mecha animation director* or *special effects man in animation*. "The hybridization called 「animated giant robot with the feeling of *tokusatsu*」 invited a new development" (Anno, H.; Onoue, K.; Masayoshi, S.; Hikawa, R.; Miike, T., 2012, p. 31). The development would be the ever increase cross-influence on aesthetics models between robot animation and *tokusatsu* heroes.

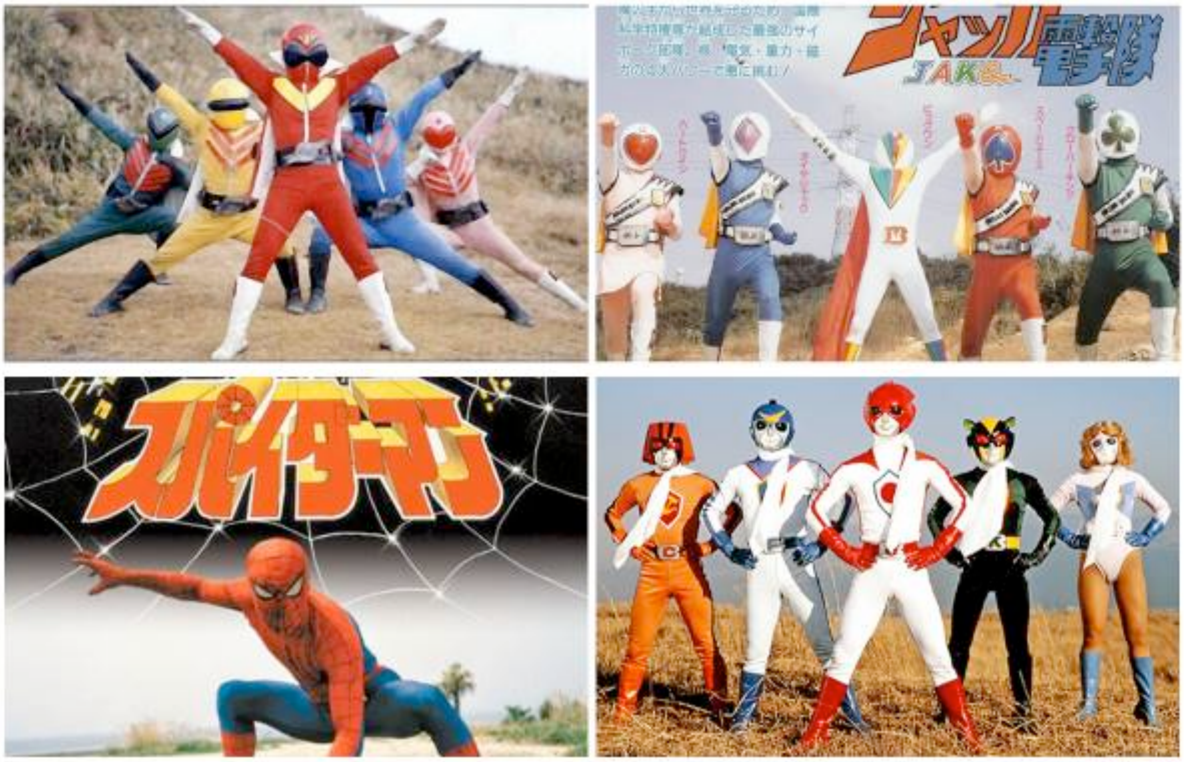

Fig. 2: *Himitsu Sentai Goranger* (1975-1977), *J.A.K.Q. Dengekitai* (1977), *Supaidāman* (*Spider-Man*, 1978-1979) and *Battle Fever J* (1979-1980)

In 1975, they launch the anime series *Brave Raideen* directed by Tomino Yoshiyuki and together with Poppy they launch a diecast toy version of the robot. Following that, TOEI and Sunrise made the *Robot Romance Trilogy*, a three super robot anime series directed by Nagahama Tadao. The trilogy consisted of *Chōdenji Robo Combattler V* (1976-1977), *Chōdenji Machine Voltes V* (1977-1978), *Tōshō Daimos* (1978-1979). The series helped in maturing and spreading the *Sūpa Robotto* (*Super Robot*) genre. This scenario made the joining of the hero with the giant robot in live action the success that became the *Super Sentai* series (see Fig. 2). In 1977, we have the second *Super Sentai* series *J.A.K.Q. Dengekitai* (1977), where they form an organization with cyborg enhancement humans to fight crime. Following this success, TOEI Inc. and Marvel Comics produce the *tokusatsu* television series named *Supaidāman* (*Spider-Man*, 1978-1979) introducing the giant robot Reoparudon (Leopardon) who influenced the introduction of Battle Fever Robo, the giant samurai robot in *Battle Fever J* (1979-1980). *Battle Fever J* was the first series to include a giant robot, and it actually changed the genre since it was after its release that the name *Super Sentai* was used instead of simply usage of *Sentai*, including also *Himitsu Sentai Goranger* and *J.A.K.Q. Dengekitai* (see Fig. 3). The success of these series in Japan also made its way to the internationalization of Japanese media and toys. Mattel Inc. licensed the toys of several anime and *tokusatsu* franchises under the name *Shogun Warriors* to sell in the United States. Marvel Comics also produced the *Shogun Warriors* comics (1979-1980), introducing the three giant robots named *Raydeen*, *Combatra,* and *Dangard Ace*. In addition, in 1980, TOEI launched *Denshi Sentai Denziman* following the tradition of the five people squadron in *Himitsu Sentai Goranger* and centering on the Super Robot genre as introduced in *Battle Fever J*.

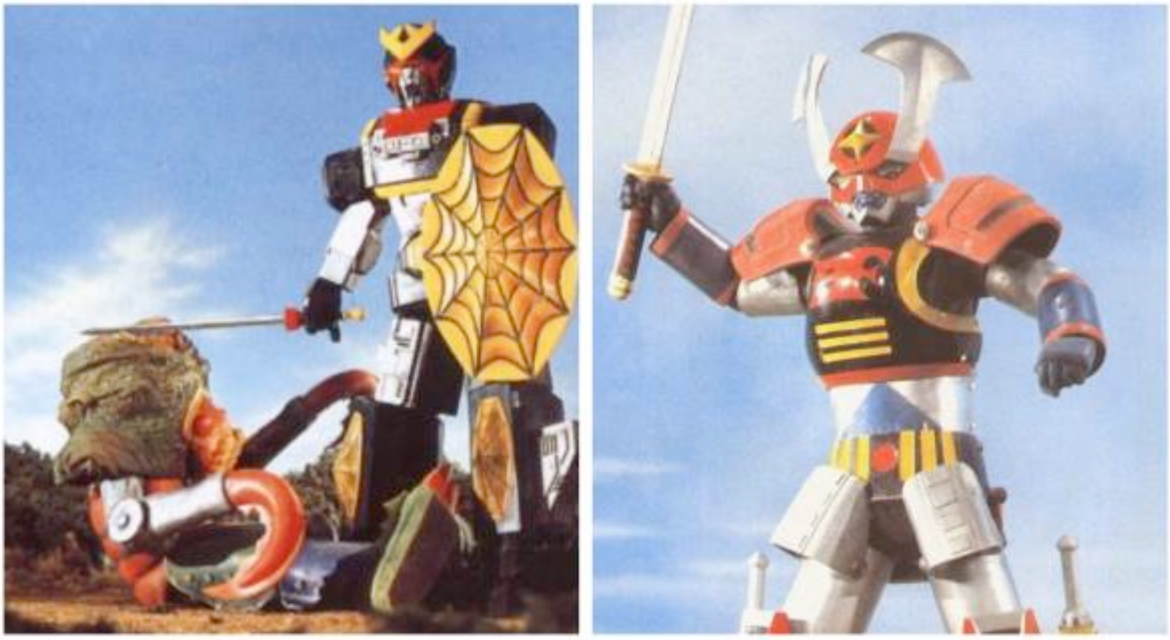

Fig.3: Reoparudon, the robot in *Supaidāman* (1978-1979) and Battle Fever Robo, samurai robot in *Battle Fever J* (1979-1980)

The broadcasting of *Muteki Chōjin Zambot 3* (1977-1978), *Uchū Senkan Yamato* (*Space Battleship Yamato*, 1974-1975), *Kidō Senshi Gundam* (*Mobile Suit Gundam*, 1979-1980), and *Chōjikū Yōsai Macross* (*Super Dimension Fortress Macross*, 1982-1983) put the robot anime on its golden age. Moreover, the success of *Mobile Suit Gundam* opened the era of the *Riaru Robotto* (*Real Robot*, see Fig.4). The mechanical designs diagrammatically opposed with the previous robots of the *Sūpa Robotto* (*Super Robot*) genre, where the mechanicals details were not realistic. Additionally, instead of using the term *robot*, Yoshiyuki Tomino dubbed the giant machines as *mobile suits* and portrayed the suits as realistic weapons instead of heroes. In the 1970s, the design of robots that would turn into toys and the creation of original content would become a growing part of the new business model. The introduction of *plamodels*, plastic model kits from the *Gundam* series known as the *MSV: Mobile Suit Variations* made the series one of the most successful within the genre. This business model also made space for closer collaboration between the artist of original content, the industrial designer and the animators.

In the 70s and 80s, the mechanical designs offered the density and the modeling effects transmitted some sort of autonomy to the characters. The experimentation and desire for new content made way for the development of Full Limited animation techniques and experimentation with movement and narrative in the 80s. *Macross* was responsible for the maturation of the genre with its Valkyrie variable robot fighter that was very similar with the F-14 Tomcat fighter aircraft including the transformation into the VF-1 Super or Strike Gerwalk Valkyrie, also made a toy. The anime has a romance of a Valkyrie pilot and an idol singer, making a new area for the robot anime genre. It is also the first series where the word *otaku* appears when the characters Hiraku Ichijō and Lynn Minmay use it to address each other as they are getting to know each other better. The *otaku* flourished in the 80s as the home video recorder, the video game console entered the scenario changing the way of consumption and distribution of media content. The Nintendo Family Computer or Famicom promoted a new level of interaction within the moving image. The 80s and 90s made an entrance with the Cyberpunk movement and with new visions for the human and mechanical interactions with the release of *Akira* (1988), *Ghost in the Shell* (1995) and *Neon Genesis Evangelion* (1995-1996).

In *Neon Genesis Evangelion* directed by Anno Hideaki, the robot finally breaks into the human body and vice-versa. The birth of the *Sekaikei* narrative genre also made clear that the crisis of the world end was a *time* crisis. Uno Tsunehiro in *Imagination of the Zero Age* (*Zero-nendai no sōzō-ryoku*, 2008) describes how the development of a consumer society and the decline of the grand narrative, made the country enter a process of history without value or meaning. The philosophical questions as for whether one can have a soul in the increasingly technological age also made a twist within the animation genre with the introduction of the digital image. Celluloid and digital animation started to intersect with each other producing an animated soul that could move from shell to shell, inhabit robots, and communicate with a psychic connection. Moreover, the media transformation increased the relationship between the viewers and the time dedicated to the media itself.

Media Boom and the case of *SSS.Gridman*

SSSS.Gridman (2018) is localized between the *otaku* personalized media world and the influence of *Tokusatsu* and *Super Sentai* series. The anime is an adaptation of the *tokusatsu* series *Denkō Chōjin Gridman* (*Gridman the Hyper Agent*, 1993-1994) created by Tsuburaya Productions and Studio Trigger (see Fig.5). The two production companies previously collaborated on the *Denkō Chōjin Gridman*: *boys invent great hero* (2015) short original animation for the Japan Animator Expo. The *tokusatsu* series was adapted to the American audience as *Superhuman Samurai Syber-Squad* produced by Tsuburaya and DiC Entertainment. The original *tokusatsu* series is actually a subgenre of *Kyodai Hiro* (Giant Hero), a narrative in which the heroes or robots have the ability to grow into immense highs in order to fight *kaijū*. The concept first appeared in the manga and *tokusatsu* television series *Maguma Taishi* created by Tezuka Osamu. However, the idea of a giant hero also appears in *Sandai Kaijū: Chikyū Saidai no Kessen* (*Ghidorah, the Three-Headed Monster*, 1964). Through the *Gojira* franchise and especially in the 1960s, *Gojira* appears in the position of protector of the Earth. The concept also appears in *Mirrorman* (1971-1972), *Ike! Godman* (1972-1973) and *Jumborg Ace* (1973).

In 1992, TOEI and BANDAI produced the *Super Sentai* series *Kyōryū Sentai Zyuranger*. Following the *Super Sentai* tradition of the five rangers, the *Zyurangers* costumes and colors were used for the American adaptation *Mighty Morphin Power Rangers* (1993-1996). The success made space for the *Gridman the Hyper Agent*, being adapted to the American audience as *Superhuman Samurai Syber-Squad* (1994-1995). In general, the 90s and 2000s generated not only the anime *boom* but also a demand for *tokusatsu* shows and its adaptations to the foreign market.

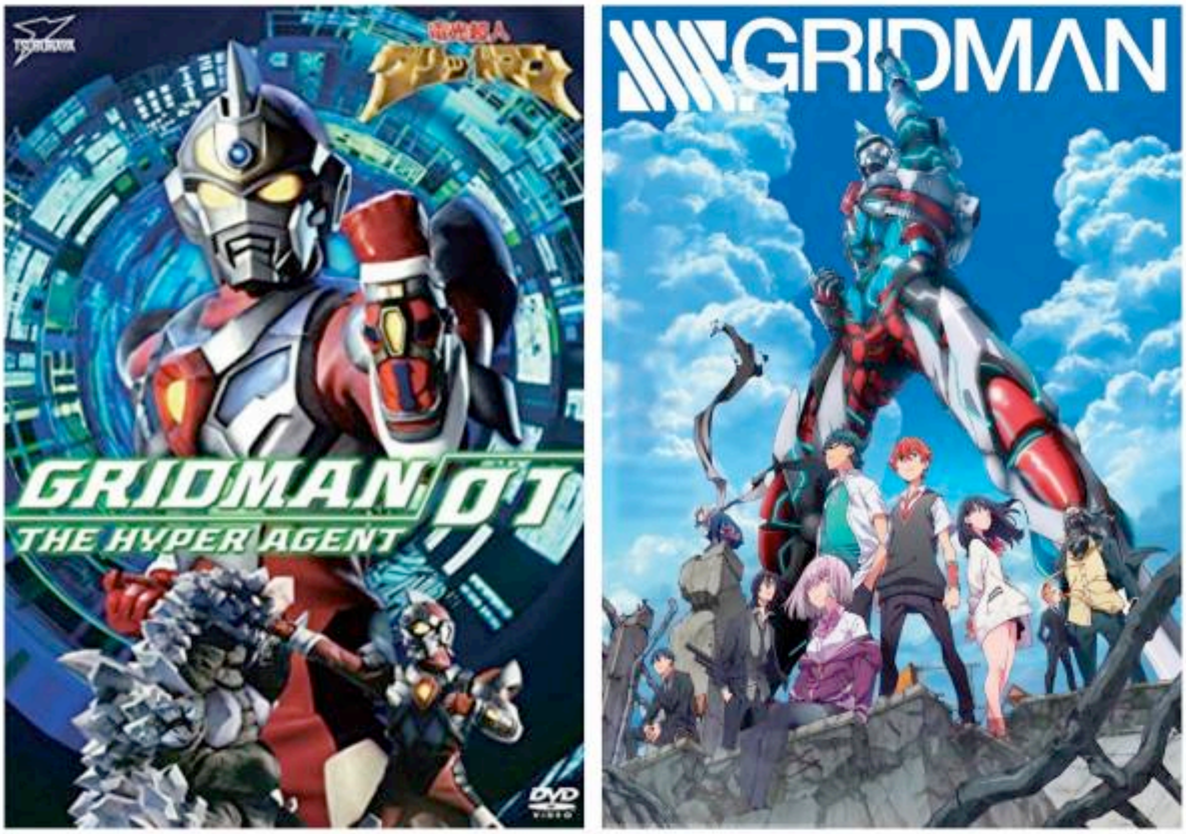

Fig.5: *Denkō Chōjin Gridman* (*Gridman the Hyper Agent*, 1993-1994) and *SSSS.Gridman* (2018)

In *Gridman the Hyper Agent,* three kids named Naoto, Ippei and Yuka create their own video game superhero called *Gridman*. Takeshi creates the evil program Kahn Digifer who makes *kaijū* appear in the digital world causing further problems in the real world. Naoto merges with Gridman to fight the computerized *kaijū* from invading the world. It is clear that the narrative catches the beginning of commercial networks enterprises by the early 90s with its transition to the modern internet. It also captures the transition of video games from sprite graphics to full 3D graphics and the rise of home consoles. Technically, is filmed with a VTR system and they use CGI instead of *suitmation*.

In *Gojira tai Megaro* (1973), the style of hero Jet Jaguar receives a lot of influence from *Ultraman* and *Mazinger Z*. The hero does not change much of his appearance when it grows bigger, but in *Gridman*, the mechanic who supports the hero is transformed and fused like an armor. The anime story focuses on Yūta Hibiki, a high school student that meets the *Gridman* hero inside an old computer called Junk. Together with Shō Utsumi and Rikka Takarada, they must fight *kaijū* created by the *Tokuota* (*tokusatsu otaku*) Akane Shinjo and Alexis Kerib in the artificial town named Tsutsujidai. Akane's addition might be one of the most significant since she is the creator and collector of the *kaijū* figures that attack the town. As the anime mimics the imagined *otaku* room, the piles of *kaijū models* and *tokusatsu* related items are among bags of trash, signaling that the room is also a place for every activity of the day.

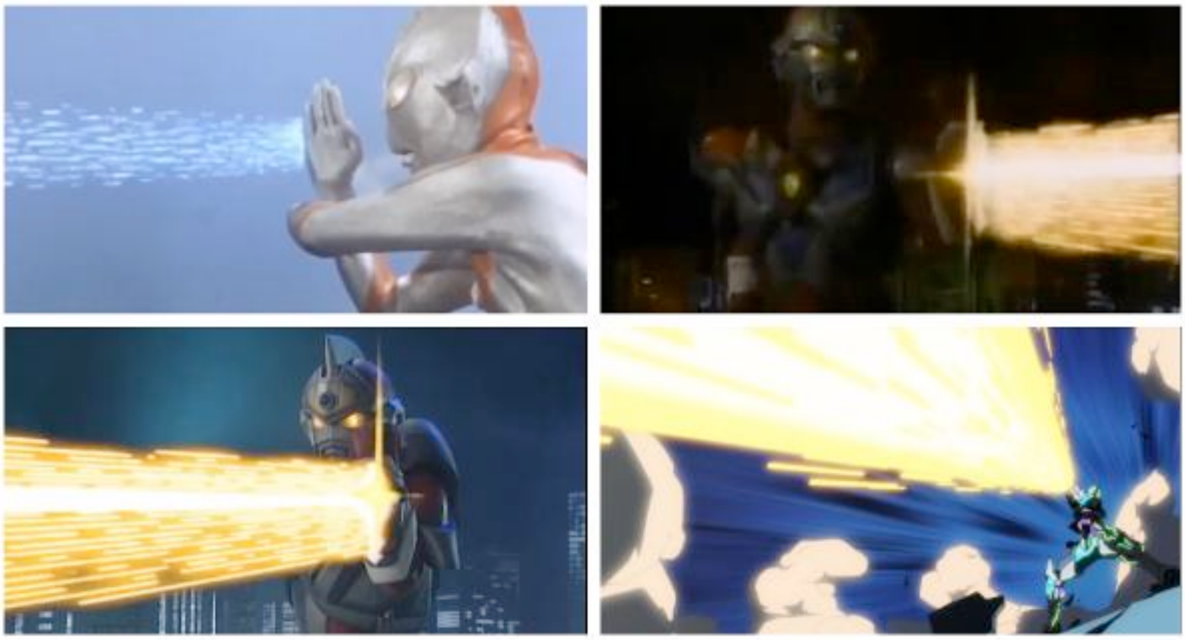

Fig. 6: Spacium Ray move in *Ultraman* (1966-1967), *Superhuman Samurai Syber-Squad* (1994-1995), *Denkō Chōjin Gridman* (1993-1994) and *SSSS.Gridman* (2018)

Like the original version, our hero has the ability to summon supportive weapons and transform in its own armor. The supportive weapons are called *Shinseki Chūgakusei* (Neon Genesis Junior High Students), four hyper agents – namely Samurai Kyaribā, Makkusu, Borā, and Vitto — that together unlock *Gridman* true form. The influence of *Evangelion* is apparent in the series, but especially in the final episode in which Alexis Kerib transforms Akane in a *kaijū* and Anti (a sentient *kaijū*) pulls her out of her LCL filled prison, making an homage to the scene where Shinji pulls Ayanami Rei from inside the EVA. Besides that, we perceive the influence of *Ultraman* with the use of the classic *Spacium Ray* move (see Fig. 6). Particularly, in the anime, we have a variation of the classical move with a more lateralized explosion. In addition, in the anime version, we can see that the suit has a lot of similitude with the design of the Ultraman suit in *Ultraman Ginga* (2013) and Ultraman Zero in *Daikaijū Battle: Ultra Ginga Densetsu* (2009).

In addition, through the anime series, we can see many *Ultraman kaijū* types. Particularly, in episode 7, we can see many *kaijū* figures from *Ultraman* in Akane's room, such as Robo-Fo, the alien robot battleship that appears in *Ultraman 80* (1980-1981), Silver Bloome, the *Saucer kaijū* who appears in *Ultraman Leo* (1974-1975), Roberuga, who also is a *Saucer kaijū* that appears in *Ultraman Mebius* (2006-2007), and *Abudorarusu*, and alien *kaijū* who appears in *Ultraman 80*. The first *kaijū* to appear in the anime is Ghoulghilas who appears later as Mecha Ghoul-guilas, inspired by Dinozaur an alien *kaijū* from *Ultraman Mebius* and by Gojira and Mecha Gojira who appears in *Gojira Tai Mecha Gojira* (*Godzilla vs. Mechagodzilla*, 1974). In Episode 10, we are introduced to the *kaijū* Nanashi A/B, in which the A form is a suit who conceals its true form, which then is revealed. This transformation is inspired by the *kaijū* Teleboze in the original *Denkō Chōjin Gridman*.

In this scene (Fig. 7), we can see not only the different types of technology and technique but also how they both entangle the *henshin* transformation between character and robot. "But special effects or Tokusatsu also turned out to be quite effective for code-switching, and the *henshin* hero, in particular, provided a way for shows to condense this switching within a character" (Lamarre, 2018, p. 240). As Yūta merges with Gridman inside the Junk computer, he becomes the hero himself — gaining a transformative body — that explore the codes switching between the anime and the original series. As the character transforms itself, it can also make leaps through different media.

