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CONFERENCE PROCEEDINGS 2021

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CONTENTS

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WHERE ARE THE SOUND ALTERNATIONS IN 2021?

CAMILO ENRIQUE DÍAZ ROMERO[1]

In memory of Professor David Stampe (1938-2020)

ABSTRACT

This text presents the historical review of category "sound alternations". Kruszewski (1995 [1881]) asserts that sound alternations are psychophonetic (phonological) strategies which replace some sound representations with others. There are three ways to create sound substitutions: first category (regular replacements and phonetic motivation clearly recognizable in synchrony), second category (substitutions with some morphological restrictions but also synchronic remains of regular historical sound causes) and third category (alternations with lexical or grammatical restrictions but without constant physiological motivations that can not be identified clearly in synchrony). Researchers such as Bloomfield (1939), Stampe (1979), Donegan and Stampe (1979) had recovered this through the distinctions between phonological processes and (morphonological) rules. Although Anderson (1981) tried to reduce this ontological distinction in phonology, Churma (1985) went against this, focusing on the importance of the phonetic motivation vs. semantic restrictions in synchronous studies. Stampe (1985) asserts that the relationship between sound alternations of first and second category is more gradual than than previously we had known. Hurch (1994; 1996) ratified these statements, especially, with prosodic alternations such as accentuations. Pragmatic-circumstancial and sound-symbolic/sound-iconic cases of alternations should be included on a continuum, which breaks with the strict equivalence between second category sound alternation and the morphological nature of all rules.

KEYWORDS: SOUND ALTERNATIONS, PROCESSES, RULES, GRADUALNESS, SYNCHRONY

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1. SOUND ALTERNATIONS FROM THE SECOND HALF OF THE 19TH CENTURY TO THE FIRST HALF OF THE 20TH CENTURY

The concept of sound alternation is one that has already been present during 140 years in the history of phonology. It refers to the different substitutions of timbric and suprasegmental sound properties behave in the use and perception of speakers within each community, taking into consideration that they are subject to affectation due to phonetic, grammatical, lexical or semantic-pragmatic motivations. Its origins lead us to the Kazan School, whose main theorists, Mikołay Kruszewski and Jan Baudouin de Courtenay, overcomed two theoretical postulates that were in vogue for the success of neogrammarian thought: the regularity of the sound change and the non equivalence between phoneme and phone.

Regarding the sound change, it is considered that its regularity is not permanent in time, with which it can acquire several limitations in its application up to it could be disappeared or only manifests itself under certain grammatical restrictions. For example, Kruszewski (1995 [1881], pp.11-22) established that sound substitutions obey three categories, first, second and third, which entail separation based on two criteria: the regularity of the phonetic motivation and the influence of morphology on the manifestation of alternation.

The first category alternations are quite regular respect to phonetic motivation, lacking restrictions by classes of words (verbs, nouns, adjectives) and/or by properties of number, gender, time, mode, aspect, person, etc. For example, we have hypothetical illustrations of two paradigms, one nominal and one verbal, and phrases, which, from stage A to stage B, are set apart by making a replacement of the vowel *e* in contact with *u* due to a coarticulatory effect of posteriorization that makes more velar and consolidates a sequence of sounds with greater physiological efficiency. Furthermore, such motivation can be identified in synchrony. Table 1 shows the initial stage, without posteriorization, while Table 2 exposes the later stage.

Verb	*Noun*	*Phrases*
dibul**e**-u 'I eat'	kare 'writer (nominative singular)'	dof**e** urkos 'the tiger runs'
dibule-a 'You eat'	kar**e**-us 'writer (nominative plural)'	dofe zewas 'the tiger sleeps'
dibule-s 'He/she eats'	kare-t 'writer (accusative)'	dofe qas 'the tiger jumps'
dibule-x 'We eat'	kare-l 'writer (dative)'	dofe lints 'the tiger roars'
dibule-i 'They eat'	kare-b 'writer (genitive)'	dof**e** ufkis 'the tiger staggers'

Table 1. *Initial stage, without vowel posteriorization.*

Verb	*Noun*	*Phrases*
dibul**o**-u 'I eat'	kare 'writer (nominative singular)'	dof**o** urkos 'the tiger runs'
dibule-a 'You eat'	kar**o**-us 'writer (nominative plural)'	dofe zewas 'the tiger sleeps'
dibule-s 'He/she eats'	kare-t 'writer (accusative)'	dofe qas 'the tiger jumps'
dibule-x 'We eat'	kare-l 'writer (dative)'	dofe lints 'the tiger roars'
dibule-i 'They eat'	kare-b 'writer (genitive)'	dof**o** ufkis 'the tiger staggers'

Table 2. *Stage with phonetically motivated synchronic vowel posteriorization.*

The second category alternation is characterized by the fact that the phonetic motivation, although still partially recognizable in the synchronic data, must be inspected respect to reconstructions or historical records. In terms of productivity, its manifestations are considerably restricted due to the extent that its physiological conditioning has been suppressed, with which the manifestation of sound substitution is limited to a set of contacts between morphemes, with some semantic component exercising control. Table 2 can be compared with table 3. In the last one, the posteriorization now only occurs with the name, restricted by the nominative plural and accusative cases. Only by comparison of the other constituents in the paradigm and by the existence of a suffix with a velar vowel, it is recognized that the final *o* of the lexical morpheme comes from an *e* vowel originally. In the verb, the analogy normalized the paradigm in favor of the most frequent, with a final *e* vowel of the lexical morpheme.

Verb	*Noun*	*Phrases*
dibul**e**-u 'I eat'	kare 'writer (nominative singular)'	dof**e** urkos 'the tiger runs'
dibule-a 'You eat'	kar**o**-us 'writer (nominative plural)'	dofe zewas 'the tiger sleeps'
dibule-s 'He/she eats'	kar**o**-t 'writer (accusative)'	dofe qas 'the tiger jumps'
dibule-x 'We eat'	kare-l 'writer (dative)'	dofe lints 'the tiger roars'
dibule-i 'They eat'	kare-b 'writer (genitive)'	dof**e** ufkis 'the tiger staggers'

Table 3. *Stage with the posteriorized vowel in the name, especially, nominative plural and accusative cases.*

The third category alternation is one in which it is difficult to identify the origin of a variation between sounds in the synchronic registers, even within the same paradigm, with which it makes necessary to compare to reconstructions or historical texts for identifying a possible phonetic motivation. Table 4 provides a situation in which, by morphological levelling, the *karo* variant was extended to different nominal cases and the vowel of the plural nominative suffix was lost, with which the systematic phonetic motivation of the posteriorization, or its historical trace, is not found here.

