ECAH | EuroMedia 2017

The European Conference on Arts & Humanities – ECAH2017
The European Conference on Media, Communication & Film – EuroMedia2017

Jurys Inn Brighton Waterfront Hotel, Brighton & Hove, UK
July 11–12, 2017

Final Draft Schedule

Please Check & Confirm

Please check that all information pertaining to you is correct
and notify us at ecah@iafor.org if there is any error.
Please notify us of any corrections by **Monday, June 19** 09:00 (GMT).

Final Schedule

After minor changes have been made to the schedule we will send you a link to the full programme.

The full programme will contain session information and a detailed day-to-day presentation schedule (including room allocations and session chairs).

This will be available on **Monday, July 3**
Abstracts will also be available online at this time.

The International Academic Forum

Tuesday Plenary Day Outline

08:30-09:00   Conference Registration & Coffee

09:00-09:15   Announcements & Welcome Address

09:15-10:00   Keynote Presentation
Testimonies of light: Photography, Witnessing and History
Paul Lowe, London College of Communication, University of the Arts London, UK

10:05-10:50   Featured Presentation
Mythologizing One's Own History Through Narrative: Francis Coppola's Tetro
Rodney F. Hill, Herbert School of Communication / Hofstra University, United States

10:50-11:20   Coffee Break

11:20-12:00   Featured Panel Presentation
The Challenges of Doing Research and Creative Activity in the Arts and Humanities Today
Donald E. Hall, Lehigh University, USA

12:00-12:20   IAFOR Documentary Photography Award followed by Conference Photograph

12:20-13:30   Lunch Break

13:30-14:30   Featured Presentation (To be confirmed)

14:30-15:30   Conference Poster Session & Coffee Break

15:30-17:00   Spotlight Presentations (To be confirmed)

17:15-18:15   Conference Welcome Reception

Tuesday Poster Session: 14:30-15:30

Room: *To be Announced in Final Schedule*

36327
Tele-Typesetting and Westward-Ho: How Technology Disrupted Newspapering in 1963
Dale Cresman, Brigham Young University, United States

This paper discusses how news was produced and distributed during the New York newspaper strike of 1962-1963. During the 114 days of the strike, readers in New York City were left without printed news and businesses were left without an advertising platform. Television and a temporary newspaper produced by a credit card company filled the void. Although wages and benefits were at issue in the strike, the printers' union was perhaps most concerned about the encroachment of Tele-typesetting. This technology was not only an early manifestation of technology disrupting newspapers and threatening newspaper job security, it was also an early form of newspapering in a network, since news did not need to be printed where type was originally set. The Times used this technology for its short-lived Western Edition—a concept that proved slightly ahead of its time. Using an instrumentalist approach, and drawing primarily on the records of the New York Times Company related to the strike and the West Coast edition, this paper proposes to describe how technology was a central issue of the 1962-63 newspaper strike, how it allowed the Times to continue publishing through its "Westward-Ho" project, and how the strike opened the way to further competition from television.

36359
The Indivisibility of Change: The Challenge of Trauma to the Genre of Coming-of-Age Narratives
Nicole Frey Buechel, University of Zurich, Switzerland

Evie Wyld's novel All the Birds, Singing (2013) draws attention to the interrelation of personal history, trauma narratives and coming-of-age stories. I will approach Wyld's novel with Bergson's model of the "indivisibility of change" ("The Perception of Change" in Key Writings 2002: 263), which reconceptualises the past as part of a "perpetual present" (262), and Pederson's revised literary theory of trauma, which deviates from psychoanalysis and crucial tenets of traditional literary trauma studies such as traumatic amnesia (Narrative 22.3). With its unconventional structure of a backward-moving narrative strand intertwined with a forward-moving one, Wyld's novel shifts the narrator's crisis, experienced in adolescence, centre stage and shows that, in the case of trauma, coming-of-age requires a continual negotiating of this experience. The novel challenges "strategically grim" coming-of-age narratives, which incorporate difficulty "in a meaningful lesson" and represent trauma merely "as part of a narrative of the young protagonist's redemption or maturation," so that "resolution occurs as a matter of narrative convention […]" (Gilmore and Marshall, "Trauma and Young Adult Literature" in Prose Studies: History, Theory, Criticism 35.1: 23). All the Birds, Singing demonstrates that the painstaking processing of a painful personal history by establishing a dialogue of voices – and thus of selves – in narrative is an essential prerequisite for maturation. Beside including novels which present a crisis merely as a necessary step on the way to adult life, the genre of coming-of-age narratives thus also needs to incorporate texts documenting the persistence of trauma in a protagonist's life.

36845

Hard-Core Issue: Ukip Rhetoric in the 2015 General Election Campaign, And the Road to Brexit
Ceri Hughes, University of Wisconsin-Madison, United States

The United Kingdom Independence Party (UKIP) won nearly four million votes in the 2015 General Election and were the only large UK political party universally in support of the successful Leave campaign in the 2016 European Union referendum. Using a mixed methodology of content analysis and utilizing a network approach, this research illustrates how UKIP effectively conflated the issues of Europe and immigration throughout the run-up to the 2015 General Election and were given ownership of, and competence on, this coalesced issue.

A discursive content analysis undertaken of UKIP press releases from January 1 2014 to the General Election in May 2015 illustrates how the party positioned itself strongly on the EU/immigration question - contrasting with the "establishment party" positions. The debate network analysis shows how UKIP leader Nigel Farage moved from being a relatively peripheral figure during the debate generally, to being the most prominent node during the immigration question. Analysis of newspaper coverage following the debate also shows how the media furthered a perception of ownership of, and competence on, the EU/immigration issue. This placed them in a strong position to potentially dictate the discourse agenda leading to the referendum. This illustrates that smaller parties can be granted elite status to possibly set, or at least surf, an extant agenda on germane issues. This research also concludes that UKIP's single-issue strategy success identifies a potentially successful path for core-issue parties.

36893

A Discussion on the Historical Prototype of the Events in the Film the Grandmaster
Chih-Wei Chen, National Chiao Tung University, Taiwan

This paper aims to analyse the historical narrative in the film The Grandmaster by Hong Kong director Wong Kar-Wai. Therefore, the purpose of this paper is to enable readers to understand the aesthetic significance of the images in The Grandmaster. As a great achievement among all the films of Wong Kar-Wai, the plot of The Grandmaster is a metaphor for change throughout the whole era. The narrative of inheritance among schools of martial arts illustrates this. Wong Kai-Wai expands the spatial background of the film into the whole of China rather than just a corner of Hong Kong. The timeline of the film encompasses historical changes of the whole of Modern China, which includes the Qing Dynasty, the Republic of China, the Northern Expedition, the Anti-Japanese Era and the Civil War. The films of Wong Kar-Wai always have unique styles and are full of artistry. The narrative structure is confined and repetitive, and the skipping type of editing makes timely descriptions to present a sense of fracture. The converting angle of view between dialogues and subtitles conceals the time-and-space background of the plot and the impression of the events. In terms of the research method, this paper adopts the theoretical analysis of narratology to discover the significance of the film text. In addition, hermeneutics also helps uncover the metaphor of the images. Moreover, the timeliness of phenomenology aims to discuss the historical events in the film. All of these methods help convey the artistic value presented in this film.

37535

Comedies in Context: The Cultural Impact of British Television Comedy, 1970-1990
Daniel Reast, University of Portsmouth, United Kingdom

In past analyses, comedy has been seen as a maligned cultural format. Its mass appeal and often cruel suggestions to popular culture have registered it as a distinct part of British media history. The influence of comedy programming is wide reaching, with it being the mainstay of British television schedules. What makes comedy unique from other television formats is its underlying belief in the portrayal of British society.

From Larry Grayson to the Likely Lads, British comedy has defined a generation of actors, performers and audiences. The cultural impact of British comedy is only beginning to become a certified analysis. Previously, many focuses on comedy have been from minute and incredibly specific angles. A broader approach is required to truly see how influential the format was. Comedy remains an incredibly important format for British television, indeed television channels are built upon their comedic beliefs and ideologies. This presentation shall show that comedy is much more than just a laugh, but an intensely representative format that spans history. Focusing on cultural concepts such as class, gender, and race, this focused response to years of comedy shall discover that the laughs were underpinned by deep social progression and responsive attitudes to society.

The International Academic Forum

Wednesday Session I: 08:30-10:00

Room: *To be Announced in Final Schedule*
Stream: Humanities
Session Chair: *To be Announced in Final Schedule*

33364
Assessing Taxonomy of Educational Objectives in Teachers Essay Grading Style
Ibrahim Yabagi Mohammed, Jubail University College, Saudi Arabia
Omar Ahmed, University of Jeddah, Saudi Arabia

The primary responsibility of teachers is to inculcate and impart knowledge onto the learners entrusted in their care. The learning process sets out its educational objectives, which are to be achieved through the teaching and learning activities conducted in and around classrooms. The Bloom's taxonomy of educational objectives, with some modifications over the years; and a mirror through which most learning institutions gauge their achievements, analyses and evaluates educational objectives through concepts, processes, procedures and principles by classifying educational objectives into cognitive, affective and psychomotor domains. So, from time to time, it is the duty of the teachers to assess the level of understanding and comprehension during the teaching and learning process. The methods and techniques used by individual teachers to assess students learning and comprehension of the educational objectives vary from one teacher to another. This paper seeks to examine this taxonomy of educational objectives as reflected in individual teacher's essay grading style.
It seeks to answer the questions:
Can educational objectives be assessed through learners essay writing?
Does the individual teachers essay grading style show a reflection of the taxonomy?
Does the individual teachers essay grading style give clear feedback to the learners?
Are essay grading rubrics reflective of the taxonomy?
The paper then samples individual teachers' approach to essay grading styles and feedbacks as reflection of some aspects of the taxonomy, and how they are given to their learners. It concludes by suggesting ways teachers grading styles can be enhanced to give effective feedback.

37797
Organisational Storylistening - A Narrative-Based Recruitment Strategy
Kate Dosanjh, CC Young & Co, United Kingdom

KPMG now use storytelling in their recruitment, gathering stories from staff about experiences, and shaping a cohesive narrative designed to convey the organisation's culture to potential candidates. As people listen to stories of the organisation's past, they imagine themselves as characters in the organisation's future. The current study draws on this, and demonstrates that creating and communicating the organisation's story to potential candidates is one of many ways in which narratives feature in the recruitment and selection process. In addition, the study demonstrates that the One Story Fits All approach does not take into account the personality elements involved with telling and hearing stories. One cohesive, grand Organisational Story works conceptually, and it can clarify core values and goals. However, people hear and interpret a narrative's message differently, based on many variables, including their past and personalities. Finally, the study turns to the notion of Organisational Storylistening, and proposes a narrative-based recruitment and selection strategy. Each hire has the potential to change the story of the organisation, especially in smaller firms. Ultimately, both parties need the truth behind the story. Is the candidate the right fit? What is it really like to work here? As humans, we use stories to make sense of the world. Based on our interpretation of the situation, we make decisions. Studying and interpreting these stories, and then applying this information, will

provide a more comprehensive method for decision-making when determining a candidate's suitability for the role.

36094

A Research of Self-Disclosure on Fanpage Creators of Illustration/Text in Taiwan
Li-Chiou Chen, Yuan Ze University, Taiwan

As technology evolves, gradually more virtual network platforms with innovative functions are being developed. Nowadays, the phenomenon of nearly every person having a personal mobile device, usually a smartphone, can be observed everywhere. Because the amount of information people receive has been increasing every day, reading habits are also changing. Compared with simple textual descriptions, pictorial expressions more easily arouse contemporary readers' interest. Thus, graphic creation is an emerging industry on social networking platforms. Among such platforms, Facebook has achieved outstanding levels of development and has a considerable number of users, thereby contributing to the online migration of many illustrators to Facebook for use as a sharing platform to rapidly gain popularity and accumulate followers. Developing and managing fan pages that feature graphic creations is currently extremely popular. This study explored the relevant applications of the self-disclosure theory on 10 graphic illustrators who manage Facebook fan pages that have considerable numbers of followers.

Wednesday Session I: 08:30-10:00

Room: *To be Announced in Final Schedule*
Stream: Arts - Performing Arts Practices: Theater, Dance, Music
Session Chair: *To be Announced in Final Schedule*

36659
Theatre of Diaspora As a Memory Archive: Representing Postmemory of Korean-Japanese Performance Artists
Angela Kim, SOAS, University of London, United Kingdom

This research investigates issues of representing history by examining theatrical works of Korean-Japanese theatre artists including Shinjuku Ryozanpaku and Soni Kum. This paper will argue that the theatre is a perfect medium for the operation of memory and functions as a memory archive. Marianne Hirsch's idea of postmemory as a structure for the trans-generational transmission of traumatic experience will be applied to this research.

Here, I give an analysis of the postmemory narrative by providing the examples of 'Vegetation' (2009) by Soni Kum and '100 years, Fellas of Wind' (2011) by Shinjuku Ryozanpaku. Soni Kum who is the third generation of Korean-Japanese grown up in the North Korean community performed 'Vegetation' in 2009 in Beijing. Inspired by a novel about the Jeju 4.3 Massacre in 1947, Kum attempted to illustrate her artistic interpretation of a particular scene from the novel. Shinjuku Ryozanpaku is a Tokyo based theatre company led by an artistic director Sujin Kim. '100 years, Fellas of Wind' illustrates an epic story of the 100-year of Korean-Japanese community in Japan. Set in a pub located in a Korean area in Osaka today, the play interweaves historical moments of Korea with realities of Korean-Japanese people residing in Japan since the colonial era. Because my specific interest is diaspora theatre as a memory archive, I investigate the presence of a collective memory of historical trauma, and how they stage these memories transmitted by their parental generation.

36730
The Political Sublime: Resilience and Protest
Sobia Zaidi, Forman Christian College, University Lahore, Pakistan

"*Where there is power, there is resistance.*" Michel Foucault
No one knows where we would be if people didn't resist. The history of resistance is as old as the history of mankind. Man has resisted one way or the other and artist is no exception. From the Botticelli's first non-religious nude and David's Death of Marat to Courbet's realistic stone breakers and Allan Kaprow's happenings and Chris Burden's shoot to Banksy's wall art and Turkish Standing man's protests artist have resisted one way or the other through their art. But what about the acts that were never created in the name of art but are as radical and sublime as the work of art or sometimes even more. As Boris Groy states that no matter how political, anything created for the art institution loses its status as political. This paper will investigate the political acts of resilience looking at the case studies of Sabeen Mehmood's assassination and the protests after that, Farkhunda's Burial, and Qandeel Baloch's page. This paper will look at these acts as performances and dissect in detail their aesthetics from choreography to agency and the resonance as well as compare them to the performances of the postmodern artists such as Marina Abramovich's Rhythm 0, Allan Kaprow's happenings and Yoko Ono's cut piece.
The paper will also challenge the existing institutional definitions of art and will discuss the significance of examining such acts as art and what this kind of art is capable of. The paper will shortly touch the protest

and its popularity as a discourse also why Is there a need to document such acts as art and the possible emergence of a discourse of political sublime in Pakistan. It also aims to understand how saying no can become the most radical and sublime act of art.

35980

Korean Military Dictatorship and Theatrical Response: Case Study of Hansi Yeondaegi (1985) and Sawol Guil (1988)
Jungman Park, Hankuk University of Foreign Studies, South Korea

Theatre is sensitive to social change and Korean theatre in the 1980s was impacted especially by the dominance and dictatorship of military regime. The 1980s witnessed exemplary responses in theatre to social upheavals, in these culminating years of the military control. Especially in the second half of the 1980s, the rise of political dramas and productions was remarkable. This movement reflected the general democratization mood in contemporary Korean society which included a series of historical moments such as Citizen's Uprising for Democracy in May of 1980, the military regime's Declaration for Democratization in June of 1987 and the subsequent abolition of comprehensive pre-censorship of media in 1988. Yeonwoo Mudae is an exemplary theatre company of Korean theatre of the 1980s. It focused on presenting original plays to provide a critical and historical understanding of contemporary Korean politics and culture. Using Brechean epic theatre, elements of collective creation and local literature or history as its source, the company embodied the theatrical circle's response to social changes in the post Korean War era. Its exemplary productions Hansi Yeondaegi (The Chronicle of Mr. Han, 1985) and Sawol Guil (April 9th, 1988) both reflected and spurred the movement toward democratization and freedom of speech in the fraught political environment of a country repressed by the military led government.

Wednesday Session I: 08:30-10:00

Room: *To be Announced in Final Schedule*
Stream: Humanities - History, Historiography
Session Chair: *To be Announced in Final Schedule*

36322
Justice Delayed? The Nkanu Igbo and the Nigerian Army Occupation: 1967-1970
Ngozika Anthonia Obi-Ani, University of Nigeria, Nsukka, Nigeria
Paul Obinwanne Obi-Ani, University of Nigeria, Nsukka, Nigeria

The Nigerian-Biafran Civil War was savagely contested by both sides of the divide. The seceding Biafra had borne the brunt of the pogrom, the counter coup d'état that decimated its officer corps in Nigeria and the sporadic outbursts of sectarian and ethnic cleansing preceded the declaration of the Republic of Biafra on May 30,1967. In less than three months of the commencement of hostilities, Biafra lost its capital, Enugu, with all its stores. Enugu and its environs are peopled by the Nkanu Igbo and with the retreat of the Biafran forces, civil populace predominantly of the Nkanu Igbo came under the Nigerian army occupation from September 1967 to January 1970. The occupation of Nkanu Igbo was horrendous, with the civilian population subjected to inhuman treatment such as summary execution of suspected Biafran partisans, enforcement of pass system and arbitrary commandeering of young women as sex slaves by the Nigerian army. The butcher at Agbani, the political headquarters of Nkanu Igbo, was Sergeant Clement Yildar of Nigerian army. Sergeant Yildar and his accomplices committed war crimes against Nkanu Igbo and humanity and therefore should be tried posthumously if they are all dead. Unfortunately, this heinous crime against humanity has not received any scholarly attention. This paper would amply utilize oral traditions, newspaper reports of the period and other extant secondary source materials in analyzing the occupation of Nkanu Igbo. Giorgio Agamben's theory of state exception would be applied.