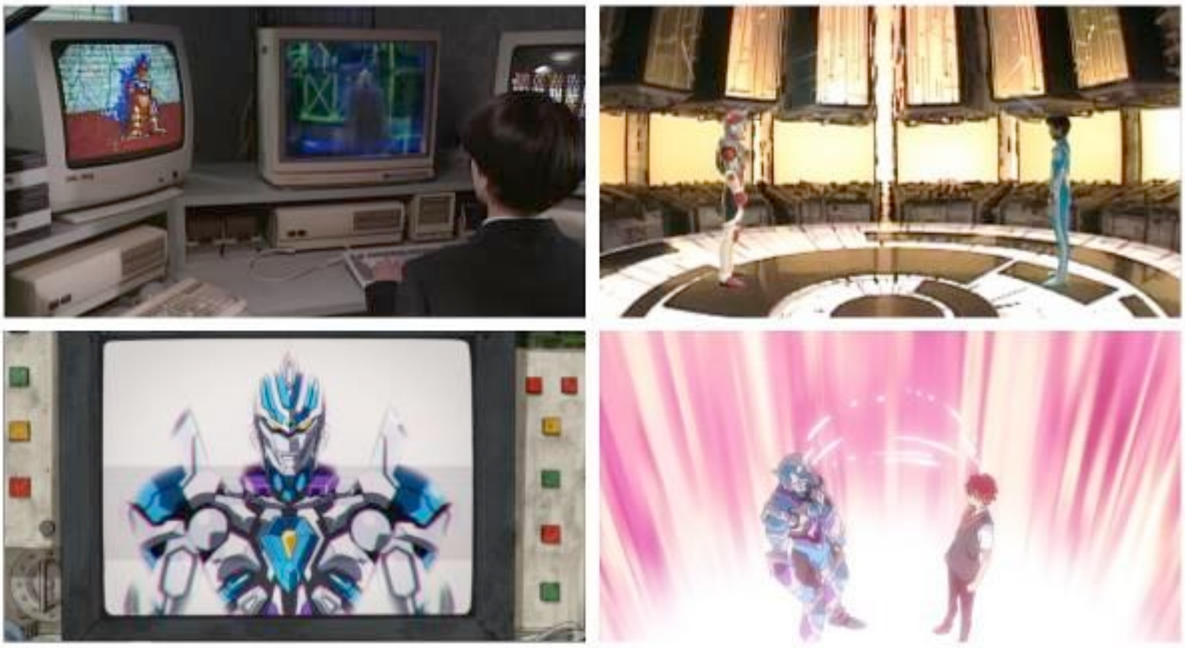

Fig. 7: frame scene from the first episodes from *Denkō Chōjin Gridman* (1993) and *SSSS.Gridman* (2018)

As both animation and *tokusatsu* productions were created primarily for television, they can use these cross-influence codes as they switch under new conditions of media flow and distribution. "Television does not invent new media, but rather new media present a return of television into the fold of telecommunications. Television is the outside of new media, as it were" (Lamarre, 2018, p. 170). The multiplication of media into different platforms means that they can catch their cross-influence but they can also create a difference between them and that is how they are autonomous. To achieve a combination the animation techniques used were a mix between hand-drawn elements and complex CGI sequences using the *Graphinica* software. In an interview for CG World website, Ōshima Keitaro explains the motto of the modeling process involved in *Gridman*. "Please remember that this is not a creature, but a *tokusatsu* suit actor or costume" (Ōshima, 2019, our translation). As such, we can identify the stretching movement borrowed from traditional techniques while also using the rendering from the CGI fighting scenes (see Fig. 8).

The use of limited animation to emphasize the stretch movements of the characters fight comes after a sequence using full limited planes, where the characters moved in zigzag with extreme speed. This is where the mixed media of *Gridman* animation shines and makes the assembly between animation and *tokusatsu* apparent. "Such disassembling and reassembling of characters harkens back to the *cel banks* used to streamline the production of animation for television while meshing with the *garage* *kits* sold for making your own anime figurine" (Lamarre, 2018, p. 213). In this sense, *Gridman* is capable of holding its composition across different approaches to the moving image. The plasticity provided by the animated character makes it possible for existence in between a more cinematic (Full Limited Animation) and a composition usually associated with television (Limited Animation).

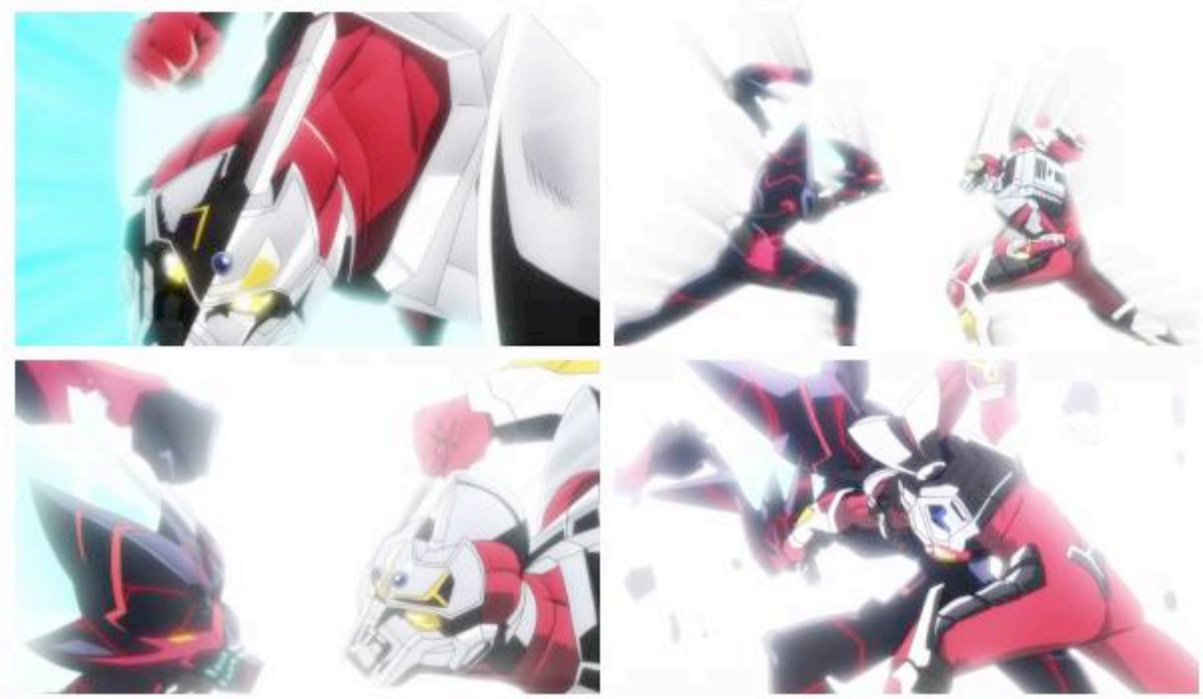

Fig. 8: the fight between Gridman and Alexis Kerib

Additionally, we also have a specific use of flickering light, providing an aesthetic that is compatible with the electromagnetism of the characters themselves and of the media. In *SSSS.Gridman* we have a type of indexical capture between robot anime and *tokusatsu*, a history that folds on itself and produces a new wave of "animated giant robot with the feeling of *tokusatsu*".

Conclusion

Along with the history of robot anime and *tokusatsu* aesthetical cross-influence, two concepts are key: *henshin* and *gattai*. The respective concepts of *transformation* and *combination* made both genres intertwined, though not only its history but also functioning as attractors to mix elements of the moving image, regardless of the way it was constructed or captured. At the heart of both genres lies the ability to form its own reality through special effects and animation techniques. There is no human being under the mask in *tokusatsu*. As they transform and connect its various parts, we can see how the transformation planes used in *tokusatsu* are replayed trough planes using full-limited animation components. We scanned the lines in a zigzag manner and they result from an encounter between two media temporalities — a double folding — that makes for a third temporality, that is, the leaping itself, or in Japanese *jishin no chōyaku*.

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Contact e-mail: angela.longo.t@gmail.com

Finding Effective Ink Receiver Ingredient in Image Creation on Aluminum Plate to Replace Red Lacquer in Lithograph Process

Donruethai Chlomruk, King Mongkut's Institute of Technology Ladkrabang, Thailand

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Abstract

Printmaking is an important process in Thailand, as required by many universities' curriculums as well as Thai artists. Lithograph is rather popular among printmaking techniques. Its process is mainly utilized chemical reaction, however some chemicals are rare, then needed to be imported from foreign countries. The problem are led to "Finding effective ink receiver ingredient in image creation on aluminum plate to replace red lacquer in lithograph process". Red lacquer is required by lithograph process as it is intermediate ink receiver but it is not produced in Thailand. The objectives of this research are included 1) Study ink receiving ingredients that are cheap and available within Thailand through the experiment. 2) Searching for chemicals that are lease affect health hazard. The research method is incorporated with 1) Reviewing information regarding wax or greasy components in Thailand. 2) Experimenting with black varnish and wax ingredients, as black varnish is the main component due to it is easily found and cheap in Thailand. Melting soy wax, Vaseline, and micro wax altogether by heating, then mixing with turpentine and wiping the plate afterwards as for replacing red lacquer. The results of this research showed that black varnish mixing with soy wax worked best. The 2:1 ratio makes appropriated grease that helps completed line contour and value. Moreover, it is easily washable and its smell is less than red lacquer's. Findings suggested that its qualities and effectiveness of being replacing red lacquer are the new aspects that benefits printmaking learning and creation in Thailand.

Keywords: Lithograph, Red lacquer, black varnish

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Introduction

1. Rationale

In today's world, varieties of artwork creation techniques and presentation are available, for example, painting, sculpture, printmaking, and installation. Printmaking is one of the important creation processes in Thailand as it is designated in all universities' curriculum and there are many Thai artists working in this printmaking channel. Printmaking exhibitions have also been arranged on a regular basis. There are many printmaking techniques, for example, etching, lithograph, screenprint, and woodcut. One of the very popular technique in Thailand is lithograph.

Lithograph is classified as planography printmaking due to the planar surface of the block, which is different from the blocks created from other techniques. Lithograph block is made of limestone, zinc plate, or aluminum plate, and drawn by greasy material. Printmaking process is based on the immiscibility between water and grease. After being drawn, the block is then etched with acid under chemical reaction. Various chemicals are required for block making. However, due to the scarcity of chemicals, they need to be imported from overseas. The limitations of learning, teaching, and creating lithograph prints are therefore relatively high.

Red lacquer is one of the chemicals required for lithograph printmaking. It is a media for receiving ink, however, it has not yet been produced in Thailand. It also has a strong volatile odor and has some health impacts. For these reasons, this project aims to do a research for the ingredients of ink receiving solution to replace the red lacquer. Such ingredients should be common in Thailand, having the least health effects, however, maintaining the efficiency for image creation on aluminum plate, and has comparable qualities as the red lacquer imported from overseas. Such findings would enhance the knowledge development of lithograph printmaking creation, and achieve a more efficient learning and teaching potential in Thailand.

2. Objectives of the Research Project

2.1 To search for local ingredients and experiment on replacing red lacquer with such ingredients as ink receiving solution in lithograph process.
2.2 To minimize the import of chemicals that are hard to find and expensive.
2.3 To enhance knowledge development of printmaking learning, teaching, and creation in Thailand.

3. Boundary of the Research Project

3.1 This project studies the ink receiving ingredients that are available in Thailand and can replace red lacquer in producing an image on aluminum plate in lithograph process efficiently.
3.2 The study searches for the ink receiving ingredients that have the least health impacts.
3.3 The ink receiving ingredients can be practically used to create lithograph prints.

4. Relevant Concepts and Theories

4.1 Research Concept

The aim of this project is to conduct a research and study for the ink receiving agent that composes of local ingredients found in Thailand, and such chemicals should have the least health impacts. At the same time, these ink receiving ingredients must be able to create image on aluminum plate efficiently and can replace red lacquer in lithograph process. For these reasons, the concept of this research has been established.

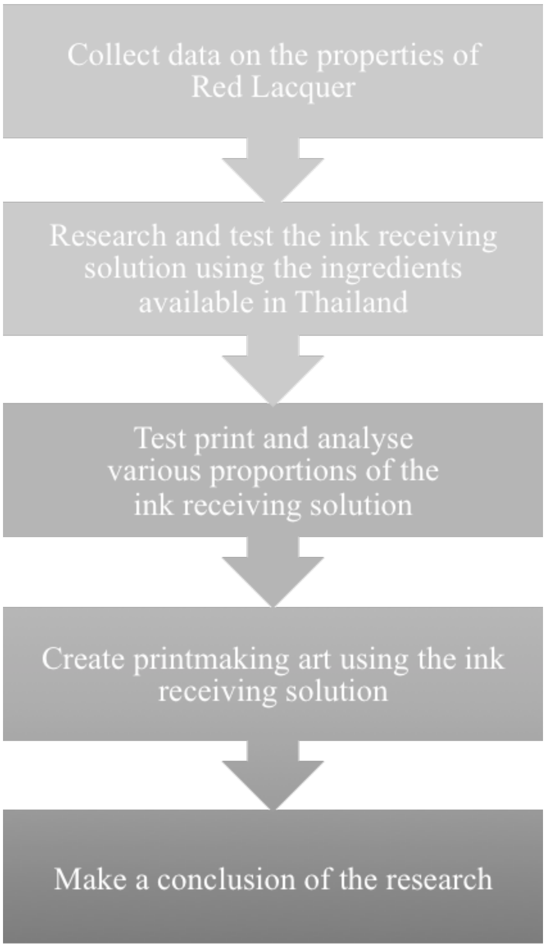

Collect data on the properties of Red Lacquer
Research and test the ink receiving solution using the ingredients available in Thailand
Test print and analyse various proportions of the ink receiving solution
Create printmaking art using the ink receiving solution
Make a conclusion of the research

Figure 1: Concept of the Research

4.2 Relevant Theories to the Research

Lithograph Printmaking Process

The word LITHOGRAPH is derived from “LITHO” in Greek language meaning stone, while GRAPHE IN means drawing image. In late 1800s, Lithograph process was found by German artist, Alois Senefelder. He created a block using the limestone from Shonhofen in Bavaria, where the best quality limestone for making lithograph block was quarried**Error! Bookmark not defined.**. Today, lithograph prints can be made from 2 types of blocks including lime stone block and aluminum plate or zinc plate. Aluminum and zinc plates were found and replaced limestone in 1900s. The advantages of these blocks are their light weight, low in cost, and can be moved conveniently in case of large block. Printing technique is based mainly on chemical reactions. An image is drawn on aluminum plate using greasy materials eg litho-pencil, litho-crayon, stick tusche, or other materials containing grease. Before the grease drawn block is ready for multiple printing, the image must be created using chemicals. This step is called etching. The mixture of arabic gum, nitric acid, and phosphoric acid in appropriate proportions is applied to the drawn block for an appropriate period of time in order to create a block which has weights and details as required. After etching, black soot in greasy material is removed, leaving only the grease coated on the block surface. This remaining grease is the media for receiving the printing ink. The grease is then removed with turpentine and thinner, leaving only a thin layer of grease on the block. The block is stroked with soft cloth dipping in red lacquer (as a media to receive the ink roller) in circular motion rapidly in order to fix the thinnest layer of chemicals on the block. The block is then wiped with soft cloth dipping in printing ink. With water soaked sponge, glue gunk, red lacquer, and excess ink are removed. The ink is then applied using roller to start the printing step. When moisten the block with water sponge, the water is retained in porous surface of the block. During ink rolling onto the plate surface of the block, the ink from the roller would stick to the grease drawn image on the plate surface, but not attach to the water bearing surface due to natural property of ink that the oil based ink would stick to the grease, but not the water. When placing the paper onto the block, and press with pressing machine with steady vertical force, the ink from the block would be transferred to the paper, creating the desired image.

From the above lithograph plate making process, it can be seen that various chemicals have been used to generate chemical reaction for image creation and receiving ink. This research focuses on red lacquer because currently, red lacquer is difficult to purchase and it is not domestically produced in Thailand. The import of such red lacquer makes it expensive for the study of printmaking. It also has strong chemical odor during operation.

4.3 Relevant Researches

In searching for ink receiving solution that has similar efficiency as red lacquer, we need to find the properties of the red lacquer used on aluminum plate in lithograph printmaking. Currently, there are 2 types of red lacquer including Eggen Lacquer (produced by Eggen) and Deep Etch Lacquer (produced by Pacific Chemical Co., Ltd.). The red lacquer used in Thailand is Fettgrund S produced by Hanns Eggen GmbH in Germany. Properties of the red lacquer are gathered from published books, documents, and research articles as provided below.

The book “The Complete Printmaker” by Ross, John published in 1972 indicates that varnishing red lacquer on aluminum plate helps extend the life of plate. The plate is more durable and can be used for multiple printing.

“Printmaking” in 2002 by Musashino Art University Printmaking Laboratory provides the properties of red lacquer that it strengthens the grease lines drawn on aluminum plate so that it is more durable for ink reception. The red lacquer varnished on plate is a thin film that enhances the details and the lines to be acid tolerated, the grease drawn details are more distinct, and it prevents the loss or expansion of line details.

In addition, the book “LITHOGRAPH” written by Kanya Charoensupakul in 2007 provides the properties of red lacquer that it is a chemical that builds the image on the base layer. It is a media for the grease drawn on the plate after acid etching to receive the ink from the roller as it helps increase the adherence between ink and plate.

From the books and articles relating to red lacquer in lithograph on aluminum plate, the properties of red lacquer are summarized as it helps strengthen the plate and enhance ink receiving capacity of the plate. The grease drawn lines is coated with red lacquer, making the

plate better for ink reception. Details and fine lines in particular would be more distinct and durable for multiple printing. Generally, the red lacquer is thinly coated as film all over plate surface. After let dry for a while, the plate is cleaned with water sponge. Red lacquer on the area without grease will fall off because it adheres only to the grease drawn area after acid etching. In addition, one of the components of red lacquer is volatile materials, water insoluble but soluble in thinner, which is hazardous to human health. It must be used carefully ie. only a thin layer of red lacquer must be rapidly applied in a well ventilated area.
During the artwork creation of the researcher, it is found that red lacquer could be a media to transfer the ink from roller to plate. However, after applying red lacquer onto the plate, it must be wiped off rapidly because it contains volatile material so that it could dry off very fast and accumulated on the plate, thus cannot be washed off and could damage the plate. If the surface of aluminum plate is too fine, red lacquer might not be washed off at all. In addition, inhalation of the strong odor of red lacquer during usage could affect the health in a long run.

5. Research Method, Equipment, and Procedure

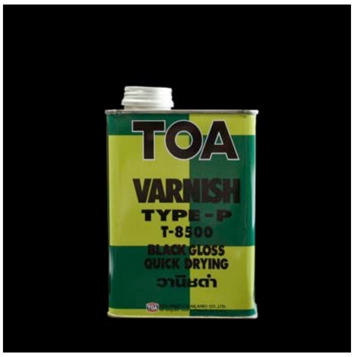
In the research "Finding effective ink receiver ingredient in image creation on aluminum plate to replace red lacquer in lithograph process", the author conducted a study, collecting data, and reviewed documents and research papers in relevant to the properties of red lacquer, both advantages and disadvantages. The objectives are to find raw materials and mixture that have comparable properties to red lacquer, and must be available in Thailand. The mixture that is an ink receiving media must have the following properties.

1) It helps increase the grease content of the image drawn with grease material on the plate.
2) It can be washed off by water and does not damage the plate.
3) It strengthens the plate and therefore can be used for multiple printing.
4) It does not have too strong chemical odor.
5) It's ingredients must be easily purchased in Thailand.

From the above properties, research procedure was set as follows.

5.1 From the study and data collection, wax or greasy chemicals that are available in Thailand include:

5.1.1 Soy Wax is the wax derived from the soy used for candle production. It is made of 100% natural materials; does not produce toxic smoke; can be easily wiped off without residue to damage surface; does not have odor; has low melting ability ie approximately 40-60 degrees, therefore, it is economical and contains no toxic substance.	 Figure 2: Soy Wax

5.1.2 Micro Wax or Microcrystalline Wax is the ingredient that makes candle resilient, not brittle; no odor; having more silky texture than other natural waxes due to the fact that microcrystalline wax is made of mineral, while other waxes are made of plant or animals (beeswax made from bees, while candellila wax and carnauba wax are made from plants).	 Figure 3: Micro Wax
5.1.3 Vaseline is petroleum jelly. It is a composition of natural grease and mineral oil. It is lightweight and transparent; no odor. It has the properties to coat the skin, contain moisture, restore the skin and relieve dryness.	 Figure 4: Vaseline
5.1.4 Black varnish is another greasy ingredient. It is a varnish mixture of oil extract and surface coating resin. Black varnish is appropriate for coating wood surface. It is tolerant to heat, strike, and acid-base chemicals. It has slight smell. From the mentioned properties, black varnish is therefore used as a main ingredient of ink receiving solution. In addition, it can be easily purchased in Thailand and not expensive.	 TOA VARNISH TYPE-P T-8500 BLACK GLOSS QUICK DRYING วานิชดำ Figure 5: Black Varnish

5.2 In the search for greasy raw materials to be tested as an ingredient of ink receiving solution, the requirements are:

1) The raw materials must be purchased in Thailand, and the cost is not too high for teaching purpose.
2) The raw materials must have the least odor to prevent health impact in a long run.

From the requirements of ingredients searching for making ink receiving solution, 4 raw materials have been identified including black varnish, soy wax, micro wax, and vaseline. Black varnish, with its lacquer-like property ie being acid-base tolerant surface coating, easily be purchased, inexpensive, and available in Thailand, is therefore used as the main ingredient. It is mixed with soy wax, Vaseline, and micro wax and melted together with heat.

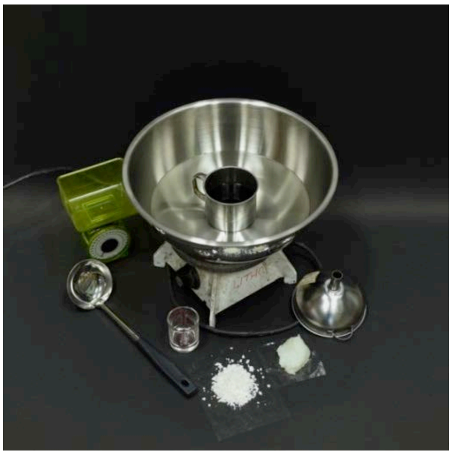


Figure 6: Melting equipment

5.2.1 Results of heat melting mixture of raw materials

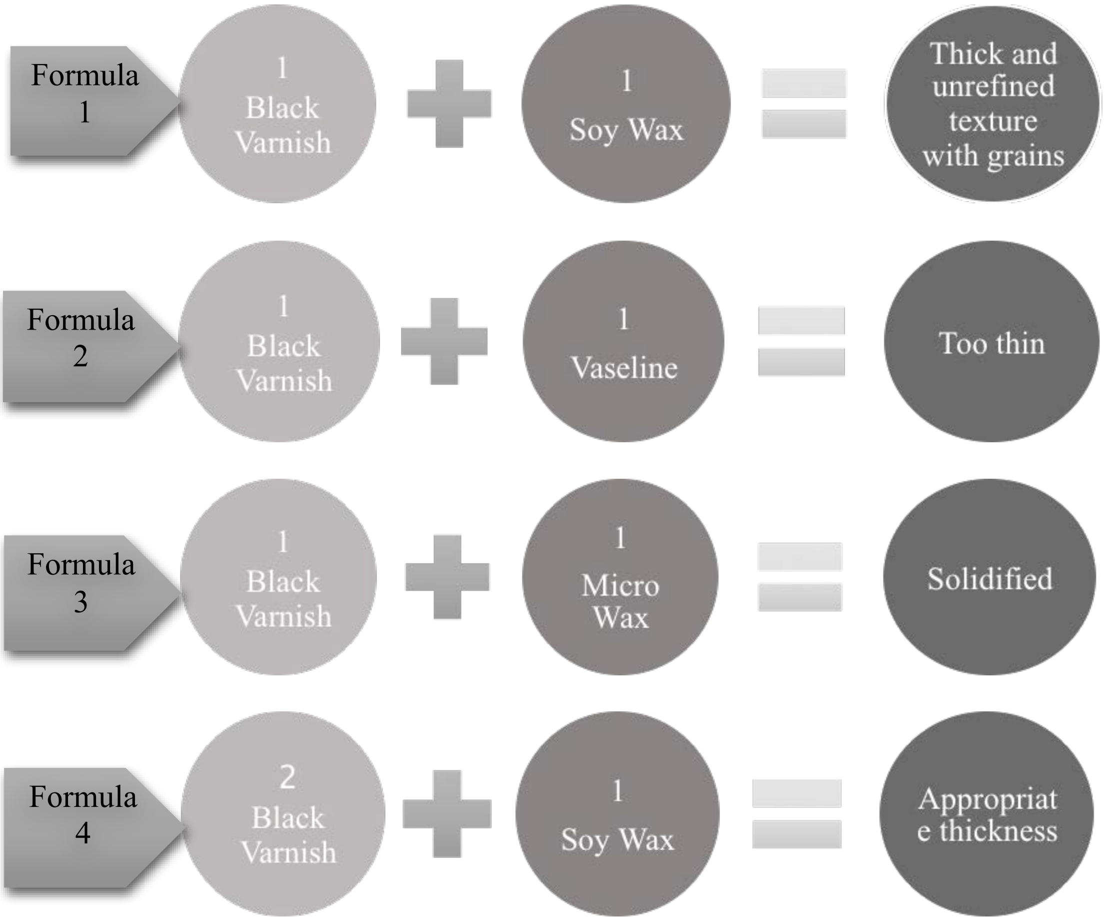


Figure 7: Raw material ingredients in 4 formulae

From the experiment of ingredients mixing as provided above, the results can be explained below.