Verb	*Noun*	*Phrases*
dibul**e**-u 'I eat'	kar**o** 'writer (nominative singular)'	dof**e** urkos 'the tiger runs'
dibule-a 'You eat'	kar**o**-z 'writer (nominative plural)'	dofe zewas 'the tiger sleeps'
dibule-s 'He/she eats'	kar**o**-t 'writer (accusative)'	dofe qas 'the tiger jumps'
dibule-x 'We eat'	kar**o**-l 'writer (dative)'	dofe lints 'the tiger roars'
dibule-i 'They eat'	kare-b 'writer (genitive)'	dof**e** ufkis 'the tiger staggers'

Table 4. *Stage without recognizable posteriorization*

Regarding the division between phoneme and phone (speech sound), Baudouin de Courtenay (1972 [1895]) emphasized the mental character of the first entity, being conceived as a unit that provides synthesized information on auditory impressions that are abstracted from different instances of speech sounds:

"The *phoneme* = a unitary concept belonging to the sphere of phonetics which exists in the mind thanks to a psychological fusión of the impressions resulting from the pronunciation of one and the same sound; it is the psychological equivalent of a speech sound" (Baudouin de Courtenay, 1972 [1895], p.152).

This concept of the phoneme will be reinforced by Sapir, who no longer only considers this entity as an only auditory-perceptual product, but also updateable and intentional, which is linked to specific sets of allophones:

> "In the physical world the nave speaker and hearer actualize and are sensitive to sunds, but what they feel themselves to be pronouncing and hearing are "phonemes." They order the fundamental elements of linguistic experience into functionally and aesthetically determina shapes, each of which is carved out by its exclusive laws of relationship within the complex total of all posible sound relationships" (Sapir, 1972 [1933], p.23).

Bloomfield (1939) reassumed the issue previously discussed by Kruszewski about the fact that not all sound alternations are oriented to carry a phonetic conditioning, as the case of the allophonic realizations of phonemes, but there are others that, due to their morphological restrictions, they cannot be equated. However, it establishes for the latter a special level of analysis known as "morphophonemic" (p.105), which is an intermediate stage between phonology, dealing only with first category alternations, and morphology, which works with third category alternations.

2. SOUND ALTERNATIONS SINCE THE SECOND HALF OF THE 20TH CENTURY

Although the postulation of a "morphophonemic" level did not remain because it does not present methodologies or objects of study defined and fully differentiated from phonology and morphology (cf. Lass, 1984, p.62), it preserves the fact of assuming that the sound alternations that affect phonemes and (allo)phones should not be considered as equivalent to those that only operate on a limited set of lexical items or phrases. A good reflection of this is identified in Stampe (1968), which takes up the need to differentiate between what depends on phonological domains such as the syllable or pauses (phonological alternations) and what is governed, at least partially, by concrete semantic properties (morphophonological alternations):

> "The phonological alternation, whether it is optional or obligatory, or whether it applies at all, depends on purely phonological conditions, like syllable division, pausing, etc. It assimilates the point of articulation of one a phonologically definable class of sounds, alveolar stops, to that of another such class, stops, regardless of whether any of these are phonemes in the language. The morphophonological alternations on the other hand, applies under partly morphological conditions, namely it affects the negative prefix 'in-', and a few other originally Romance prefixes, like 'in-' in 'imprint', 'con-' in 'combination', etc" (Stampe, 1968, p.15).

Stampe (1979) and Donegan and Stampe (1979) considered that sound alternations that are phonetically motivated in synchrony, capable of suppression and operative in specific prosodic domains, should be named *processes*; whereas the alternations restricted by the meaning of some morphemes, phrases or lexical items, even if some historical sound motivation can be identified, but with obligatory synchronous operation, are the *rules*. On the former, a classification is established according to two criteria: dimensionality and functions. The first division is established between context-free processes, which affect perception without being linked to a specific phonotactic context, and context-sensitive processes, which can substitute perception or production features, operating in specific prosodic domains and by contact with other sounds. Regarding the processes according to their function, three types are established: prosodic, which projects segmental contents (morphemes, lexical items, sentences) onto, for example, intonation, accentual or syllabic dispositions; fortitive, which optimizes properties of individual sounds for make them prominent at the syntagmatic or paradigmatic level, and the lenitive, which makes the pronunciation of certain sound sequences more efficient, although Oñederra (2019) stated that a case like "*ez da* [esta] 'not leave'" (p. 69) indicates that this class of processes could also optimize the recognition of some sound sequences in contrast to vowels, at least, in some occasions. Figure 1 summarizes these clarifications about sound alternation classifications and adds some examples for each postulated type.
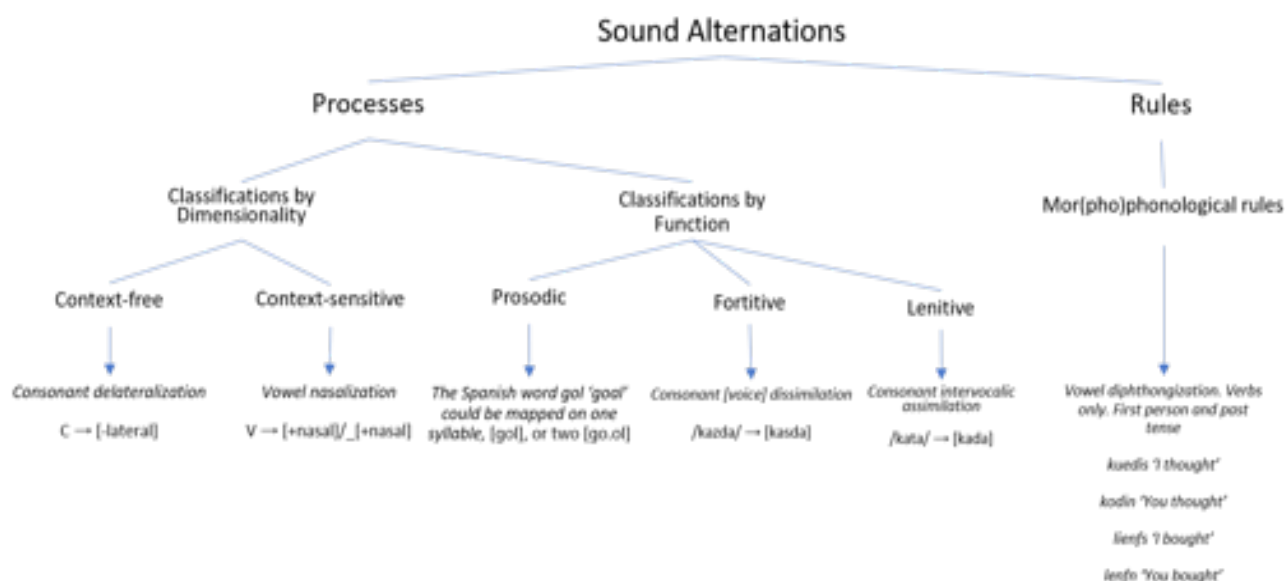
Sound Alternations