37400
Television Comes to Town - The Role of Television in National Identity Formation in One Post-Colonial Caribbean Nation.
Lynette Sampson, The University of the West Indies, Trinidad and Tobago

The decolonisation movement that swept the British Caribbean and which saw all but five of the islands begin their move to self-government between 1962 and 1983, heralded a significant change in the political relationships with the metropole. It did little for the consciousness raising of the formerly colonial people to be independent. In order to address this situation, the government of the newly recognised Republic of Trinidad and Tobago (like its counterparts in the Caribbean and Africa) sought to foster national consciousness and construct a founding story for the new nation by establishing a local television station, aptly named Trinidad and Tobago Television (TTT). Against the backdrop of prevailing media theories, which advocated strongly, mass media's value for "third world" development, the ultimate goal of TTT was to move former colonials from British cultural imperialism to pride in self. TTT's success would be determined by its ability to weave together the bewildering demographic diversity of this postcolonial Caribbean society into a single identity. It is here that this paper gains its relevance. By examining the role of the state television within government policy of the 1960s, the paper will analyse the extent to which TTT, during its existence as the sole television station between 1962 and 1976, created a counter hegemonic discourse within the nation's movement from colonialism to independence. Further this paper locates this nation's struggle for identity, within the global ICT debate on media representation of developing states in this historically significant period of identity politics.

37509
The Canboulay Riots of Trinidad: A Study in Myth Making
Louis Regis, University of the West Indies, Trinidad and Tobago

The Trinidad Carnival has emerged as the dominant festival of its kind in the English-speaking Caribbean, a region endowed by History with a rich and vibrant legacy of public cultural expressions. A history of the Trinidad Carnival illustrates the complex dialectical processes of cultural retention and loss, race-ethnic-class contestation and negotiation, creolisation and globalisation. It is essentially the story of how a group happening has survived the tremendous social pressures of a plural and stratified society to become a national festival and, latterly, an international activity. And yet the written histories of the Carnival do not constitute one metahistory and what is now accepted and taught as history incorporates romance and folklore.

This paper examines The Canboulay Riots of 1881, the definitive act of decades-long resistance on the part of the largely African folk-urban underclass to European superstructure efforts to suppress the African kambule which had entrenched itself in the post Emancipation Trinidad Carnival. While The Riots have been justly celebrated as a decisive victory for the exponents and supporters of the kambule, they have become mythologised and mystified by romance and folklore, two prime elements of the folk-based, ideology-driven process of selection and accretion. This process occludes the fact that the Riots were an historical event with clearly marked antecedents, well-defined flow of action, and most importantly for the history of the Carnival, a well-documented aftermath.

Wednesday Session I: 08:30-10:30

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

36331
I am the Va: The Relational Poetics of Suheir Hammad and Grace Taylor
Dashiell Moore, University of Sydney, Australia

The uncertainty of the periphery has troubled researchers for years. How are we to understand a certain subjectivity outside of our own without transparency, without blemishing its surface, or rendering it a composition of our own? Writing on this subject has led to researchers, 'liberators' and others interested in the 'edge of humanity' to ignore the materiality of the periphery. It is worth remembering the concerns articulated by Indigenous Researchers such as Linda Tuhiwai Smith here, who critiqued the idea of 'Research' and 'History' to indigenous communities in Decolonizing Methodologies, and listed the ethical requirements of research if we are to continue and further our relationships with indigenous communities across the Pacific. I argue that we must declare a right to opacity for all situated in anti-hegemonic subjectivities, following the work achieved by Edouard Glissant in his treatise, The Poetics of Relation. I propose to read the poetry of Suheir Hammad and Grace Taylor whilst arguing that both poets deny readers and audiences the anthropological pleasure 'mapping' or 'knowing', whilst simultaneously embodying the complex process of Relation as Glissant understood it. It is possible to be opaque and intimately intermingled with the surrounding world without surrendering one's identity.

36835
Theorizing Narrative Space, Memory, and Everyday Present in Tarashankar Bandopadhyay's *The Tale of Hansuli Turn*
Madhumita Chakrabarty, Central University of Karnataka, India

Village life and community,their rituals and superstitions, the sense of belonging to the 'place' they live in, the events of history they observed as an individual and as a community, the thread of nostalgic moments interlace the several generations altogether. The past belongs not to Individuals but to the group who constantly redefined it as means to control the everyday present. Today it is almost impossible to read contents in the field of history that do not mention the phrase "collective memory" or its supplementary equivalent "narrative". Indeed, the twofold manifestation of these phrases is in no way coincidental.

The text chosen is Tarashankar Bandyopadhyay's Hansuli Banker Upakatha, or The Tale of Hansuli Turn. Change of time is inevitable and so is the change in people and their way of life. The "Upokotha" (fables) of Hansuli Bak is a tussle between stagnation and mobility. The author portrays a complex transition in which a marginal caste fragments and mutates under the pressure of local and global forces maintaining a sympathetic outlook to the desires of both older and younger generations. The use of the 'place', community and the experience in relation to different generation's shifts with the change of narrative point of view from the marginalized aboriginals to landowning caste and even a tree or a city space or a barren island becomes the markers of locality and memory. And nostalgia is the dominant principle that binds together the collective experience and memory of the group.

36986

Representation of History in the Indian Graphic Novel: An Analytical Study of History Through the Frame of Graphic Narratives

Antarleena Basu, University of Hyderabad, India

This research paper attempt to explore how, through the amalgamation of images and words, India's historical events have been represented within the frame of the graphic narrative and how these narratives serve to uphold the "history from below", thereby providing counter narratives to the more dominant, so called "historical facts". History in the graphic narrative is a persistent theme as "the visual dimension of the graphic novel contributes substantially not only to our understanding of history but also to a larger question of how history can be represented" (Nayar 2016: 14).

By primarily focusing on texts like This Side That Side: Restorying Partition curated by Vishwajyoti Ghosh (dealing with the Partition of India in 1947 and its aftermath), Bhimayana by Srividya Natarajan, Durgabai Vyam and S. Anand (dealing with the caste system in India by tracing the life of Dr. Ambedkar), Delhi Calm by Vishwajyoti Ghosh(portraying the Emergency of 1975-76) and Munnu by Malik Sajad (portraying the national crisis in Kashmir) and also drawing reference to graphic narratives across the world like Speigelman's Maus, Satrapi's Persepolis, Sacco's Palestine, etc, this paper aspires to uphold the omissions, loop holes and discrepancies in establish history and seeks to question and counter the dominant narratives, thereby showing how history can be represented within the graphic novel.Hence, this paper attempts to analyze and understand history and its representation through the "visual-verbal literacy" (Hirsch 2004: 1212) of the graphic narrative.

37875

Untouched Voices: Dalit Women's Autobiographies in Dalit History

Payal Madhia Sahay, University of Delhi, India

This paper will engage with the idea of the self as a narrated, social identity, as this is explored and articulated in Dalit women's autobiographical writing.The category 'Dalit' came into use sometime in the nineteenth century to denote the oppressed and exploited 'untouchable' communities of India, traditionally considered so 'impure' that they were 'out-castes'; and yet, simultaneously, integral to defining the system, in being its 'lowest' component. However, this liminal position and status predates the emergence of the appellation 'Dalit' by millennia, is as old as the caste-system itself. 'Dalit' is a construction of singular political identity, out of large variety of 'outcaste' communities, based on the commonality of their oppression. This paper will examine Dalit women's autobiographies as the multi-layered articulations of their engagements with (a)oppressions affected by the commonality of being Dalit;(b) oppressions affected by the fact of being women in a profoundly patriarchal order;(c)the tensions generated in the intersections of these two.Analyzing the writings of Baby Kamble, Sumitra Bhave and Kaushalya Basantrai, this paper will explore how, by virtue of these intersections, the routine narrative imperatives of the autobiographical confessional mode – e.g., emphasizing first-person perceptions and experiences – morph from individual stories of pain, into gendered narratives of oppression, and thereby into ineradicable archives of the suffering and injustice that constitute the histories of the community. The paper will thus reflect on the dynamics between gender, caste and class identities on the one hand, and on their narrativizations into histories of community.

Wednesday Session I: 08:30-10:30

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

34803
Unwritten Unknowns: The Novel of Late Prehistory and the Epistemic Conditions of Its Production
Joshua Mostafa, Western Sydney University, Australia

Long neglected in Anglophone scholarship, prehistoric fiction has recently received serious attention that is both welcome and overdue, most notably from Nicholas Ruddick. But despite differences of viewpoint, Ruddick and others frame the genre as a literary engagement with Darwinian science, situating it as a close cousin of science fiction, and thus marginalising works set in later prehistoric periods.
In this paper, I argue that the novel of late prehistory is animated by a different set of concerns: not the development of human _nature_ as a product of evolution, but social and cultural shifts in power politics, gender relations, labour, and ecology. These changes have profoundly affected the course of subsequent societal and political development, and are thus foundational to the entirety of Western history; literature that seriously attempts to bring this period this life is not mere escapism, but helps us think through deeply entrenched cultural practices and recognise their (pre)historical contingency.
I compare the approaches taken by Margaret Elphinstone, Elizabeth Marshall Thomas, and Mary Mackey in portraying a past of which we have no primary historical sources, but only the evidence of archaeological remains, reconstructed protolanguages, anthropology, and comparative mythology. These unusual epistemic conditions, and the stylistic and narratological problems to which they give rise, justify consideration of the novel of late prehistory as qualitatively different both from properly historical and from purely speculative fiction. This line of inquiry will test the boundaries of the contribution of fictional narrative to our understanding of the past.

37017
An Enquiry Into the Inner Past or the Split Personality in "Hawksmoor" By Peter Ackroyd
Natalia Ciofu, University of Essex, United Kingdom

The interaction between past and present, over the last few decades, has become a central preoccupation within contemporary literary discourse in diverse disciplines. The transition from hierarchy to anarchy, determinacy to indeterminacy, transcendence to immanence and totalization to deconstruction is the pivot around which Peter Ackroyd's quintessential historiographic novel, "Hawksmoor," develops. The proposed paper is part of my last PhD chapter focusing on the exploration of guilt and self-identity in Ackroyd's fictitious creation, in which the ontological boundaries between history, myth and fantasy are blurred. This intricately structured novel rebels against the conventions of historical fiction due to its non-linear and dual narrative, disparate time structure and the character's split personality. In "Hawksmoor," Ackroyd attempts to recuperate the past by retreating into the history of London and focusing on two major historical disasters: the Great Plague of London and the Great Fire of London that hit the seventeenth century London leading to its restoration and renewal. Examining Ackroyd's historiographic metafiction, this paper argues that events from the past can trigger twinges of guilt in the present and (mis)lead to the self-discovery. This discussion will be supported by (but not restricted to) Sigmund Freud's theory of the double as it appears in his essay "The Uncanny." By drawing on the real facts taking place in London in 1666, Ackroyd does not necessarily intend to reproduce history or to give a new outlook on the past events, but to indicate how the past can affect and shape the present.

37912
Looking at the Dark World from Restricted Narratives: The Nothing by Hanif Kureishi and Nutshell by Ian McEwan
Jose Varghese, Jazan University, Saudi Arabia

Ian McEwan and Hanif Kureishi are writers who have experimented with unique narratives exploring deep human consciousness. While each have different approaches to handling them – be it macabre, or playful – they have dealt with the contemporary life of London that intersect at certain points. It could be a worthy exercise to analyse the historicity of their texts that deal with the cultural paradigm shifts in the metropolis. While this could be traced in the earlier works of McEwan like Saturday, or of Kureishi, like Something To Tell You, the paper focuses on the latest works by these authors that make use of what could be termed a Hitchcockian film noir narrative that explore claustrophobia to great effect. Nutshell is a reworking of Hamlet. Its protagonist turns out to be a foetus, figuring out the changing world from within the womb. Though with a suspension of disbelief, the POV of a foetus addresses more Freudian concepts and Oedipal angst than the original Hamlet could. The Nothing, on the other hand, has the POV of a dying old man restricted to his wheelchair and bed, stripped of all the trappings of the world and squirming in what could be sheer helplessness. Both characters reach out for a liberation that go beyond conventional philosophical precepts of the times before the moral chaos that have begun to define our lives. The paper attempts a comparative analysis of the narrative technique of these works with reference to the changing socio-politico-cultural paradigm shifts.

36178
The Criminal Mind: A Comparative Study of John Grisham's *The Innocent Man* and Ramlee Awang Murshid's *Rahsia Perindu*
Halimah Mohamed Ali, Universiti Sains Malaysia, Malaysia
Nurizwani Md. Nor, Universiti Sains Malaysia, Malaysia

This paper is a comparative study of Western and Eastern crime fiction. This research will look at the mind of the criminal, both East and West. The pattern of the criminal's mind will be analysed from the works of two authors, Ramlee Awang Murshid from Malaysia and John Grisham from the United States of America. The criminal characters in their novels will be analysed to look at the way they think. The pattern of the crimes committed in each fiction will be analyzed and compared according to the country to which the texts belong to. This will be done by analyzing the portrayal of the characters and their stereotype images according to race and ethnicity. The Innocent Man (2006) by John Grisham an American author and Rahsia Perindu (2005) by Ramlee Awang Murshid a Malaysian author will be the two texts used in this essay. The theoretical framework that will be used to read the two texts will be formulated using the works mentioned below, Crime and personality by Juliet Cheetham and Crime and the Mind: an outline of psychiatric criminology by Walter Bromberg. Crime, race and culture: a study in a developing country by Howard Jones and The color of justice: race, ethnicity and crime in America by Samuel Walker, Casia Spohn and Miriam DeLone. The framework will determine and point out the differences and similarities of the portrayal of Eastern and Western criminals by the authors. This paper will propagate these facts.

Wednesday Session I: 08:30-10:30

Room: *To be Announced in Final Schedule*
Stream: Arts - Social, Political and Community Agendas in the Arts
Session Chair: *To be Announced in Final Schedule*

36688
Specialist Leaders in Cultural Education: Narrowing the Attainment Gap for Disadvantaged Children
Sandra Hiett, Liverpool Hope University, United Kingdom
Jude Bird, Curious Minds, United Kingdom

The Specialist Leaders in Cultural Education (SLiCE) action research initiative was set up by Curious Minds (a bridge organisation for Arts Council England) as a direct response to Darren Henley's independent review of Cultural Education in England (2011) to develop teachers' capacity to strategically support cultural education in their own school and across schools' alliance in the North West of England.

The focus on Pupil Premium was determined by Curious Minds in response to evidence from the first and second year of the SLiCE programme (Hiett 2014 & 2015) and reflects a national drive to address the attainment gap in English schools between children from disadvantaged backgrounds and their peers (DfE & EFA; Ofsted 2014).

The scope of this paper includes the analysis of twenty-five in depth interviews undertaken over a twelve-month period with SLiCE fellows and Head Teachers, systematic analysis of qualitative data from forty-two participating schools and approximately one thousand children.   The main objectives of this evaluation were to:

• Evaluate the impact of SLiCE on the performance of Pupil Premium pupils
• Identify emerging patterns of professional development of SLiCE fellows
• Evidence the legacy of SLiCE for participating organisations

This paper presents the findings of this research and is likely to be of particular interest to those working in cultural organisations, arts education and school leadership.

34447
A History of the Sublime in Art and Its Relevance and Importance to Community Art Practice
Audrey Emery, University of South Australia, Australia

This paper discusses the development of ideas of the sublime from the Greek philosopher Longinus in the second century, to the categorisation of the sublime as a distinct aesthetic philosophical theory by Burke and Kant within the Romantic movement of the eighteenth century. The paper will further assess the development of the theory of the sublime in American Abstract Expressionism in the mid twentieth century through the writings of Lyotard. My paper will outline the resurgence of the sublime after post modernism; comparing the historical with contemporary theories of the sublime with an examination of the artists Wolfgang Laib and Olafur Eliasson
Despite changes in the philosophy, the quality of the sublime that has remained central, is that the experience of the sublime can engender a sense of wonder and joy which can inspire a sense of insight, empathy and resilience; that is, the experience can be transformative and it can motivate a sense of responsibility to care for community and the environment.

I propose it is the intersection of these core qualities of the sublime that underpin and empower the practice of community arts. As we can be absorbed and inspired by the sublime, so to can we be absorbed and motivated by making art. As a community artist of over thirty years experience, I will discuss and illustrate contemporary community art practice that demonstrates the transformative power of art and the sublime and which commemorates personal stories of joy, art and community connection.

36353
Can Design Underpin a Strong Wellbeing?
Antonia Concha Philip Palmer, Queen Margaret University, United Kingdom

It is understood that involvement in creative activities can boost wellbeing, theories behind Art and Design can also be useful to do this. One can live the life you want or live the life you are given. This is a choice that can be affected by health, work, relationships etc. In the last few years I have personally lost a job and gained a disability. This has inspired many different thoughts, a major one has been how creative doing and thinking can positively affect a new life after diagnosis, the same design principals can be used to approach a clothing brief to redesign a life. This all starts with identifying an issue and working out how best to meet that issue. My presentation would talk about a different application of design. It would also talk about creativity more generally as a means to boost resilience. It is not only a nice thing to do, it builds you back up after difficult times. I first studied fashion design, then careers guidance. My research investigates employability, disability and the impact that creativity has on someone's life, the project is called Confident and Informed.

36052
How Does Making Art Help Communicate Stories of People Using Regional Disability Services
Emma Gentle, The University of Sydney, Australia
Patricia O'Brien, The University of Sydney, Australia
Colin Rhodes, The University of Sydney, Australia

Making art can have a significant impact on people who have less usual forms of communication. People with cognitive disability can use art as a medium to freely express themselves and as a tool to communicate their personal narrative when words are not sufficient.

This research aims to demonstrate the impacts of art-making on people using disability services in regional Australia and how these creative processes may influence a person's self-esteem and their relationships with family, friends and community.

The study took place during 9 art workshops at a local NGO and consisted of 9 participants who regularly access local art studios. The research incorporated 5 methods which included focus groups, observations, visual emotion charts and art works as well as interviews with chosen advocates. The interviews provided objective opinions of the importance of art making in the participant's lives.

Preliminary results provided through the interviews have shown how art making can be used to communicate personal narrative. The interviews included anecdotes that illuminate how art-making helps others understand the inner worlds of the artist in ways that other mediums couldn't. The art works increased their capacity to tell their inner story.