Formula 1: Black varnish mixed with soy wax at 1:1 ratio
After heat melting, the resultant ink receiving solution was too thick. After cooling down, fine grains developed and the solution had slight odor.

Formula 2: Black varnish mixed with vaseline at 1:1 ratio
After heat melting, the resultant ink receiving solution was too thin. There was oil floating to the surface when reaching boiling point and the solution had slight odor.

Formula 3: Black varnish mixed with micro wax at 1:1 ratio
During heat melting, the mixture was in liquid state at boiling point, however, it solidified when the temperature gradually decreased. When reaching room temperature, it formed a solid lump and could not be further test as ink receiving solution.

Formula 4: Black varnish mixed with soy wax at 2:1 ratio
After heat melting, the resultant ink receiving solution had appropriate thickness, not too thin. After cooling down, the fine grains similar to those of Formula 1 disappeared. The mixture had slight odor.

It can be concluded that Formulae 1, 2, and 4 ink receiving solutions that were in liquid state could be further tested in lithograph process.

5.3 Testing the Application of Ink Receiving Solutions
The resultant ink receiving solutions from the experiment were tested in lithograph printmaking, ie replacing red lacquer by mixing the solutions with turpentine for coating plate after acid etching.

5.3.1 Applying ink receiving solution during lithograph printing
Lithograph print requires grease as a media for ink adherence. Grease drawing creates image using greasy material. The greasy area attracts the ink and becomes and image. After drawing aluminum plate with greasy material, the plate is ready for acid etching.

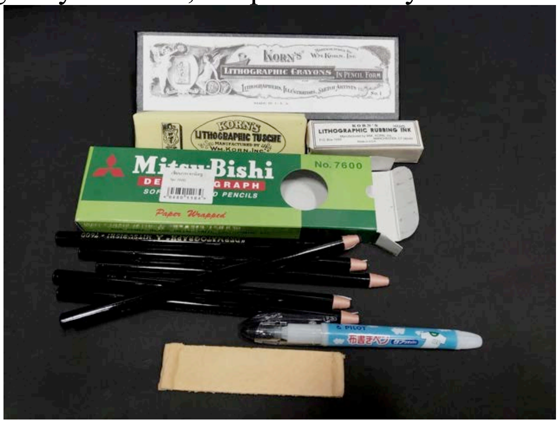


Figure 8: Plate drawing equipment that contain greasy ingredients

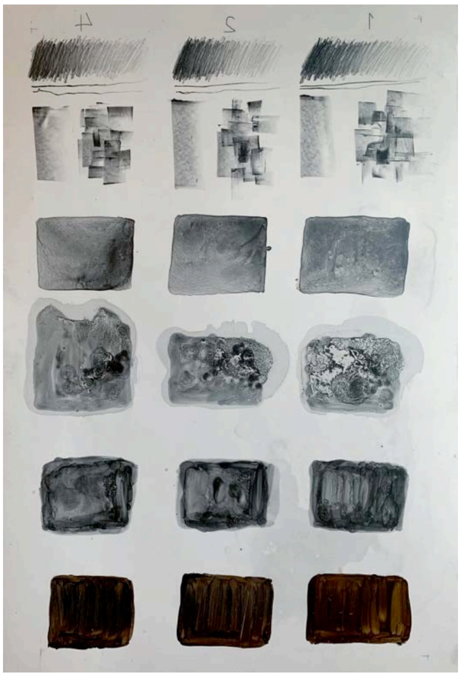


Figure 9: Drawn plate

Acid etching aimed to maintain the condition of grease. After drawing on aluminum plate, the plate was sprinkled with flour.

Gum mixture was then prepared by mixing pure gum and gum etch. The mixture comprised 8 oz. of pure gum and 5.6 ml. of phosphoric acid, or the ratio of gum etch to pure gum is 1:3, or as appropriate to the artwork. The gum mixture was spread throughout the plate for an appropriate period (ie approximately 5-7 minutes) before wiped off, leaving a thin layer of gum.

Pure gum was then applied to stop acid etching before wiping the plate with lint cloth to have the smoothest surface, and left for at least 30 minutes. **Second etching can be done to strengthen the plate to be durable for multiple printing (editions). The ink which had higher oil content replaced the greasy material already drawn on the plate surface.**

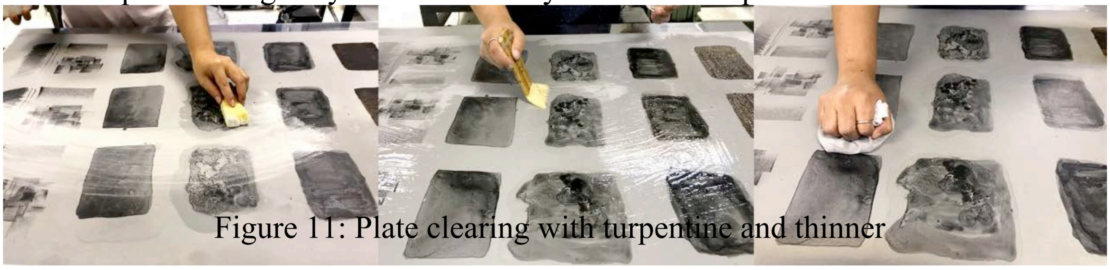
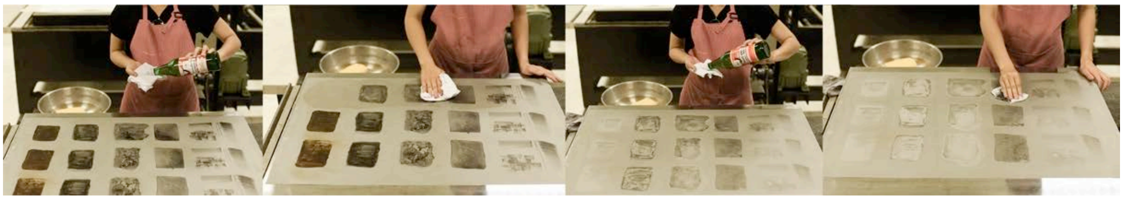


Figure 11: Plate clearing with turpentine and thinner

Figure 10: Acid etching

Turpentine was applied across the plate to remove all greases and soot. The plate was wiped clean with thinner. Only faded greasy lines remained on the plate.



The next step was replacing the grease with ink receiving solution. The mixture of ink receiving solution and small amount of turpentine was applied thinly and smoothly throughout the faded image until the ink receiving solution was adhered to the entire image and distributed evenly across the plate. After being left for approximately 1-2 minutes to allow turpentine evaporation, a required colored ink was applied thinly over the ink receiving solution using soft cloth.

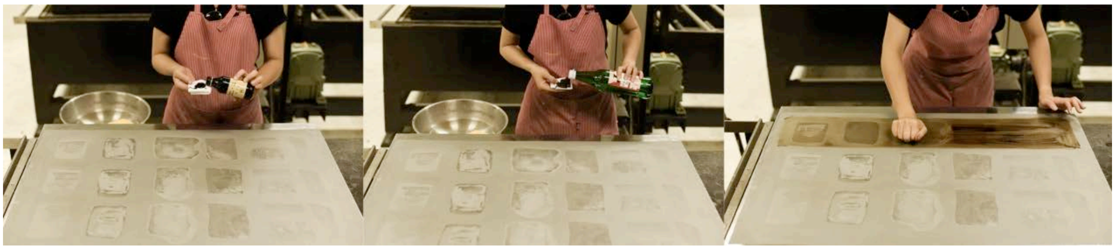


Figure 12: Ink receiving solution application

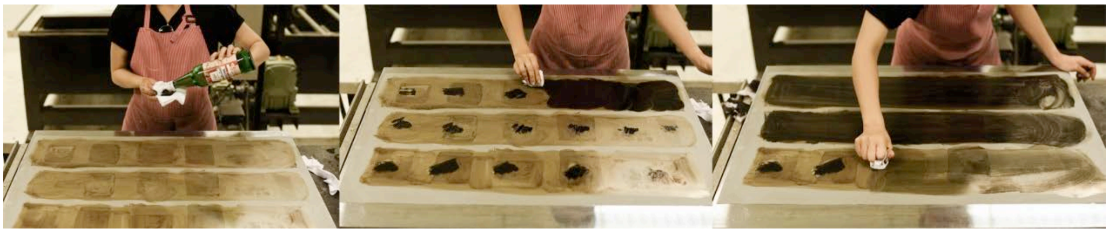


Figure 13: Ink application over ink receiving solution

After that, a water soaked sponge was used to wipe the ink receiving solution, ink, and excess gum off the plate. When there was only a clear lightweight image remained, the plate was wiped with damp sponge. Ink was immediately applied using ink roller for further printing process.

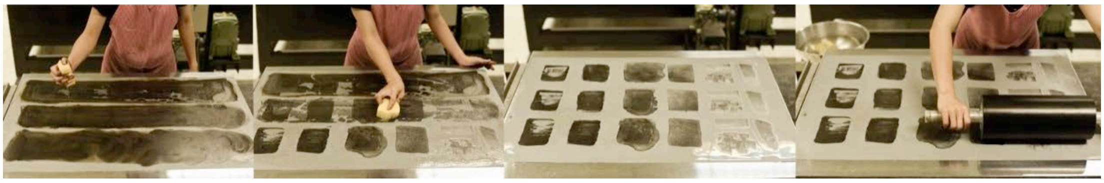


Figure 14: Removing ink receiving solution, ink, and gum

In printing step, the ink was rolled onto the plate. During this period, damp sponge was frequently swiped across the plate to prevent dry surface. After rolling and get the weight and details as required, a test printing was conducted before commencing printing the real artworks.

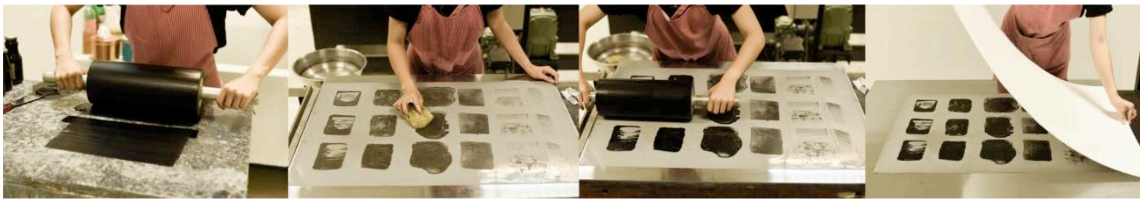
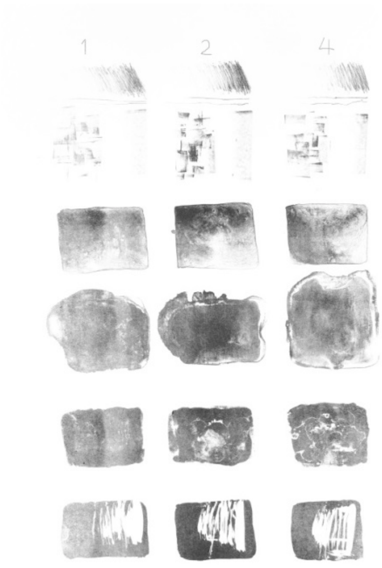


Figure 15: Printing



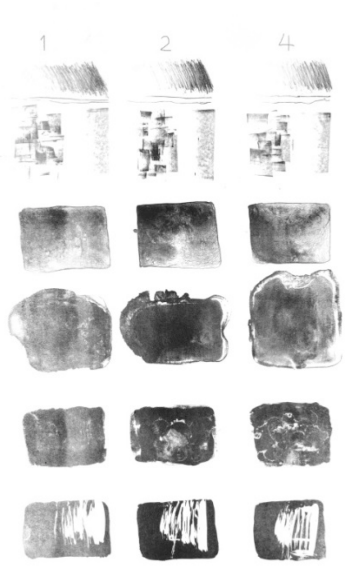
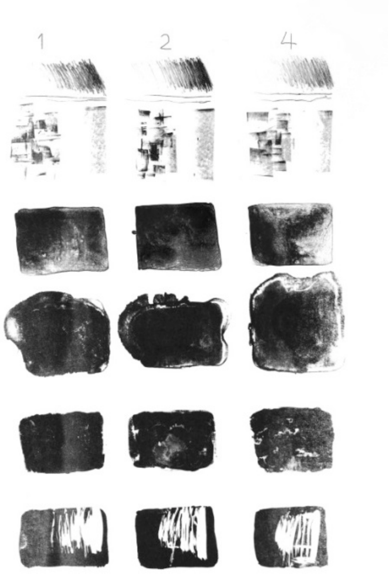


Figure 16: Test print Edition1 Figure 17: Test print Edition2



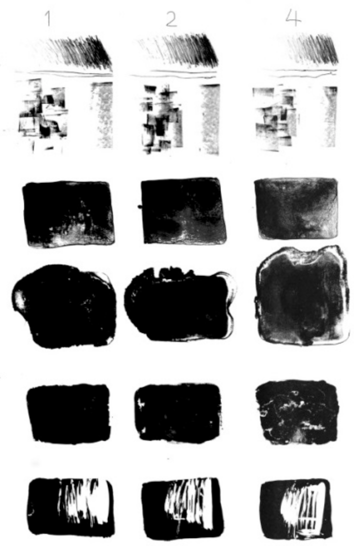


Figure 18: Test print Edition 3 Figure 19: Test print Edition 4

6. Analytical Result of Ink Receiving Solution Ingredients

6.1 Analytical Results of Test Printing

Explanation of the result of lithograph printing using ink receiving solution

Drawing material	Formula 1 Black Varnish 1:1 Soy Wax	Formula 2 Black Varnish 1:1 Vaseline	Formula 4 Black Varnish 2:1 Soy Wax
Greasy stick	Lines grew slightly larger in Edition 3	Lines grew much larger in Edition 2	Lines were stable in size with appropriate

			weight in Editions 2, 3, and 4
Stick tusche and water	Weight grew dense but the details remained in Edition 3	Weight grew darkly dense in Edition 2	Weight and details were complete in Editions 3 and 4
Stick tusche and turpentine	Weight grew dense in dark area, while the details still remained in light area in Edition 3	Weight grew darkly dense in Edition 2	Complete weight and details in Editions 3 and 4
Stick tusche and thinner	Weight grew dense in dark area, while the details still remained in light area in Edition 3	Weight grew darkly dense in Edition 2	Complete weight and details in Editions 3 and 4
Black varnish and turpentine	Appropriate weight in Editions 3 and 4	Appropriate weight in Editions 2, 3 and 4	Appropriate weight in Edition 3 and 4
Number of editions	Able to print 3 editions	Able to print 2 editions	Able to print 8 editions

Formula 1: Mixture of 50% black varnish and 50% soy wax or 1:1 ratio.

The concentration of solution was appropriate, not too thin. However, turpentine was required to dilute the solution during plate wiping. Weight and details of the print were best in Edition 2, but the print in Edition 3 had darker image. The plate drawn by oily ingredient eg stick tusche and turpentine gave a darkly dense image, therefore, not durable for printing multiple editions.

Formula 1: Mixture of 50% black varnish and 50% vaseline or 1:1 ratio.

The solution was thin and washable easily. Lines and tusche marks remained on plate surface after applying solution. However, during printing on paper, adherence of the ink to the plate was not good. The print result in Edition 1 was indistinct, while Edition 2 had darker image or so called ‘easily clogged’. The plate was not appropriate for receiving ink and weight and details of the lines cannot be controlled.

Formula 4: Mixture of black varnish and soy wax of 2:1 ratio.

The solution was thick, and additional turpentine dilution was required during plate wiping. The resultant image in Edition 1 had light weight, and Edition 2 had more weight. The images of Editions 3 and 4 had perfect weight with complete details. The plate of Formula 4 mixture can be printed for 8 editions and the weight of grease drawn lines was good with complete details. It can be concluded that the plate was durable and sufficient for printing multiple editions.

6.2 Using Ink Receiving Solution to Create Lithograph Artwork

After the test printing of all 4 formulae of ink receiving solutions, it can clearly be seen that Formula 4 (mixture of black varnish and soy wax at 2:1 ratio) gives a distinct image with proper weight of all details. The plate can be used multiple times, indicating that it is durable for ink reception.

After the well-proportioned solution was found, such Formula 4 solution was used during a printmaking class to create a complete print artwork. Example photos of the operation during artwork creation are provided below.

6.2.1 Application of ink receiving solution Formula 4 (black varnish and soy wax in 2:1 ratio)

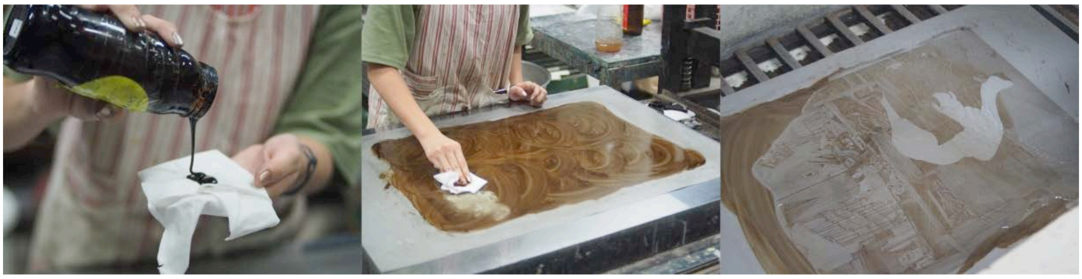


Figure 20: Application of ink receiving solution for printmaking artwork creation

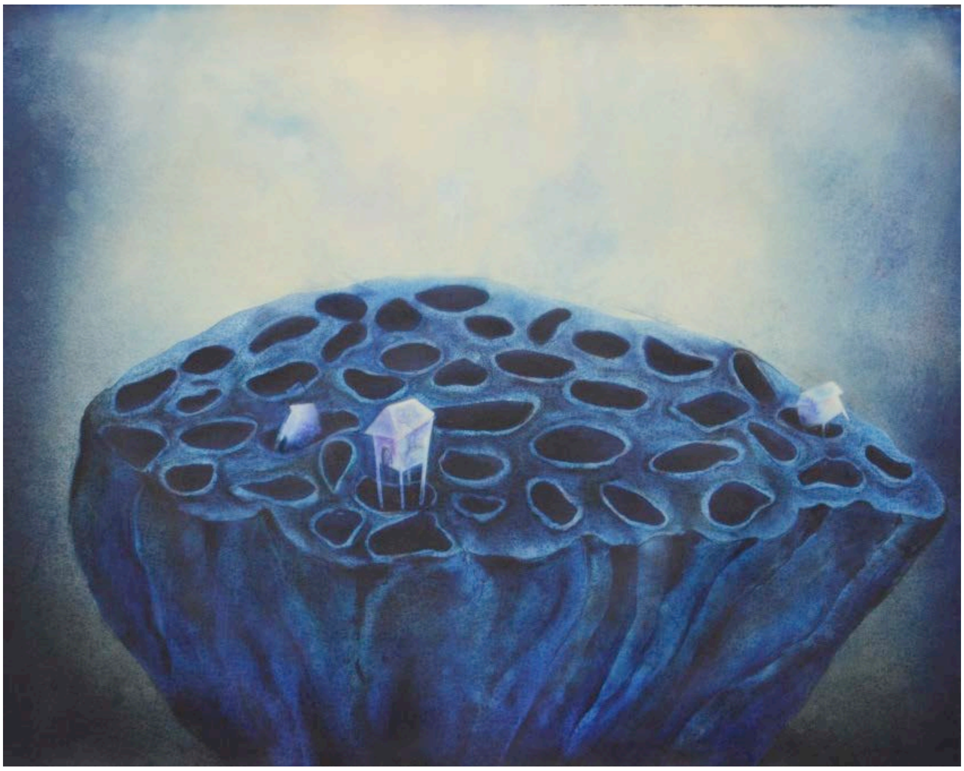


Figure 21: Final artwork

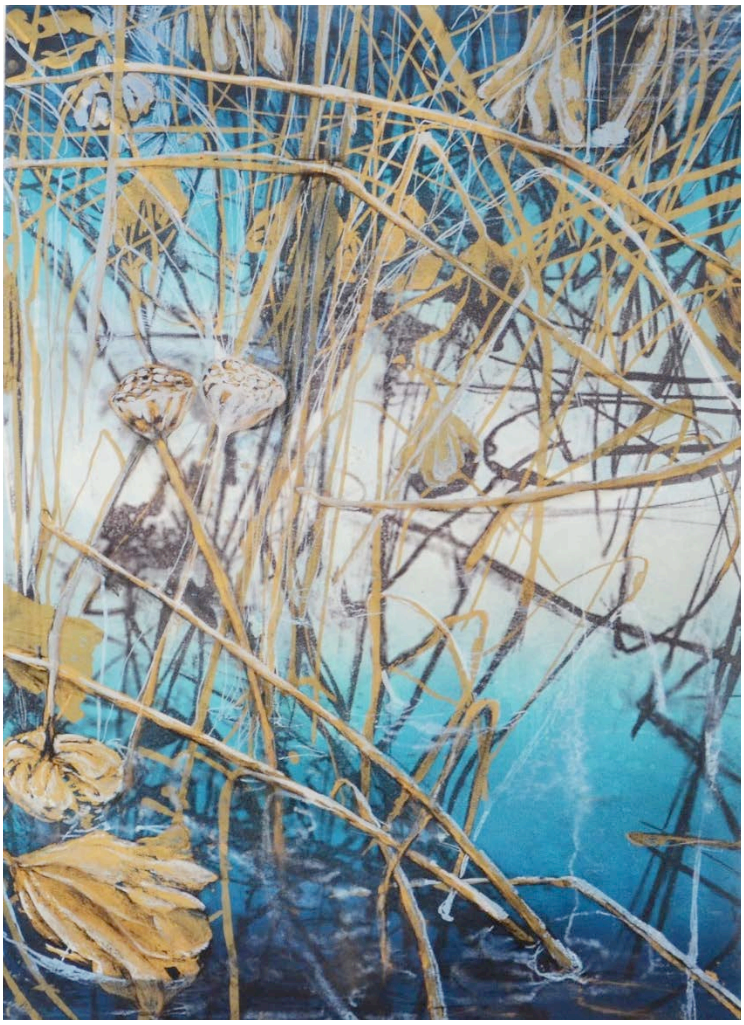


Figure 22: Final artwork

From the research "Finding Effective Ink Receiver Ingredient in Image Creation on Aluminum Plate to Replace Red Lacquer in Lithograph Process", the final artwork created from ink receiving solution Formula 4 indicates that such solution can be used for teaching purpose and creates artwork efficiently. The solution has appropriate thickness and can easily be washed off. The plate is durable for ink reception due to the fact that the ink receiving solution has a greasy component, when coating the grease drawn plate, it creates another thin film over the plate surface. This could be an ink receiving base that increases grease content to the plate, making the plate durable for printing multiple editions. The resultant print artworks therefore have an appropriate weight with complete details.