Processes

Rules

Classifications by Dimensionality

Classifications by Function

Mor(pho)phonological rules

Context-free

Context-sensitive

Prosodic

Fortitive

Lenitive

Consonant delateralization

C → [-lateral]

Vowel nasalization

V → [+nasal]/_[+nasal]

The Spanish word gol 'goal' could be mapped on one syllable, [gol], or two [go.ol]

Consonant [voice] dissimilation

/kazda/ → [kasda]

Consonant intervocalic assimilation

/kata/ → [kada]

Vowel diphthongization. Verbs only. First person and past tense

kuedis 'I thought'

kodin 'You thought'

lienfs 'I bought'

ienfo 'You bought'

Figure 1. Classifications of sound alternations based on Stampe (1979) and Donegan and Stampe (1979).

This proposal was questioned by Anderson (1981), who considered that the separations between processes and rules were not necessary due to all the sound alternations, insofar as they were motivated by forces of articulation and hearing (*i.e.* the essence of phonological processes), were absorbed by learning processes, since they were not subject to an universal grammar (syntactic knowledge), which is what is considered "innate" in their position. However, Churma (1985) refuted this position of simplifying and subordinating a sound alternation to a phonology that is exclusively dependent on rules. For this, he reiterated that the most "innate" issue, which separates the processes from the rules in the terms of Donegan and Stampe (1979), are the difficulties of producing and recognizing some sounds before others (*e.g.* no one is born producing sequences of sounds with implosive consonants followed by nasalized vowels with a crackling voice, but, after a few months after birth, a person can babble by contrasting voiceless consonants with vowels) along with impossibilities (*e.g.* voiced glottal stops or pharyngeal lateral fricatives), which they can be recognized from the different processes of language acquisition by infants. Anderson's biases of cutting down on everything and looking for forced innateness in the syntax made him confuse what is really learned, which are the rules, and which are linked to questions of lexicon and morphology, compared to what is automatic, which is phonological:

> "What Anderson has actually done is argue (and demonstrate, I feel) that what Donegan and Stampe would call morphonology is not natural […] Anderson has succeeded in demolishing his straw man, but the non-effigy is still very much alive; at least in the area of allophonics (and probably in al lof automatic phonology), phonology, contrary to Anderson, is natural. Moreover, if we accept the distinction between phonology and morphonology, we can maintain that all of phonology is natural" (Churma, 1985, p.35).

3. THE GRADUALNESS OF THE SOUND ALTERNATIONS IN NATURAL PHONOLOGY

Stampe (1985) nuances the issue of active or suppressed processes, making it clear that it is a gradual issue. A representative example is the fact that there may be degrees of auditory recognition of lexical items in both phonemic and morphophonemic terms, which corresponds to transitions that could exist between first and second category alternations in Kruszewski terms, or, in Donegan and Stampe (1979) division terms, cases of process deletions that may entail nexus with morphemic meaning constraints:

> "Unless all the variants and "automatic" alternants of a form have the same phonemic representation, the form in its lexical representation must be represented morphophonemically, or its variants and

alternants will not at all be derivable from that representation. Thus, although <u>water</u> is pronounced [watɽ], i.e. /wadɽ/, its occasional variants [watɽ] and [waɾɽ], i.e. /watɽ/, could not be derived from |wadɽ|, and so it is derived from |watɽ| instead, as is confirmed by its pronunciation in Ob, [wabaṯabɽ]. Since /t/ as well as /d/ is a phoneme of English, this is still a representation entirely in terms of phonemes" (Stampe, 1985, p.139).

Hurch (1994; 1996) emphasizes that the gradualness of the suppression of a phonological process not only operates with phonemic and morphophonemic scopes, but also between the prosody and the morphoprosody, where an accentual arrangement can trigger links with questions of morphological restriction at various stages of the sound production of lexical items when interacting with segmental constituents.

> "What I understand here as the graduality of morphoprosodic rules will reflect a rather functional view of the gradual fulfillment of morphological requirements by accent rules which are inherently prosodically deviant. The functionality of this deviancy, moreover, points to the fact that prosodic processes, like segmental ones, are not applied only as a set of changes in a chronologically "last" component of grammar but, as seen held throughout classical Natural Phonology, work during the whole grammatical derivation" (Hurch, 1996, p.76).

Donegan and Stampe (2009) establish gradualness as the nuances of activity of the processes that are updated by the behaviors and moods of the speakers in real time, promoting variability in the production and perception of different utterances:

> "Because they apply in real time and are sensitive to speech rate and other real-world circumstances (like fatigue, drunkenness, objects in the mouth, injuries, etc.), processes are variable. Optional processes represent articulations over which the speaker has less-than-perfect control, so that special conditions – such as fast tempo, or lack of attention or care, or situations of high redundancy, or very frequent words – can affect their application. Inhibitions may be relaxed so that lenitive processes apply more freely" (Donegan and Stampe, 2009, p.10).

Donegan and Nathan (2015) report the gradualness between process and morphonological rule at historical level, where they make it clear that the loss of recognition of phonetic motivations in synchrony is the main trigger for the recognition of a sound alternation as part of a field of morphological knowledge by the speakers:

> "It is this conventionality that pushes the alternation into the grammar (the morphonology), even if it remains 'productive' to some degree. Alternations that become unrecoverably opaque often develop morphological conditions (so the alternation only applies with certain affixes, to certain word classes, at morpheme boundaries, etc.). But neither opacity alone nor morphological conditioning alone is the crucial distinction. Morphological conditioning is an *indicator* that an alternation is rule-governed rather than process-governed. Morphological conditioning does not define conventionality; the loss of synchronic phonetic motivation does this" (Donegan and Nathan, 2015, pp.433-434).

4. The sound-symbolic/sound-iconic and pragmatic-circumstantial aspects in the gradualness of sound alternations

The gradation of the sound alternations could even provide a space for situations where there is suppression of processes, but it cannot be said that accompanied by fully delimited morphological restrictions, which have arisen such as verbal properties (*e.g.* time, aspect) or particular nominal properties (*e.g.* internal sandhi gender or case), or phenomena of contact between lexical items (*e.g.* cases of external sandhi), thus there is a space for other sound alternations restricted by meanings of a pragmatic-circumstantial (Kochetov and Alderete, 2010) or sound-symbolic/sound-iconic (Perry, 2010) criterion.