Art works can describe, symbolise, illuminate and respond to internal processes in a way that feels safe to the creator. This form of communication is essential for people who often lack an outlet where they can express themselves without having to resort to conventional languages that do not necessarily serve them.

Wednesday Session II: 10:45-12:45

Room: *To be Announced in Final Schedule*
Stream: Journalism
Session Chair: *To be Announced in Final Schedule*

36953
Longing for a Golden Age: Nostalgic Narratives of Egypt's 2011 Revolution
Lubna El-Elaimy, University of Auckland, New Zealand

On 25 January, 2011 thousands of Egyptians took to the streets to protest unemployment, police brutality, and economic inequality. Although social media did not cause the uprising, these media enabled participants to publish their own narratives of historical events. Upon analyzing these narratives it is evident that a clear sense of nostalgia for a better past permeates them. Revolutions and nostalgia are often connected. However, nostalgia has an insidious side; "The danger of nostalgia is that it tends to confuse the actual home and the imaginary one. In extreme cases it can create a phantom homeland, for the sake of which one is ready to die or kill," (Boym, 2007). This is evident in the social media narratives of the Egyptian Revolution of 2011. This paper uses critical discourse analysis to analyse narratives of Egypt's revolutionaries and their self-appointed spokespeople, citizen journalists and activists using social media. The paper examines Twitter and Facebook posts by two groups: socialist activists and Muslim Brotherhood activists. Preliminary findings indicate that both groups exhibited nostalgia for their own idea of a Utopian Golden Age. On the one hand, socialists wished to return to Nasser's era during the 1950's and 1960's as a time when Egypt was newly free from colonialism. On the other hand, the Muslim Brotherhood's nostalgia extends 1400 years into the past, to the imagined utopia of early Islamic Empire.

36163
De-Westernising Travel Journalism: Consumerism Meets Postcolonialism
Andrew Duffy, Nanyang Technological University, Singapore

Scholars have long viewed travel writing and travel journalism from a postcolonial perspective, based on the history of 'the West visiting the rest'. Today, however, travel and tourism is multi-directional, with increasing leisure travel among the rising powers of Asia. To counter this western-dominated perspective, this paper uses a grounded-theory approach to assess how travel journalism is done in a non-Western country, Singapore. It proposes that consumerism rather than colonialism is a better framework to explore dominance and subordination. Using content analysis of English and Mandarin newspapers in Singapore, it examines how cultural background affects attitudes towards destinations. We consider how travel journalism creates the destination so that consumption is justified and validated. To do this, we analyse newspaper travel journalism and code three categories of how the journalist recreates a country: the mythologies of country and people that the journalists weave into their articles; the expectations that the journalists carry with them and the way they are guided round a country; and the way journalists behave while in the country. These are three ways they create the country to be consumers within it, and it can be a locus for consumption. Every culture tells a story about other cultures; and in doing so, it tells a story about itself; this study is a step towards counterbalancing the traditional, western-dominated analytical frameworks for looking at travel texts.

36784

Narratives of Corruption in Zimbabwe: A Critical Analysis of Selected Newspaper Stories in Post-2000 Zimbabwe

Rodwell Makombe, University of the Free State, South Africa

Zimbabwe has been ranked one of the most corrupt countries in Africa and in the world. Studies conducted by nongovernmental organisations and other civic groups have consistently affirmed that corruption in Zimbabwe has become a cancerous disease that chews the intestines of its frail economy. However, corruption by its very nature is an evasive practice which is difficult to measure and let alone prevent. Since independence in 1980, Zimbabwe has been rocked by numerous rumours of corrupt tendencies especially among government officials. This article narrows its focus to corruption-related stories involving government officials that have been published in Zimbabwean newspapers in the post-2010 period. In recent Zimbabwean history, the post-2000 period is critical because it coincides with the advent of the economic/political crisis which has arguably created a conducive atmosphere for corruption. Six stories were selected from Zimbabwe's main newspapers- *The Herald*, newszimbabwe.com, *The Standard*, *The Mirror* and *The Zimbabwean*. The stories were selected on the basis of their capacity to provide answers to the research questions set out in the study. The results of the study show that stories of corruption in Zimbabwe are situated in a political culture of non-accountability, bigotry and outright disregard of the rule of law. Government officials accused of corruption often deny any wrong-doing and shift blame to their political opponents (real or imagined) who allegedly fabricate corruption stories to tarnish their image and gain political mileage.

35991

Science and Visualization – The Application and Development of Visualization in Typhoon News in Taiwan (1958-2015)

Shulin Chiang, Chinese Culture University, Taiwan

This paper aims to explore the visualization of scientific news in the case of typhoon news during the period of year 1958-2015. The fields of meteorology, journalism, and visualization respectively have accumulated abundant literature. However, the existing literature seldom focused on the combination of these abovementioned three fields. This research intends to bridge the gap and to conduct a longitudinal analysis of the content of typhoon news since 1958, the year the Central Weather Bureau started to announce typhoon warnings. It will investigate the application and development of the visualization of meteorology, as well as the representation and production of meteorological visualization. It hopes the findings could contribute to the development of scientific visualization in the future, advance science communication and encourage public engagement of science.

Theoretically, this research critically reviews the literature on uncertainty of meteorology, the visualization theory, how visualization was applied in science communication of meteorological information and in meteorological news.

Methodically, this research will firstly collect typhoon news from the United Daily News during the past 57 years, and then purposively samples to collect significant events from TV and internet news. A comparative analysis on news reporting and visualization of three different media will be conducted. Secondly, consultation and interviews of meteorological experts and media staff will be conducted to investigate the following issues: the process of visualization, the criteria of selection of meteorological information into mappings, and the relation between the concerns of designers and the presentations of graphics.

The International Academic Forum

Wednesday Session II: 10:45-12:45

Room: *To be Announced in Final Schedule*
Stream: Film Direction & Visual Arts Practices
Session Chair: *To be Announced in Final Schedule*

37082
Image Fragments and the Text Excerpts: Narrative, Family Stories and Pierre Sorlin's *The Film in History*
Ana Teresa Vicente, Faculdade de Belas-Artes da Universidade de Lisboa, Portugal

Using a set of found negatives, I focused my research on the subjects of narrative, gesture, point of view, and the idea of the fragment. By scanning portions of the original images and pairing them with selectively blacked out pages of "The Film in History" by Pierre Sorlin, I attempt to unveil new interpretations and alternative associations through the displacement of the image fragments and the text excerpts.
The core of the research is based on vernacular photographs, subjected to a dislocation and a dialogue around its fragmented visual cues as a way to interrogate the construction of narratives, meanings, and the visual opacity of the images. The inherent duality of domestic photographs (they are trivial but can trigger powerful personal memories) is a point of departure to study the connection between photography, family relationships, personal histories and the passage of time.
Here, text performs very differently from the usual practices within the domestic photographic field, thus exercising a tension between what is depicted and the phrases that are paired with each image. The text does not attempt to illustrate the images directly, but to open up different and possible layers of interpretation by the juxtapositions.
The text snippets reflect on the idea of the passage of time, memory, and the sense of belonging to a particular culture, dealing as well with questions of identity, stance or point of view, digitisation, and the nature of research itself.

36723
From Greensboro to Black Lives Matter: Rethinking the Sixties through the Comic
Oliver Gruner, University of Portsmouth, United Kingdom
Louis Netter, University of Portsmouth, United Kingdom

This paper discusses our work in producing an experimental, graphic history of the sixties. Through a particular focus on the era's protest movements, we discuss the comic as a powerful vehicle through which to rethink this most contested of epochs. In dramatic accounts of progressive transformation or terminal decline, demands to return to the era's idealism, or appeals to leave the past behind, "the sixties" looms large as a collection of diverse and often conflicting myths, narratives and iconography. Our paper is part of an ongoing collaboration between a historian and an illustrator which has so far led to the publication of a graphic research paper in the journal Rethinking History. We discuss the challenges and opportunities we faced in our collaboration, while also exploring the comic as more than just a "different" way of doing history; in its formal and aesthetic qualities it can offer new contributions to political and philosophical debates on the past, constituting an example of what Alun Munslow has called "the-past-as-history-as-artwork" (Munslow, 2007). Avoiding conventional approaches to history that favour linearity, the comic can restlessly and provocatively shift time periods and play with narrative in ways that are unique to the medium. Links will be made between sixties activism, contemporary protest movements and the 'image' of protest that has defined and linked global uprising. Visualising this history through the comic resists simplistic conflation of sixties narratives and instead individualises debates and conflicts while stitching together ideas which find currency

together.

37186
The Dependence on International Film Festivals of Thai Independent Cinema
Peerachai Kerdsint, Bangkok University, Thailand

The essay explores and critically looks at the process of independent filmmaking in Thailand, examines various factors affecting the subject matter and aesthetic choices of Thai independent filmmakers, and how this plays an important part in the whole process of independent filmmaking. The paper explores the various strategies employed by Thai independent filmmakers to achieve an 'independent' or alternative/minority status for films targeted at a new audience, the emergent urban middle class who look to the West and aspire to change their own cultural environment, and place the film in the context of international film festivals. The strategies include the use of de-dramatisation, experiments with structure, the use of fragmented and non-linear stories are among the various tools employed in these films. The strategy known as 'slow cinema' has been evident in many films, as well as the Western thinking which supports this concept.

34721
The Hero and the Shadow Deconstructing Ideology and Identity in Anglo-Boer War Film and Drama Series Narratives
Anna-Marie Jansen van Vuuren, University of Johannesburg, South Africa

How does the predominant myth of a society influence the narratives told by its popular culture? That is the key question the author asks in this paper concerning the ideological representation of the hero archetype in selected films and drama series set during the Anglo-Boer War, also known as the South African War of 1899 - 1902. The author's hypothesis is that the Boer soldier, one of the prominent figures of the white Afrikaner history, has been transformed into a mythical hero during the past century - from the first South African short film, Sarie Marais (1931) to the most recent acclaimed South African film, Blood and Glory (2016). Through investigating the various archetypical guises that the Boer Hero wears, whether it be the willing hero, anti-hero, or the tragic hero, the author proposes that the context and time period of the production of the specific case study directly correlates with the way in which the hero fulfills its task or mandate within the story. Therefore, the predominant ideology or the identity that the creator subscribes to, directly influences the representation of the hero figure.

Wednesday Session II: 10:45-12:45

Room: *To be Announced in Final Schedule*
Stream: Social Media & Communication Technology
Session Chair: *To be Announced in Final Schedule*

36968
The Uses of Instagram for Self-Presentation and Self-Promotion of Thai Celebrities
Pan Chatchaiyan, Ramkhamhaeng University, Thailand

When browsing celebrities' photos on their Instagram accounts, their life stories and lifestyles are reflected. Presentation of self is a common practice for social media users around the world. People not only engage in social media for information and communication but for social connections with others. The focus of this article is to discuss celebrities' uses of Instagram as alternative tools for self-presentation and self-promotion. The data is drawn from a qualitative research conducted with nine celebrities who are actors/actresses, singers and MCs in Thailand. The research methods include in-depth interviews with the celebrities and the content analyses of their Instagram photos.

This article argues that there are two purposes for the celebrities' uses of Instagram. Firstly, celebrities' uses of Instagram for self-presentation are found to be in accordance with Erving Goffman's approach. It was found that celebrities strategically and selectively choose their photos to present their 'ideal' rather than 'authentic' selves. Secondly, the uses of Instagram for self-promotion and brand endorsements are found to reflect David P. Marshall's notion of 'presentational media'. It was found that celebrities use Instagram as an alternative tool for sharing their personal lives and creating public selves beyond traditional media. Celebrities' public displays of their online selves help them to promote themselves as well as the products they want to sell to their fans and general public.

35222
Impact of Social Networking Sites on Social Capital and Happiness of Residents in UAE
Safa Osman, Ajman University, United Arab Emirates
Alyaa Ali Anter, Ajman University, United Arab Emirates

Although there is a growing increase in using social networking sites in UAE, There are a few studies about their role in creating & maintaining social capital of UAE residents. Particularly, that UAE use social networking sites as a tool to communicate with their residents from multi nationalities and merge them in a community. The objective of the paper is to explore the effect of intensity of using Social Networking Sites on bonding, bridging and maintaining social capital of UAE residents, and its relationship with residents' happiness represented in psychological well-being: (Self- esteem, Social trust & Satisfaction of life). Drawing on a Survey of Arab and non-Arab residents in UAE from multinational, cultural & lingual environments that enrich the results and give chance for comparison according to gender and nationality variables. As well as, the paper, compare between impacts of various Social Networking Sites. By drawing upon the established social capital theory, the study mainly examines whether Social Networking Sites should be and could be the conveyors of social capital & Happiness among residents in the Emeritus community. Integrating social, psychological and media sciences in this paper could make the study is readier to examine such variables and present a model explaining Social and psychological effects of social networking sites on Social capital and psychological well-being.

36096

Lovers or Devils – Uses and Impact of Facebook-Romantic Relationships on the Egyptian Youth: A Sociological Perspective

Alamira Samah Saleh, Cairo University, Egypt

Like many social media trends, the romantic craze captivates youth. The romantic pages can sometimes offer a catharsis of sorts, attracting heartfelt disclosures and it could –at the same time-raise flags of moral panics when we take the socio, religious and cultural context into account.

Crush pages are a cross-cultural and transnational phenomenon. Several online "crush" pages have cropped up locally in the last few years, displaying a new aspect of online social interaction among youth that has raised red flags with adults.

While the sites celebrate particular students' smiles, personalities or other positive traits, some crush pages, in particular, drew the attention and concerns of several parents for it's more vulgar and aggressive submissions.

Therefore, the current research paper tries to explore & assess textual information from three Egyptian universities' "crush pages" on Facebook. Furthermore, I will conduct three focus groups (Male/ Female/ parents) to record and analyze university students' reactions to and experiences with crush pages, identify kind of relationships which youth form online. Finally, does this phenomenon pose a state of 'moral panic' or are the public concerns over romantic relations on Facebook justified?

36475

The Emerging Logic of Social Media Events: Platform Structures, Pictures with Texts, and User Engagement

Yu-Chung Cheng, Hsuan Chuang University, Taiwan

Social media play pivotal roles in the development of many major events in contemporary societies. Such events include the Arab Spring social movements, general elections in UK and USA, and acute disasters. In these events, social media are the major platforms on which people can receive and transfer information about the events, which disperse rapidly around the world through social media. Many past studies focused on the performance aspect of social media events, e.g. the quantitative dynamics of posts, the topics of posts, and the social network.

This study focuses on the material conditions of social media in order to explore the emergence of social media events by integrating science and technology studies (STS) and communication research. Though case studies of elections, social movements and disaster events on Twitter, we found the material conditions of social media, e.g. the platform structures, the graphic contents, and the user engagement, are the major factors influencing the formation of events in social media. Special attention is paid to how the graphic presentation and the user engagement can help the dissemination of information. Ultimately, this study will attempt to establish a critical theoretical framework for the materiality of social media, and how the duality of social media influences the logic of how an event emerges.

Wednesday Session II: 10:45-12:45

Room: *To be Announced in Final Schedule*
Stream: Humanities - History, Historiography
Session Chair: *To be Announced in Final Schedule*

36749
The Medical Intelligentsia: Life in Post-Revolutionary Russia (Doctors Letters Material to N.A.Semashko)
Kira Bogatyreva, I. M. Sechenov First Moscow State Medical University (Moscow), Russia

In the State Archive of the Russian Federation there are many documents, containing doctors' letters arrested by Cheka in 1919-1922 .The letters were addressed to N.A. Semashko, the People's Commissar of Health Care of the Soviet Russia. It is more than 200 stories of the doctors and medical workers life during the Civil War and War Communism.

In the stories of the events that preceded the arrest, the people, consciously or unconsciously, bring a lot of facts, indicating their life, the relationship with colleagues and with the local authorities. On the basis of this evidence, the professional relationship are analyzed, the response characteristics of ordinary physicians on the current events are given. The aim of this study is to reconstruct a picture of the ordinary doctor world of this time period.

Practitioners have been very busy at work and, as a rule, are not interested in politics. Belonging to the doctor's estate was characterized by professionalism and high level of culture. This is often prevented from finding a common language with the new government. After all, they were the workers and peasants by origin and they saw in a doctor not sympathetic or neutral-minded intellectual, but rather a representative of the bourgeoisie. The professional and cultural differences were the reason of mistrustful attitude to physicians from the authorities and, at the same time, became a support, which helped to deal with disadvantaged circumstances.

37782
Looking for the Heart: From the History of Heart Transplant in the USSR
Yana Grigoryan, I.M. Sechenov First Moscow State Medical University, The Ministry of Health of the Russian Federation, Russia

Despite the outstanding achievements of heart transplant in the experiment, the history of heart transplantation to patient in the USSR was surprisingly short. There were only three operations performed for 20 years. Why the attempts at a heart transplant surgery did suddenly terminate? The answer to this question is surrounded by mystery.
Accordance with the documents of that period, there is the relation between the absence of cardiac transplantation operations and the personal position of the Minister of Health of the USSR Boris Petrovsky. He believed that it was immoral to take a person's heart if he did not die. In 1966, he issued the order on the prohibition of transplantation of any organs without special permission from the Ministry of Health of the USSR.
But we know the names of the three surgeons who had a different opinion. Alexander Vishnevsky, Gleb Soloviev and Vladimir Burakovsky. They believed that their duty was to help patients, even if it threatened their future, but unfortunately none of their patients survived. The human heart is very sensitive and could not work after resuscitation.

Only on March 12, 1987, professor Valery Shumakov for the first time successfully performed a heart transplant to a patient who lived after for about 9 years. But no one will ever know how many people were deprived of the chance to live with a new living heart in their chest to this date.