7. Discussion, Conclusion, and Recommendations

7.1 Discussion of Results

From the research "Finding Effective Ink Receiver Ingredient in Image Creation on Aluminum Plate to Replace Red Lacquer in Lithograph Process", the most effective ink receiving solution after printing on paper is the mixture of black varnish and soy wax at 2:1 ratio. The solution has appropriate greasiness that preserves all details and weight of the grease drawn lines after printing. It can also be washed off easily. The properties of the ink receiving solution are summarized below.

1. The ink receiving solution can replace red lacquer efficiently.
2. The chemical smell of the ink receiving solution is not as strong as red lacquer during usage.
3. The ingredients of the ink receiving solution are available in Thailand and inexpensive.

From the above properties, such ink receiving solution can be practically used for teaching and creating artworks. This therefore broadens educational development and can be an innovation of printmaking process in Thailand.

7.2 Recommendations

1) Due to the hot weather of Thailand, the greasy or oil ingredient is in liquid state. If used in cold weather, the solution might become solidified. It might be necessary to conduct further experiment to find appropriate proportion.

2) Ink receiving solution ingredients could be further developed for other usage, for example, use for plate drawing.

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Contact email: toeychlomruk@gmail.com

Printmaking Process by Plant Extract that is Harmless to the Environment for Creative Printmaking

Kunjana Dumsopee, King Mongkut's Institute of Technology Ladkrabang, Thailand

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Abstract

This research is aimed to investigate the tropical natural plants as to use in printmaking process in order to create new body of knowledge for basic printmaking system. Printmaking presently, confronting chemicals problems occurred during its creative process which eventually affect artists and environment. Consequently, the concept of exploring the tropical natural plants was developed. The four acid fruits were selected to be experimented by extracting their pH measurements. The natural extracts were tested on wax pencil drawing aluminium foil. The results of applying natural acid from fruits are strongly concentrated that can be used in replacing other general chemicals in basic printmaking process. The outcome of the experimental artworks are clear and sharp as well as be able to reprint as much as required.

Keywords : printmaking process, reprint, plant extract substance, environment, tropical natural plants

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Introduction

Printmaking is one of the expression media that has various techniques for example, etching, lithography, collograph, and silk screen. Each technique requires chemicals and solutions to produce a block, however, these chemicals and solutions could have health and environmental impacts. Alternatives in printmaking process are therefore required to create art projects that are non-toxic to health and environment. This project plans to gather data and review researches to gain understanding from the experiments to achieve effective and qualified printmaking works.

Objectives

- To collect data on natural tropical plants.
- To conduct an experiment on using plant extracts as a result of data collection in printmaking process.
- To create lithograph works.

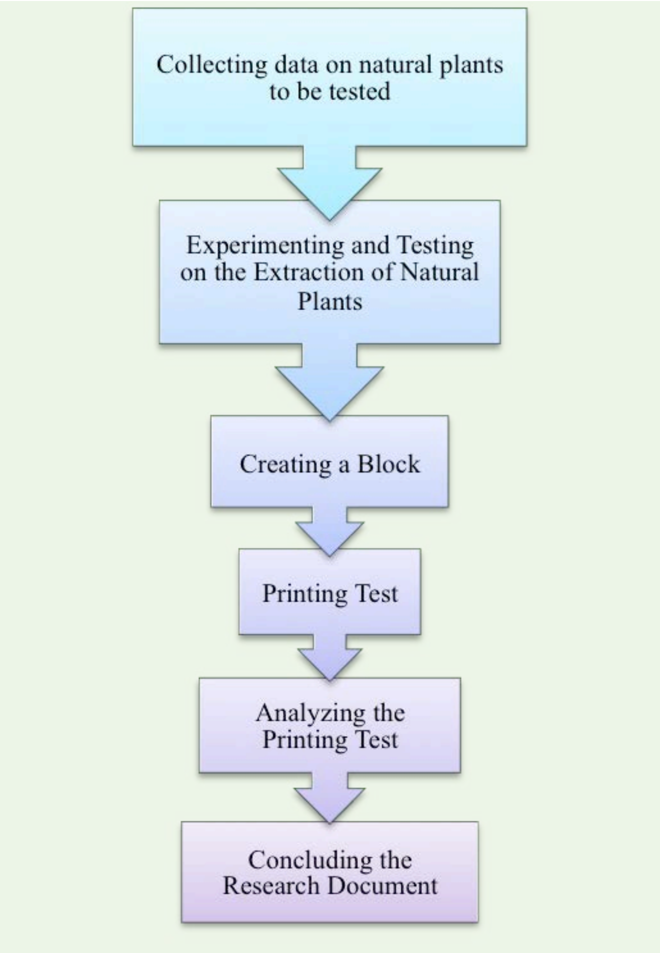
Collecting data on natural plants to be tested
Experimenting and Testing on the Extraction of Natural Plants
Creating a Block
Printing Test
Analyzing the Printing Test
Concluding the Research Document

Figure 1: Research Plan

Research Methodology

Natural resources in Thailand are abundant. Various natural plants are presented and the land is suitable for cultivation and agriculture. A distinct climate condition creates diversity and therefore tropical fruits are distributed to the market continuously throughout the year. Fruit cultivation area in various regions of Thailand covers more than 9.68 million rais. Thai fruits are recognized as the important economic plants of Thailand.

Fruits are the superb natural foods that create health balance. They can be easily absorbed to the body and good for digestive system. We can utilize all parts of the fruits, including flesh, seeds, and peels, depending on the requirements. Some can be used to produce medicine, or adapted for cosmetic products, as well as extracted to be used as health supplements and thirst quenching drinks. Thailand is located in tropical zone where varieties of fruits are presented with diverse properties. Fruits are cheap, easily cultivated with high yield, and all parts of fruits can be used. For naturopaths, fruits are ambrosia and they have no damaging energy and are true food for human.

Passion fruit is a tropical fruit that can be eaten fresh. Medicinally, it has various active ingredients, for example, flavonoid. Its leaves contain alkaloid and harman, which help reduce blood pressure. Flower of passion fruit is mild sedative that helps improving sleeping habit. It has high concentration of vitamin A that reduces cholesterol and remedies bladder infection. Carotenoid and vitamin C in passion fruit are higher than those of lime. It is important to note that passion fruit extract has anti-cancer property.

Orange is shrub or small tree plants in Genus Citrus in Family Rutaceae. There are hundreds of species of oranges growing around the world. Most of them have essential oil in leaf, flowers, and fruits. Orange has strong aroma. When looking through sunlight, orange leaves contain large number of dots, which are the sources of oil. Various types of oranges are edible. Taste of orange fruit is sour or sweet. It contains exceptional levels of calcium, potassium, vitamin A, and vitamin C.

Roselle is one-year biennial crop that is popular for the use of its flower for boiling as roselle drinks. Other parts that can be used are leaf and tip that are cooked as food; while flower is used as food coloring agent and drinks. Roselle has polyphenol ie protocatechuic acid which is an anti-oxidant that prevents cancer, anti-aging, and soften blood vessel. Roselle drink helps to refresh the body as it contains citric acid.

Fruit acids are organic acids having common chemical structure compounds comprising hydroxyl group at adjacent alpha carbon. They are usually called alpha hydroxy acids (AHAs). Common fruit acids are lactic and malic acids. Most of AHAs are water soluble compounds, however, some of them eg mandelic and benzylic acids are appropriate for controlling skin condition eg oily skin, while poly AHAs and AHAs help contain moisture. With true understanding, AHAs can remarkably help remedy and prevent various diseases. Skilled practitioners had studied and found that AHAs have abundant properties that can be used in daily life. For example: Pomegranate: Not only phytonutrients, pomegranate contains ellagic acid which prevents the change of cells in human body, as well as inhibits irregular cell expansion that could develop to cancer cells. US National Cancer Institute emphasizes that ellagic acid in pomegranate could considerably prevent cervical cancer in women.

Indian Gooseberry: Indian gooseberry is another species that contains ellagic acid. It has high level of vitamin C as well that it could be recognized as a vitamin C abundant fruit. It also contains phyllemblic acid and phenols that indicate that it has an anti-cancer property.

Other than using various parts of plants eg. flower, leaf, and fruit, in daily life, they can be used to create artworks that has feeling, content, and emotional values that make the audiences to imagine and perceive a distinct form of beauty. From the research of Yanawit Kunchaethong in his “Prints from Reserved Forest”, the artist realized that decreasing forest area due to deforestation had an effect on physical changes and biological changes, thus impacted on soil, water, air, wildlife, and environmental conditions. The artist adopted the interest in tree conservation from his father who established a forest plantation concept in a 108 rais area in Cha-um District, Petchaburi Province as a community learning center. This forest area is a great value heritage that builds natural conservation awareness and makes people feel the happiness of the abundant “Pa Sa-nguan” (reserved forest), where Sa-nguan is the name of the artist’s father. This place is a valuable treasure built by the artist’s father that inspires the artist to create the arts in various dimensions eg paintings, mixed media arts, conceptual arts, and printmaking which is his specialty. This forest was therefore an important source of raw materials that he used to research and created his following works. The artist was interested in the creation of non-chemical arts. Using natural materials for printmaking was the answer that complied with his life style. The artist found a new printmaking technique namely “Organic Print”, using planographic process to paint the block using natural coloring agents, and print with intaglio process. The theory of natural color printmaking is coating the metal block with mixed glue and let dry. Natural extracted colors are mixed with appropriate amount of honey and painted on the block. Organic compounds in natural coloring agent react with acacia glue during this period. When the block dries, it can be printed with etching press. Before printing, the paper must be dampened. A high solubility of acacia glue on the block would help the paper to absorb the natural coloring agents on the block and transfer the picture to the paper, creating a natural printing art (Kunchaethong, 2014)

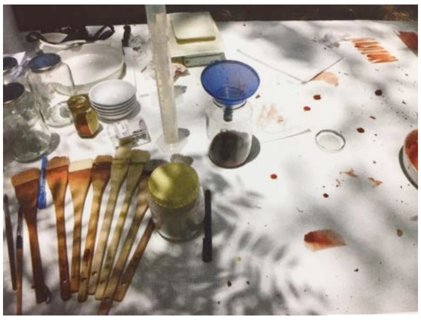

Figure 2: Photo during collecting data of Yanawit Kunchaethong

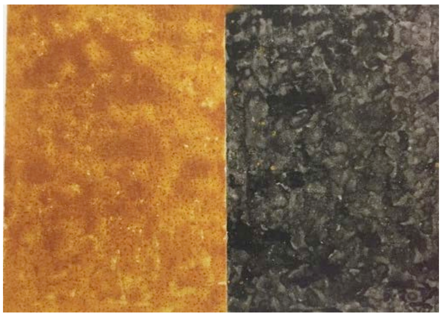

Figure 3: "Pa Sa-nguan (Day and Night)" Printing Natural Colors: Ebony Tree and Curcumin. Dimension 108x79 cm, 2013

Procedure and Methodology

- Material preparation
- Experimentation
- Conclusion

Fruits and flower, depending of type, of pineapple, passion fruit, roselle, and kumquat with good appearances and not spoiled were selected in order to get sufficient amount of non-rancid juice. Fiber and seeds were separated from the extracted juices because this experiment used only acidic solutions extracted from the fruits. Selection of fruits is also an important process. In this experiment, we selected the fruits having fresh skin, green and hard stem, no bruises or dark skin, and were even in sizes. Ants presented on the stem or fruit meant there were no residual toxic substances.

Our five senses could be used in fruit selection. Sight: We can look at the size, shape, appearance, appropriate proportion (not too small or to large according to specific species), with even and vibrant colors. The fruits should be fresh, clean, no bruise or breakage, no spot from disease or insects. Hearing: Some fruits can be selected by hearing the sound from tapping, knocking, or shaking. Smell: The smell of fruits should be good. Some fruits have specific smell and it should be appropriate smell, not rancid. Taste: Taste and texture of fruits should be appropriate for their kinds. For example, orange should be sweet and juicy, not having hard texture or sour like lime. Touch: The fruits should feel soft or dense depending on their kinds. Some fruits could be nearly spoiled if soft (Natui, 2009)

Pineapple selection: The pineapple should have yellowish peel, distant space between eyes. The opening of sepals that cover the eyes indicates that the fruit is fully ripe. When tapping by a stick or finger thumping and shallow grooves occur, it also indicates the ripeness of pineapple. Leaking juice on the skin indicates spoilage. When press, the skin should not cave in. Leaf tips and stem should be fresh, not wither.

Passion Fruit Selection: The fruit should be bought when it begins to ripe, ie having yellow peel, the fruit is plump and not wither, and is large in size. Appearance: The peel should have slight wrinkles with dark purple color which indicates the most ripeness of the fruit. The softer the skin, the riper the fruit. Shaking: Passion fruits should be shaken to compare between fruits. The one having feeling of more liquid or internal pressure indicates that there are more seeds and juice. Smell: Smelling could identify the taste of the passion fruit. The strong smell of tropical fruit indicates good taste. If there is no smell, the fruit could be too sour or tasteless (Australia Reader's Digest, 2017)

Roselle Selection: Roselle flower can be harvested both during budding or after full bloom or wilted. Naturally, budding roselle flower is less sour than when the flower is fully bloomed and producing seeds. All roselle flowers cannot be harvested at the same time as each flower in the same stalk blooms nonsimultaneously. Therefore, the flowers at the stalk base must be harvested first (Medthai,2013)

Kumquat Selection: Kumquat fruit has sphere shape. Young fruit is small with dark green color. The color of ripe kumquat is greenish yellow, yellowish orange, to orange when fully ripe. When gently squeeze, the fruit is generally soft, not hard. Kumquat can be gradually harvested until the fruit is larger and the color is change to yellowish orange to more than 50% orange. Kumquat juice has less acid value than lime, but the sour taste is comparable. Compared with lime, vitamin C in kumquat is approximately 10% higher than that of lime (Changprasert,2016)

Figure 4: Pineapple

Figure 5: Passion Fruit

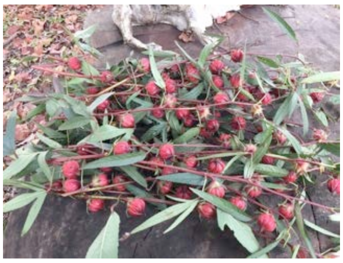
Figure 6: Roselle

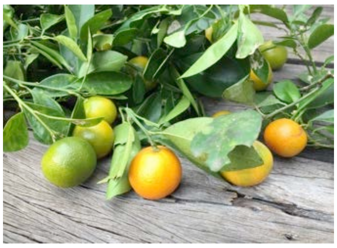
Figure 7: Kumquat

Experimental Process: Researcher selected 4 types of fruits likely to have high acidic level to seek for the maximum acid concentration of each type of fruit. The experiment comprises the following processes. Acidity of solution is measured and presented as pH values, scaling from 1-14, using indicator. An indicator is a substance used for testing chemical reactions and presenting as color change. Acid-base indicator is used to test for hydronium ion (H_3O^-) and hydroxide ion (OH^-). Acidic solution has higher concentration of hydronium ion than that of basic solution. Acid is a hydrogen compound that forms hydronium ion in aqueous solution. Base is a hydroxide of metal or radical metal equivalent that forms hydroxide ion in aqueous solution. Each type of indicator can test different ranges of acidity of solution. Two common indicators are litmus paper and universal indicator.

Litmus paper is a well known indicator. It has 2 colors ie red and blue. Litmus paper can be produced by immersing white paper in butterfly pea solution, creating blue litmus paper; while immersing in pink bougainvillea (paper flower) will create red litmus paper. After being dried, they can be used to test the acidity of solution. Litmus paper can identify 3 types of solutions as provided below.

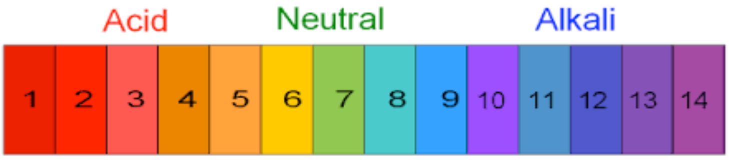

Figure 8: Color Range of Acid-base Values

Figure 9: Universal Indicator Paper

- Acid solution changes litmus paper from blue to red.
- Basic solution changes litmus paper from red to blue.
- Neutral solution does not react to both blue and red litmus papers, therefore it does not change color.

Universal indicator changes colors for almost all pH values, therefore, it is good to present the pH test results. There are both paper indicator and solution indicator. Lower value shows that such solution has high acidity property, while higher value shows higher basicity property of the solution. pH between 1-6 is categorized as acidic condition, while pH 8-14 is categorized as basic condition. pH 7 is not acid nor basic, thus recognized as neutral. In this experiment, the researcher use universal indicator for acidity testing (Scimath, 2014)

Juice Extraction Process: Selected

Pineapple was peeled, extracted, and tested using universal indicator. Acidity test was undertaken 3 times to find the exact acidity value.

Passion fruits were cut into halves, seeds were taken for testing using universal indicator. Acidity test was undertaken 3 times to find the exact acidity value.

Roselle flowers were extracted and tested for pH using universal indicator. Acidity test was undertaken 3 times to find the exact acidity value.

Kumquat fruits were cut into halves, extracted, and seeds were separated. Acidity test was undertaken 3 times to find the exact acidity value.

Fruit	Photo of pH Testing	pH	Fruit	Photo of pH Testing	pH
Pineapple		ph 3	Passion Fruit		ph 4
Roselle		ph 1	Kumquat		ph 1

Table 1: Summary of Acidity Values

From the acidity testing of samples, acidity of the fruits from high to low is provided below.

- Kumquat: ph 1
- Roselle: ph 1
- Pineapple: ph 3
- Passion Fruit: ph 4

Acidity results from the experiment will be used for testing with printing block in the following process to find out which fruit acid is able and appropriate to etch the block and make a strong print works.

Artwork Creation Process

Artwork creation process must be applied in order to see a clear result of acidity test of 4 types of fruit, which is the main objective of this research. This experiment adopted the basic printmaking process as follows.

- Block making
- Block etching
- Printing

Block making is the first step of printmaking artwork creation. Issues to be considered include result of the experiment and the beauty of the final artwork created by a well-drawn block. The block is prepared by placing aluminum foil (same type as those used for cooking purpose) on an acrylic sheet, and press to remove all air bubbles for drawing convenience. This step must be undertaken carefully since the foil is very delicate and easily broken. The foil is then sanded with sandpaper to create a slightly rough surface for well adsorption of grease pencil or CD marker. It is important to avoid direct contact between hands and aluminum foil due to the fact that sweat and grease from hands could tarnish the block and create an undesired stain. Gloves must be worn to prevent such possible mistakes. When the block is ready, picture was drawn using grease pencil or CD marker. Care must be taken both in terms of cleanliness and hand pressure since it might damage the foil.

Figure 10: Clear acrylic sheet

Figure 11: Aluminum foil

Figure 12: CD marker

Figure 13: Cellophane tape

Figure 14: Gloves

Figure 15: Sandpaper No.800

Block making requires careful operation to prevent stain during placing aluminum foil onto clear acrylic sheet because sweat from hands could tarnish the block. Gloves are therefore required to prevent any invisible stain that will eventually appear during ink rolling in printing process.

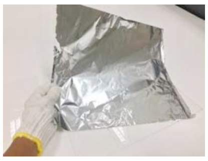

Figure 16: Aluminum Foil, Size 30x30 cm.

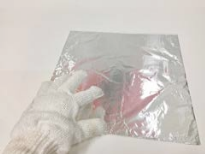

Figure 17: Placing Aluminum Foil Neatly onto Acrylic Sheet

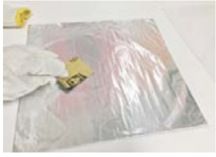

Figure 18: Sanding with Sandpaper to Create Rough Surface

During block drawing, care must be taken to prevent any invisible stain. Paper pad is required to prevent any direct contact between hands and aluminum foil.

Block etching is a very important step to prove that fruit acids could be used as etching agent which produces an appropriate and durable printing block. This experiment also aims to identify the type of fruit that could keep all details of the drawing. Block etching comprises the following steps.

Acid Etching Equipment

- 4 acid extracts including pineapple, passion fruit, roselle, and kumquat
- Rabbit hair paint brush
- Cellulose sponge
- Water container

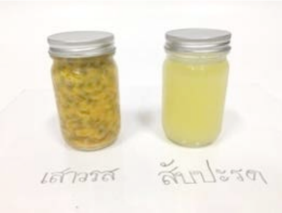

Figure 19: Passion Fruit and Pineapple Extracts

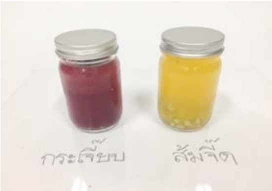

Figure 20: Roselle and Kumquat Extracts

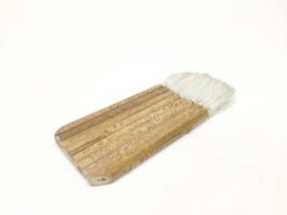

Figure 21: Rabbit Hair Paint Brush

Figure 22: Cellulose Sponge

Figure 23: Water Container

Printing and Printing Equipment

Printing is the last step to prove the effectiveness of acid etching whether or not it presents a clear printed work, and to prove how long-lasting of the block after multiple printing.

Figure 24: Black ink used for printing

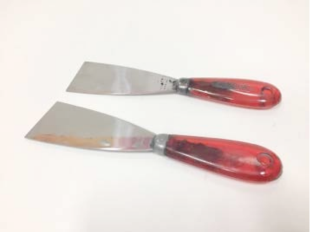

Figure 25: Ink knife, used for scraping the ink on the roller

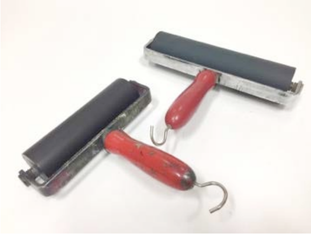

Figure 26: 8 inch rubber roller, used for rolling the ink

Figure 27: Fabriano paper, used for printing the work

Figure 28: Proof paper, used for print testing

Figure 29: Cotton cloth, used for cleaning the block before any printing operation

Figure 30: Clear plastic, used for covering damping paper

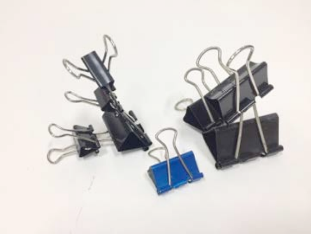

Figure 31: Paper clips, used for clipping damping paper cover

Figure 32: Newspaper, used for damping the printing paper

Figure 33: Cellulose sponge, used for damping the block to remain moistened at all times.