Respect to the sound-symbolic/sound-iconic criterion, the case of palatalization in Basque comes from two different sources of sound alternation: the first is a contextual lenitive phonological process of contiguous

and anticipatory consonant assimilation from /i/ vowel to the onset of the next syllable, "*hil-eta* [i.ʎe.ta] 'funeral', *jakin-a* [xa.ki.ɲa] 'known', *dadi-la* [da.ði.ʎa] 'let it be'"(Iverson and Oñederra, 1985, pp.51-52), "*pisu* [piʃu] 'flat', *edukitu* [ewkitʲu] 'to have'" (Oñederra, 1986, p.73). The second is a rule that carries an iconic representation of similarity between closeness or smallness and a greater narrowing of the oral canal due to the tongue raising in the palatal vowel, "*tanto* [tanto] 'drop', [tʲaɲtʲo] 'small drop'; *goso* [goso] 'sweet', [goʃo] 'sweet, warm, cozy'" (Iverson and Oñederra, 1985, pp.54-55).

In Spanish spoken in Colombia, although there is no information on palatalization as an active phonological process, as previously observed in Basque, there are reported situations in which, to make fun of the negative behavior of a person with certain social, political, economical or political power, people take a statement that was originally said by the questioned person and they tend to replace all different vowels with only palatal vowels. An example of this is found in this meme in figure 2, in which the questioned person says *yo no hablo así* 'I don't speak this way' and the other person uses the vowel palatalization in a sarcastic way imitating the statement, but only with samples of /i/ vowel.

Figure 2. Example of a sarcastic or humorous palatalization about *yo no hablo así* 'I don't speak this way'. Based on a meme that was produced in memegenerator (2019).

Taking into account the above, it could be considered that the sound alternations in 2021 should be seen as a continuum that exists between the case of active phonological (prosodic, fortitive, lenitive) processes on an extreme, corresponding to the first category of Kruszewski (red square), passing through a gradualness of the suppression of these, which can lead to Kruszewski's second category (green square), which is now significantly nuanced and oscillates between non-morphological semantic restrictions, as would be the case of sarcastic uses of sound alternations or sound-symbolic phenomena, followed by more stable semantic restrictions in strict morphonology, whether they affect lexical morphemes, grammatical morphemes, or contact between morphemes or lexical items in specific syntactic circumstances. The third type alternation (purple square), in the other extreme, would be the manifestation of a total suppression of phonological processes without being able to identify any phonetic factor of them in synchrony. The intersection among squares indicates possible coexistences of more than one sound alternation within a language (cf. the previous case of Basque mentioned above). Figure 3 illustrates this situation with examples of different palatalization possibilities that could be documented.
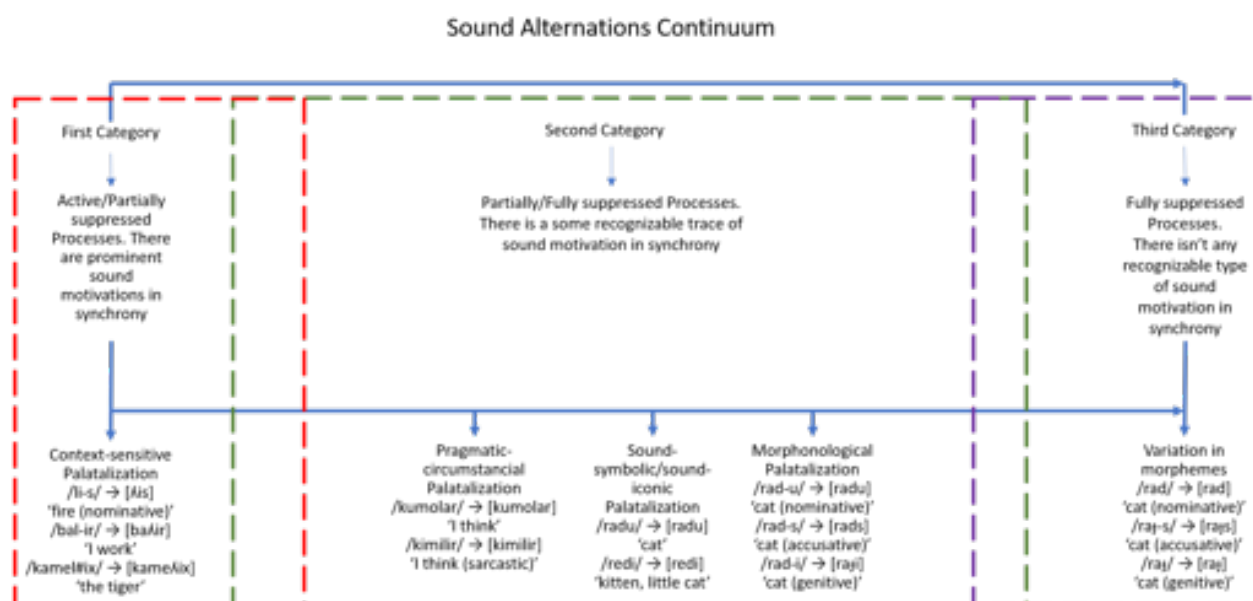
Figure 3. *Sound Alternations Continuum in 2021.*

5. RESEARCH PERSPECTIVES IN LATIN AMERICA

In the context of Latin America, there have been observations about the sound alternations in binary terms of activation or suppression of phonological processes for topics such as stages in first language acquisition, the comparison between sound systems without georeferentiation and in Spanish dialectology (Pavez *et al*., 2009; Coloma *et al*., 2010; Díaz, 2019; Silvestre, 2020).

Currently, different efforts have been made to recognize the gradualness in the suppression of phonological processes in situations such as languages and communities in contact, as happened in the school context of bilingual Embera-Spanish adolescents living with monolingual Spanish speakers (Sáenz, 2020), and the project *Atlas Tipológico de Alternancias Sonoras de las Lenguas Indígenas de Colombia* (*ATASOLICO*. Engl. Typological Atlas of Sound Alternations of Indigenous Languages of Colombia), which has been under development since the beginning of 2021 and may generate a good precedent for future developments of areal phonological typology in other countries of the region (Peru, Ecuador, Costa Rica, Bolivia, etc.).