36132

Life and Death in Verses – A Case Study: The Writings of Lili Kasticher, The Only Woman That Wrote in Auschwitz

Lily Zamir, The David Yellin Academic College of Education, Israel

This paper focuses on the unique works of a young woman named Lili Kasticher, written at the Auschwitz-Birkenau death camp from April to November 1944. The possession of a piece of paper or a pencil stub was absolutely forbidden in Bireknau. Anyone caught with such contraband was immediately sentenced to death. Consequently, inmates at Auschwitz produced virtually no written material, with rare exceptions, such as the Sonderkommandos, who documented everyday life at the camp, concealing their records in jars that they buried near the crematoria, in the hope that someone would find them after the war, as indeed occurred. Similarly, the Germans ordered Jewish inmates to write postcards to their relatives, describing the 'decent' living conditions prevailing in their 'new place.' In Moments of Reprieve, Primo Levi describes a love letter that a gypsy inmate asked him to write, indicating that he risked both their lives to do so in exchange for half a portion of bread. No women are known to have written at Birkenau except for Lili Kasticher, who risked her life by stealing pieces of paper and pencil stubs to write poetry. She encouraged her friends to do the same by offering them a prize – a portion of her daily rations. Lili also wrote a political-social manifesto entitled Rules of Behaviour, intended as a guide to survival for herself and her blockmates. The notes she wrote were concealed on her body until her liberation in spring 1945.

36221

Craft Imprint: The Construction of Self and Family History After Deindustrialisation

George Karl Ackers, University of Portsmouth, United Kingdom

Philosophical literature has long idealised craftwork, the production of physical objects seen as a means to self-actualisation (Thoreau, 1854; Marx, 1845 and Ruskin, 1849). Gorz (1999: 2) summarises this idea as 'subjects achieve self-realization by inscribing themselves upon the objective materiality of what they created or produce'. The move from industrial to post-industrial work has led writers to question if craftwork can still be achieved (Gorz, 1999 and Sennett, 2008). These writers focus on the temporal meaning derived from such labour and its impact on people's lived careers. However little emphasis is placed on how such imprint is also a means of constructing a self and family history. This paper uses 26 work history interviews collected from 14 former Royal Dockyard tradesmen in South-East England and 12 of these men's sons and grandsons to explore this topic. The intergenerational discussions in this study revealed alongside men finding material imprint in the objects they made, imprint was also established through human recognition as fathers, sons and grandsons acknowledged the meaningfulness of each other's work. Like material imprint this process allowed them to feel their labour was recognised and continued beyond themselves. Therefore this paper advances the concept of human imprint, to identify the interpersonal self-realization created within craft relationships. Further the transmission of practices and objects was also a means for each generation to embed their labour history and feel they had left an imprint on the external world that would give them presence beyond their mortal bodies.

Wednesday Session II: 10:45-12:45

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

36830
Denver's Divinatory Poetics: A Case Study of Anne Waldman, Eleni Sikelianos, And Selah Saterstrom
Roger Green, Metropolitan State University of Denver, United States

This paper recounts the author's experience of producing and arranging sound recordings of three women poets working in the Denver area and globally. Using musical accompaniment as a hermeneutic strategy, I argue that recurring themes of divination, displaced bodies, and death-space in these authors accomplish what Maurice Blanchot called the writing of the disaster. On a broader level, these poetics / poets speak to crises in liberalism and the negotiation of ethical identities amid its collapse, voices which disembody space in order to re-territorialize a poetic disposition that is both beyond the nation-state and localized. While Anne Waldman has spent a career continuing beat ethics of travel and leading the Naropa summer writing program in Boulder, Colorado for over forty years, Eleni Sikelianos (who is Waldman's niece) has created a regional intimacy in her tracing of family migration from Greece to the U.S. Selah Saterstrom's southern regionalism and overt articulation of the term 'divinatory poetics' in her forthcoming book, Ideal Suggestions (Essay Press, 2017), produces instances of mythical temporalities of disaster that reorient the reader through poetic movement. All three of these poets work regularly in close proximity (special relationships) with each other in Denver, and the author has produced sound recordings and performed live accompaniment for each of them, some of which will be shared in his presentation.

37953
The Labyrinths in Borges's "The Aleph" And "The House of the Asterion"
Rebecca Hsieh, National Chengchi University, Taiwan

This paper aims to discuss two short stories of Jorge Luis Borges, "The Aleph"(1949) and "The House of the Asterion" (1947). In "The Aleph"(1949) and "The House of Asterion"(1947) the image of "labyrinth" is presented as to discuss the ontological and metaphysical questions of the universe. Borges brings spiritual crisis of the twentieth century in enigmatic ways. Borges presents the contemporary crisis of the modern society in the adaptation of Greek mythology, addressing spiritual crisis in the course of the human history. Borges's short stories are written in the first person narrative. In his words, the writer talks directly to his reader as a narrator. Nevertheless, the narrator is neither omnipotent nor omniscient. While introducing the "Aleph" to the reader, he plays the role as a writer and a friend of Carlos Argentino that he is totally unknown about the "Aleph." The vivid depiction of the "Aleph" is presented while he comments on the mysterious experience and doubted the authenticity of the one in the cellar of Carlos's house. On the other hand, the recurrent symbol of "house" appearing in "The House of Asterion," the narrator shifts to "Asterion," the Minotaur, a figure in Greek mythology. Asterion is restricted in a labyrinth on the island of Crete. Borges represents the image of "labyrinth" in the short story, as the "Aleph." Borges reverses the convention of "Asterion" in Greek mythology, breaks the boundaries of grand narratives through the symbolical ruin of "The House of Asterion," and elaborates the limitation of eternity.

37884
Reconstructing Korean Literature: Deborah Smith's English Translation, The Vegetarian
Sun Kyoung Yoon, Hankuk University of Foreign Studies, South Korea

Deborah Smith's English translation of the Korean writer Han Kang's novel, The Vegetarian (London: Portobello, 2015) won the Man Booker International Prize in 2016. This essay examines how the Korean writer's novel was transformed and (re)written through translation to appeal to the English-language reader. I argue that Smith translated Han Kang for a new readership, focusing primarily on her decision to turn a great Korean novel to a great English novel, a great 'literary' work. In order to do so, the translator took a great deal of freedom, abandoning word-for-word fidelity to the original, and reshaped the Korean novel to suit the literary conventions of the Anglo-American world through addition, omission and rearrangement. She also negotiated the vast linguistic/cultural differences between Korean and English and improved the Korean original by revising its logic and particularly producing aesthetic effects (as well as conveying meaning) through tone, rhythm and resonance. Ultimately, an analysis of this translation will show that Smith's Vegetarian is as creative as its original and she is translator as writer along with the author, and so the widely-held notion that the original is superior and the translation is inferior is not relevant here. The award given to The Vegetarian recognised the translator as providing a creative role, as the credit goes to both writer and translator equally. In this paper, what is gained in translation will be discussed widely along with what is lost.

37610
Psycho-Pathological Mother Archetype in 'the Bluest Eye'
Tamsila Naeem, University of Management and Technology, Lahore, Pakistan

The aim of this qualitative study is to examine injurious effects of hateful utterances of the White Americans on psyche of Black females, which lead to subversion of archetype of motherhood into a unique archetype of motherless by applying Judith Butler's notions of Excitable Speech Acts. Butler believes that when people at authoritative positions use harsh words against the weaker people in a society, their mind is bruised under the effect of such hateful utterances, and then gradually their whole body gets aggrieved. According to father of archetypal psychology, Carl Jung, the mother archetype has a psycho-pathological image associated with injuries, but Morrison's fictional mother in 'The Bluest Eye', stands apart from the universal images: 'the image of goddess, and especially the Mother of God, the Virgin, and Sophia', and hence acts in a unique manner to intensify the situations created by the novelist to portray a psychologically subjectified mother living in Afro-American society. Pauline is able to conceive babies through marriage, but fails to perceive the archetypal image of a mother from her surrounding, culture, society, Dick and Jane primer and even from the movies she like to watch. The victim of her alienation yearns for her love and develops inferiority complex and eventually gets mad. After analyzing the mother-daughter relationship in different situations in the novel, it was concluded that Morrison's Pauline as a mother cannot be analyzed on the basis of the universal image of mothers as some very kind, sacrificing, loving and caring being.

Wednesday Session II: 10:45-12:45

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

37750
The Possession of Narratives: Telling and Transmitting Caste in Indian Folktales
Siddharth N Kanoujia, University of Delhi, India

This paper postulates that caste in India is not just a sociological category, or an existential reality, but has been historically constituted of narratives that shape both. It will elaborate this firstly, by offering a brief survey of the rich store of myths, fables and parables meant for the children that have emerged and been transmitted over a millennia in the subcontinent. These include the Jatakas (4th BCE), the Panchtantra (3rd BCE), and the Hitopadesh (8th-12th CE) –a few of its most famous examples. These stories are deployed today to instill in children the cultural values and a sense of history. Hence, and secondly, the paper will examine some of these narratives, to see how caste is represented in them, and to analyze the implications of such representations in their repeated retellings, in contemporary India
It will attempt to show that choice of subject, theme, mode and genre of Children's Literature all substantially determine the meanings of 'caste' for the 'impressionable minds' they target. Through the detailed analysis, of highly popular stories in Baital Pachisi and Singhasan Battisi (11th CE), this paper will attempt to reveal how the children in India are introduced to the ideas of caste: how, when narrated by the paternal/maternal figure, the child imbibes the ideals of caste along with the other societal norms: how these ideas are juxtaposed by the child onto her social reality, leading to the verification and concretisation of caste ideologies. Towards this end, the author will also discuss, given the current political dispensation, how important it is to question this ideology and how it can be excoriated through the very process it seeks to be validated by.

36253
Centering Literature: Literature and the History of Environmentalism in Malaysia
Zainor Izat Zainal, Universiti Putra Malaysia, Malaysia

Environmentalism in Malaysia, which has its roots in the British colonial administration, has evolved as a social and political force. Ranging from grassroots activists to ENGOs, the environmental movement is founded on the same aspirations: to increase environmental awareness, to preserve the environment and to ensure sustainable development. State-imposed constraints may be the Achilles' heel in the fight to ensure sustainability but this has not deterred the movement from developing. In the realm of Malaysian literature in English, writers have written extensively about environmental activism – although little attention has been given to this area in the local literary-critical practice. In this paper, I attempt to redress this dearth by examining four contemporary Malaysian novels in English: Keris Mas' Jungle of Hope (2009), Yang-May Ooi's The Flame Tree (1998), KS Maniam's Between Lives (2003), and Chuah Guat Eng's Days of Change (2010). These novels are selected due to the alignment of the key moments in the history of environmentalism and the plurality of relations and struggles depicted. This paper will analyze the environmental politics, past and present, found in the selected texts, and the solutions that their works present to ensure sustainability. It will yield a keen understanding of irresponsible environmental degradation as well as illuminate agency and transformation. More importantly, it will put literature at the core, thus demonstrate the indispensability of these works in the history of environmentalism in Malaysia.

37619
Using History, Self-Reflection, And Memoir to Reveal the True Self
Janet Crosier, Springfield Technical Community College, United States

One's place in society, even one's place in this world, is based upon the events of the past. As extreme as it might seem, literature offers an understanding of that past while providing the pathway into one's future. Through literature, students are encouraged to reflect upon their own lives by gaining an insight into the lives of literary figures. Students who are given the creative freedom to reflect upon themselves and their abilities usually do so favorably. There must, however, be a well-balanced sharing between self-insight and self-awareness in order to produce the positive environment needed for true self-reflection.

Self-reflection involves an interaction between an individual and his or her environment, which might include "the material world, the natural world, an idea"(Rodgers 846)or whatever surroundings comprise the situation at hand. This research asks students to examine their histories through pictures and to write their own individual memoirs based upon those family pictures. It traces several past uses of self-reflective learning theory as a literary research study involving writings by Emily Bronte and Amy Tan. Students become their own historians and create their own places in the world as they trace their beginnings and development through photos and stories, pointing forward to what the future might hold.

37556
History through Children's Picture Books: A New Kind of Reading or a New Kind of Child?
(Elizabeth) Christina Belcher, Redeemer University College, Canada

Many baby boomers will remember fondly the event of the evening bedtime story. But times change. The bedtime story has had a make-over. Once, children were read to in an easy chair, or a bedroom, or on a parent's knee at home. Now, they are being read at individually by a voice on an ipad in any location possible. Once books were a staple of each elementary classroom. Now, ports of charging ipads fill the room. As culture moves ahead, technology gives and it takes away. This paper explores how changes in the foundational patterns of life can be seen through the pages of a picture book, and how changes become harbingers of prophetic voice to the days ahead. In examining cultural changes, questions emerge. What view of culture and the future do newer children's stories portray? How has writing in a picture book changed the perception of child and adult relationships? Through a content analysis of three children's picture books and their re-writes in a later decade, inferences can be made on how the perception of the family/child relationship, the roles it had, and what it is now perceived to be can be discussed. This investigation reveals some interesting ground to be held as part of an overarching narrative, not just through the historical evidence of picture books, but within the larger fabric of a hope and direction for the future readers who may become the stories they tell.

Wednesday Session III: 13:00-14:30

Room: *To be Announced in Final Schedule*
Stream: Humanities - Media, Film Studies, Theatre, Communication
Session Chair: *To be Announced in Final Schedule*

35182
The New Face of Indigenous Storytelling in South Africa
Melany Asanda Fuma, African Film and Drama Academy - 2007 - 2009, South Africa

This presentation highlights Southern African culture and the impact of a stolen history, due to apartheid, resulting in loss of customs and an identity. I also hope to shed light on how we can include our history and reclaim this culture of storytelling in the face of technological advancement.

It is widely known that storytelling has always been a great part of South African culture. Stories have been passed down from generation to generation as a way of preserving history and once formed part of our legacy. Important lessons such as how medicines were discovered, how tools were used or how animals were named formed part of this passing of knowledge down from generation to generation.

Apartheid eroded over 50 years of South Africa's story telling tradition and the history for black people through its devastating impacts. Apartheid was designed to humiliate black South Africans, rob them of their identity, disrupted family life by enforced migrant labor systems and inflicted mental breakdowns and suicides from the mental and physical torture inflicted on them.

In African tradition, story telling is commonly accompanied by some form of poetry, music and singing. This was an integral part of preserving the teachings as stories could be recited in song and dance, making them easy to remember and harder to change. South Africans are now in the best position to take this history back and offer their splendor to a world of depleting creative storytelling.

33825
Sound and Vision: The Inspiration of Rothko
Robert Foster, Augusta University, United States

Mark Rothko (1903-1970) was an American painter, most closely identified with the abstract expressionist movement. Many of his best-known works appear to be very simple, with a singular rectangular shape of a solid color covering most, if not all, of a very large canvas. Some viewers find these works deeply moving and profound, while others are dismissive of the merits of these works because of the apparent simplicity. There is an anecdotal story about Franz Kline (another American abstract expressionist) countering a derogatory criticism of abstract expressionist paintings by asking a viewer a series of questions that revealed that perhaps the works were not, in reality, so simple. This author will present a similar line of questioning in terms of musical perception, and will demonstrate how it may be applied to listening to music associated with the shakuhachi (Japanese bamboo flute). One important characteristic of this music is ma, which refers to effectively balancing the use of silence and space between the musical tones. Additionally, there are several other aspects of this music that most Western ears are not attuned to, having been conditioned to popular music that often competes for the listeners' attention through high volume and relentless motion. Shakuhachi music can be a gateway to appreciate subtler aspects of music, such as singular tones, miniscule inflections, tonal shadings, variations in attacks and releases, softer volumes, and as mentioned earlier, silence as meaningful as the sounds.

36209
Hybridity and Context in Sita Sings the Blues: Appropriate or Appropriative
Jeffrey Spear, NYU, United States

 Abandoned by her husband who was working in India, the cartoonist Nina Paley found Sita's rejection by Rama to be a closer parallel to her experience than any Western myth. Her feature film, Sita Sings the Blues (2008), crafted over five years, is an animated musical featuring a hybrid Sita expressing herself through the voice of the 1920s blues singer Annette Hanshaw, whose records were Paley's chief solace. Instead of taking Sita's story directly from the Ramayana, she recorded a conversation about Ram and Sita between three NRI friends, depicted in the film as Wayang Kulit shadow puppets. Relying on memories of the story from various sources, they disagree among themselves. There are four narrative strands, each with a graphic style: autobiographical (realistic), NRIs' retelling (Indian poster), the Ram and Sita musical (Indian/American cartoon), scenes from the epic (Rajasthani miniature).
Instead of assuming Sita to be a selective adaptation of Valmiki's Ramayana, I argue that the contexts for interpreting the Indian aspect of Sita are the diaspora community not India proper, and the Ramayana as cultural legacy not as a specific text. I read the hybridity of Sita as exemplifying the "Critical Transculturalism" posited by Marwan Kraidy (Hybridity, or the Cultural Logic of Globalization, 2005). Paley's key transcultural move was to incorporate an original, diasporic Indian dance and Hindi prayer representing Sita's trial by fire, which, unlike the love story of Ram and Sita, cannot be accommodated in the Western imaginary.

The International Academic Forum

Wednesday Session III: 13:00-14:30

Room: *To be Announced in Final Schedule*
Stream: Film Criticism and Theory
Session Chair: *To be Announced in Final Schedule*

37302
History Bites Back: Confronting the Atomic Leviathan in Jaws
Sebastian Croft, University of Warwick, United Kingdom

Whilst many critics regard Steven Spielberg's Jaws (1975) as the monster-hit which resulted in a nationwide boycott of America's oceans, many have often overlooked the film's capacity to dive into the depths and sink its teeth into an issue of significant importance and relevance to America's current standing within the Cold War world: the atomic bombing of Hiroshima. As the traditional Hiroshima narrative goes, the government's decision to deploy "little boy" against the Japanese was formulated upon the desire to end the war quickly without resorting to an invasion of Japan that would have resulted in further loss of American life. Jaws, however, as I will argue in my paper, entails a revision of this orthodox narrative by foregrounding the suffering endured by American servicemen responsible for delivering the bomb aboard the USS Indianapolis – whose ill fated voyage is recalled in chilling fashion by the shark hunter Quint. Whilst educating audiences about this lesser-known naval disaster, Jaws also, and more significantly, utilizes this tragic event to raise a valid question about American wartime policy: If the bombing of Hiroshima was morally justifiable on the basis that it saved lives, then surely the deaths of the crew who helped deliver the atomic bomb renders this argument void? Such a question inspires greater reflective consideration of the bomb's victimization of both Japanese and American alike, allowing Jaws to serve as a visual commemoration of those brave and forgotten few whom risked their lives so others could live.