Figure 34: Water activated tape, used for securing the edges of the artwork onto wood board to stretch the artwork after printing

Figure 35: Water container, used for containing water during printing

Figure 36: Felt, used during printing with printing press

Figure 37: Printing press, used for printing the work

Figure 38: Wood board, used for stretching the work after printing of each artwork

Printing process of 6 blocks and conclusion of the printmaking

During printing, 5 replicates were printed for each block to ensure the quality of the block that it can continuously create similar prints. The resultant prints were different in a certain block due to various factors during printing process as concluded below.

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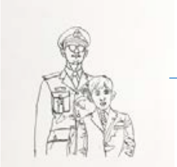
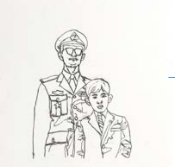
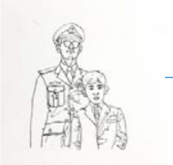
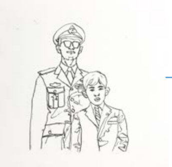
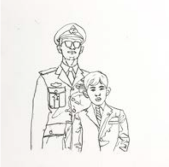
<tr><td></td><td></td><td></td><td></td><td></td></tr>
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Table 2: Block No.1

Block No.1: This block was drawn using Mitsubishi 7600 grease pencil in line art format for etching convenience and easily proven result after print testing. The block was etched with kumquat acid for 1 minute to make 5 prints. Resultant lines were not clear. There were stains other than the drawn lines as seen on Test Print No.2 due to short etching period. Therefore, 1 minute etching of kumquat acid is not enough, however, the acid is strong enough to etch the block.

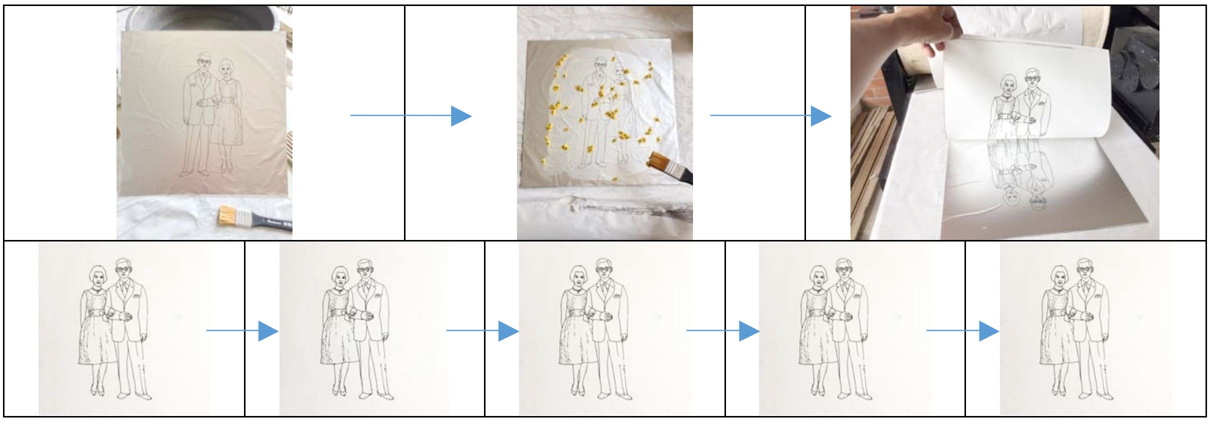

Table 3: Block No.2

Block No.2: This block was drawn using CD marker, which is permanent and water insoluble. The picture was drawn in line art form which was not complex nor weighing on contour for a distinct result. The block was etched with passion fruit acid for 2 minutes, to increase contact time of acid etching. The results of 5 prints show that the fruit acid is efficient for block etching so that it create a strong and clear line. No stains other than the lines drawn on the block. Therefore, this fruit acid is appropriate and can be used for block etching.

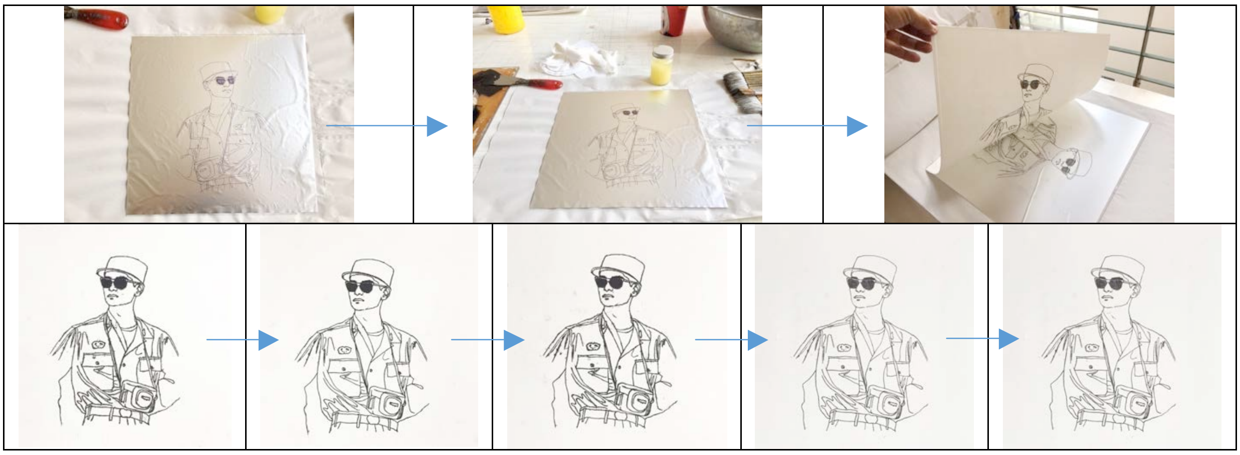

Table 4: Block No.3

Block No.3: This block was drawn to present stories using CD marker. The picture was drawn in simple line art form, not complex nor diverse in terms of drawing media. The block was etched with pineapple acid for 2 minutes. The results of 5 prints were slightly different. It might be a result of stains during block drawing, creating some blemishes. After applying acid to remove the blemishes for another 1 minute, the resultant picture was clear and distinct. Therefore, this pineapple acid can be used for block etching.

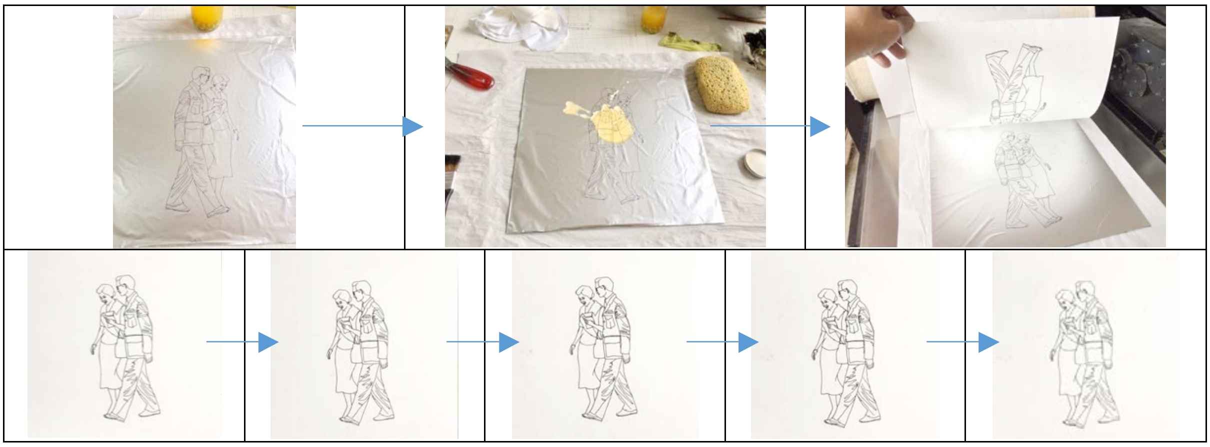

Table 5: Block No.4

Block No.4: This block was drawn using CD marker, which is permanent and water insoluble. The picture was drawn in line art form which was not complex nor weighing on contour for a distinct result. The block was etched with kumquat acid for 2 minutes. The results of 5 prints show that the fruit acid is efficient for block etching so that it create a strong and clear line. No stains other than the lines drawn on the block. Therefore, this fruit acid is appropriate and can be used for block etching.

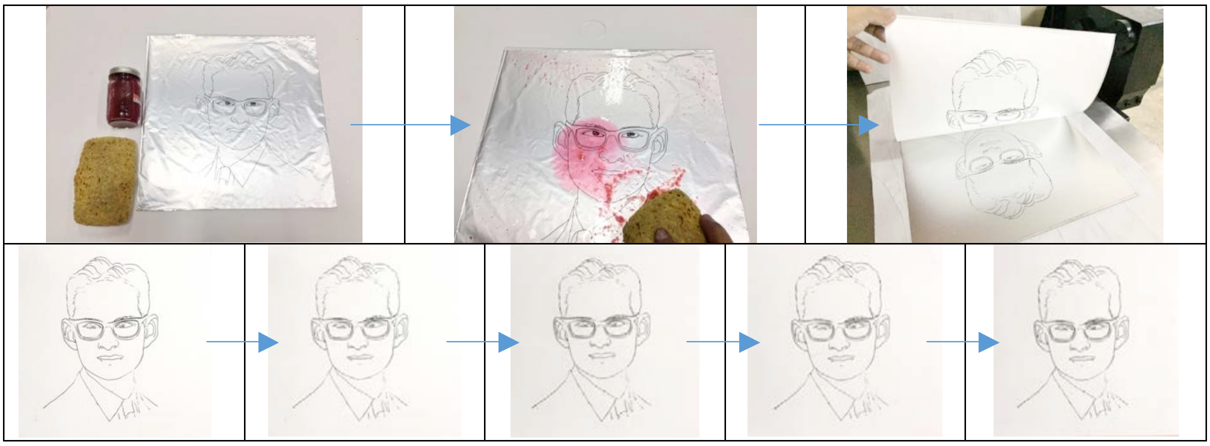

Table 6: Block No.5

Block No.5: This block was drawn using CD marker, which is permanent and water insoluble. The picture was drawn in line art form which was not complex nor weighing on contour for a distinct result. The block was etched with roselle acid for 2 minutes. The results of 5 prints show that the fruit acid is efficient for block etching so that it create a strong and clear line. No stains other than the lines drawn on the block. Therefore, this fruit acid is appropriate and can be used for block etching.

Table 7: Block No.6

Block No.6: This block was drawn using CD marker, which is permanent and water insoluble. The picture was drawn in line art form which was not complex nor weighing on contour for a distinct result. The block was etched with kumquat acid mixed with pineapple acid for 2 minutes. The results of 5 prints show that the fruit acid is efficient for block etching so that it create a strong and clear line. No stains other than the lines drawn on the block. Therefore, this fruit acid is appropriate and can be used for block etching.

Conclusion

From the experiment to seek fruit acid alternatives for printmaking that are not toxic to health and environment, 4 types of fruits including pineapple, passion fruit, roselle, and kumquat were selected and extracted for acidity test . All of these fruits can be found in Thailand and are not expensive. Results of the test show that their acidity levels were in the same range, ie between pH 1-4. They reacted well for the block drawn by grease and CD marker on aluminum foil. This experiment tested for etching duration between 1-2 minutes, and found that the appropriate contact time was 2 minutes. The duration of 1 minute resulted in an undesired stain which disappeared when contact time increased. Throughout the printmaking process starting from block preparation, stain that could occur during attaching aluminum foil on clear acrylic plate was an issue of concern due to the fact that sweat on hands could create a stain on the block. During this step, cloth gloves were required to prevent the stain. During drawing the block, unobserved stain must be avoided, therefore, paper pad was required to prevent contact between hands and aluminum foil. Appropriate contact time for block etching was 2 minutes. Printing was the last step to prove that fruit acid could create a clear print and the block was durable enough for multiple prints. This experiment result showed that the block could be used to create more than 5 prints. Details of the block were still clear and the block could be used for further printing. Number of printable works is a printmaking technique required for the working process mentioned before.

Recommendations

The 4 types of fruits used for this experiment are good alternatives for art creation. Similar process can be adopted for other acidic fruits, which could be seasonal local fruits, for example, garcinia, tamarind, madan, star gooseberry, etc. Extraction method depends on type of fruit including hand squeezing, using blender, hand kneading, boiling, and using pestle, in order to get the extracts that do not scratch the block during etching in case there are seeds, peels, or hard parts remained. Fiber of the fruit should be separated after extraction. The extracts should be used to etch the block immediately after extraction for the freshness and effective result of the acid.

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Contact email: kunjana@hotmail.com

A Gothic Bridge between the Past and the Future

Mohammad Hossein Abedi Valoojerdi, University of Perpetual Help System
DALTA, Philippines

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Abstract

This paper is a postcolonial reading of Nick Joaquin's The Mass of St. Sylvestre. It explores the implicit references to historical events that have had a decisive impact on the history of the Philippines. It argues that historical events hidden in the story point to the destructive effect of American colonialism in the Philippines.

Keywords: Postcolonial reading, Colonial history, The Mass of St. Sylvestre

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Introduction

The postcolonial theory was born out of the cultural hegemony of the West. Young (2001) believes that the postcolonialism has roots in the history, and tries to trace it through a dialectical process of the conflict between the "imperial appropriation of the world" and "the anti-colonial liberation movements."

It seems that the characteristics of the Gothic not only are linked to the colonial qualities but also are adequate to justify the violence carried out by the colonizers.

Patrick Brantlinger in his book *Rule of Darkness: British Literature and Imperialism, 1830–1914* (1988), links the literary genres of the Victorian period to imperialist ideology; a bridge between the Gothic and postcolonial literature. He discloses how the Gothic is "typically linked to the foreign," exemplified most notably in Victor Frankenstein's European travels and Ann Radcliffe's Italy. (Bondhus, 2010, p. 2)
Postcolonial Gothic refers to the body of works written by the authors from the former colonized countries and reflects the social, cultural, and political problems remained from the colonial period. It focuses on the repressed past and its destructive effects on the present time.

The Postcolonial Gothic's mission is to show how the colonizers suppressed the culture of colonized people and forced them to obey. It also focuses on the chaos resulted from the colonized past and challenges the dominant history, selected and written by colonizers.

The history of Manila begins with colonialism. Before the arrival of the Spanish conquistadors under the leadership of Miguel López de Legazpi, Manila was a walled Muslim settlement on the banks of the Pasig River near the mouth of Manila Bay. Legazpi and his soldiers destroyed the tribal settlement and founded a new citadel city of 'Intramuros' which means 'within the walls.' Manila as the capital of the new colony has been the main ground of several devastating wars.

From 1898 to 1945, Manila was destroyed twice by US troops; the first time to expel the Spaniards, and the second time, American forces tended to liberate it from Japanese forces in World War II. In January 1942, Manila was occupied by Japanese forces. As Salita points out "the city suffered little damage during the Japanese invasion but was leveled to the ground during the fight for its recapture by U.S. forces in 1945." (2017)

Hidden Past as the Gothic

The Mass of St. Sylvestre takes place in 1945 in Manila, the days after WWII. Joaquin applies a set of historical milestones in this story. However, he wraps them up with a mythical anecdote of St. Sylvestre.

In fact, a bitter period of Manila's history is hidden in this story. By discovering this point, the reader will get a better understanding of the story.

On April 22, 1898, United States Consul E. Spencer Pratt met the leader of the Philippine Revolutionary Army, Emilio Famy Aguinaldo in Singapore to encourage him to work with American forces in order to drive out Spaniards from the Philippines. He promised that after the Spaniards were expelled, the United States would recognize the independence of the Philippines, a promise that was never fulfilled. The Spanish-American War began on April 21 and ended with the Treaty of Paris signed on December 10, 1898. "The Spanish fleet was defeated at Manila Bay on May 1, 1898, and on August 13 the city surrendered to U.S. forces. It subsequently became the headquarters for the U.S. administration of the Philippines." (Salita, 2017) The fact that the Treaty of Paris did not recognize the independence of the Philippines triggered a war between the United States and the Philippine Revolutionary Army. Filipinos remember the Treaty as a betrayal of the Americans.

Quennie Ann J. Palafox (2012) in her article, *Betrayal of Trust-The San Juan Del Monte Bridge Incident* writes: “Without any single doubt, the Filipino-American War is one of the most unforgettable events in our history because in just one day, the fate of the nation was changed and its impacts are still felt to date and will persist down to the future generation.”

Aguinaldo describes his meeting in his book *True version of the Philippine revolution* (1899):

> “Between 10 or 12 in the forenoon of the next day the conference was renewed and Mr. Pratt then informed me that the Admiral had sent him a telegram in reply to the wish I had expressed for an agreement in writing. He said the Admiral replied that the United States would at least recognize the Independence of the Philippines under the protection of the United States Navy. The Consul added that there was no necessity for entering into a formal written agreement because the word of the Admiral and of the United States Consul were in fact equivalent to the most solemn pledge that their verbal promises and assurance would be fulfilled to the letter and were not to be classed with Spanish promises or Spanish ideas of a man's word of honour. ” (Aguinaldo, 1899, p. 10)

From Spanish Colonialism to American Imperialism

By expelling Spaniards from the Philippines, contrary to expectations, independence was not achieved in the Philippines. The American trick left a devastating effect on the national spirit of Filipinos. According to Tan (2008), what the political and military presence of the United States brought to the archipelago was "the establishment of a kind of system that was imperialistic in nature. As a distinguished form of colonialism, imperialism had a broader and subtle method of continuing the colony in all aspects of development." (p.65)

The ensuing Philippine – American war lasted three years until 1902. More than 20 thousand Filipino combatants died, and more than 200 thousand Filipino civilians lost their lives from the disaster caused by war.

“Kill everyone over ten,” is one of the most shameful orders in history issued by General Jacob H. Smith during the war:

> "I want no prisoners. I wish you to kill and burn, the more you kill and burn the better it will please me. I want all persons killed who are capable of bearing arms in actual hostilities against the United States." General Jacob H. Smith said.
> Since it was a popular belief among the Americans serving in the Philippines that native males were born with bolos in their hands, Major Littleton "Tony" Waller asked, "I would like to know the limit of age to respect, sir?"
> "Ten years," General Jacob H. Smith said.

Nonetheless, President William McKinley defends his decision to keep the Philippines after the Spanish-American War, and according to General James Rusling (1903), McKinley believed that the USA educated the Filipinos and civilized them.

> "The truth is I did not want the Philippines, and when they came to us, as a gift from the gods, I did not know what to do with them… When I next realized that the Philippines had dropped into our laps I confess I did not know what to do with them. I walked the floor of the White House night after night until midnight; and I am not ashamed to tell you, gentlemen, that I went down on my knees and prayed Almighty God for light and guidance more than one night. And one night late it came to me this way—I don't know how it was, but it came: (1) That we could not give them back to Spain—that would be cowardly and dishonorable; (2) that we could not turn them over to France and Germany—our commercial rivals in the Orient—that would be bad business and discreditable; (3) that we could not leave them to themselves—they were unfit for self-government—and they would soon have anarchy and misrule over there worse than Spain's was; and (4) that there was nothing left for us to do but to take them all, and to educate the Filipinos, and uplift and civilize and Christianize them, and by God's grace do the very best we could by them, as our fellow-men for whom Christ also died."

Joaquin as a historian was totally aware of the catastrophic results of the wars with or against the USA. If President McKinley counted the Philippines as a gift from the gods for the United States, the military and political presence of the USA brought several terrible disasters to Filipinos.

Intramuros as the setting in Joaquin's short story *The Mass of St. Sylvestre* was the main battle ground of the Battle of Manila in 1899 and in 1945.

Joaquin challenges the official narratives of what we call history. According to Joaquin in *History and Culture* (2017), "… history, when not just news of the world or march of time but a key sequence of events, is culture in its pure meaning – that is, a creating, a producing, a husbandry, a drawing forth, an opening." (p.203)

Joaquin believes that history is created by a minority. Success is what turns it into the history of the majority of the people. He claims for instance:

> “There were, or so ‘tis said, more American fighting against Washington than with him, but because the American Revolution succeeded we now say that it was the Revolution of the American people. If it had failed, we would be saying that a small group of dissidents led by Washington attempted a revolt in a few of the English colonies in America.” (p.204)

Similarly, if Americans had failed to win the battle of Manila against the Japanese Army, today we would be facing a different narrative about the American Army and its policies. The USA won the battle, but at what cost for Filipinos?

The official narratives of the war are available in official history, but Joaquin, in his short story, highlights the unseen parts of the history. According to Wisker, the repressed patches of culture problematize the imposed values and interpretations of history and of the colonizers’ worldviews.

The Mass of St. Sylvestre is a seven-page short story narrated by a first-person omniscient narrator. The beginning paragraph looks like an article about the Filipino culture, and a religious ceremony of New Year's Eve.

Within the first lines, the narrator tells how the Roman god, Janus, as the patron of doors and of beginnings, gave up his role to St. Sylvestre in Christianity. Then, there is a detailed description of the New Year’s Eve and its ritual related to St. Sylvestre in Manila as a cathedral city.

Then the omniscient narrator tells the story of Mateo the Maestro who lived in Manila during the early part of the 18th century and was feared by many as a sorcerer. He tried to be a witness of the Mass. He hid in the cathedral and watched the ritual. In the end, Mateo the Maestro had turned into stone; however, "… every New Year's Eve, at midnight, he returns to life. His flesh unfreezes, his blood liquefies, his bones unlock, and he descends from the retablo to join the procession to the Puerta Postigo, sees the New Year come in; hears the Mass of St. Sylvestre, and at the stroke of one o'clock turns into stone again. And so it will be with him until he has seen a thousand New Years." (p. 36)

Up to this point, the narrator is the omniscient first person, and despite the knowledge he has about Mateo the Maestro and what the sorcerer has done, the narrator has a passive role and has nothing to fulfill as a character in the story.

Hereafter, a couple of things change in the atmosphere of the story. First, there is a cinematic jump cut in the setting. The setting from the early 18th century shifts to the 20th century in the 40s and the days after the liberation of Manila by liberation forces. Then, for the first time, the narrator tends to carry out a mission: “And just as soon as the liberation forces opened the Walled City to the public, I went to see what war had left us of our heritage from four centuries.”

The narrator as the protagonist takes part to figure out into what city would St. Sylvestre make his annual entry? In what cathedral would he say his Mass? The retablo of the Pastoral Adoration has been smashed into pieces and dispersed into dust. Does that release Mateo the Maestro from his enchantment- or must he still, on

New Year eve, reassemble a living body from stone fragments to fulfill his penance of a thousand years? (p. 37)

Looking for answers, he learned by friends that one member of liberation forces, Francis Xavier Zhdolajczyk, who while stationed in the Walled City, had actually witnessed the annual entry and Mass of St. Sylvestre on New Year's Eve 1945. But unfortunately, he had gone home to the States.