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PROGRESSION OF QUESTIONING SKILLS OF PRE-SERVICE ENGLISH LANGUAGE TEACHERS IN PRACTICUM: A STUDY ON REVISED BLOOM'S TAXONOMY

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ABSTRACT

Following a primarily three-year theoretical education in their departments, prospective language teachers spend much of their fourth year of academic life in host schools where they practice most of what they have gained in their previous three-year tertiary program. Every individual goes to those schools with their preset paradigms and parameters all acquired during their former schooling years, including their higher education and the teachers they have had, and the education system they were exposed to at their early ages. When these all-grown-up individuals end up in their host schools, the experience they are to gain is of immense value since they will subsequently continue to transfer their gains from it to their actual teaching profession when they are appointed to ministry schools as practitioners of English language teachers. Within this frame, the researchers aimed to investigate pre-service teachers' questions in terms of knowledge and cognitive dimensions. Unearthing the themes of the questions was also within the scope of the study. The participants consisted of ten pre-service English language teachers enrolled at Çukurova University. The data was elicited from the participants' weekly reflection papers -their self-posed questions- concerning their practicum process within the first term of 2019-2020 Academic Year. Based on the participants' engagement sessions in an authentic classroom atmosphere, the pre-service teachers following each session, expressed their questions by writing to their supervisors. Researchers conducted an interview session right after each question collection phase to scrutinize the questions' nature and content. The study was analyzed qualitatively within Bloom's Revised Taxonomy (Anderson & Krathwohl, 2001) and Thematic Analysis. Most beneficiaries from this research outcome are thought to be the pre-service teachers themselves, mentors, and supervisors. The findings are expected to shed significant light on the language teaching profession and all relevant parties such as students, language teachers, and administrators.

KEYWORDS: ELT, pre-service English language teacher, reflective writing, practicum, Bloom's Revised Taxonomy, questioning, thematic analysis.

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1. INTRODUCTION

Reflective thinking is an inevitable aspect of both pre-service and in-service teacher training programs as it constitutes fundamentalrational thinking steps. Dewey is regarded as a pioneering figure of reflective thinking, and he underlines the differences between routine and reflective actionsin his book "How we think?" (Dewey, 1933). While routine actions are impulsive, traditional, and authority-based, reflective actions are active, persistent, and carefully considered. The general features of reflective experience put forward by Dewey were summarized by Pollard (2014). Those features are:

● perplexity, confusion, doubt, due to the fact that one is implicated in an incomplete situation whose full   character is not yet determined;

● a conjectural anticipation – a tentative interpretation of the given elements, attributing to them a tendency to   affect certain consequences;

● a careful survey (examination, inspection, exploration, analysis) of all attainable consideration which will define   and clarify the problem in hand;

● a consequent elaboration of the tentative hypothesis to make it more precise and more consistent, because   squaring with a wider range of facts;

●taking one stand upon the projected hypothesis as a plan of action which is applied to the existing state of affairs, doing something overtly to bring about the anticipated result, and thereby testing the hypothesis. (p. 69)

Considering the significant number of teachers and lack of professional development opportunities, reflective teaching appears as a promising solution for teachers and teacher candidates. Based on the very complex nature of teaching and learning phenomena, there does not seem to exist a single best approach. Therefore, reflecting on various education versions and reshaping past and current experiences is expected to improve teaching practices.

Within this framework, Schön's *reflection-in-action* and *reflection-on-action* terms have been frequently mentioned in this targeted field. While *reflection-in-action* helps teachers make professional knowledge that they would gain from their classroom experiences as an explicit part of their decision-making during the process, *reflection-on-action,* on the other hand, focuses on thinking back on what has been done to discover how *knowing-in-action* may have contributed to an unexpected outcome (Schön, 1983). In addition to these two types, *reflection-for-action* was also suggested (Van Manen, 1991), and it refers to "thinking about future actions with the intention of improving or changing a practice" (Olteanu, 2017, p.350).

In this vein, Gibbs (1995) states that description, analysis, and evaluation of any experience could help reflective practitioners make sense of their experiences and observations and examine their practices. This process may indicate that reflecting may not be enough on its own; instead, the practitioner should practice the learning and what has been understood, allowing room for a reflective process to take place. Moreover, Gibbs (1995) encourages practitioners to formulate an action plan, which enables reflective practitioners to look at their practice and see what they would change in the future and improve their way of teaching, a cycle consisting of six stages: a) description, b) feelings, c) evaluation, d) analysis, e) conclusions and f) action plan.

In line with such views, there are some studies conducted in Turkey. For example, İskenderoğlu-Önel's (1998) case study examines the effects of action research on becoming reflective in teaching. This research aimed to investigate the impact of a reflective teacher training program on teachers' attitudes toward the teaching profession. The results of this study revealed that such a program increased the innovation level perceived by teachers in their classroom environment. Oruç's study (2000) provides support to İskenderoğlu-Önel's findings in this respect.

Another study focusing on this topic emerged by Zeyrek's (2001) implementation of a diary with fourth-year ELT students doing their practicum at a state university in Turkey. One of its aims was to receive

feedback on pre-service ELT courses and understand students' feelings and attitudes towards various teaching aspects. Secondly, it aimed to give students an opportunity to self-explore and reflect on teamwork and technology's potential effects in teaching English on professional growth. According to students' diary entries, the researcher made some predictions, believing that most of the study group was open to new methodologies in class and was ready to welcome innovative ideas on professional development. These student teachers' desires to identify the younger generation's needs and their readiness to keep up with changing needs also showed that they would pursue a professional development path.

Many studies tried to investigate pre-service teachers' cognitive level on various taxonomies in light of reflective learning. For our research, Bloom's Taxonomy (its revised version) has been utilized for the current investigation. Bloom's Taxonomy (Bloom, Engelhart, Furst, Hill & Krathwohl, 1956)-a classification of learning objectives and outcomes- has been used very widely within various fields and disciplines. Anderson and Krathwohl (2001) present the knowledge dimension under four headings: *factual*, *conceptual*, *procedural,* and *metacognitive*. Table 1 below demonstrates what these terms stand for:

Factual	Conceptual	Procedural	Metacognitive
knowledge of terminology knowledge of specific details and elements	knowledge of classifications and categories knowledge of principles and generalizations knowledge of theories, models, and structures	knowledge of subject-specific skills and algorithms knowledge of subject-specific techniques and methods knowledge of criteria for determining when to use appropriate procedures	strategic knowledge knowledge about cognitive tasks, including appropriate contextual and conditional knowledge self-knowledge

Table 1. Four types of knowledge dimension (Anderson &Krathwohl, 2001)

The original ordering of cognitive skills was *Knowledge*, *Comprehension*, *Application*, *Analysis*, *Synthesis*, and *Evaluation*. Nevertheless, the taxonomy was revised in 2001 by Lorin Anderson and David Krathwohl. The new taxonomy removed *synthesis* and added *creation* as the highest level. Thus, the revised taxonomy ordered the cognitive process dimension with increasing cognitive complexity as *Remember*, *Understand*, *Apply*, *Analyze*, *Evaluate*, and *Create*. Anderson and Krathwohl (2001) also explained the boundaries of those six categories through 19 specific cognitive processes, as demonstrated in Table 2. The first three categories in the table -*remember, understand, apply*- are labelled as lower-order thinking skills while the last three -*analyze, evaluate, create*- are defined as higher-order thinking skills.