36640
Bypassing the Camera: The Image Production Possibilities of Taiwanese Experimental Images
Hsin-I Lin, Tainan National University of the Arts, Taiwan

In the article, Experiment - My Film History by Taiwanese artist, Kao Chung-Li, Li stated that "animation" served as cameraless, hand-made, and physically strong "images" that remind us of the importance of "how images are produced". They reproduce and transform Taiwan's image history. Like "cameraless film" or "drawn-on-film animation", Kao reassembles ready-made objects, old photographic film, projectors, and other such things through the "physical properties" of animation, serving as a component of his own resistance to Western experimental films. This paper discusses the image production conditions of Kao's "cameraless film" works, discussing the bodies, images, and physical properties in animation. Then, the physical performance, news narrative, and theater properties of living newspapers are compared to the narrative aesthetics in Taiwanese report dramas. With the aesthetic dialect of two kinds of moving images, this paper raises the image production possibilities of Taiwanese experimental images.

37185

Re-Thinking Politics in Film: Thai Independent Cinema After the Coups D'état 2014

Sopawan Boonnimitra, Chulalongkorn University, Thailand

During the period of political instability that led to the coups d'état of 2006 and 2014, the independent cinema flourished both domestically and internationally. The political conflicts in the past decade have become an important backdrop for independent filmmakers to explore various issues. With a certain degree of freedom, their films have created a discourse on independent films that offers an alternative mode of filmmaking as well as an alternative discourse from the mainstream cinema during the periods of coups d'état. For this paper, I would like to take a closer look at some of the recent independent films that were internationally shown and made after the 2014 coups d'état, particularly the recent films, including Motel Mist (Prabda Yoon, 2016), The Island Funeral (Pimpaka Towira, 2016), and By the Time It Gets Dark (Anocha Suwichakornpong, 2016), and how each of them offers an alternative vision of the country following the coups d'état and made it possible for us to rethink the subject of politics in Thai cinema, particularly at a time when political subjects are under microscope of the authoritarian government.

Wednesday Session III: 13:00-14:30

Room: *To be Announced in Final Schedule*
Stream: *Media*
Session Chair: *To be Announced in Final Schedule*

37489
Scenarios of the Pain and of the Anger in the Today Public Space
Xenia Negrea, University of Craiova, Romania

In this study we aim to analyze how a story is built in today mediatic space. Besides the linguistics norms concerning the meaning issues, the mediatic story is a source of catharsis, to burn the psychosocial energies. The public event becomes a mediatic event and so it becomes an aesthetic event. Our thesis is that the mediatic human being is a weak reflection of the one from Homer's texts. The contemporary soul burns the pain and the anger watching TV, doing symbolic gesture, looking for uniformity.

For case study we chose to analyze the stories around the disaster from the Romanian nightclub, Colectiv. During a concert, a fire started. Over 60 people died and many others were mutilated.

We use the theories of E.R. Dodds, and the theories of Paul Ricoeur and, as a method, discourse analysis. We aim to describe the lexical ritual that we identified in the mediatic discourse. We describe the patterns and the schedules that generate meaning. We present also the descriptive patterns, due to nourish a special context. We show how the subjectivity and the ideology bring closer the mediatic discourse and the fictional one, and so we see that the report on such tragedy means more empathy and less information, more emotional release and less meanings storage. We can speak about the haste of a collective self to impose the ritual pain as a unique direction in front of a disaster.

36022
From Bawdy Ballads to Buzzfeed: Digestible Media is Nothing New
Eleanor Healing, University of Leeds, United Kingdom

In the twenty-first century, we are bombarded with 'click-bait' articles. Information is often compacted into something simple, and easy to digest. Information can be communicated within minutes, and the news digested during a lunch break. With the development of this form of media, we have also seen the emergence of people's criticism and statements that we are becoming 'dumbed-down' by click-bait.

I will show that, regardless of form, mankind has always desired 'digestible' media. I will explore how the popular bawdy ballads of the 1600s and 1700s, and later the Newgate Calendar were the equivalent of websites such as Buzzfeed.

In my presentation, I will show how an 18th century ballad comparing Walpole to Robin Hood is akin to a recent Buzzfeed article '21 Pictures That Totally Look Like Donald Trump' and how an article about a crime of passion in the Newgate Calendar is comparable to a 'Creepypasta' story. Even before literacy rates and technology ensured that we had memes and simplified list articles, the general public were enjoying news and satire in digestible formats. I will also show contemporary criticisms of these media forms, to demonstrate how this has always been present.

Ultimately, I will demonstrate that in a world full of responsibility and stress, it is little wonder the public seek

light relief. Just because digestible media has changed forms, it doesn't mean we are becoming 'dumber'. If anything, our adaptation of digestible media to suit new technology is vital to human and media development.

36672
Diversities on TV, Audiovisual and Mobile Features to Promote Local Cultures
César Viana Teixeira, Pontifical University of Goiás, Brazil

"Mostra Goiás" research and extension postdoctoral program of PACC/UFRJ.br and Laicom/UAB.es deals on how audiovisual language can be used to promote local cultures creating documentaries connected to the venues of online networked systems. This media literacy practices and researches present the cultures of Goiás State in Brazil via mobile video reports done by journalism and community students of the Pontifical University of Goiás. There are 87 short documentaries recorded as a pedagogical experience and presented statewide on a partnership with PUC TV Goiás. Despite training tele-journalism techniques, the students test information systems formed by online platforms and mobile applications. They research about audiovisual language and produce videos on traditional culture (Catira, Congada, Folia de Reis), local foods, dialects, fashion, music and other forms of arts. The diversities of Goiás State are revealed on videos showing their local cultures. By standardizing the procedure of shots and camera movements as the classical movies the pupils achieve sufficient quality to present the material on TV, theater and social networks. The soundtracks gives opportunity to search and use local music, promoting the artists from Goiás State. Audiovisual communication is also part of relationships of our distributed world and creates a new spatio-temporal perception and active participation. As Linda K. Fuller (2016: 12) argues, "participatory media, which draw on theories and practices of development, social change, and idealism, depend upon decision-making by the intended population – offering an openness with limitless potential for social-political expression(s)".

Wednesday Session III: 13:00-14:30

Room: *To be Announced in Final Schedule*
Stream: *Humanities - Literature/Literary Studies*
Session Chair: *To be Announced in Final Schedule*

36829
Tapoi Katha: A Reconstruction of History Through an Odia Folk Travel Narrative
Supriya Subhadarsini Sahoo, Central University of Karnataka, India

Considering the question of non-European travels and to rediscover a history on the least explored problematic of Intra-Asian travel by South Asian communities, it is important to both investigate this variety within their particular traditions and histories, and also work towards constructing larger theoretical paradigms that emerge out of the specificities of intra-Asian travel which will obviously provoke discussions on a wide variety of modalities of travel, i.e.: activities ranging from pilgrimages to travel songs to labour and trader migrations to political reportage within Asia. This paper aims to respond to questions regarding the studies on accounts of travel in primordial Odia folk narratives of origins and nomadic peregrinations which has its own cultural history and tries to explore the specific modes, motives, motifs and conditions that propel travel within an intra-Asian geography and to commemorate the then overseas glories, how one such folk tale, the Odia 'Tapoi legend' sung during 'Khudurukuni Osa' and many other folklores, traditions and rituals are created and continued since the glorious maritime history and trading culture of Odisha portraying the medieval Kalingans' great expertise in sea voyage and trade links and commercial as well as cultural relationship across the south-east islands. Thus this paper also highlights the interrelation amongst Asian cultures and the continuation of customs based on the history of a (Odia) culture.

36950
Postmodern Simultaneity Versus European History in Contemporary Travel-Writing
Ana Calvete, University of Helsinki, Finland

The XXIst-century metropolis is dominated by signs, an oppressive quantity of merchandised goods, quick changes and a distortion of traditional space and time. This paper aims to study how distance is suppressed and how simultaneity replaces history in the postmodern era through the work of Pico Iyer, Baudrillard and Umberto Eco. Space and time are supposed to offer a stable frame for one's experiences and the construction of oneself: what happens when this frame is modified? The near-religious belief in progress which characterised the first part of the modern era, until the disillusion brought by the First World War, seems to be revived in the postmodern era. Clock time is no longer relevant but varies from individual to individual located in the same place, depending on the jet-lag they are experiencing. In this, the Global Soul echoes Baudrillard's America and Eco's Travels in Hyperreality. Baudrillard described "the triumph of instantaneity over Time understood as depth" (Amérique. Paris: Descartes & Cie, 2000, p.15). Eco's description of the United States resembles Baudrillard's insofar as he depicts "a country without a sense of history," "without a sense of experience" (Patrick Holland, Graham Huggan. Tourists with Typewriters, Critical Reflections on Contemporary Travel Writing, p.161). Yet this study will unveil the remnants of stability and authenticity that can still be recovered through the imperial order, embodied by history through the myths of Antiquity and the old English Motherland.

34500

The (Hi)Story of the Encounter: The Historical and the Personal in Nicolas Bouvier's the Japanese Chronicles

Halia Koo, Memorial University of Newfoundland, Canada

The Japanese Chronicles is a travel narrative by Swiss writer Nicolas Bouvier (1929-1998), who uses a narrative strategy blending the historical and the personal.

Bouvier's style favours the exploration of the "Other" through the anecdote of the encounter. The (hi)story of the encounter constitutes the framework of The Japanese Chronicles, a book organized in significant historical episodes. It is characterized by the juxtaposition of past and present-day travels: indeed, the stories of Japan's encounters with the Western world are interspersed with personal anecdotes describing the author's experience of today's Japan, and this constant interaction between the two levels of encounter helps initiate a reflection on the intercultural contacts between East and West.

In his narrative, Bouvier refers to several "chronicles" relating to Japan, e.g. the Kojiki (Records of Ancient Matters) and the Nihongi (Chronicles of Japan), historical records of the first Westerners in Japan, a courtier's diary, memoirs of missionaries, annals of the Meiji era, and contemporary imperial edicts. Bouvier's personal chronicle incorporates all these diverse historical accounts and intertwines them with his recollections, in order to tell the story of his own personal encounter with Japan, and therefore marking the transition from history to the personal story.

This unusual perspective also restores the individual voices of ordinary Japanese people (including a Hiroshima survivor whose spoken account is "chronicled" by Bouvier), effectively converting historical facts into living anecdotes that highlight the status of the personal story or narrative within the larger frame of events.

Wednesday Session III: 13:00-14:30

Room: *To be Announced in Final Schedule*
Stream: Film and Literature
Session Chair: *To be Announced in Final Schedule*

36662
History Through Story: The Narration of Repression in Spanish Literature and Italian Cinema
Gianluca Oluic, University of British Columbia, Canada

The Napoleonic wars have been re-told in several important European works of literature since the 19th century. In a similar manner, cinema and TV have heavily exploited this theme thanks to their intrinsic potential of spectacularity and dynamic representation. However, the period that follows these events is a less common topic in both literature and cinema. What took place following Napoleon's defeat, with the (ephemeral) restoration of the Ancient Régime seems to be a less appealing topic, perhaps due to the aura of repression and gloom associated with it. I intend to analyze two works that approach this period and furthermore deal with the anguish of a lost freedom as well as the critical errors of liberal advocates. I will analyze Benito Pérez Galdós' El Terror de 1824 –one of his Episodios Nacionales (1877)–, alongside a 1969 Italian movie: Luigi Magni's Nell'anno del Signore [The Conspirators]. Both works focus on a specific time and specific places –the absolutist states of Spain and the Vatican in the years 1824 and 1825, respectively– approaching problematics of power, repression and resistance. Using two works developed with different media (print and cinema) and that originated in different historical moments (the 19th and 20th century), I will trace the analogies and differences between them in order to determine whether it is possible to unearth a common thread in these authors' gazes.

34161
Documentary As Autoethnography: A Case Study Based on the Changing Surnames of Women
Hande Cayir, Istanbul Yeni Yuzyıl University, Turkey

In the autoethnographic research method, researchers analyze their own subjectivity and life experiences, and treat the self as 'other' while calling attention to issues of power. At this juncture, the researcher and the researched, the dominant and the subordinate, individual experience and socio-cultural structures can be examined. As an emerging filmmaker I have made the seventeen-minute documentary Yok Anasının Soyadı / Mrs. His Name (2012) which is defined as a form of self-narrative that places the self within a social context. My filmmaking experience spread the seeds, gave birth to this investigation, created a researcher—me, in this case—and as such, theory in practice and practice in theory go hand in hand. The interdisciplinary nature of this enquiry highlights the link between surnames and identity, which is a crucial human rights debate, and also focuses on the feminist quote 'the personal is political'. As a case study and 'practice-led research', I will present my filmmaking experience. Hence, the cinema of 'me' has been transformed into collective expressions of identity. Documentary filmmakers choose whether to include their own voice into the film. A consciousness is appearing in terms of documentaries, and 'the other' is not passive, not driven by an authority which is more reflexive and anarchic rather than obedient in autoethnographic films. In a nutshell, I will share the autoethnographic films which can bring us closer to the human experience and assist in the process of change.

36884

Arthur Miller's The Crucible: The Transformation of History Into Popular Entertainment

Hikaru Masuda, Tokyo Junshin University, Japan

Arthur Miller wrote The Crucible in 1953 based on Marion Starkey's The Devil in Massachusetts. On the surface, it depicts the witchcraft trials of 1692 in Salem, Massachusetts and the subsequent execution of 19 innocent victims. Yet on completion, on a deeper level, The Crucible was interpreted as a metaphor for the McCarthyism of 1950s America. Since its first production in the midst of the Red Purge, the play has been performed all over the world. Although the play later lost its metaphorical meaning of the time, it has been associated with tyrannies and their subsequent tragedies in different places at different times. The play was even adapted into a Hollywood film scripted by the playwright himself in 1996. Then what happened to this historical and metaphorical play? The historical implications of the Salem trials and the metaphorical significance of the anti-communist interpretation have been fading with the passage of time, but what are the elements which have remained over the years? This presentation will explore the transformation of history into a historical and metaphorical play and finally into popular entertainment.

Wednesday Session III: 13:00-14:30

Room: *To be Announced in Final Schedule*
Stream: Arts - Teaching and Learning the Arts
Session Chair: *To be Announced in Final Schedule*

37849
Examining the Island City Through Narrative & Collective Memory
Nicola Crowson, University of Portsmouth, United Kingdom
Tina Wallbridge, University of Portsmouth, United Kingdom

The City encompasses different layers of history, narratives and their interrelationships result in the current urban composition and cultural identity. Theorising this information requires architects to broaden their understanding of context through the consideration of tangible and intangible characteristics in order to place-make. Therefore, this paper explores the interrelationship between collective memory, narrative, identity and architecture. It aims to investigate how narrative informs understanding of context and authentic contemporary place-making within the Portsmouth, the only island city in the UK. Portsmouth has always constituted a navigating point influenced by cultures across the globe. The city density is another challenge which identifies Portsmouth as an appropriate case. Consequently, the City of Portsmouth will be considered as a constellation of stories, which map its past and reveal potential improvements to the city function.

The current paper develops a cross-disciplinary approach to understanding and responding to the spatial quality of the city. A literature review will form a foundation of critique on narrative through which the city will be reviewed. Historic maps of the city will be analysed and fictional and non-fictional stories will be gathered in order to expose the city layers and interpretations. On-site analysis will be carried out to further consolidate this information. Spatial interpretations of the city will identify a series of possible developments, sites and briefs. This will highly facilitate the establishment of a new framework that enhances the city spatial quality and everyday function. This paper's output will also enrich the city's development strategies.

37886
Divergence in the Perception between Static and Moving Pieces of Art
Irena Rodriguez Točíková, Masaryk University, Czech Republic

Moving pictures are a most complex system of art - they use stories and language much like literature but they also have the visual aspects of theater and visual art, not to mention constant auditory sensations such as dialogue and music. For these reasons, moving pictures have a most powerful impact on our perception because they almost imitate real life so we can just passively take them in most times. Since they are quite familiar to us and because of the way they are packaged, it is relatively easy to take in our perceptions of moving pictures. With virtual reality, this effect is even stronger. Thanks to the common accessibility of moving pictures today, many people find it difficult to reach a focused perception of traditional static visual art. For this reason, many people are not always engaged by standard visual art. When we perceive visual art, we need to find our own connection with the artwork - or we can get it from an outside source, e. g. a gallery educator. We have to spend time with the artwork and create our own story beyond what we see. The aim of this paper is to illustrate the difference between the perception of static visual art and moving pictures including video art. Based on eye-tracking research, my project shows that there is a difference between artistic experiences evoked by unfamiliar works of art versus works that we know something about in advance.

36633

Teaching History or Retelling Ancient Stories with Pictures: William Blake and the School Version of Virgil

Mei-Ying Sung, FoGuang University, Taiwan

History is not only told by words but also images and objects. This paper looks into the book illustrations of an early 19th-century British school book and their means and purposes for history education.

The English poet and printmaker William Blake made a famous set of woodcuts for Dr. Robert Thornton's "Pastorals of Virgil" (1821) which later became the inspiration for Romantic art. Scholars have observed that Blake's unconventional engravings caused Thornton's hesitation and cutting down the blocks to fit the book. The controversial style of Blake's woodcuts was much discussed and justified by his followers "the Ancients" and modern scholars. In my book "William Blake and the Art of Engraving" (Pickering & Chatto, 2009), I have also discussed an early imitator of Blake's woodcut which reflects his contemporary aesthetic view.

However, the context and motivation of Robert Thornton and his editions of Virgil have not been considered fully. This paper asks why Blake's woodcuts were not considered to fit the book. By comparing the three editions of Thornton's Virgil, I would argue that the 3rd edition was an "improved" version from Thornton's point of view and publishing and educational purposes. From the observation of the extant woodblocks engraved by Blake (in the British Museum) and other artists used in the Thornton edition (discovered by me in the Huntington Library), one may understand the contemporary contrast aesthetics and the early 19th-century norm for teaching young people history.