Through correspondence, Francis describes how he had witnessed the ritual and its details. Even though the Walled City was leveled to the ground, the Mass of St. Sylvestre becomes visible in Xavier’s eyes.

> "There was the Walled City, and it wasn't smashed up at all. The walls were whole all the way and I could even see some kind of knights in armor moving on top of them. Behind the walls I could clearly see a lot of rooftops and church towers and they were none of them smashed up at all." (p.38)

However, he lost the last part of the ceremony -to pick up his camera from the camp and finally he could not take a picture: "I got my camera and raced back. When I reached the cathedral I could see that the Mass was ending. I aimed for a nice view – but right when I was going to snap the shutter the bells stopped ringing and –just like that- it all disappeared." (p. 38)

A postcolonial narrative, by nature, is a confrontation of the past and present time. And this is what war has left for the present time:

> “The bright light was only moonlight and the music was only the wind. There was no crowd and no bishops and no altar and no cathedral. I was standing on a stack of ruins and there was nothing but ruins around. Just blocks and blocks of ruins stretching all around me in the silent moonlight…”.

Conclusion

We cannot neglect the fact that time and place are determinant dimensions of a text. The temporal structure of the Mass of St. Sylvestre, with a shift from the past to present and vice versa, indicates a nostalgic desire to restore the forgotten past as well as a rejection of a decadent present. The narrative style and the way that the events are juxtaposed, bring the forgotten glory of the Walled city to mind. This story has also concealed a protest to the destruction caused by the American colonialism.

In February 18, 1995 (many years after the publishing date of this story), the ‘Memorare-Manila 1945 Foundation’ dedicated a memorial called the Memorare Manila Monument to honor the memory of the over 100,000 civilians killed in the battle, in the Walled City, Joaquin's beloved city. The monument is located at Plaza de Santa Isabel in Intramuros. The inscription declares that:

> "This memorial is dedicated to all those innocent victims of war, many of whom went nameless and unknown to a common grave or even

> never knew a grave at all, their bodies having been consumed by fire or crushed to dust beneath the rubble of ruins.
> Let this monument be the gravestone for each and every one of the over 100,000 men, women, children and infants killed in Manila during its battle of liberation, February 3 - March 3, 1945. We have not forgotten them, nor shall we ever forget.
> May they rest in peace as part now of the sacred ground of this city: the Manila of our affections."

It helps us to get a better idea of the story if we know that the inscription for the memorial was penned by Nick Joaquin.

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Contact email: hossein.abedi@perpetualdalta.edu.ph

Smart Swimsuit Design for Taiwanese National Athletes

Ying-Chia Huang, Department of Textiles and Clothing, Fu Jen Catholic University, Taiwan
Chien-Chang Ho, Department of Textiles and Clothing, Fu Jen Catholic University, Taiwan
Yu-Jui Tung, Department of Textiles and Clothing, Fu Jen Catholic University, Taiwan
Hsiu-Ling Hu, Department of Textiles and Clothing, Fu Jen Catholic University, Taiwan

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Abstract

The aim of the research is to develop a smart swimsuit for Taiwanese national athletes. The research utilizes a wearable electronic device to monitor the Mechanomyography (MMG) muscle data of swimmers, to construct smart swimwear in real time. The athlete, coaching team and medical team are able to read the muscle date patterns of athletes easily. The research investigates the smart swimsuit applying four steps. Firstly, the author interviewed swimmers to collect key data relating to the problems with existing swimwear in the context of competitive sports. Secondly, after developing a fashion illustration and completing a technical drawing of the garment, the athlete was interviewed to adjust the garment design. Thirdly, the research takes a hands on approach to production; applying laser cutting technology, waterproof heat transfer film, and invention patent No. I1621405 for a 3D sculpturing garment manufacturing method and system to construct the cloth. The final step involves the athlete wearing the garment and giving feedback about the fitting. The feedback was used to refine the design and align the swimsuit with the wearers' needs. The research solves the fitting and water drag problem with existing swimsuits by systematizing the fashion design procedure mathematically. In summary, this study focusses on developing a swimsuit for Taiwan national athletes wishing to engage in competitive sports. It also demonstrated that a well-designed smart swimsuit has a high degree of pattern fitting. This made it possible to visualize the muscle data of athletes to complete further training.

Keywords: Smart Clothing, Pattern-making, swimsuit, Athlete.

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Introduction

Based on a bright result of Taiwan team in 2017 Summer Universiade, the Ministry of Science and Technology lunches 24,000,000NTD founding to support precision sports science research in 2018. There are three main tasks of investigation, including transportation training, physical recovery and injury prevention, technical and tactical analysis. These are going to improve athletic performance, enhancing the physical and metal prevention of athletes, assisting coaches and athletes in sports decision-making. This research is investigated on intelligent training of sports science to construct smart swimsuit to monitor the biomechanical performance athletes.

・ Aims and objective

The research aim is to develop customized athletic sportswear for professional swimmers. The objective is to improve the fit of the swimsuit and develop the pattern to create a smart swimsuit. The coaching team is able to monitor the biomechanical data from the swimmer via the smart performance wear, to then direct the individual on how to improve their performance.

Literature Review

(I.) Smart Clothing Design

Ariyatum, Holland, Harrison and Kazi (2010) the development of smart clothing in 1990s was mainly researching and developing by military use, such as U.S.A and European Union. These innovation research and development (R&D) investigates on the develop Smart clothing. Since 2001, many international sports brands are developing their produce with sensor and device, such as self-adapting shoes of Adidas, FM radio shirt of Gapkid, MD & AMP jacket of Burton's and self-heating jacket of North Face. In 2005, more smart apparel products were developed in fashion, such as Levis's iPod jeans, Zegna's Bluetooth jacket and Thai solar jacket, and Oakley's solar clothing. In March 2018, Taiwan Smart Textile Alliance was established with a total of 41 industry participants from local industry. There are six smart clothing companies to exhibit on Computex 2018 June. These smart clothing are designed for sleepwear, bicycle riding and a variety propose of electronic textiles such as smart clothes with virtual reality (VR) games.

A interview result of Jung, Kwak, Park, Lee (2017) from south Korea showed that gym users are looking for MMG sensor to collect body data from wearing smart clothing and to do gym activities.

(II.) Sports Science of Swimming

Since1980s, many famous physical education universities use kinesiology, exercise and sport science to do competitive athletes research (Wu, 2016) such as using biomechanics to study high jumpers（Lee, 2010）、basketball（Lin, 2017）、Track and Field （Ko, 2019）、Boxing（Chang, 2018）、table tennis（Wu, 2019）、yoga posture（Liu, 2017）.

Adopting biomechanics to elite swimmer training is a science base study to take talents to athletes. Take the research of Liang (2001) for example, he studied Methods to do Competitive Swimming Training. The research of Hung（2013）was to do coaching by

Systematic Scientific Training. Lien（2013）designed machine to help freestyle swimmers. Lee（2016）gained parameters from Triathlon race. Chen（2018）studied the relationship between freestyle swimming lower limb performance and its professional skills.

(III.) Textiles of Completive Swimsuit

In 2017, The Federation Internationale de Natation (FINA) publishes FINA REQUIREMENTS FOR SWIMWEAR APPROVAL (FRSA). This document pointes out the design details of the pool and open water swimming competitions with temperature above 18C. It includes swimsuit including decency, surface covered(shape), composition or other items, colours, material. For male swimsuit should be one piece, limited under navel or below the knee, the style should not offend morality, have good taste and very freely to use colours. There are 9 issues of the materials of swimsuit.

- **Health**: the material needs to keep away from health and risk.
- **Type of material:** Swimsuit can be only textile fabrics.
- **Surface treatment of the textile fabric:** coating, printing, impregnation, heating…should no open mesh structure of the base textile fabric. Following the thickness, permeability and flexibility in production stage. The treatment of seam can be sawn, welded, taped, glued…etc. Sponsor logo is able to print or affixed on the base material or labels.
- **Flexibility**: flexible and soft folding.
- **Regular flat material:** material shall be regular and flat, unable form outstanding shape or structures. Thickness limitation is 0.8mm and the thinnest points of the material no less than 50%.
- **Variation of colours**: Do not affect compliance with tested value limits.
- **Outside application**: No outside application.
- **Variety of materials**: Textile fabrics
- **Combination/ inside layer**: No more than two layers of materials and fabrics. Permeability and thickness of materials need to set for rules. Inside layer of material can be use for comfortable, protection. Outside layer is unable to outstanding, shape or structure.

3 issues of the measured material values

- **Thickness**: The total thickness of materials, which is both layers, is 0.8mm. However, the seam has function. It's width and thickness result does not apply to the thickness limitation.
- **Buoyancy:** The swimsuit shall not have buoyancy effect above 0.5 Newton after application of vacuum.
- **Permeability**: The materials, which except on seams, logos or labels, must have any point a permeability value of more than 80 l/m^2/second. The permeability values are measured with a standard multidirectional stretch of 25%.
-

(IV.) MMG Electronic Devices

Professor Sung-Nien Yu in department of Electrical Engineering National Chung Cheng University is a dominated researcher in Mechanomyogram technology about finger motion recognition in Taiwan. Professor Cheng-Tang Pan in department of Mechanical and Electro-Mechanical Engineering National Sun Yat-Sen University and Professor Ing-Shiou Huang in department of Physical Therapy National Cheng Kung University are both devoted themselves in MMG research of application sensors and rehabilitation patients.

In 2016, Industrial Technology Research Institute investigates on device-muscle signal streaming technology and technology transfer to CoolSo Technology Company (Ministry of Economic Affairs,2018). It is able to gain and to analyze parameters data of muscle strength, explosive power, physical activity level and muscle fatigue by Virtual Reality (VR). MMG is a low frequency vibration that observed when a muscle is contracted using suitable measuring techniques (Aoki, Takei, Minh-Dung, Takahata, Matsumoto, Shimoyama, 2016). EMG(Electromyography) technologies assess to muscle activity and the movements like swimming (Hussain, Sundaraj, Low, Lam, Ali, 2018). Hussain, Sundaraj, Low, Kiang, Talib and Nabi (2017) observed that fatigue in brachii muscles of human physiology vai MMG. Suzuki and Uchiyama (2016) study in evaluation of footwear and foot muscle during walking.

Methodology

This study adopts a hands on method, laser cutting technology, invention patent No. I1621405 (Huang,2018) for the 3D sculpturing garment manufacturing method, and computer aid design (CAD), such as CLO 3D and Gerber.

Experimental work

The design procedure is divided into four steps; i.e. design preparation, pattern calculation, garment realization, distribution of a primary sample, and feedback. The smart swimsuit design procedure takes 9 hours, including a 30-minute user interview, 1 hour to completed the design illustration, 1 hour for technical drawing, 4 hours to produce the garment pattern, and 2 hours to construct the garment.

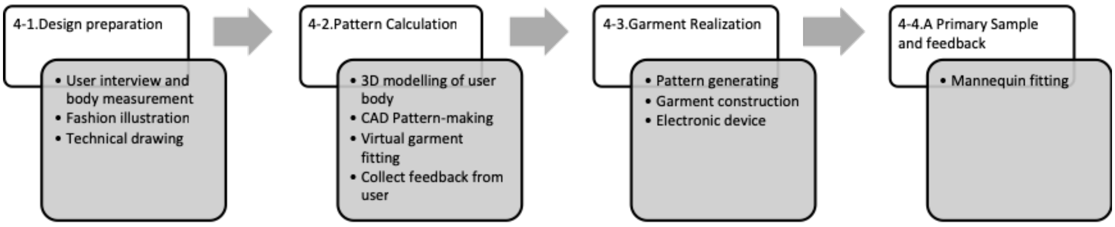

Figure 1. Four steps for the experimental work in this study.

(I.) Design preparation: user interview, fashion illustration and technical drawing

The author interviewing a Taiwanese national swimmer, Mr. Wong, to understand his needs from performance wear. This study illustrates design details on body muscle. The research uses photographic measurement to gain the users' body data.

Figure 2. The author interviewing a Taiwanese national swimmer, Mr. Wong, to understand his needs from performance wear.

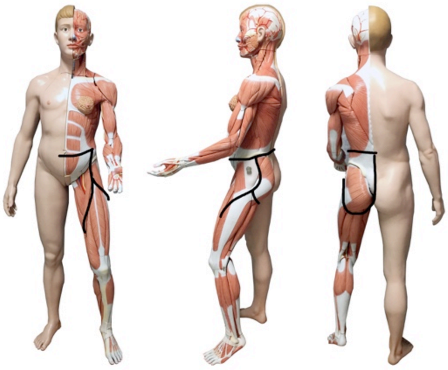

Figure 3 The fashion sketch (see black stork) is followed by body muscle.

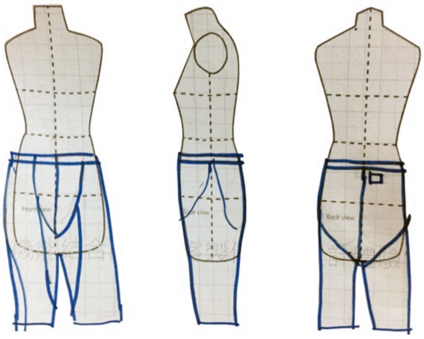

Figure 4 Setting slashes and an electronic device in the scale grid. Each grid represents 5cm X 5cm of the mannequin.

Figure 5 The research uses photographic measurement to gain the users' body data.

Collecting the body parameters from the user, this study adopts both manual and photographic measurement after the interview step. The data set offers the researcher the opportunity to create an adjustable male avatar model in CLO 3D at the next stage with reliability and accuracy.

(I.) Pattern calculation:

3D modelling of the user's body, CAD pattern-making and virtual garment fitting, after first collecting feedback from the user. Based on the technical drawing of the garment, the author illustrates the silhouette, slash, elastic band, silicon band, and cover stitches on the avatar. Then, the swimsuit pattern is executed based on the measurements of the avatar. The research adjusts virtual model in CAD by following both of manual and photography measurement data.

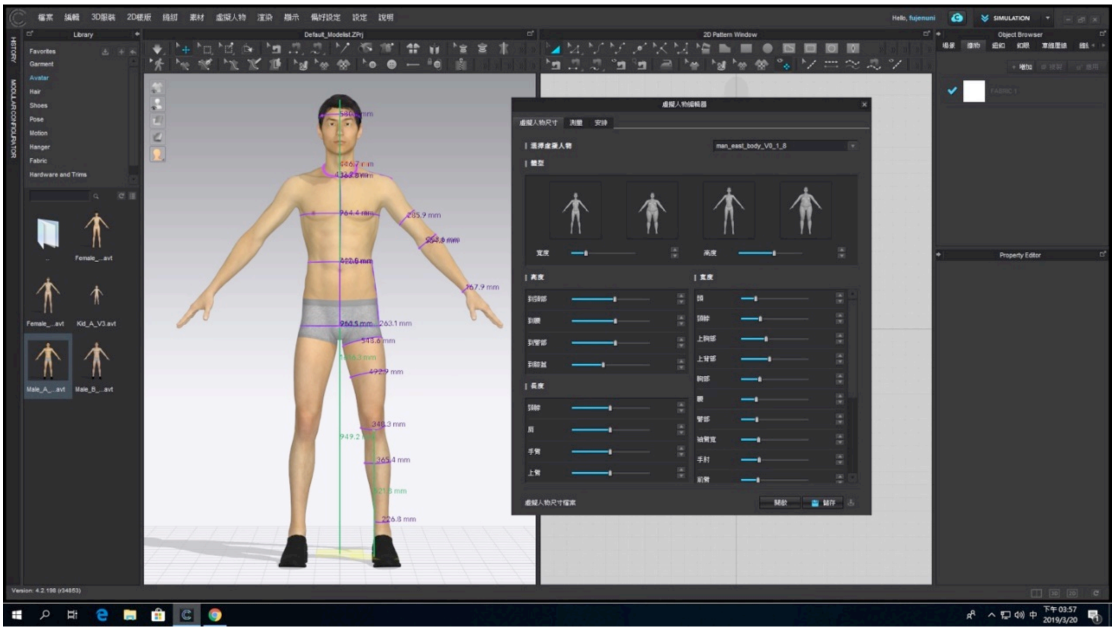

Figure 6. The vertical and horizontal parameters for the avatar in CLO 3D.

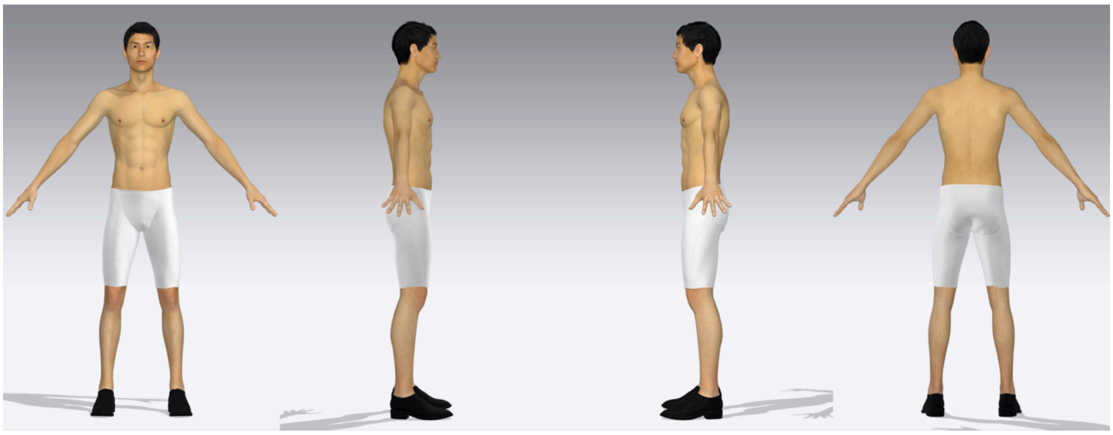

Figure 7. Four views of Stimulation in white using CLO 3D.

The author enters the textile data parameters for stretch, droop, weight and thickness, when simulating the fabric on a virtual model in the CLO 3D system, so as to be able to preview and refine the results of the garment construction before the garment realization step, to reduce the time spent creating the first sample garment. The study produces a virtual catwalk film when previewing the smart swimsuit for the fashion show. This pattern-making method aims to improve on the current method used by the fashion industry, i.e. trial and error. Moreover, the author collected feedback regarding smart swimsuit design from the user to ensure the garment details and pattern met expectations.

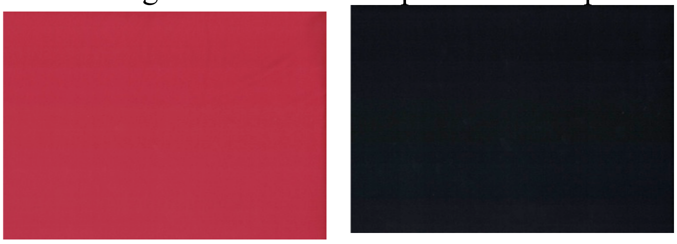

Figure 8. The two professional swimming textiles for the Olympic Games.

Figure 9. A Silicon band is integrated to ensure the swimsuit grips the skin.

After tracing three grains of fabric for testing, the research uses the wheel cutter to cut three test fabrics. Measuring the textile weight, the research found to be 2.8g per 22cm X 3cm piece and to measure fabric thickness as 0.34mm. Entering measuring textile drooping and spread data to CLO 3D system, the research is able to see realtime four views of the simulated design in colour using CLO 3D.

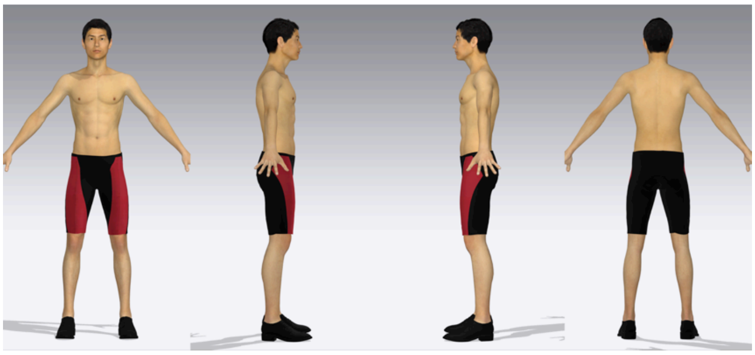

Figure 10. A preview virtual catwalk show helps define and resolve garment problems before the first garment sample is made.

(II.) Garment realization: pattern generating and garment construction with an electronic device

Before generating the garment pattern, the research identifies any problems with the virtual pattern produced in CLO 3D and checks it with the Gerber system. A pattern is printed and cut-off using the printing machine. Professional printer prints and cuts the garment pattern. Laser cutting machine is used with functional fabric to obtain garment pieces for garment construction. Thus, the pattern for the smart swimsuit is intended to create the pattern ready for sewing.

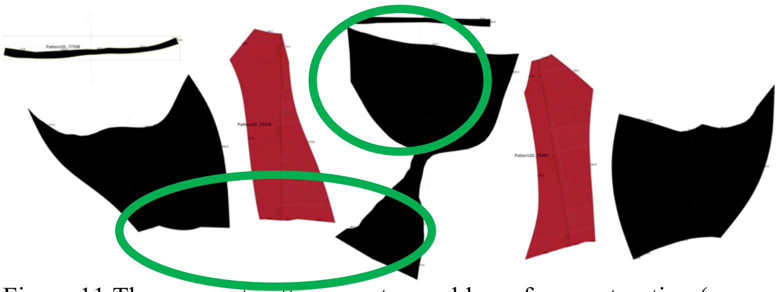

Figure 11 The garment pattern creates problems for construction (see green circles); i.e. the pattern outline is not smooth.

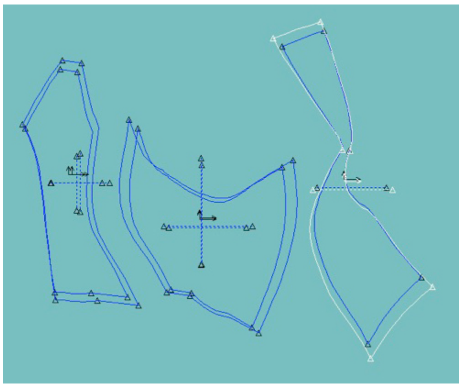

Figure 12. Using 31% Spandex and 69% Nylon knitted functional fabric, this study reduces the pattern data sets by 12% for straight grain and 10% for cross grain.

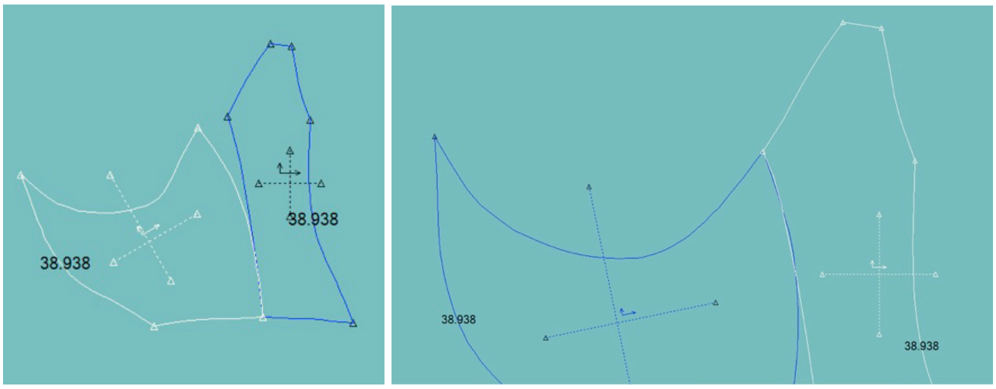

Figure 13 & Figure 14. These two images reveal two ways to proof the garment pattern into a seam.