Remember	recognizing (identifying) recalling (retrieving)
Understand	interpreting (clarifying, paraphrasing, representing, translating) exemplifying (illustrating, instantiating) classifying (categorizing, subsuming) summarising (abstracting, generalizing)

	inferring (concluding, extrapolating, interpolating, predicting)
	comparing (contrasting, mapping, matching)
	explaining (constructing models)
Apply	executing (carrying out)
	implementing (using)
Analyze	differentiating (discriminating, distinguishing, focusing, selecting)
	organizing (finding coherence, integrating, outlining, parsing, structuring)
	attributing (deconstructing)
Evaluate	checking (coordinating, detecting, monitoring, testing)
	critiquing (judging)
Create	generating (hypothesizing)
	planning (designing)
	producing (construct)

Table 2. Six categories of cognitive dimension (Anderson & Krathwohl, 2001)

Among many studies focusing on Bloom's taxonomy, Riazi and Mosalanejad (2010), for instance, found that *application* and *comprehension* within the cognitive domain were the most prevalent categories in senior high school textbooks, while in pre-university textbooks, *comprehension* and *knowledge* were observed to be the most dominant ones. Their study displayed the fact that the textbooks' main objectives were the development of lower-order cognitive skills.

As observed in the related studies, the importance of using such taxonomies in education is a long-established tradition (Bloom, Engelhart, Hill, & Furst, 1956). These taxonomies provide a common language of reference and educational goals and present a panorama of educational possibilities (Krathwohl, 2002).

Therefore, since the deep-rooted need for exploring and understanding such taxonomies has existed for decades, we embark on this research to shed more light on the existence and utilization of this phenomenon in a teacher educational context, endeavoring to seek responses to the following research questions:

On which type(s) of *knowledge* dimension in Bloom's revised taxonomy do pre-service English language teachers formulate questions related to their practicum experiences?

On which category(ies) of *cognitive* dimension in Bloom's revised taxonomy do pre-service English language teachers formulate questions related to their practicum experiences?

On which *themes* do pre-service English language teachers formulate questions related to their practicum experiences?

2. METHODOLOGY

2.1. Research Context:

The English language teacher education department involved in the current study is one of Turkey's most rooted teacher education programs, including eight semester-long courses. While the first six semesters are allocated to mostly theoretical courses on methodology, linguistics, literature, and research, the last two comprise mainly training-related practicum courses at host schools determined by the Turkish Ministry of National Education (MoNE). In the first semester of the final year, the program requires pre-

service teachers to attend a compulsory *school-experience course* that expects them to observe mentors, students, and the school system in order to be familiar with professional and field knowledge in the target field. As a follow-up to this course, pre-service teachers attend the *practicum course* in the second semester to practice teaching before graduation. Graduates of the current program can work as English language teachers at the primary, secondary, and high schools or at the college level, depending on hiring institutions' requirements.

2.2. Participants

Participants of the present study were selected via convenience sampling; the researchers explained the objective and the study's process to their 16 senior students within a s*chool experience course*. Due to its voluntary nature, this current study included ten pre-service teachers, six females and four males whose ages ranged from 22 to 24. Signed consent forms were obtained from the participants, and the study was approved by Cukurova University Social Sciences Research and Publication Ethics Committee, in line with which participants' anonymity was observed.

2.3. Data Collection

To elicit questions based on pre-service language teachers' practicum experiences, the researchers requested the participants to state demographic information first and then write their questions about the practicum process and experience (see Appendix). There was no limit to the number of questions. Thus, they had the freedom to decide on the number of questions they were to formulate each week. The data collection phase lasted for ten weeks during the first semester of the 2019-2020 educational year. At the end of each question elicitation session, the participants were interviewed based on the emerging questions. The interview phase enabled the researchers to clarify whether participants' questions were rhetorical -answers already known by themselves- or questions indeed requested an actual response.

2.4 Data Analysis

The data, including mainly questions, was analyzed considering Anderson and Krathwohl's (2001) taxonomy, the revised version of Bloom's taxonomy (1956), by incorporating the interview results into the analysis process. All three researchers worked together in every phase of the data analysis and formed the questions' categories based on the targeted taxonomic dimensions. To ensure inter-rater reliability, the researchers randomly chose ten questions of the participants' elicited data and submitted them together with the taxonomy and interview notes for those questions to five academicians working at the Faculty of Education-the same institution of the researchers. After this process, common emerging categories among eight raters -including three researchers- were listed for knowledge and cognitive process dimensions, and for non-common ones, the highest frequencies were chosen. In addition to the taxonomy's knowledge and cognitive process dimensions, the participants' questions were analyzed thematically to present a more accurate and in-depth view of pre-service teachers' concerns and problems during the practicum.

3. FINDINGS AND DISCUSSION

Findings from the analyses of knowledge and cognitive process dimensions and the thematic analysis of participants' questions are presented and discussed in the following three sections.