Wednesday Session IV: 14:45-16:15

Room: *To be Announced in Final Schedule*
Stream: Arts - Arts Theory and Criticism
Session Chair: *To be Announced in Final Schedule*

36862
Art From Tibetan Buddhist Perspective
Mei Xue, Durham University, United Kingdom

Art, divided into art works of fine art; and art objects of religion, where religion is largely defined, which includes world religions like Christianity and Buddhism, it also includes folk religions, or local religions. Amongst religion, some objects are treated as person, it, certainly has agency, but the agency is given within a particular context. This paper is going to talk about how to understand Tibetan art within its cultural context. I am going to argue with Gell to clarify how he misleadingly understands non-western art in his western context. He ignores the diversity of forms of art. "The basic thesis of this book, to recapitulate, is that works of art, images, icons, and the like have to be treated, in the context of an anthropological theory, as person-like; that is, sources of, and targets for, social agency"(Gell 1998: 96). Although some of Tibetan Buddhist images, icons, and the like have spiritual power, they are not merely treated as person, some of them are further treated as guidance, such like, a map, a communication or an outline to participants, not to the outsiders of this system, which are used as reminder to guide Tibetan Buddhists in their practice. In Tibetan Buddhism, teaching, practicing, philosophy, doctrines and the like are a coherent system, art is an expression of this system.

36236
La Mise Hors Scène Screen Memory
Hsin-I Lin, Tainan National University of the Arts, Taiwan

Regarding mise-en-scène, in Antonin Artaud's letter to theater critic, Benjamin Crémieux, Artaud candidly expressed that "mise-en-scène itself" could act as a safeguard to "another language". Reading this today, it reflects well upon Jacques Rancière's Les sorties du Verb. In Jean-Francois Lyotard's essay, L'Acinéma (1973), Lyotard expands mise-en-scène to become motions inside and outside the borders of frame, creating a re-discussion about reality and truth using the concept of "la mise hors scène". It invites the readers to use their own various perceptions to compensate for the scenes outside of the text, prompting them to reconstruct a performance in their own minds. From the aesthetic perspective of "la mise hors scène", this paper discusses how in some works of Taiwanese theater reportage and people's theater, the history and writing re-translate within the body, dispatching the body back into the body as an expression of historical writing. Then, "screen memory" is served to "recover" covered-up history as a "self-presentation" approach to imaging. Finally, this paper examines the re-translation of words, the redistribution of cultural location, and how images files can be "watched and read".

36067
Matter in Time: Aesthetics of Displacement and Reflection
Nickolas Lambrianou, Birkbeck – University of London, United Kingdom

How can a rather neglected public monument of the 1820s bequeath us a truly inter-discplinary critical approach to materiality, displacement and the art object?

S C G Cantian's monumental granite bowl in front of Schinkel's Altes Museum in Berlin (1829) embodies what we might think of as a typical Biedermeier aesthetic: still, calm, well proportioned, its abstract geometric simplicity making a strong contrast with the dramatic and mythological sculptural content of the Altes itself. At the time however, the bowl was a very public technological spectacle. The process of transportation and shaping and even the 'cultic' rock from which it was hewn were symbolically charged. Its status as displaced and manipulated matter was made famous by contemporary paintings by Hummel, in which even its highly reflective surface acted as a sort of quasi-cinematic, fluid panorama reflecting the contemporary urban milieu.

I will argue here that the value of this object lies partly in its uncanny, culturally ambiguous, status: Neither monument nor sculpture in any straightforward sense, it can be read in the in the context of contemporary debates around the spatialization of time and the temporalisation of nature as found in Goethe and German Romanticism in particular. Key discursive categories of the period – the fragment, reflection, caesura - reveal a truly interdisciplinary discourse which is somewhat lost. Furthermore, these debates anticipate, and inform, key contemporary approaches to material practice, particularly the idea of the 'post-conceptual' artwork.

Wednesday Session IV: 14:45-16:15

Room: *To be Announced in Final Schedule*
Stream: Film Criticism and Theory
Session Chair: *To be Announced in Final Schedule*

36949
Cinematic Representations of Girls Who Participate in African Political Conflicts
Norita Mdege, University of Cape Town, South Africa

Fictional films which mainly focus on the experiences of girls who participate in African political conflicts are often caught up in the politics and dominant ideologies of their times. In films about wars that are widely perceived as just, such as the anti-colonial wars, girls who participate in the conflicts are often represented as brave and heroic. But in films about the contemporary African civil wars, girls are largely represented as innocent and sometimes helpless victims of these "unjust wars." This paper will consider the cinematic representations of the participation of girls in both African anti-colonial conflicts and the contemporary civil wars. It will focus on films that have a girl as the main character, paying close attention to representations of gendered experiences as well as shifts in the way girls' experiences are imagined. The paper will argue that although these fictional films contain some feminist influences, they are also heavily tempered with both local and global political, economic, social, and other interests that may suppress the voices of the girls that these films represent. It will not attempt to determine what the authentic voices of the girls are because authenticity is dependent on perspective. Rather, it will explore the many interests, including those of the girls themselves, which inhibit access to some of the narratives about girls' experiences in African political conflicts. Studying these fictional films is important because the films often blur the boundary between fact and fiction. Thus, they can influence the imagined identities of these girls.

37550
Lesbians (On Screen) Were Never Meant to Survive
Federica Fabbiani, Independent Scholar, Italy

My paper will focus on the evolution of the image of the lesbian on screen. We all know what can be the role of cinema in the structuring of the personal and collective imaginary and hence the importance of visual communication tools to share and spread lesbian stories "even" with a happy ending. If, in the first filmic productions, lesbians inevitably made a bad end (grave or sanatorium), lately they are also able to live 'happily ever after'. I do too believe that "cinema (...) doesn't give you what you desire - it tells you how to desire" (Slavoj Žižek), that is to say that the lesbian spectator had for too long to operate a semantic reversal to overcome a performance deficit and to desire only to be someone else, normal and normalized. Clearly my view is situated and it is articulated by the increase of film on / of / with lesbians of (mostly) North American productions: the invert of the first film to the beautiful and desirable woman of the 2000s. A commercial lesbian cinematography, addressed at a wider audience, which well interpret the actual trend, that most pleases the young audience (considering reliable likes and tweets) towards normality. But the question is: what would queer scholars say about this linear path toward a way of life that dares only to return to normality? No more eccentric, not abject, perhaps not even more lesbians, but 'only' women. Is this pseudo-normality (with fewer rights, protections, privileges) the new invisibility?

36931

Mother & Son Stories+Visual Monsters+Special Effects: The Alquimia for J. A. Bayona's Films

Marta Frago, University of Navarra, Spain

The Spanish film director J. A. Bayona is known for three feature films that have been considered a trilogy on motherhood: The Orphanage (2007), The Impossible (2012) and A Monster Calls (2016). Although these films belong to different genres, they have in common a formula consisting of three elements: a script about a mother and son relationship during childhood; a visual or pictorial representation of "monstrosity" (something that is contrary to nature); and an experimentation with special effects. In this paper, we will analyse how Bayona resorts to fantasy, ghost stories or disaster cinema as frames where threat and fear of separation may acquire an extraordinary visual expression. On the other hand, we will study how in each film the representation of the unnatural turns out to be the emotional and psychic point of view of the mother (in The Orphanage), of mother and son equally distributed (in The Impossible) and of the son (in A Monster Calls).

Wednesday Session IV: 14:45-16:15

Room: *To be Announced in Final Schedule*
Stream: Broadcast Media & Globalization
Session Chair: *To be Announced in Final Schedule*

34722
Journalism Ideology in Practice at a South African Public Radio Station
Anna-Marie Jansen van Vuuren, University of Johannesburg, South Africa

The core functions of journalism form part of a certain belief system or 'ideology' concerning journalism. Most journalists and journalism educators are trained in elements of this 'belief system' and therefore they practice in the industry according to their own 'journalism ideology'. Although social media has led to more power being placed in the hands of the consumer, the traditional media still has a substantial influence on the South African society, and radio is still seen by producers and advertisers alike as the most popular medium amongst audiences. This means that the journalists creating broadcast content still wields a large amount of power. Therefore this paper will investigate one of the largest radio stations in South Africa (in terms of broadcast reach and audience size), Radio Sonder Grense (RSG) as a case study in terms of how the journalism ideology that its journalists and editors subscribe to influence the way in which they produce content for the daily news and current affairs shows. RSG is one of the eleven public radio stations of the public broadcaster, the SABC and one of only four radio stations that have a nationwide broadcast reach. At the time of writing this paper, the author had almost ten years of experience of working on a freelance base as a journalist for these programmes, and she will draw on this knowledge combined with thorough open-ended interviews with producers and journalists of the newsroom.

36325
Perception and Construction of Children's Perspectives on Japanese Superheroes: A Comparative Study on the Ways Children in Singapore and Malaysia Appropriate Media Cultures
Prasad Nunna Venkata, Abu Dhabi University, United Arab Emirates
Shanthi Balraj, Universiti Sains Malaysia, Malaysia
Ambigapathy Pandian, Universiti Sains Malaysia, Malaysia

Japan has emerged as one of the global players in media content, and many of Japanese media artifacts enjoy immense popularity in many Asian countries, including Malaysia and Singapore. A study was designed to understand and document the perception and construction of children's perspectives on Japanese superheroes that will reveal the ways children understand their own media cultures, the difficulties, and pleasures that they encounter in their desires to engage with the superhero narratives. Furthermore, the study provides insights on how Japanese media plays a significant role in our children's lives, shaping their values and developing their awareness of the outside world.

The study adopts a cross-sectional, comparative approach, looking across different media in two geographical locations: Singapore and Malaysia. These two countries have experienced significant impacts in terms of cultural and economic power with Japan. Arising from diverse cultural contexts in terms of religious and ethnic orientations, it will be interesting to note the trends in children's engagement with the Japanese superhero narrative in these neighboring countries.

In this paper, we present a comparative understanding on the ways children in Singapore and Malaysia appropriate media cultures related to Japan in their everyday lives. The study reveals that the Singaporean

and Malaysian children converged on several points; nevertheless, there were notable differences between the two groups. They identify with these characters and believe these series have helped them develop socially, emotionally, and cognitively.

34926

The Historical Contexts of Women's and Minorities' Access to Broadcasting in the US
Rebecca Ann Lind, University of Illinois at Chicago, United States

This essay extends Susan Carter's (2004) models of women's access to broadcasting to include racial/ethnic minorities. It investigates the different historical contexts of female and minority access to commercial broadcasting, and argues that women and minorities have rooted their media access in different models. The intersection of race and gender, combined with an evolving cultural, political, and regulatory environment, has had a powerful influence on which of the three access models were used by women and people of color.

In Carter's first model of access, only the gender of the broadcaster changes. In this model, epitomizing liberal feminism, women fill positions traditionally held by men, but the gender content of the messages is unchanged. Extending this model to include racial or ethnic minorities, broadcast stations accept people of color, but the message remains the same and perpetuates the dominant ideology.

In the second model of access, reflecting radical feminism and a transition to cultural feminism, women formed collectives to program discrete timeslots. Program collectives of racial or ethnic minorities function similarly, challenging normative Whiteness. Although the programs represent a departure from the status quo and were frequently counter-hegemonic, their potential for political impact went largely unrealized.

In Carter's third model of access, a mixture of radical and cultural feminism, the entire station presents women's or minority programming. The content is purposefully not gender- or race-neutral. Women's stations were economically marginal, but that was not the case with Black-appeal radio.

Wednesday Session IV: 14:45-16:15

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

37026
"Funny Animals" And Constellations: History, Traumatic Memory, And Graphic Representation in Maus
Ana-Maria Gavrila, University of Bucharest, Romania

As a cultural production tackling the horrors of the Holocaust, Art Spiegelman's MAUS is an iconic moment both for the underground comics scene and for countering traditional narrative formats, shaping the theory and conception of the graphic novel as a genre. A Pulitzer-prize winning pair, "My Father Bleeds History" and "And Here My Troubles Began" zoom into wartime Poland, interweaving young Vladek's - the author's father - experiences of World War II and the present-day. "I'm literally giving a form to my father's words and narrative," Spiegelman remarks on MAUS, "and that form for me has to do with panel size, panel rhythms, and visual structures of the page." Using Spiegelman's conception of history, in relation to the concept of constellation, as pinned by Walter Benjamin, I will cover three main topics: the "bleeding" and re-building of history, in an excruciating obsession to save his father's - a Shoah survivor - story for posterity and to mend their alienating relationship and inability to relate; the connection between past and present, the traumatic subject and the vulnerability it assumes in drawing and writing about life during and after the Holocaust; as well as the unusual visual trope of the anthropomorphic "funny animals" and the postmodern, self-reflexive, self-referential narrative structure of the text. The key element of my study, as I analyse a range of sections of the two volumes, focuses on the profound and astonishing strangeness of the work itself, which consequently assured MAUS a canonical status in the comics tradition.

37664
Contesting History: Revisiting Native American Identity Through the Narratives of Momaday and Erdrich
Lalrinchhani Hmar, Mizoram University, India

This paper will study the works of prominent Native American writers like N.Scott Momaday and Louise Erdrich to illustrate how their works have surpassed the boundaries of the mainstream American Literature in expressing "truths" about the past that conventional history cannot articulate. Analyzing how history in the Native American context is connected to ideas of land, nationhood and spirituality, this paper will analyze the nuances of Native American identity and how Momaday and Erdrich aim to revisit and rewrite Native American history through their narrative, challenging and exploring those that were ignored or utterly misrepresented by conventional histories.
Coming from a small state in the North-eastern part of India where the influence of Western culture is slowly eating away the tribal identity of the natives, this writer will draw on her own subject-position as a Mizo to reflect on the issues raised by Native American writers in articulating how tribal identity is closely intertwined with history. This paper will therefore aim to reflect the extent to which such erasure and distortion of history is echoed in this writer's own context, and how it may, arguably, be integral to the experiences of tribal nations around the world.

37229

Polyphony and Silence As Strategies for Denouncing Dictatorship in the Narrative of Luisa Valenzuela.

Jaime Gomez Douzet, Universidad de Tarapaca, Chile

This work is about the power of language and the discursive strategies used by Argentinian writer Luisa Valenzuela, when it comes to denounce the military dictatorships that ruled Argentina between 1976 and 1982.

This study approaches Valenzuela's narrative as fiction based on testimonies given by victims of the dictatorship, whose voices were suppressed by the military apparatus, to prevent public knowledge of the brutal repression and the violations of human rights, that were taking place during the so called "dirty war."

The texts used in this analysis are Cola de lagartija (1976) and Cambio de armas (1982), a novel and a collection of short stories that provide images of the brutal repression carried out by the military regime.

Following Bakhtin's concept of "dialogic imagination" (1982), I posit that Valenzuela's discourse is dialogical, thus it creates the conditions for the generation of heteroglossia, or multiple perception of reality due to variations of discourse, which happens when the centrifugal and centripetal forces that energize the characters´ voices in the text are hybridized with the readers' voices and silences, giving origin to a new version of the facts represented in the texts.

Wednesday Session IV: 14:45-16:15

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

37907
Author/Narrator/Character in J.M.Coetzee's Fictionalised Memoirs
Minu Varghese, Jazan University, Saudi Arabia

The South African novelist John Maxwell Coetzee, recipient of the 2003 Nobel Prize in Literature, was born in Cape Town on 9 February 1940. He is known as a very private individual. In the bulk of his fictional works he has employed subtle techniques to camouflage the identity of the author which invariably permeates into them. This deliberate act of impersonalisation renders the works their inherent complexity and individualizing objectivity. The author uses his own name and biographical details when creating certain characters but he also ensures that the focus is not on chiselling out a fine persona of him through these writings but on improvising on the form and narrative modes in fiction. The trilogy; Boyhood, Youth, and Summertime, all subtitled Scenes from Provincial Life, have the elements of fiction and autobiography inseparably conjoined in them that it is difficult to label them. Coetzee manoeuvres this estrangement to deconstruct the concept of autobiography, which manifests itself more powerfully in the third volume Summertime wherein he executes a still more complex structure. Instead of the third person single narrative, here there are multiple narrators, as the volume comprises of a series of interviews conducted by a prospective biographer of Coetzee, Mr. Vincent, who sets out on his mission after the death of the Nobel Laureate, his subject. The author's identity and in the works of Coetzee, especially in Summertime, is analysed in this paper with special reference to insights from Cultural Studies, New Historicism and various aspects of narratology.

36873
Colonial Personal Narrative of Two Dutch-Indies Women in Contemporary Travel Writing
Rianti Manullang, Leiden University, Netherlands

Aya Zikken and Marion Bloem came from similar roots as Eurasian (Dutch Indies) who had spent their youth in Sumatra when it was a part of Dutch colony. As a women and Eurasian, they had a fragile position to take part in writing history, in particular the colonial history. Years after the colonialism in Indonesia has ended, they traced their history by travelling back to Sumatra and wrote travelogues. Terug naar de atlasvlinder (1981), written by Aya Zikken, and Het Sumatra van Bloem (2016), from Marion Bloem, are two contemporary travel writings with a historical focus that also address colonial issue in personal story. In the colonial era, travel writings were essentially being written in a 'masculine' form, by men to describe largely male experience for a primarily male audience. Contemporary travel writing written by women will offer a new perspective in colonial history. The authors critically assessed the colonial narrative in the personal story of two Dutch Indies women in Sumatra, especially in the land of Batak to show their vision of colonial past. The article will discuss the kinds of colonial narrative shown in the travel writings and how they represent identity, gender and colonial discourse; and in what ways the two authors contribute to the larger frame of colonial and postcolonial history.

34954
Spiritualism and Decolonisation in Angolan Literature
Vincenzo Cammarata, King's College London, United Kingdom

This study investigates how spiritualism is represented in Post-colonial Angolan Literature through Critical Discourse Analysis. The aim is to identify how language works in the representation of the spiritualist tradition as part of the process of decolonisation among national Lusophone writers. In detail, this investigation focuses on the analysis of pieces of texts containing words referring to spiritualism in order to understand the societal roles in Angolan context and the linguistic implications affecting the writers' choice of certain specific terminology.

The extract describing the friendship pact of blood sealed by the four children of José Luandino Vieira's Nós, os do Makulusu demonstrates the importance of the spiritual dimension in Angolan culture. The scene selected contains a big amount of religion-related words that evoke the ancestral rituals of communication with spirits and the importance of such strong bound between humans and the spiritual world. The words analysed are catandu, maquixe, mupinheira and quinzare and the reasons behind their selection are the following: (1) they have not been documented in Portuguese lexicons. (2) These are words used in specific contexts and not widely known; (3) in this text they take on a specific semantic and ideological value (the ominous connotation of religious symbols in local practices of Angola). In other words, these terms do not simply refer to the traditional religious practices but they fit into a bigger picture within the story for the deadly message they bring across the book, inside and outside the scenes where these terms are found.