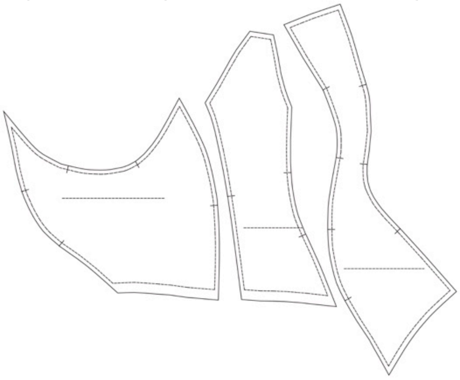

Figure 15. Making the pattern giving a seam allowance.

(III.) A completed first garment sample and feedback: mannequin fitting

The MMG electronic device is located on the right back panel of the garment. The garment details showing the silicon band on the inside layer.

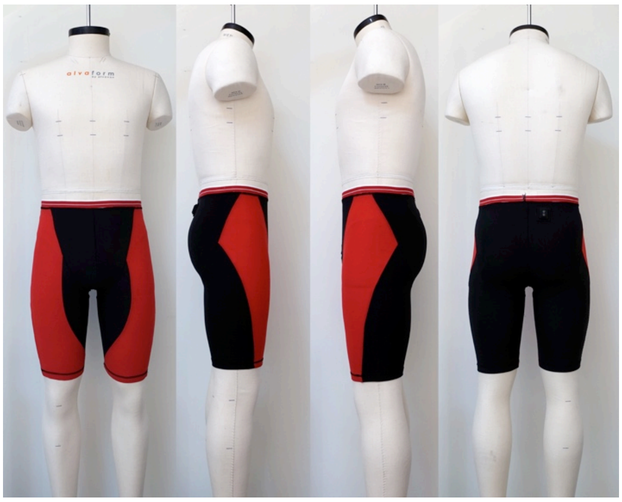

Figure 16. Front, left-side, back and right-side views of the smart swimsuit.

Conclusions

The four research results, are set out below.

- A good ‘design method‘ for smart styled clothing and garment patterning is to adopt technology to reduce the time required to create the primary smart garment sample.
- The professional swimsuit was created in just 9 hours; from design preparation, pattern calculation, garment realization and production of the first smart swimsuit sample. When compared with existing fashion design methods and procedures used in Taiwan, this study offers a high degree of efficacy and accuracy from the design sketch stage to the production of the first sample.
- The pattern for the swimsuit provides a good fit for a male national athletic swimmer.

However, the CLO 3D system establishes an avatar model that is then difficult to adjust for multiple users for several reasons. Firstly because the body of each athlete is unique. Secondly, the CLO 3D makes a design smoothly fitted to the avatar silhouette smooth, and so the avatar’s body parameters vary for different swimmers.

Acknowledgements

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Contact email: 094537@mail.fju.edu.tw

Language Consumption under the "Belt and Road Initiatives" in Guangdong-Hongkong-Macao Greater Bay Area

Jiaxin Liu, Jinan University, China
Yuan Hsun Chuang, China University of Technology, Taiwan

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Abstract

Language service industry makes great contribution to the local economy and modernization. But it has not become more of a concern and vigorously supported in terms of economic policy as an emerging industry in China. So does the Guangdong-Hongkong-Macao Greater Bay Area (GBA). However, with the continuous promotion of the Belt and Road initiatives since September, 2013 and the release of the "Outline Development Plan for the Guangdong-Hongkong-Macao Greater Bay Area" since February, 2019 respectively, the GBA has been confronted with countless language consumption no matter in international trade or interpersonal communication. Using qualitative analysis, this paper aims to outline the potential language market profile in Guangdong-Hongkong-Macao Greater Bay Area under the Belt and Road Initiatives. Findings show that there are many genres subjects of language consumption in GBA and each of them has different types of demands. This paper contributes to the field of language economics studies and the field of language services of GBA by examining the subjects of language consumption, demands of the language consumption, objects of language consumption (language products and services) and suppliers in GBA for the first time.

Keywords: language market, language service, language consumption
Guangdong-Hongkong-Macao Greater Bay Area, the Belt and Road initiatives

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Introduction

Language services are conducive to promoting cross-country, inter-regional, cross-cultural and inter-ethnic mutual communication and understanding; therefore, the development of the language industry will undoubtedly become a language intercommunication between the Greater Bay Area and the countries along the "Belt and Road". From a global perspective, Marsehak Jacob, a professor of economics at University of California at Los Angeles as well as an pioneer of language economics, published a paper called "the Economics of Language" in 1965, which link the language to economics firstly. While in 2002, François Grin, a professor from University of Geneve, pointed out that language services have not been an essential part of international language economics studies(Grin, 2002). However, as time pass by, language service industry now has become one of the most dynamically growing point of the contemporary economy (Yazhi Yao, 2016; Wen Ye, 2016). However, in China, the development of language service industry is relatively slow, which has just been included in the national industry classification for a few years. With the implementation of the Belt and Road Initiatives by Chinese government in 2013 , aiming to promoting policy coordination, facilities connectivity, unimpeded trade, financial integration and people-to-people bonds, language service industry has attracted considerable attention by researchers from various disciplines(Li Yan, 2016). Given that language service industry is at the initial stage in China, scholars mainly concentrate on its definition and research paradigm. For the definition, language services are defined as productions referring to language, including language publications, language training, language translation, language therapy etc., which meet the language consumption needs(Li Yan, 2012). In terms of the research paradigm, classification of the language consumption is emphasized due to different demands from consumers (Li Yan, 2016; Gao Chuanzhi, 2016). Moreover, Li Yan pointed out that the current study of language consumption should analyze consumer subjects, consumer objects, consumer demand, consumption patterns, and supply subjects (Li, 2017). In the absence of qualitative research on the needs and expectations of language market in GBA, this paper is specifically concerned with identifying the language market profile in GBA involving various subjects of language consumption.

With the release of the "Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area" and the continuous promotion of the Belt and Road initiatives, Guangdong-Hongkong-Macao Greater Bay Area is playing an increasingly essential role in China's modernization. On the one hand, immense foreign investment is absorbed through its advanced financial system. On the other hand, enterprises in the Greater Bay Area also invest in industries of countries along the Belt and Road for industrial transformation and upgrading. There is no doubt that the Greater Bay Area will be confronted with countless linguistic problems in communications. Simultaneously, it will also inevitably be accompanied by considerable language consumption.

Based on the background of the Belt and Road initiatives, this paper explores the supply and demand of language consumers and language consumption objects, namely language services in the development of Guangdong-Hong Kong-Macao Greater Bay Area by combing the relevant research on language consumption in the region. The purpose is to propose relevant supply countermeasures for the language needs of this region.

On February 18, 2019, the Central Committee of the Communist Party of China and the State Council issued the “Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area”, clearly pointing out the important role of the Guangdong-Hong Kong-Macao Greater Bay Area in the construction of the the Belt and Road initiatives and proposed the establishment of a world-class bay. The phased development goal of the regional and world-class urban agglomeration framework.[1] Guangdong-Hong Kong-Macao Greater Bay Area consists of Guangzhou, Shenzhen, Zhuhai, Foshan, Huizhou, Dongguan, Zhongshan, Jiangmen, Zhaoqing, Hong Kong and Macao. As an important support for the construction of the the Belt and Road initiatives, Greater Bay Area is promoting the effective docking of two markets and two resources at home and abroad, participating in international economic cooperation and competition at a higher level, and striving to build an international transportation logistics hub with important influence. The process of internationalization will unavoidably encounter with language consumption problems. Whether the demand for language consumption can be effectively and satisfactorily met will affect the development speed and scale of this location. Therefore, language consumption studies should be pay attention to for the advancement of Guangdong-Hong Kong-Macao Greater Bay Area.

1.1 Language consumption

Language consumption studies are subordinate to linguistic economics (Li Xianle, 2018), with the dual concepts of linguistics and economics.[2] On the one hand, language consumption studies involve language itself. On the other hand, language consumption studies are related to economic aspects. The connotation of language consumption is bounded by 2010 years, and there is a more obvious evolution process in the more than 10 years before and after, which is closely related to the research of “language industry” and “language service” by scholars.[3] Before 2010, language consumption was defined as a kind of consumer activity that arose in the course of “language learning”.[4] The definition limits language consumption only to the field of “language learning” and ignoring other possible dimensions because of the knowledge of “language services” by scholars at the time. With the study of language economy, language industry and language service by scholars, the concept of language consumption has been expanded. Represented by the study of Li Yuming (2016), he broadened the boundaries of language consumption through the further definition of “language service”. He pointed out that the content of language services was mainly related to how language services were defined. In his view, the services of “using all derivatives in languages (including text), language knowledge, language art, language

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[1] “Outline Development Plan for the Guangdong-Hong Kong- Macao Greater Bay Area”: https://baijiahao.baidu.com/s?id=1625818230992850738&wfr=spider&for=pc

[2] Li, Xianle. (2018). Some thoughts on the study of language service. *Journal of Yunnan Normal University (philosophy and Social Sciences edition), 50 (02): 52.*

[3] Li, Yan. (2017). Language consumption: basic theoretical problems and the research framework to be built urgently. *Applied linguistics, 133-134.*

[4] Hou, Lei. (2003). Some thoughts on the current phenomenon of "language consumption". *Nanjing Journal of Social Sciences, 84*

technology, language standards, language data, language products, etc., to meet the needs of Governments, society and families and individuals" are "language services".[5] This definition not only refers to the horizontal widening of language consumption, but also to the longitudinal deep excavation of language consumption issues.

In addition, Li Yan (2017) studies language consumption through different research perspectives. She believes that the consumers of language services use language as the core element to meet their language needs. However, if we consider other fields, such as sociology, communication, economics, and other fields of humanities and social sciences, the subjects of language consumption can be extended to non-verbal industries even any industries that require language communication. For example, the product descriptions, the spoken language of service personnel, etc., have a certain impact on the conduct of consumer activities and the spread of culture.

To sum up, language consumption can be defined from the content of "language services", so that the subjects of language consumption covers government, society, and family and individuals. The object of language consumption also contains derivatives of all languages. From different research perspectives, language consumption can be divided into "typical language consumption" and "concomitant language consumption".[6]

It is found that the current special research on language consumption in Guangdong-Hong Kong-Macao Greater Bay Area has not yet started and there are few related studies. The "Outline Development Plan for the Guangdong-Hong Kong- Macao Greater Bay Area" emphasizes that there are still outstanding contradictions and problems in the economic operation of Greater Bay Area, such as overcapacity and imbalance between supply and demand structure. Mainland enterprises in Guangdong-Hong Kong-Macao Greater Bay Area are realizing industrial transfer and upgrading, so it is necessary to face language consumption problems. Therefore, under the Belt and Road initiatives, the language consumption problem in the region needs to be clarified and analyzed in depth, and then a countermeasure plan for the region is required to be proposed.

1.2 Analysis of goals of Guangdong-Hong Kong-Macao Greater Bay Area

According to the "Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area", we can extract different language consumption subjects, and further find out the demand for consumption and provide corresponding supply countermeasures.

The "Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area" proposes five goals correlated to language consumption.

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[5] Li, Yuming. (2016). Language services and language industry. *Oriental translation, (04): 6.*

[6] Xu Daming. (2012). Language services and language consumption can expand domestic demand. *Journal of Chinese social Science, B06.*

1.2.1 Developing an International Innovation and Technology Hub

This goal aims to implement the innovation-driven development strategy in great intensity, deepen innovation cooperation among Guangdong, Hong Kong and Macao, build an open community for coordinated innovation in the region that encompasses integrated development, pool together international innovation resources, enhance the innovation system and policy environment, focus on enhancing the capability for the commercial application of technological achievements, and develop a focused area of global technological innovation and a major source of emerging industries.

1.2.2 Expediting Infrastructural Connectivity

This section are going to strengthen infrastructural development, enhance external and internal connectivity, take forward the establishment of an infrastructural network with a rational layout, comprehensive functions, smooth connections and efficient operations, and provide solid support for social-economic development in the Greater Bay Area.

1.2.3 Building a Globally Competitive Modern Industrial System

This goal focuses on deepening supply-side structural reform, striving to nurture new industries, new types and new models of businesses, supporting the transformation and upgrading of traditional industries, expediting the development of advanced manufacturing and modern service industries, raising industriousness of development to advanced international standards, promoting the complementarity, closing cooperation and interconnected development of industries, and nurturing the development of a number of world-class industry clusters.

1.2.4 Developing a Quality Living Circle for Living, Working and Travelling

GBA’s government wants to uphold the philosophy of people-centred development, proactively expand cooperation in such fields as education, culture, tourism and social security in the Greater Bay Area, and jointly develop a quality living circle with excellent public services for living, working and travelling.

1.2.5 Strengthening Cooperation and Jointly Participating in the Belt and Road Initiatives

deepen cooperation among Guangdong, Hong Kong and Macao, further enhance the investment and business environment in the nine PRD municipalities, increase the extent of market integration in the Greater Bay Area, fully align with advanced international market regulatory regimes and standards, expedite the establishment of new institutional arrangements for an open economy, create an environment for opening up, jointly develop new edges in international economic and trade cooperation, and provide solid support for the Belt and Road Initiative.

In this outline, Xi pointed out that an international science, technology and Innovation Center should be an open regional collaborative innovation Community. Since it is the docking of global innovative resources, we will certainly be exposed to talent, science and technology around the world, drawing on international experience, so we need to solve some problems due to the exchange and collision of different language and culture. Similarly, accelerating infrastructure connectivity and building a modern industrial system that is internationally competitive.

The outline particularly pointed out that promoting tourism in Greater Bay Area relays on the status of Hong Kong International Shipping Center. At the same time, it is necessary to optimize the "144-hour transit visa-free" policy in the Pearl River Delta region to facilitate foreigners to travel in the Greater Bay Area. Maffi (2001) believed that language, value and cultural identity are intertwined.[7] Guangdong-Hong Kong-Macao Greater Bay Area needs to provide high-quality language services to meet the needs of language consumption in this process, so as to achieve cultural value dissemination and increase cultural identity.

In addition, to participate in the Belt and Road initiatives, create a globally competitive business environment and to enhance the level of market integration, Xi Jinping specifically pointed out that Macao and Portuguese-speaking countries play a key role of the China-Portugal Cooperation. The participation of Guangdong-Hong Kong-Macao Greater Bay Area in all aspects of the construction of the Belt and Road initiatives will inevitably involve language consumption problems.

Guangdong-Hong Kong-Macao Greater Bay Area, as an important participant in the construction of the Belt and Road initiatives, has different levels of language consumption needs. So it is important to provide corresponding language products (services) for their needs, and analyzes the supply subjects and supply countermeasures.

1.3 Analysis of consumer objects in Guangdong-Hong Kong-Macao Greater Bay Area

The consumption of language products can be called "typical" language consumption (Li Yan,2017). while those completely do not use language products for consumption purposes called "concomitant" language consumption.

1.3.1 "Typical" language consumption in Guangdong-Hong Kong-Macao Greater Bay Area

The "typical" language consumption is mainly based on the needs of different language conversions. Different consumer subjects have different requirements for language products. From a personal point of view, participation in the Belt and Road initiatives requires an international perspective and corresponding language skills, which results in consumption of the language training industry. Language training institutions, language publishing institutions, etc. are required to provide language teaching services as well as language teaching materials. At the same time, the overall demand for language consumption will also spawn a group of professional faculty members who provide language skills to meet the overall language consumption needs. From a business perspective, in the global market environment, especially in

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[7] Maffi, L. (2001). *On biocultural diversity:linking language, knowledge andthe environment.*Washington, Dc: smithsonian Institute Press.

the process of moving towards the world-class Bay Area, Guangdong-Hong Kong-Macao Greater Bay Area needs to open up the international market, absorb international capital, and accept international experience. All these lead to an increasing requirement of online translation software, speech recognition and professional language talents for consumption. governments at all levels of Guangdong-Hong Kong-Macao Greater Bay Area has to confront language and cultural collisions when they negotiate with the Belt and Road countries. That is why professional High-end language talent and a highly accurate translation software system are need.

1.3.2 "Concomitant" language consumption in the Guangdong-Hong Kong-Macao Greater Bay Area

"concomitant" language consumption exists in most of the consumption scenes that do not take language as the core element, such as the vast number of catering, hotels, shopping malls, financial institutions which often provide this kind of language services. It shows that the quality of language services affects consumer confidence and consumer desire and also influence the international assessment of the Guangdong-Hong Kong-Macao Greater Bay Area. For example, the degree of "desirable Tour" has a direct impact on the economic benefits of the region. First of all, from the point of view of the translation of tourist attractions, there are many cities with abundant tourism resources in the Great Bay Area such as Zhuhai, a city with rich historical and cultural resources, and Guangzhou, a provincial capital city. It is necessary to do a good job in the translation of attractions and cultural communication work for internationalizing. This kind of translation work belongs to the "concomitant" language consumption because the tourists mainly consume the local historical and cultural resources and the natural scenery but language is only an important factor to assist the tourism. Secondly, from the perspective of tour guides, they need to use their own language to show tourists around the scenic spots. The guides make an introduction of scenic history and culture and natural characteristics of resources through their language skills. It is apparently that language is an accompany factor instead of a dominate factor consumed by the tourists. Furthermore, from the point of view of higher cultural communication, Greater Bay Area is going to carry out its own cultural dissemination in the major mainstream media and various channels as well as the introduction and guidelines of professional tourist attractions so that visitors use these introductions to choose their own tourist routes and tourism planning and so forth.

1.4 Analysis of language consumption countermeasures in Guangdong-Hong Kong-Macao Greater Bay Area

1.4.1 Introducing industrial policy and make language planning well

Linguistic diversity can add to the dynamism of income generation in the local economy. With German, French, Italian and Roman mountain languages, Switzerland generates nearly 50 billion Swiss francs a year for itself, accounting for about the entire gross domestic product (GDP) of the 10%.[8] According to the China Translation

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[8] Li,Yuming. (2012). The economic attributes of understanding language. *Applied linguistics,* (03): 4.

Association "2018 China Language service Industry Development Report", it shows that in recent years, China's language services industries have entered a prosperous period of development with an explosive growth. By the end of June 2018, the number of enterprises with language services in China had increased to 320,874 and this data had increased significantly compared to 2016.[9] However, the output of the language industry in Guangdong-Hong Kong-Macao Greater Bay Area is relatively low. The government of the Great Bay Area should introduce relevant language industry policies to ensure the healthy development of the language industry. For example, the government can scientifically and rationally allocate resources in industrial tax concessions, financial support, management, personnel training, technical support and so on, and make language planning from a long-term perspective, strengthening the popularity of English, Cantonese and some language in the Belt and Road countries according to the specific needs of the Great Bay Area.

1.4.2 Understanding the economic attributes of language and attaching importance to the study of language economics

First, language proficiency is an important human capital in the resources of the labour force.[10] Second, language activities permeate the entire economic activity. Thirdly, knowledge about language has become an important economic component (Li Yuming, 2012). In the process of industrial transformation, language ability also occupies a more and more large proportion in the composition of various human capital. In addition, the Greater Bay Area will face the exchange of cultural information across regions and countries when achieving a modern industry with international competitiveness and moving towards internationalization at the same time. Therefore, it is necessary to fully understand the economic attributes of language and attach importance to the economic study of language. We should strengthen the close cooperation among universities, institutions and enterprises, and apply the study of language economy to the demand of industry. On the other hand, the industry should also provide a certain application platform and financial support for the study of language economy fully combined with theory and practice.

1.4.3 Applying cutting-edge technology and combined with professional human resource

In recent years, artificial intelligence, block-chain, big data, mobile internet and cloud computing technology have emerged and been successfully applied to major consumer scenarios. These technologies can also be used to promote the development of language technology to make machine translation more accurate and efficient, improve the degree of translation automation and allow professionals to engage in more personalized language services. Governments, enterprises and colleges and universities should intensify their efforts to study how the combination of human beings and technology can make better services in the field of language consumption.

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[9] “The report shows that China's language services industry entered a prosperous period of development”: http://www.sohu.com/a/285256429_100092936

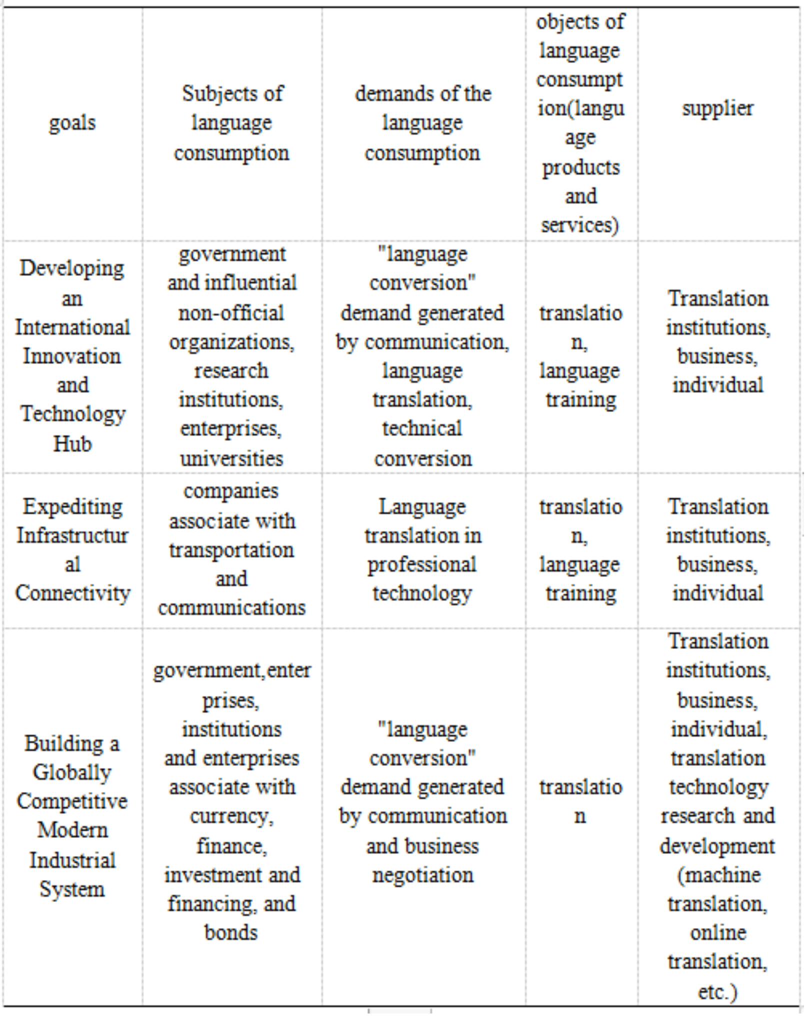
[10] Chiswick, B.C., & Miller, P. W. (2001). A model of Destination-language acquisition:application to male immigrants in Canada. *Demography, 38, 391–409*

1.4.4 Providing one-stop services to meet individual demand

As the Belt and Road" initiatives continue to advance, there has been a surge in demand for language services for large-scale projects in the Guangdong-Hong Kong-Macao Greater Bay Area. And the demand for fragmented and even language services have risen as a result of the rapid development of Internet technology and cross-border e-commerce. Moreover, the demand scenario of language services is more diversified with the degree of opening up to the outside. Based on the above three points, the "one-stop" language service need to be taken seriously. According to the Blue Book of Chinese language service industry in 2018, the main subjects of language consumption, such as government departments and enterprises, are no longer only satisfied with simple interpretation or translation services, but also hope that the supply of language services can be personalized, customized all-round language solutions. Therefore, the major translation enterprises, translation agencies and other language service providers need to adjust their own business strategies to meet the overall market demand.