3.1. Knowledge Dimension

There exist four types of knowledge under this dimension: *factual, conceptual, procedural,* and *metacognitive*. After the analysis of the questions in terms of knowledge dimension, it was found that the participants focused their questions on three types -*factual*, *procedural*, and *metacognitive*.
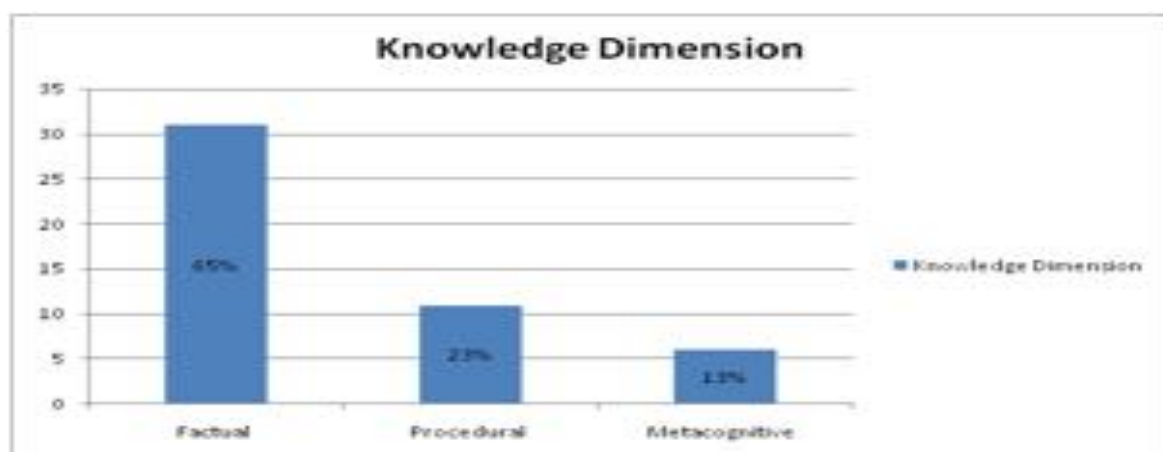
Figure 1. Knowledge dimension in participants' questions

As illustrated in Figure 1, a great majority of the participants' questions (65%) focused on the *factual* knowledge category; that is, most of the participants looked for the answers for knowledge on specific details as to the practicum process. The following questions might exemplify that factual knowledge:

> *P5: Who decides which school we are supposed to go to?*

> *P8: If I don't attend the practicum just once or twice because of a problem due to my courses, what will be the consequences of this situation?*

> *P10: Why do we have to observe six hours a week?*

As for the *procedural* knowledge, 23% of the data falls into this domain:

> *P6: Are we going to be regarded as teachers by the students in the school?*

> *P7: Is my mentor going to give me relevant feedback when I need it?*

> *P10: Why doesn't our mentor improve herself to teach English effectively and according to 21st-century skills?*

The smallest percentage within the knowledge dimension belongs to the *metacognitive* knowledge (13%), and the following questions by the participants demonstrate the fact that they included strategic and self-knowledge:

> *P6: Will we be ready to teach after practicum?*

> *P7: Is this observation process going to be beneficial for my future teaching?*

> *P9: Will I be successful while teaching the lesson?*

3.2. Cognitive Process Dimension

The cognitive process dimension embodies six cognitive processes: *remember, understand, apply, analyze, evaluate,* and *create.* As shown in Figure 2, the participants concentrated their questions on four cognitive categories: *understand, apply, analyze,* and *evaluate*.
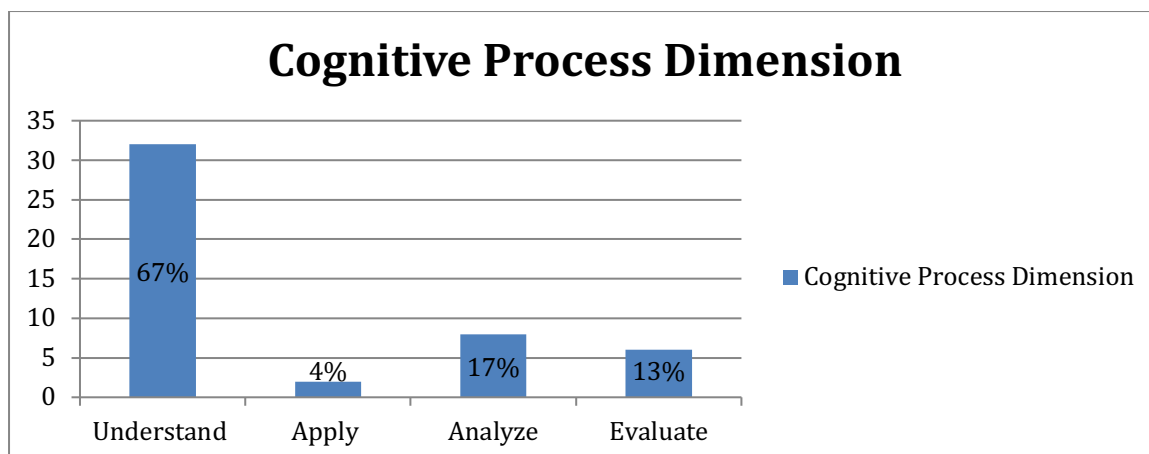
Figure 2. Cognitive process dimension in participants' questions

The highest percentage in Figure 2 belongs to the 'understand' (67%) category, and the following questions can be examples for proving the fact that the participants aimed at clarifying the process for themselves:

> *P8: Do we have to write a report for the exam weeks as well?*

> *P9: If I cannot attend a host school lesson because of my problems with something, how will they react?*

> *P10: Why were the schools chosen were far from the city center?*

The 'analyze' category has the second-highest percentage (17%) in which the participants wanted to *differentiate, distinguish* and *attribute*.

> *P5: We are supposed to have a six-hour observation in our school, but I wonder why some students have a four-hour observation in other schools?*

> *P9: Will I be successful while teaching the lesson?*

> *P10: Why do we have to observe six hours a week?*

The third most frequent category in the cognitive dimension is *evaluate* (13%), and the following questions of the participants are indicative of the fact that they make judgments based on various criteria and standards:

> *P3: I don't benefit from going to that school. Why should I waste my time there?*

> *P10: Why doesn't this practicum have a good system?*

> *P10: Why does the school administration have no information about practicum?*

Apply has the most negligible percentage (4%) out of four categories that the participants focused on since the first term was mostly centered on observation. Thus, there were fewer instances of implementation of what the participants learned.

> *P2: What should I do if a student disrespects me?*

> *P2: Should I stay neutral when there is a conflict between students, and I know that one of the sides is right?*

As it is clear from the analysis, most of the questions (71%) were on lower-order thinking skills (understand and apply), while higher-order thinking skills -analyze and evaluate- constitute only 30% of the data.