Wednesday Session IV: 14:45-16:15

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

36550
In Exile: Welsh-Americans and African-American Slaves (1838-1865)
Gareth Evans-Jones, Bangor University, United Kingdom

The identity of the Welsh immigrants of the United States during the nineteenth century was complex. They did not migrate to forget their homeland or their native language, but the majority, according to Glanmor Williams, crossed the Atlantic in order to gain a better economic life. The American Dream seemed to appeal to the majority of these Welsh Nonconformist migrants, as the 'land of the free' seemed to offer the opportunity to advance in industry, maintain Nonconformist practices without having to pay dividend to an established church, and live, at least in theory, in a more democratic society, free from monarchic rule.

One of the many societal issues which faced the Welsh was the problem of slavery. The Welsh periodical press of the United States responded regularly to this issue and seemed to suggest that these Welsh-Americans empathised with the slaves as they too had experienced a form of 'oppression' in their homeland, albeit a notably different form of oppression. In order to express this type of empathy, the Welsh would refer to many biblical passages, and this paper will focus primarily on their understanding of the Babylonian Exile.

A discussion will follow on the complexity of the dual identity of Welsh-Americans who strived to maintain their nationalistic traditions as well as embrace their newly gained American citizenship. In this respect, I will refer to their attitude toward the slaves, as well as suggest a type of comparison between the dual identity of these Welsh migrants and African-Americans.

36624
Treasure and Travesty: Refractions of Victorian Imperialism Through Selected Contemporary Literature
Lauren Cruz, Chapman University, United States

Racism is pervasive. Modernity shows that race broaches constant invocation, nearly becoming the standard for relations, internal and international. Moored in dominance and arrogance, the impact of race swelled uncontrollably during the imperial surge of the nineteenth century. Invasion, partition, and exploitation of Africa sowed its latent seeds and nurtured it into the irascible weed of today.
During Queen Victoria's reign, Britain expanded its colonial holdings to almost one-quarter of the earth. Nationalistic zealotry and desire to "civilize those less fortunate" fueled this expansion, and societal culture thrived on rigid principles of heroism, chivalry, and mettle. Contemporary writers such as H Rider Haggard, Sir Arthur Conan Doyle, and Joseph Conrad relied on these and other Victorian values in their various Adventure Novels, wherein courageous characters presented as great men worthy of emulation.
These authors and their peers incorporated and adapted white superiority over "natives," rationalizing and propagating racial arrogance and the emergent racial paradigm. The sheer magnitude of their readership elucidates not only mass ingestion of their messages, but also a broad and unshakeable fastening of racism to human consciousness.
Coupling history of Africa's imperial fate with analysis of contemporary literature highlights the exacerbation of the racial paradigm. Though watersheds like imperial enterprise and common values leave the door far

ajar when it comes to sufficient address of racism's violent cornerstones, increased understanding of its conflagration through heroes and literature can foster more comprehensive discussion of its implications, misapplications, and volatile potential.

36240

Arthur Hugh Clough's Amours De Voyage: A Poetic Account of the 1849 Siege of Rome

Cora Lindsay, University of Nottingham, United Kingdom

It is a cliché to say that we live in a time of political and historical uncertainty. Many commentators have quoted Yeats' Second Coming (1919) as indicative of the atmosphere of the present:

The best lack all conviction, while the worst
Are full of passionate intensity…
In this paper I would like to talk about Arthur Hugh Clough's epistolary poem Amours de Voyage, which describes Clough's first-hand experience of the events of 1840s Europe, another time of uncertainty and rising nationalist agendas. Amours de Voyage was largely written during Clough's stay in Rome from April to July, 1849, the brief period in which the Roman Republic existed, and the city was under siege from the French.
The poem is an unusual, unromantic and bemused depiction of nationalistic conflict. By the time it was finally published in Britain in 1862, the Italian struggle for independence had become one of the most celebrated and romantic causes of the century. Clough, with his questioning turn of mind, was inherently wary of such emotional responses. This poem epitomises the detached and constructive scepticism with which Clough approached political and national manifestos, questioning blind certainties and often undermining the pomposity of fanaticism through humour.
Today, when the results of twentieth and twenty first century fanaticisms should demonstrate the folly of unthinking belief, it is perhaps surprising that the positive and affirmative nature of Clough's scepticism is not more widely celebrated.

Wednesday Session V: 16:30-18:00

Room: *To be Announced in Final Schedule*
Stream: Critical and Cultural Studies, Gender and Communication
Session Chair: *To be Announced in Final Schedule*

37084
Queer Approach to Homosexuality in Indian Culture
Anuja Pandey, Pearl Academy, India

Today homosexuality and queer identity is acceptable in more Indian youths than before, but still when it comes to families, home or even school, acceptance to their sexuality and also freedom to express it openly is of constant struggle. To a society which is bound by strict and rigid norms culturally and socially, especially which dictates the terms and conditions of careers, education, marriage and even the family after, it becomes really difficult to not follow the mainstream. Despite the symbol given for progressive acceptance of homosexuality rights in India, it is really difficult to understand and watch the reaction of society when it comes to accepting it culturally. In recent research, it is observed that, major stagnation to the acceptance of the rights are due to the ignorance of families altogether. Lack of support from family can be depressing and may affect mental and physical health. Theoretically, most educated people seems to accept and support alternate sexuality and gender identities, when it comes to day to day behaviour, but there is an urgent need to change the reality when it comes to a larger picture.
This research paper analysis the Indian families and Indian culture all together in homosexual context which is an important layer of family and society but are kept under cover successfully. A queer approach to homosexuality in India is required to bring it near to main stream and uncover it.

37494

Is Filial Piety Diminishing in Japanese Society? An Examination of Tokyo Story (1953) and Tokyo Family (2013)
Yan Chuen Chan, City University of Hong Kong, Hong Kong

Suggested by Chie Nakane (1970), Confucianism is the backbone of Japanese culture and the core value of which is filial piety. Breakdown of family or dissolution of family is often heard in recent years. Scholars like Maeda (1982) and Reischauer (1977) attribute it to the erosion of traditional values which can be seen as the result of urbanization. In modernization/urbanization theory, people move to live and work in city and left only elderly to stay in rural area. The geographical distance widened the gap between generations, it had also affected the bonding and relationship between family members.

The giant Japanese film master, Ozu Yasujiro made a film Tokyo Story in 1953 and the film shows the dissolution of family vividly. Yamada Yoji who is widely known as a socio-realistic filmmaker who depicts family under the backdrop of urbanization in the 2010s in Tokyo Family (2013). His film is regarded as a tribute to Ozu Yasujiro's Tokyo Story (1953). Through a textual and contextual analysis on these two films, this paper aims to explore if the breakdown of family is necessarily caused by the change of traditional value and if filial piety is diminishing in Japanese society due to urbanization. Under auteur theory, it is found that the film directors are trying to put forth their vision about preservation of traditional values in the process of urbanization or modernization.

37089

Gender and Minority Stereotypes in Media

Marwa Al-Mut'afy, October University for Modern Sciences and Arts, Egypt

Media has always been accused of setting stereotypes and creating images of "the other" or anyone who audiences may see as different than themselves. Minorities in societies have been victim to those stereotypes or pre-perceived images and ideas that get sent to audiences through nightly talkshows, drama series, movies and even commercials.

Gender stereotypes have been high on the list when it comes to research, but one must also consider different sets of stereotypes about people with physical disabilities, ethnic or racial groups as well as religious.

This paper aims to address the changes in media attitudes and messages towards "others". The Social Construction of Reality or the Construction of Social Reality is really the question one should ask when attempting to evaluate media messages.

This paper sheds light on how Egyptian television has been functioning over the past few years. Major media discussions about topics ranging from women's issues to the rights of Egyptian subcultures.

Wednesday Session V: 16:30-18:00

Room: *To be Announced in Final Schedule*
Stream: Film History
Session Chair: *To be Announced in Final Schedule*

37672
Alain Resnais' Films on Painting and the French Post-War Popular Art History Project
Ivan Cerecina, University of Sydney, Australia

While it had its precursors in pre-war European cinema, the art documentary emerged in France after WWII as one of the most important and popular subgenres in non-fiction film, flourishing in the country's dynamic and vital short filmmaking scene of the late 1940s and 1950s. Arguably the best known of the directors working in this documentary subgenre was Alain Resnais, whose first professional films in Van Gogh (1948), Gauguin (1950) and Guernica (1950) took as their subject the works of three major modern painters re-imagined through a rigorous approach to montage. This paper investigates Resnais' art documentaries as works of art history, exploring how the "disarticulation and rearticulation" of the original works in these films act to create an understanding of art historical forms and stylistic impulses across time. Furthermore, it argues that the unique and critical reconfigurations of artworks in these films ought to be considered within the broader continuum of French post-war popular cultural education that aimed at disseminating cultural knowledge to a broad audience. In particular, I draw connections between these films and André Malraux's major contemporary art historical work The Psychology of Art (1947-1950) (later edited and republished as The Imaginary Museum) as well as the Peuple et Culture and Travail et Culture cultural activism organisations formed just after the Liberation. I argue that these popular cultural education projects, which aimed at producing a critical understanding of cultural forms through carefully curating and disseminating works of art, find their cinematic analogue in Resnais' films.

36402
Theo Angelopoulos: "A Voyage in History, Time and Space"
Iakovos Panagopoulos, University of Central Lancashire, United Kingdom

This paper aims to analyse the historical and dialectical approach of Angelopoulos's miseen-scene as well as it's connection to historical events in his films: Day's of '36 (1972), The Travelling Players (1975), The Hunters (1977), Alexander the Great (1980). Angelopoulos was particularly interested in the Greek History of the twentieth century, and he puts it under examination, because of the events that took place in the Greek nation during and after the WWII and the Greek Civil War (1946-1949). The visualization of the history by the point of view of the defeated, gives him an opportunity to develop his narratives and style and put the story into a new language: melancholy, a materialist poetics with a Marxist taste, which follows the lives of those who lost or have been lost in the turns of the historical events. This first period of Angelopoulos coincides with the most turbulent political and historical years after the WWII: the dictatorship (1967-1974) of the colonels. The director makes the dictatorship an advantage, in order to represent history from a critical point of view with a dialectic approach, making a reference to the current situation through a kind of political theatrical scene he creates in his films, which could include different places and different times, using forms and techniques of the well known Bertolt Brecht's "epic theatre". Without flashbacks he navigates into the historical events that appears in front to the audience as present.

37968

The Achievements of the Italian Fascist Cinema in Thailand during the Tenure of Phibunsongkhram Government (1938-1944)

Pajaree Tachart, Chulalongkorn University, Thailand

Based on a profound impact of Italian dictatorship around the world since the early 1930s, Thailand was not any exception. After the 'Siamese revolution of 1932', the Thai dictatorial governments of Phraya Phahonphonpayuhasena and Field Marshal Plaek Phibunsongkhram have strongly been influenced by the success of the Fascist regime of Benito Mussolini.

Dating back to the Fascist period, cinema – valued as one of the most powerful propaganda instruments of this enormous power – was mainly used to promote the ideologies of nationalism and militarism, strengthening unity and harmony of the State, and also glorifying the policy of ruralisation in Italy and abroad. With the pro-fascist leanings of the above-mentioned Thai political leaders, Italian propaganda films: newsreels, documentaries, short films and full-length feature films, not surprisingly, were allowed to project in Thailand during the interwar period.

This research, however, not only pays attention to the historical development of Italian Fascism in Thailand through the cultural production as cinema, but also focuses on the possibility of inspiration and the imitative attempts of Prime Minister Phibunsongkhram's projects resulted from the Fascist propaganda. Many primary source documents collected from various archives both in Italy and Thailand and film reels about the fascist ideology will be studied and analyzed how they contributed to promoting Mussolini's image and his political ideologies in Thailand under the diplomatic correspondence between these two nations.

Wednesday Session V: 16:30-18:00

Room: *To be Announced in Final Schedule*
Stream: International Communication
Session Chair: *To be Announced in Final Schedule*

34757
Different Histories, Different Narratives: ICT Uses as "Habitus"?
Angeliki Monnier, University of Lorraine, France

History forms narratives, narratives form media uses? My presentation will address this question drawing on a research conducted on social media. The latter examines the way two LinkedIn discussion groups, held by Greek and French migrants respectively, make use of this platform.

The comparative approach raises the question of habitus (Pierre Bourdieu), in its global cultural sense, i.e. as related to a set of situated and ideologically charged socio-historical representations and narratives, notably those of migration. More specifically, the online discursive practices of each group suggest that different symbolic capitals shape the groups' narratives. These divergences could be related to the positions that, historically, Greece and France hold within the international migration field.

Indeed, between France and Greece, the relation to expatriation is not the same: neither in the past nor today; neither as to the reasons for the departure, nor in terms of destination countries. This relation was forged through history and continues to be reproduced in everyday life. It entails the construction of a certain self-image, the image of one's native country or country of origin, of one's membership ("national", cultural, etc.) and of the Other. Greeks and French join online migrant groups in a differentiated manner because they are impregnated with these socio-historically determined representations, which are associated to the position that their countries hold in the international migration field.

37946
Image of Ukraine in the Context of Crimea 2014/2015 - Polish and International Perspective in Media Discourse and Social Reception
Karolina Brylska, University of Warsaw, Poland
Gackowski Tomasz, University of Warsaw, Poland

The presentation will concern the research study, led at Warsaw University in Laboratory of Media Studies and devoted to the situation on Crimea in 2014 and 2015. Authors will present cross-sectional conclusions from their own research in three areas: media coverage (press comments in 4 weeks of 2014 and 4 weeks of 2015, a poll and analysis of internet memes reception by Poles (research made with eyetracker experiment and FGIs).

(1)The aim of the study on Polish press was to examine how Polish media comment, analyse and forsee the events associated with the annexation of Crimea by Russia (with methodology of qualitative and quantitative content analysis).

(2)In a poll conducted in May 2016 (CATI), on a representative sample of Polish people, we asked who they thought was responsible for the conflict in Ukraine, how long the conflict would last and whether the Polish media reliably reported the conflict.

(3)In the study of memes, we checked, with a TobiX2 60Hz eyetracker experiment connected with survey and FGI, how two groups of respondents (18-25 and 45+) view and interpret the Internet memes concerning the conflict in Crimea.

Conclusions from empirical research will be supplemented by desk research findings on this topic in foreign publications and research (comparative studies, queries, existing data analysis). In effect the presentation

will not only summarize how the conflict in Ukraine has been analyzed so far, but will also set out further research and analysis areas on the conflict that probably will not end soon.

36865

Global Meets Local: The Panama Papers Story in the New Zealand Media

Thomas Owen, Auckland University of Technology, New Zealand

This paper examines how the Panama Papers story was reported in the national media of a small country implicated in the leak: namely, New Zealand. What was the narrative of the Panama Papers story in New Zealand media? More specifically, what was the narrative about New Zealand and its role in the world that the Panama Papers story forced national media to consider? This paper addresses these questions, exploring how the global story was narrated in relation to New Zealand's history of tax rules and foreign trusts, and its self-identity as a fair and rule-based nation. Empirically, the paper draws upon two data sets: all articles referring to "tax" in 2016 across 100 New Zealand news outlets (12,003 articles); and all articles referring to "Panama Papers" from the same sources (1, 023). It examines these articles using the Modern Diachronic Corpus-Assisted Discourse Study approach, combining statistical analysis of linguistic signifiers with qualitative analysis of selected passages, seeking to identify discursive changes over time. The study finds that while the Panama Papers story introduced tax haven, evasion and avoidance issues, and discussion of foreign trusts, to New Zealand media tax discourse, such a focus was not sustained, and tax discourse promptly returned to its primary focus on tax cuts. Similarly, New Zealand's identity as a transparent rule-following player within the global system was briefly questioned, before tax discourse returned to the orthodox assumption of New Zealand as a fair and responsible nation.

Wednesday Session V: 16:30-18:00

Room: *To be Announced in Final Schedule*
Stream: Humanities - Language, Linguistics
Session Chair: *To be Announced in Final Schedule*

36896
"Hae", The Lost Tai Dam Kinship Term
Attasith Boonsawasd, Srinakharinwirot University, Thailand

Thai people in the past usually had extended family household which consists of more than one couple and their offspring residing together. Most old Tai people had longevity. It was usual to see children in the third generation below ego living together with their great-grandparents. This made Tai people had more terms to address their relatives in higher or lower generation than other ethnic groups who have nuclear family. Therefore, the research aims to study the basic kinship terminologies and system of Tai Dam – one of Tai language families, and investigate if the terms can be traced to the fourth generation above ego. The data was gathered in three countries: Thailand, Laos, and Vietnam and was analyzed with the approach of componential analysis. The results found that only Tai Dam people in Vietnam have the term "hae" to address their great-grandparents' parents, while those in Thailand and Laos have no such term.

37022
Business Name Signboards in the Area of Bang Lamphu: Analysis of a Linguistic Landscape
Krittaphon Wangpusit, Phranakhon Rajabhat University, Thailand

Business name signboards can shape the linguistic landscape of a business area and can create its identity. This study aims at analyzing distinctive features of the business name signboards in Bang Lamphu area by adopting Thom Huebner's (2009) framework. It is found that, in terms of language, Thai business names outnumber others with the amount of 138 names in total. Others include Thai-China names (96 names) and mixed (74 names), respectively. In terms of the alphabets used on the signboards, the most used are Thai (147 signboards), Thai - China (102 signboards) and other languages (59 signboards), respectively. Based on the analysis of components of the signboards, the linguistic landscape of Bang Lamphu can be concluded as follows. First, Bang Lamphu can be construed of signboards demonstrating the preservation of Thai conventions. Next, Bang Lamphu is an area involved with globalization effects. Moreover, Bang Lamphu is an area for those belonging to different groups and income levels.