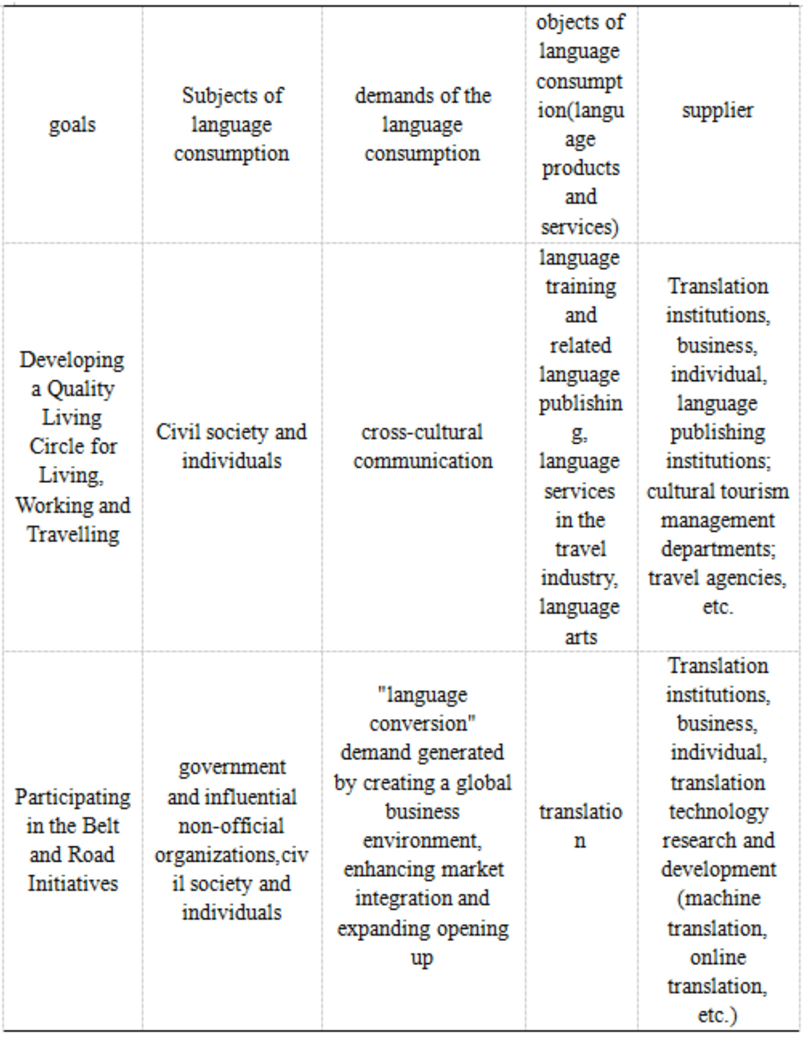
Conclusions

According to the goals abstracted from the Outline Development Plan for Guangdong-Hongkong-Macao Greater Bay Area, this study finds that there are many genres subjects of language consumption in GBA and each of them has different types of demands. The relationship among subjects of language consumption, demands of language consumption and objects of language consumption is showed as following:



goals	Subjects of language consumption	demands of the language consumption	objects of language consumption(language products and services)	supplier
Developing an International Innovation and Technology Hub	government and influential non-official organizations, research institutions, enterprises, universities	"language conversion" demand generated by communication, language translation, technical conversion	translation, language training	Translation institutions, business, individual
Expediting Infrastructural Connectivity	companies associate with transportation and communications	Language translation in professional technology	translation, language training	Translation institutions, business, individual
Building a Globally Competitive Modern Industrial System	government,enterprises, institutions and enterprises associate with currency, finance, investment and financing, and bonds	"language conversion" demand generated by communication and business negotiation	translation	Translation institutions, business, individual, translation technology research and development (machine translation, online translation, etc.)

Figure 1 Relationship between different factors



goals	Subjects of language consumption	demands of the language consumption	objects of language consumption(language products and services)	supplier
Developing a Quality Living Circle for Living, Working and Travelling	Civil society and individuals	cross-cultural communication	language training and related language publishing, language services in the travel industry, language arts	Translation institutions, business, individual, language publishing institutions; cultural tourism management departments; travel agencies, etc.
Participating in the Belt and Road Initiatives	government and influential non-official organizations,civil society and individuals	"language conversion" demand generated by creating a global business environment, enhancing market integration and expanding opening up	translation	Translation institutions, business, individual, translation technology research and development (machine translation, online translation, etc.)

Figure 2 Relationship between different factors

Language consumption has both economic attributes and linguistic attributes. From the perspective of economics, we should pay attention to consumers' consumption motivation, consumption demand, consumption feedback, etc.. From the perspective of linguistics, we should pay attention to language acquisition, language use, language products and services and so on. Under the strategy of the Belt the Road, Guangdong-Hong Kong-Macao Greater Bay Area will necessarily involve multiple languages. And the demand for language consumption can be an important factor in the economic development and cultural dissemination of the region.

This paper contributes to the field of language economics studies and the field of language services of GBA. The significance of language consumption studies in Guangdong-Hong Kong-Macao Greater Bay Area is to put forward the corresponding countermeasures for the providers of language services by grasping the economic attributes and linguistic attributes of language consumption. Moreover, the studies of language consumption is also a respond to the goals of "Outline Development Plan for the Guangdong-Hong Kong- Macao Greater Bay Area".

Finally, there are some limitations in the present study. Firstly, as this study was part of a large study on the language consumption, only some general issues are conducted. In addition, it lacks a quantitative research about the specific language consumption market profile in GBA including the the consumer behaviors, consumer preference and consumer psychology and so forth. It would be interesting in future language consumption studies with some statistical analysis using linguistic corpora or investigations.

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Contact email: 2350228709liujiaxin@gmail.com

Portrayal of Feminism in Barbie Vlog

Vanny Gosal, University of Pelita Harapan, Indonesia
Naniek Novijanti Setijadi, University of Pelita Harapan, Indonesia

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Abstract

The development of technology and emergence of participatory culture has helped to create many opportunities in sharing messages and self- representation. Within this entailment of advancement, the famous social actor, Barbie doll uses the opportunity in participating and uses her posthuman form as an extension of herself in presenting some of her identity and ideology in YouTube. That ideology that instilled by her posthuman form in YouTube is the ideology of feminism, the ideology that used to strangled Barbie from the criticism around her in the past. The juxtaposition that was shown in her new identity by portraying a contrasting view was revealed by Saussure's semiotic analysis and how the ideology of Barbie was relevant to the feminist critics now.

Keywords: Portrayal, Feminism, Posthuman, Barbie Vlog, YouTube

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Introduction

As a remembrance of what represents childhood, Barbie doll's popularity will always be everlasting with at least one Barbie exists within a household (Sherman and Zubbrigen, 2014). By being able to sell three Barbie in a day in 2008, Barbie soon becomes the powerhouse within the toy industry (Goldhill, 2014). Because of its great impact and popularity, Barbie doll labeled as the ideal self towards many young girls' life (Wright, 2003). However, the embodiment highlighted by the doll generates a problematic view, with its disturbing history of being inspired by a German doll named Bild Lilli (Driessen, 2016). Bild Lilli itself was marketed for adult men and given as gag gifts while Ruth Handler, the founder of Mattel sees it as an opportunity in remodeling the doll to fit the younger girls market (Tulinski, 2017). However, the attempt debunked as the doll soon became a perpetrator for sexualized and dramatizer of the gender role (Kuther & McDonald, 2004). Especially with its feminine conceptualization which putting aside the masculinity and gender-neutral tendencies (Rogers, 1998). First talking Barbie stated how 'Math is hard' disesteem women in the STEM community and reinforces women's representation to be dependent and limiting the ability of women (Wood, 1994). Despite the values, the physical attributes of Barbie provide certain terminology in Barbie's brand name with the name 'Barbie doll', 'Plastic' and 'Fake' as the statement of evidence in surpassed qualities of beauty branded within the society (Whitney, 2013). Consumerist view sees Barbie's proportion as an accomplishment achieved through a sufficient amount of money (Rogers 1992 in Toffeletti, 2007). Unrealistic body proportion enhanced by Barbie followed by children's tendencies in putting Barbie as the ideal self creates the implication of previewing comparisons between young children and the doll itself (Rogers, 1998). Having to have never been able to aid the relationship with many feminists, Barbie proving an attempt in changing the view. Together with the curvy Barbie, the use of Barbie vlog by emphasizing on some feminism issue has created great advantage towards the company. The use of Barbie to be more relevant and real as a vlogger connotes with the Media Equation Theory in setting a culture of seeing the technology as something alive as the reaction audience gave equivalent with what they perceived in face-to-face interaction (Griffin, 2014). With that in mind, Barbie vlog has a significant place within the development of posthuman in pop culture and how the posthuman actor able to portrays a feminist view.

Feminism

Fluidity in gender roles provides vicissitude on how it was defined and limitation by sex doesn't exist instead, construction towards what gender constitutes was highlighted (Butler, 1990). Limitation towards femininity and masculinity are faced with many considerations and how monoandrogynous personality is acclaim to fit more within the equality status (Tong, 2013). As many other aspects such as cultural, economic and technology to play a role in the reconstruction of gender (Guiliano, 2017). With the belief of "Male Breadwinner Hypothesis" putting forth what they believe of man as the dominant leader within the family (Guiliano, 2017). Having the rejection towards women's identity, the act of feminism was done by the very first feminist named Mary Wollstonecraft who wrote the book named *A Vindication of the Rights of Women* while followed by another movement named the *Declaration of Independence* in 1848 (Bieniek, 2015). Transitioning from the traditional view of feminism towards a more 'trendy' and 'cool' view of feminism and putting aside the conservative perspective (Vaginaos, 2016). With the new culture emerges, the business realm uses the opportunity in developing the marketplace feminism (Zeisler, 2016). By putting more honest and realistic politics within the promotion campaign (Cohen, 2015). The strategy by Mattel proposed the changes in Barbie's identity from the fashion icon and housewife in 1959 into a career woman with various dreams with the slogan 'Be Anything' (Tulinski, 2017). Empowerment generated by Barbie through the presentation by the physical attributes of Barbie by having curvy with 22 eye colors, 14 face shapes, 24 different hairstyles, 30 different hair colors and 7 kinds of skin tones; representing a more multicultural view of Barbie's representation (Tulinski, 2017). Disclosing the view towards Barbie by enhancing what Barbie was criticized as (Townsend, 2018). Multi-dimensional Barbie displayed believable content of feminism as its core values, forwarding the sales of Barbie after the slum (Castle, 2018). With the boomerang effect, Mattel tried to escalate the new identity of Barbie from something she used to not and proposed the market view. In seeing the portrayal, researcher attempt on an understanding from two perspectives; the power and victim feminism. Victim feminism correlates with the first and second wave of feminism as the resistance towards violence of male existential traits (Talbot, 2005). As the violence appears originated during the wartime scarring trauma of sexual assault as the main triggers of victim feminism ideology (Stringer, 2014). Within the ideology, women rejecting the power and patriarchy implementation and seeking peace-loving ideology as the purpose of the ideal view (Wolf, 2013). Meanwhile, power feminism derived from the recognition of power and how this realization helps women in using that power for their benefits (Wolf, 2013). Although, the use of power feminism with the peruse of constituting stricter punishment for the male within the political realms (Orlof & Shiff, 2016).

Research Methodology

In understanding the natural phenomenon of feminism view, qualitative approach best accommodate the measurement of cultural view, experiences, and relationships within a group (Teherani, Martimianakis, Stenfors-Hayes, Wadhwa & Zapio, 2015). Through the qualitative approach, differences can be accountable as qualitative referred to as post-positivist and constructivist belief (Teherani, Martimianakis, Stenfors-Hayes, Wadhwa & Zapio, 2015). Semiology is one of the tools suitable in developing interpretations within the content analysis. As semiology by Saussure derived from the thinking of language as the unified variables in connecting the society (Hussein & Abushihab, 2014). Core values of semiology itself are duality, the use of langue (language) and langage (human speech); and diachrony and synchrony (Hussein & Abushiha, 2014). For a deeper meaning and multi-dimensional representation could be accessed by the use of synchrony towards the entire system (Hussein & Abushihab, 2014). Though, semiology system constructed of inconsistency due to an inability for deciphering dominant values within the signifier and signified (Carrasco, 2015). Because of the complexity in language, Saussure uses syntagmatic and paradigmatic analysis in manipulating the messages (Carrasco, 2015). Codes were the smaller subject of the content analysis and how these subjects used for the basis of coding. Social codes were used for the construction of knowledge used for the assembly of social identity (Chandler, 2007). Its construction within the society is accompanied by the language and bodily codes, where language codes connote differences in a social context, followed by bodily codes which distinguished according to cultural determinant (Chandler, 2007).

Discussion

The kind of feminism mostly shown within the vlog is the prevalent power feminism. From the points appear within the traits of power feminism, Barbie vlog displayed three significant traits of power feminism.

1. Seeks Power

Throughout the video, Barbie has always shown the desires and attempt on gaining power through both of her body language and language codes. Her way of tilting her head downwards and using most of her eyes movement during the statement of how she despises the use of 'Sorry' to be said within the society. The seeking of power appeared in three perspectives: (1) language power, (2) princess power, and (3) feminine power. Within the power of language, the value instilled within that certain words, implying the society as the main determinant of the value presents (Foucault, 1994). Portraying how this value present within the vlog, Barbie emphasizing her body language on the sentence society that present. The value stapled within the language 'Sorry' of degrading women's level within the society by putting the word 'Sorry' as a negative connotation. Meanwhile, in the princess power, Naomi Wolf (2014) believes in the natural urges of many young girls in their desire of power seeking by hiding behind the hierarchy wants. Provoking the 'princess' dream as part of what girls are aspired to be. Hence, the use of princess power in that context is purposely attaching the desire of power closely in women. While in the feminine power of synching the traditional values of men and traditional values of women within the context of leadership. Restating the need for new values in leadership by putting more of feminine aspects in exerting the power.

2. Critical Attitude Towards the Society

Renewal of subjectivity done in reference to the attempt in rejecting the current subjectivity planted by the society (Foucault, 1982). Prompted by the process of new discoveries, Barbie putting forth a new subjectivity of women adapting multifaceted career and promoting speaking up attitude for women. In regards to the oppression occurred in the past, halting the use of voices of women.

3. Creating Changes in Society

Within the vlog, Barbie offering the recognition of how she could help many young women out there in breaking the cycle. By putting some of the movement of breaking the traditional stereotypes of women in the STEM community and not being able to mix both art and science elements. And how Barbie seems to promote the changes of values within the 'Sorry' and she uses a language she thought as something more valuable and empowering.

Conclusion

With the implementation of power feminism within the vlog, Barbie uses the most recent type of feminism in promoting powerful action. Although, she did blame the victim feminism tendencies that occurred in some part of the videos.

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Contact email: vannygosal98@gmail.com
naniek.setijadi@gmail.com

Reclaiming the Mind-When Traditional Chinese Realistic Painting Meets the Contemporary Arts

Pei Ling Liao, National Taiwan University of Arts, Taiwan

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Abstract

The purpose of this study is to construct a personal style of painting that transcends the realm of rational thought, in which thought resides in the mind, in pursuit of a spiritual dialogue of the utmost truth, goodness and beauty. Paintings in this personal style transform the thoughts and ideas that exist in the subconscious mind into concrete presentations that rise above unitary space and time, bringing the creative ideas of the paintings into alignment with traditional views of nature and philosophical ways of thinking and turning them into creative elements, both abstract and concrete. In this way, Chinese Realistic painting effects a transmission of internalized ideas with a traditional cultural significance. Through multiple space-times and the Indian mandala symbol, the meanings that lie hidden in the mind are expressed. Western and Eastern aesthetic ideologies are appropriated and transformed into individual creations, releasing the energy of artistic dedication. The goal of this creative discourse is to attain mastery of Realistic techniques to create the first album of Realistic mandala painting.

Keywords: Arts; Traditional Chinese Realistic Painting; Mandalas

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The art creation helps connections between many people with diverse opinions and interests. This strength, combined with the ease of publishing when compared to traditional endeavors, and the ability to reach more people have fostered a phenomenon known as art works. Mandalas always help people find their platform, and help to craft the images to convey to the world. With mandalas, people can do more works at leisure times themselves. It's the perfect vehicle for getting into a dialogue with arts and finding out what their real needs. Some people enjoy in it, and even some of them do less of this part, it still makes good claiming among people. In a few short years, mandalas creating become one of the best ways to stay current with the mood of many fields. And the traditional Chinese realistic painting is also a tool to do what the artists have always done, thoughts, works, creation and make information accessible. It also create new space for people to connection. This helps bring the artist into a field, and as the field is shared his works. The important way for mandalas is distinguishing themselves from traditional media outlets to a new alternative media.

Many of us go through our lives believing that our view of the world is true and that other people share it.... But occasionally this complacency is shaken and we are confronted with a frightening possibility. What if the "reality" that I usually take for granted is not "out there" in the world ... What if it exists only in my mind and extends only to the limits of my subjectivity? What if other people... live in different realities, traverse different worlds, and believe that the universe around them (and within them) is fundamentally different than the world I inhabit? (Anderson, 1990, p. 95) This study starts from the premise that mandala is a design of the nature and consciousness. Mandala is a contracted and systematically designed nature and represents high-level spirituality at the same time. The work of designing mandala is an experience with a sacred world as itself and constitutes a process of self-discipline. Therefore, it serves as a medium that gets both artists and audiences to experience the sacred world. In this way, mandala is present as an “experiencing design” and a “behaving medium.” This study aims to identify the archetype of empirical and synthetic design by analyzing mandalas as an integrated icon for which the nature and culture beings or consciousness and matter meet each other. Spatial structuralization is considered most important in the icon of mandala. The space in mandala is the place where consciousness joins reality, which represents the state of enlightenment.

Making and Balancing the World. Mandalas refers to any art form, regardless of medium, created within a circular context (Fincher, 1991; Slegelis, 1987). Often characterized as sacred art, the mandala has been created by individuals in various religions and cultures throughout the world. One of the most notable examples of the mandala is the elaborate and colorful sand drawings in Tibetan Buddhism (Fincher, 1991). The mandalas can be as simple as a two-dimensional drawing on paper. Carl Jung is credited with introducing the mandala as a therapeutic technique, primarily as a means to facilitate the process of psychological integration and wholeness, which he referred to as individuation (Henderson, Rosen, & Mascaro, 2007; Jung, 1973). The mandalas provided a great opportunity for critique within people. People could identify the different types of balance and symmetry. The various schemes used, as well as rhythm, emphasis and use of space.

Nowadays, computer graphics are an emerging medium offering strong creation of cognitive efficiencies for experiential works, team building, and greater understanding of abstract concepts. As with other new media adopted for use by new technologists for pedagogical purposes, barriers to people implementation have manifested in tandem with rising interest in the medium. In the past it was a complex, involved, and complicated process. Computer graphics is now within the reach of anybody with a PC or Mac. To facilitate twenty-first-century art works, artists need to understand the relationships among the categories of digital information. The rapidly changing information of modern times has increased the amount of digital information we need to absorb and the conditions under which we absorb it. To date, I involved in this work either used the basics of Photoshop and Illustrator. Using a function of the programs called layers, I overlapped the edges of any two or more images so they could be flawlessly combined to create a larger image.

Adobe Photoshop makes it possible to manipulate images that can later be used in print products. Legitimate manipulation, in this case, means putting the original pictures together in an orderly composite image of the sections and enhancing the image when necessary. These manipulations result in a truthful image of the original mandalas. Adobe Illustrator provides most of the basic tool in vector drawing application. Using it to create attractive work, but it's not easy. After the simple shape drawing tools work, there are several quirks in the Bezier Pen tool or the freehand Pencil tool, it have to change his formats to other applications to preview the traditional Chinese realistic painting in mandalas.

As the painting, meditative inspired by the culture and nature. For me, culture and nature has always been meditative. Absorbed inactivity, it lose track of time. Walking to the nature, it is as if I am an artist painting with flowers, leaves, plants and animals. Then nature and culture conditions help the process unfold, beautifully but not always as I planned. It is a metaphor for my life. As the part of the mandalas, there are Four Treasures of Study: 1.Ink brushes 2.Ink stick 3.Inkstone 4.Rice paper. The creation of the traditional Chinese realist painting let people to become familiar with the history and culture of mandalas. It demonstrates an understanding of how balance and rhythm create interesting designs and an enjoying life of different techniques. Taking as their theme the quest for mandalas, the designs are arranged according to an aesthetic of the Traditional Chinese realistic painting that nature and animals is shaped on paper by lines or strokes of varying widths and trajectories. Empty space for coloring can be full of life and energy; here it conveys an austerity, a profound serenity, which invites people into a space for taking breath and reflecting. Mandalas is not to be passed over in haste though they solicit our silence; the traditional Chinese realistic painting is itself a discipline of rest, and yet of movement, through which we can learn to inhabit the white emptiness shaped by black ink — there to dwell in possibility. After that, the next phase of the mandala was all about the color. The different color schemes and evaluated the color choices of mandalas across several cultures. People were required to use some type of color scheme within the mandala or at least within certain parts of the design. The color needed to maintain the symmetrical balance and rhythm of the artwork. At the most elemental, the traditional Chinese realistic painting represent a new way to communicate between people. The using tools are flexible enough to allow people to maintain via the mandalas. Most of the techniques are now as easy to use as a creator, with the different formatting done for artist. And soon, it will be the venues where the next wave of art and design will, in part, reside.

As a special thought expression carrier, traditional Chinese realistic painting, like human being, has life and emotion and contains immortal social value. This study deeply explores the nature and culture status of traditional Chinese realistic painting in social value. Furthermore, the nature helped establish a more cultural personalized, vital digital creating connection between the artist in and the audience. In fact, have had a regular and close interaction with the nature and the mind. The mutual dependency, involving nature and culture as well as mandalas and mind, built bridges between all involved, which also allowed the opportunity for close unconscious to form. This form of painting employs the intellectual holism and ideas of ‘form’ and ‘spirit’ in the context of the Chinese Realistic tradition. This form of painting also employs artistic composition and formal creation, injecting personal qualities to display the vitality of the contemporary international art scene. In this way, this form of painting conveys the value of the inexhaustible vitality of life, giving praise to the continuity of a myriad of things in the cosmos. Life is the source of infinite creation, and the accompanying mental imagery is also infinite. All forms and images are born in the mind, morphing into new life, which in turn brings mind and world, inner and outer, into seamless communication. Mind and world are responsive to each other and grant each other vitality, endeavoring a new realm of artistic creation of ‘unity of heaven and humanity. These personalized connections turned out to be key to effective creating. Mandalas emerged not only as independent, self-regulated painting but also as more imaginative and integrative thinkers. Albert Einstein once stated, " Imagination is more important than knowledge. For knowledge is limited, whereas imagination encircles the world."

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Contact email: t0441@mail.ntua.edu.tw

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