37453
Binary Oppositions in the Narrative of Coetzee's Disgrace: Construing Semiotic Paradigms
Amrita Amrita, BPSWU, Khanpur Kalan, India
Pallavi Pallavi, BPSWU, Khanpur Kalan, India

Human life is a circumlocution of binary divisions which may be contradictory or complementary. When a writer creates a text, there is a world view, which is local and global at the same time because there are multiple ideological indicators in the narrative for the reader to uncover which gets generated from the friction generated from the semiotic codes. The writer's cultural conditioning and the construct of the language code viz-a-viz the universality of themes, the appeal for aesthetic beauty and proliferation of meanings are other factors which contribute in creating the conceptual connections in a narrative. This is what creates the categorization into binary oppositions which a writer exercises with reference to his own

philosophy and his perception for mankind, culture, language as well as ethnicity at large. Coetzee also creates a realm of such binary oppositions in the furores of post-apartheid in his novel Disgrace.

What makes the narrative loaded with such multiple layers of meanings? Is it a single code or a combination of codes which creates such polarities as well as the dynamics? How such kind of semiotic density is achieved through plurisignification? The present paper makes a humble endeavour to find out the answers to these questions. The paper also attempts to explore the arbitrary nature of these binary oppositions embedded in culture. To encompass this task, a structural analysis of the relationships between signs, germinating through the opposition of concepts extending itself to relevant ontology, is also done.

Wednesday Session V: 16:30-18:00

Room: *To be Announced in Final Schedule*
Stream: Humanities - Literature/Literary Studies
Session Chair: *To be Announced in Final Schedule*

37637
Traumatic Experience and Healing Process in Toni Morrison's Home
Sy Han Fang, National Chengchi University, Taiwan

Toni Morrison's Home depicts the story of Frank, a modern Odysseus, on his way back to home and his experience of undergoing traumatic moments and healing process after his military service in the Korean war. What underlies this return to home is the experience of traumatic past and the potential of being healed. With an attempt to evade from the unbearable life in his hometown, Georgia, Frank regards the military service in the Korean war as the optimal solution to his crisis only to find himself traumatized by the loss his homeboys and the image of the Korean girl he murders during the war. Instead of presenting the victor's version in a historical war, Morrison brings out serious issues of African American soldiers who are far from being located at the top of the power hierarchy after their return. Frank in her novel, Home, suffers from physical and mental problems after the Korean war, feeling isolated and rootless. For Frank, home is not simply a place for healing but also a place where traumatic experience is rooted. Traumatic root and healing process both take place in home and this entanglement renders a complete healing process irretrievable. In addition, the shifts in narrative perspective not only reveal the intricate relationship between traumatic experience and healing process but also propel readers to participate in the making of historical story. Morrison's Home urges readers to reevaluate the authenticity of history and explore the meaning of home concerning its traumatic root and healing possibility.

36973
The First World War and Women As the Victims of War Trauma in Virginia Woolf's Novels
Mahinur Aksehir-Uygur, Manisa Celal Bayar University, Turkey

The First World War was a devastating experience for Europe. As the first war in history in which human loss was experienced in great masses due to the excessive use of weapons of mass destruction, it was a traumatic experience even for the ones who were not personally involved in the armed conflict. The dehumanization induced by the war caused a disillusionment as to the ideals of enlightenment and progress of the Modernity Project. As Elaine Showalter suggests in The Female Malady war trauma was observed in higher numbers in people, especially women, who did not actually experience the war rather than the troops. Virginia Woolf was one of the writers who were deeply traumatized and disillusioned by the experience even though she was not an active participant of the strife. In her novels like Jacob's Room, Mrs. Dalloway and To The Lighthouse, she offers us a depiction of women as traumatized victims of the war. This paper, thus, aims to evaluate the first World War and the trauma and disillusionment caused by the war as experienced by women through the novels of Virginia Woolf under the light of the theories of Elaine Showalter and scholars such as Margaret R. Higonnet.

34077

Metaphysical vs Historical Truths in Yaffa Eliach's Hasidic Tales of the Holocaust

Laura Major, Achva Academic College, Israel

Yaffa Eliach's Hasidic Tales of the Holocaust bases itself on the centuries-old oral tradition of Hasidic storytelling, a tradition that highlights faith, love, and optimism. Hasidic tales are didactic, inspire to action, and in their very telling are an act of faith. Miracles feature regularly and events that seem unlikely are commonplace too. Hasidic storytelling as a religious practice depends on belief – even if the storyteller or listener has doubts about the historical veracity of every detail. They can believe that the story conveys the meaning of life, in other words, a metaphysical truth.

This idea of metaphysical truth in Hasidic tales is complicated, however, when paired with the historical event of the Holocaust, where we expect testimony to be historically accurate. Eliach painstakingly describes the long process of collecting the oral stories, their subsequent verification and the transformation of the oral into written form. This process, together with the historical details provided in the Tales' footnotes, purports to strengthen our perception of the tales as important, and true, primary documents of the Holocaust. Yet, on reading the tales, we, at times, feel the need to suspend belief regarding the "facts" of the story in order to access the metaphysical truth.

This paper will provide the context for the discussion, followed by examples from the Tales of the tension between historical and metaphysical truths. Finally I shall attempt to resolve such tensions by deconstructing ideas of truth and highlighting the uniqueness of the genre.

Wednesday Session V: 16:30-18:00

Room: *To be Announced in Final Schedule*
Stream: Humanities - Race, Gender, Identity
Session Chair: *To be Announced in Final Schedule*

36110
Anna Petronella Woodart: A Cocooned Ex-Enslaved Woman of Substance
Melsia Tomlin-Kraftner, Bournemouth University, United Kingdom

This presentation shares an archival story of 'lived experiences' in a period of sociohistory when black and mixed-heritage people were either enslaved and considered property or free with minimal rights and privileges. Qualitative archival research involves the extraction of multi-layered data from historical records, which enables the analysis of and learning from past lives, which may influence our future.
The social sciences explore humanity and its relationship to the environment in which humans live, thus bringing into this narrative the anthropology and development of Caribbean British and Jamaican society. This presentation focuses on the life and relationships of 18th century, Jamaican born Anna Petronella Woodart and her British colonial community. Her extraordinary story, as an analytical case study, highlights a developed narrative embedded in her 'lived experience'. In this paper, I argue that narrative analysis represents an explorative method of unpicking and understanding those experiences thus providing socio-moral education.
Anna's story takes us from her enslaved birth in 1745 in British colonial Jamaica, to her manumission by her white father who bequeathed her a substantial amount of property in Jamaica, Britain and the USA. The narrative explores the legal lengths Anna's father went to ensure her protection from a racist society including, the involvement of King George III and the Archbishop of Canterbury, all to ensure her wealth was secure when she married and had children. In addition, Anna's uncle Robert Foster, also bequeathed her his Jamaican properties making her possibly the richest black woman of her time.

37831
Portrayal of Gender in the Iranian Junior High School EFL Textbooks
Shapour Vahdatinejad, Rustaq College of Education, Oman

Gender biased textbook can internalize the sexist concept and can affect the students' mindset and behavior against the other gender. For the majority of both teachers and students in Iran, school textbooks are the only resource therefore unbiased textbooks are necessary for students to build up their role in addressing the other gender in their lives and society. To scrutinize the issue of sexism in the textbooks, this study attempted to explore the status of sexism in the images of the current Iranian EFL junior high school textbooks (three volumes) published by the Ministry of Education in 2008. A mixed method of quantitative and qualitative CDA & CIA analysis of the images in the content was carried out to investigate whether the images of the textbooks have addressed both genders equally or not. In order to do so, two checklists were designed to analyze the status of sexism in images. Results revealed that the textbooks can be considered sexist because in the images males outnumber females and are mostly the focal characters. Besides, the images portrayed males as more active, energetic, decisive, confident, powerful, considerate, superior, and better managers. Despite the fact that according to Ministry of Education the number of female students is almost equal to males, the textbooks present students, in their early exposure to the English language, with an unfair, unbalanced and inexcusable representation of women. Some implications are advised for teachers, textbook writers and policy makers.

The International Academic Forum

37799
Race and the Quest for Identity in Chimamanda Adichie's Americanah
Shaden Adel Nasser, Ain Shams University, Egypt

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and humanize. Stories can break the dignity of a people but stories can also repair that broken dignity.(Chimamanda Ngozi Adichie)
In most of her works, Chimamanda Adichie, the Nigerian author sheds light on the cultural misunderstanding that takes place when we forget that everyone's lives and identities are composed of many moving stories. She believes that one should tell his/her own story because if people are reduced to only one, then they are losing their humanity and identity. Accordingly, the study will show how Adichie in her novel Americanah, reveal race and displacement as main factors contributing to the development of the protagonist's, Ifemelu, self- image in her struggle for an identity as a black immigrant living in the United States. It will display to what extent the definition of "race" has changed through time, shedding light on the way race is treated in America in the twenty-first century and how interactions between the African immigrants and Americans leads to a psychological injury. In addition, the study will explore how Ifemelu, as an African woman, succeeds in maintaining her Nigerian upbringing while simultaneously adapting to American culture.

The International Academic Forum

Virtual Presentations

34053

Manufacturing Politicians: Angela Merkel's Image in the Spanish Press During the German Federal Elections

Lorena Romero-Domínguez, University of Seville, Spain
Miriam Suárez-Romero, University of Seville, Spain

Spanish public opinion shows, according to sociological surveys, a disaffection towards the Chancellor of Germany, Angela Merkel. From the influence of the media on current prevailing opinion in society, this article analyzes the opinion pieces published in the Spanish reference press: El País, El Mundo and La Vanguardia. The period surrounding the last three federal elections in the German country is taken as temporal reference point. Through the methodological technique of content analysis applied to these texts, the investigation studies what kind of valuations are transmitted about a women erected as leader of Europe, who does not have the sympathy of the citizens of so-called peripheral countries. Aspects like the media ideological influence in the image creating process are also analyzed in order to establish whether a distorted image based on a negative-aspects approach has been created or not.

34539

Writing of the History: Ernesto Rogers Between Estrangement and Familiarity of Architectural History

Lejla Vujicic, UNION Nikola Tesla, Serbia

Ernesto Rogers was the key figure of the post-war Italian architecture. Architect, educator, writer, editor, he was a man of a great erudition and talent. As with many intellectuals of the post - Second World War Italy, he theorized history and used somewhat eclectically sources to promote his idea of continuity as a temporal model in architecture. His theory came on one hand out of particular Italian pre-war intellectual tradition but was also based on a wide spectrum of resources such as Enzo Paci, Henry Bergson, John Dewey and Henri Focillon, among others. It found its way into writing a story of architecture in some of the work of his office, namely projects for Torre Velasca and Castello Sforzesco in Milano that we will use as case studies in this paper. Following his idea of "sensing the history" he created buildings and pieces that are in constant state of flux between what one might feel is familiar, a "true" representation of the history and, on the other hand, estrangement that comes with desire to physically embody history in the field of pre-existing environments (i.e. cities or natural environments) that was never really present. The result was the uneasiness that comes with the question of representation of history in the physical form that oscillates between history as we imagine it and history as source of future imagination.

34932

Self-Reflection on Buddhist Dhamma Teachings Through Acrylic Paintings and Video Art: Experiential Approach of Understanding

Chollada Thongtawee, Silpakorn University, Thailand

This research aims to study the experiential method of learning and understanding of buddhist teachings on Truth or Dhamma through self-reflection of the artist creating acrylic paintings and video art. The qualitative research methodology was used in data collecting and analysis. The result of the research has shown that the experiential approach of artistic works could accelerate personal growth of the artist on buddhist

teachings through self-reflection and self-healing at the deep level. Artistic practice could increase inner peace/meditative state of mind, leading to intuitive understanding of philosophical scriptural teachings. This suggests that one of the best ways to learn buddhist philosophical teachings, which generally explains the nature of mind and life, is through the experiential exploration within of one's own mind, that is, through artistic practice.

35293

Discovering the Self: Farshid Maleki's Improvisation Within the Crisis of Identity in Iran
Niloofar Gholamrezaei, Texas Tech University, United States

Discovering and narrating about the self can be an act of reflecting time. Indeed, there is no clear distinction between exploring and constructing identity and reflecting a historical condition. In this presentation, I will argue improvisation for Farshid Maleki, an Iranian contemporary painter, functions for exploring his present self. I will suggest for him improvisation is also a reaction to many other Iranians, who sought their identity not by discovering their present self, but by returning to Iranian traditions.

Here, I will provide a brief historical context of Iran in relation to the question of identity in the Iranian contemporary culture. I will explore how within the identity crisis, many intellectuals and artists sought their present identity in Iranian traditions rooted in their past. For example, the painters who were associated with the Saqqa-Khane School of art found formal elements from Sagha-khana traditions rooted in Shiite Islam to solve the crisis of identity. Maleki, however, shifted his way of thinking in his late years of career and started making improvisational paintings based on his spontaneous association of thoughts. In my presentation, I will suggest that improvisation in Maleki's paintings is a way of self-discovery, and constructing identity. Therefore, improvisation, in contrast to the idea of returning to Iranian traditions rooted in the past, is a way through which Maleki can reflect aspects of the present historical condition of Iran.

36182

Silesia and Oikology: What Knowledge of Home Does Silesia Offer?
Aleksandra Kunce, University of Silesia, Poland

The author addresses the problem of the philosophy of the Silesian home. Silesia is a borderland in Central Europe now located mostly in Poland, with small parts in the Czech Republic and Germany, whose cultural and political history was influenced by various traditions. The Silesian narrative of home, the unique Silesian oikology, brings us closer to renewing our discipline of life. Oikology is an idea that binds oikos (home) and logos (knowledge, reason, word, idea), but it also involves something else, that which is in between: a correspondence between the two which all at once is also distance, care and desire. The author tries to interpret the Silesian oikology as a unique Silesian made product.

36355

Women as Reflected in Egyptian TV Commercials
Nesrin El-Sherbini, Modern Sciences and Arts University, Egypt
Salwa Darwish, Institute of African Studies and Research, Cairo University, Egypt
Iman Bastawisi, Institute of African Studies and Research, Cairo University, Egypt
Maha El-Tarabishi, Modern Sciences and Arts University, Egypt

In the Arab countries, many studies have tackled the image of women in different media platforms, like in drama, movies, literature, and in theatre; however, very few studies have focused on the image of women in advertisements whether in electronic or in print media. In Egypt, representation of women in TV commercials has received little attention. Since advertising is considered a mirror for the society, and a platform that

reflects real life, it is essential, therefore, to study the image of women in Egyptian TV commercials. In light of the Feminist Theory which is concerned with females and their suppression, this study aims at examining the representation of women in Egyptian TV commercials. The study employs the qualitative methods of analysis discourse along with in-depth interviews with advertising professionals to examine, on a population census of Egyptian TV commercials of the year 2016, how the commercials portrayed Egyptian women in different contexts (e.g. rural or urban), occupations, ages, physical appearances, life styles, social roles, social values, and social stratifications. In addition to some technical features of the advert like the type of appeal(s) used, and the visual technique.

36916
The Representation of History in "The Chronicles of Yerevan Days"
Shmavon Azatyan, La Trobe University, Australia

The film "The Chronicle of Yerevan Days" is unique in the way it uses city ambience as a narrative technique. Set in the capital of Soviet Armenia, Yerevan, it features a peculiar spatial narrative through location shooting and portrayal of historical buildings. As a result, history materializes and overbears humans. In this paper, I draw on the ideas and theories of Mallet-Stevens, Ockman, Schwarzer and Vaz da Costa about architecture and film and suggest there is an interactive dynamics between history and narrative in the film – each shaping the other.

I argue that the narrative constructs story using a particular historically charged iconography. History is manifested in form of urban space and architecture and mutely tells about the past and narrates the present and the actual moment. Figuring as a narrative, history is a fact, and the protagonist's attempts to obliterate historical facts are futile, because the solid stone buildings and the non-embraceable urban environment are beyond him.

Yerevan maintains history and "writes" history – buildings "guard" facts that shape people's destinies, while streets and squares control the character's movement and determine accidents and happenstances. The building of the National Archive of Armenia, built in 1901, is the inanimate antagonist. A mixture of styles - ancient Armenian and European / Russian classicism – it reinforces the presence of history as an invincible force, as well as it safeguards citizens' "identities and biographies," which traumatize them and ruin their lives, through the archives reveal the truth.

36965
From Greatcoats to Gym Tunics: Reading History Through Images of Women Playing Netball
Margaret Henley, University of Auckland, New Zealand

Visual representations of women playing sport have always struggled to gain a consistent foothold in the visual history of sport. The most significant period of visual scarcity was in the pre-television era when few had the funds or the ability to record and distribute moving images. Cinema newsreels and locally produced films which showcase women in action are therefore historical, cultural and ideological treasure troves offering rich points of entry through which to explore women's sporting 'herstory'. This paper explores the significance of two pieces of early film capturing women playing netball in very culturally different circumstances and recorded with very different intent. The earliest, produced by the British Ministry of Information in 1918, is of WAAC's stationed at the Western Front celebrating their one afternoon off a fortnight by engaging in a robust game of netball dressed in their army greatcoats. This is primarily a propaganda film screened in British cinemas to help change the puritanical view of the public towards women in uniform who served in France. The second is a very recently re-discovered and restored film of the 1932 Dominion Basketball (netball) Tournament in New Zealand. For the next 20 years this cherished fragment was shared around the often isolated provincial basketball associations in the country. It provided

the only accessible source of moving images for local women to glimpse their game being played at a representative level and tells a story more vivid than just healthy settler society New Zealand women at play.

37499
Reading RPF as Digital Fiction: New Perspectives for Interpretation
Judith Fathallah, Bangor University, United Kingdom

Real person fiction is a type of fanfiction utilizing real (living) people as characters. It tends to flourish within subcultural fan communities, and has been little studied by academics. Almost all fanfic is now produced for and on digital platforms, I argue that in order to understand it, we need to incorporate some established tools from the study of digital narratives. Metalepsis, or the self-conscious movement between 'levels' of reality and fiction, is a particularly important tool here. Further, building on Paul Booth's concept of the 'interreal', I argue that we understand appeals to the putative subject of RPF as directed to a 'fictionalized addressee', that is, to an addressee who is neither purely fictional nor purely nonfictional, but a construct of mediated activity that demonstrates the communal construction of the subcultural celebrity.