3.3. Thematic Analysis of the Participants' Questions

After assessing knowledge and cognitive process dimensions of the participants' questions, the researchers read all those questions again to find out the emerging themes. Six phases of thematic analysis (Braun & Clarke, 2006) were realized within this study: familiarization with data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and producing the report. The first three phases were realized individually by each researcher, and then the researchers gathered for the fourth and fifth phases to review the themes and reach a consensus. After the review of the themes together, they defined and labeled the themes. During this process, the researchers concentrated on consistency in labeling the themes, and they made sure that the labels of the themes were as comprehensive as possible. The last phase focused on reporting, i.e., charting in this study. For this, the frequency and percentage of each theme were calculated. It was observed that each question focused on one theme; however, there was only one question for which the researchers found two themes. The thematic analysis of all the questions yielded six themes: *department-related* (41%), *host school-related* (17%), *mentor-related* (15%), *MoNE (Ministry of National Education) -related* (13%), *profession-related* (10%), and *supervisor-related* (4%).
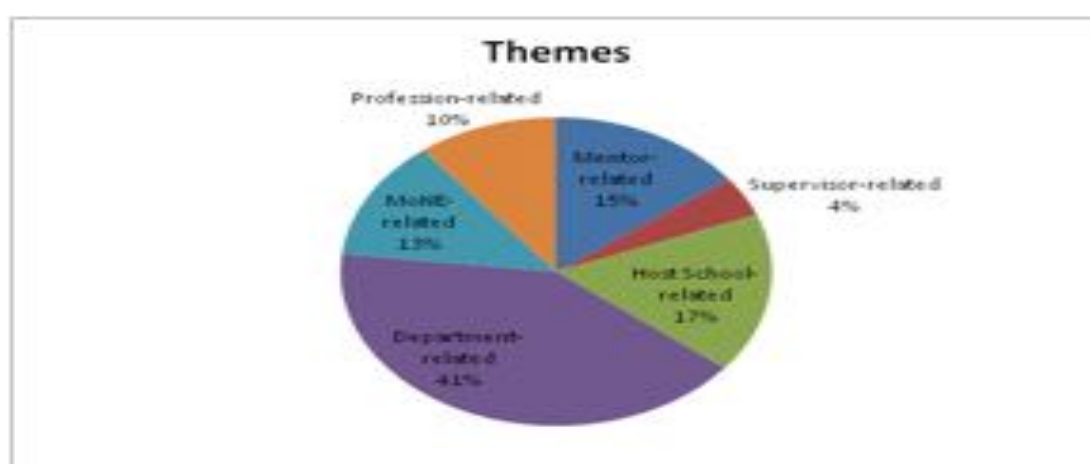
Figure 3. Themes in participants' questions

Figure 3 depicts that nearly half of the questions (41%) were centered on *department-related* themes such as:

> *P4: How will the grading be?*

The second most frequent questions (17%) focus on the *host school-related* themes:

> *P10: Is the administration [of the host school] sufficiently informed about practicum?*

Mentor-related questions are the third most frequent theme (15%), and the example below might demonstrate that:

> P7: *Is my mentor going to be a well-experienced teacher served in public schools, or is s/he going to be an old teacher who has forgotten English teaching basics and does not care about emerging teaching techniques?*

MoNE (Ministry of National Education)-related questions constitute 13% of all questions, and the following example points to that:

> *P1: According to which criteria are the practicum schools determined?*

Some of the questions of the participants touch on *profession-related* (10%) themes such as:

> *P2: I don't like teaching and dealing with people. What can I do to like teaching?*

Supervisor-related questions have the least percentage (4%) among six themes, and the following quotation exemplifies this theme:

P7: Is my supervisor going to intervene when my mentor asks me to do something that I am not supposed to?

According to Bonwell and Eison (1991), active thinking constitutes higher-order thinking skills such as *analysis*, *synthesis*, and *evaluation*. They, in their work, proposed a definition for active learning as instructional activities requiring students to "do things and think about what they are doing". Concerning this definition, Crews (2010) found out the benefits of aligning Bloom's Taxonomy to the Virginia SOL Reading Framework, and it provided a documentation platform for addressing the varying needs of students at all levels. The results suggest positive outcomes derived from developing higher-order thinking skills. These skills are believed and observed to be essential to empower students for participation in the increasingly globalizing world of higher education and the workforce. The utilization of taxonomies, specifically Bloom's, enabled teacher candidates to reflect more to self-evaluate more before their actual practices.

Athanassiou, McNett, and Harvey (2003), in their study, discuss the use of Bloom's taxonomy as a metacognitive framework for the student-centered management class, or what contemporary education researchers call scaffolding. They survey thinking within general education and within management education, which draws on Bloom's taxonomy, and then they describe suggested uses of the taxonomy. The results indicate the tendency of empowering students as self-responsible learners in their context. Such taxonomies would probably scaffold teacher candidates or language learners in deep thinking and autonomous learning process.

Mulcare and Shwedel (2017) focus on the critical reading topics approach, which aims to trigger deep thinking in various politics courses. Their study's targeted method focuses on Bloom's Taxonomy as the scaffolding for students to create and evaluate pointed and relevant discussion topics written by themselves and their peers. Throughout this pedagogical practice, the researchers stress an improvement in the quality of targeted discussion topics, a high percentage of students completing reading assignments with corresponding high quiz grades, and significant participation and recognition for all students, including introverted students.

"As students' thinking and learning is a complex, nonlinear notion, the hierarchical approach in RBT [Revised Bloom's Taxonomy] regarding the levels and dimensions of knowledge and process might be too simplistic to explain the complexities of cognition" (Lee, Kim, Jin, Yoon & Matsubara, 2016, pp.13-14). However, self-reflection aids in facilitating higher-order thinking skills of pre-service teachers (Feiman-Nemser, 2001; Tang & Chow,2007).This study's data showed that most participants' questions (71%) fall into lower-order thinking skills. If lower-order questions of pre-service teachers are removed right from the beginning, and those students are given support at the onset on the themes highlighted in the study, the road for them to higher-order thinking levels would be easier to walk on. Besides, the data analysis proved that participants' questions included examples for three types of reflection: *reflection-in-action* (questions on practicum process), *reflection-on-action* (questions on the practicum experience in host schools), and *reflection-for-action* (questions on possible future practicum scenarios). This inclusive aspect of the current study is thought to be beneficial for all practicum process parties.

As can be observed from all cited literature in this study, we can hardly encounter the intrinsically related research to the points we dealt with in this particular study. Thus, we cannot easily draw any direct support or refutation from the existing literature regarding our results to compare views and findings. Nevertheless, such taxonomies' beneficial and scaffolding role in reflective thinking was highlighted similar to the current research.

4. CONCLUSION

The current study focused on the types of *knowledge* and *cognitive* dimensions within Bloom's revised taxonomy. The pre-service language teachers' self-posed questions were analyzed in detail by referring to the targeted two dimensions. The study's findings displayed the 'knowledge' dimension constituted mainly *factual* type while the 'cognitive' dimension included the 'understand*'* category. The 'knowledge'

dimension's findings displayed the non-existence of questions with the *conceptual* type while regarding the 'cognitive' dimension, *remember* and *create* categories seemed lacking in participants' responses. The six themes, emerged from the study, from most frequently voiced to least, are *department*, the *host school*, *mentor*, *MoNE*, *profession*, and *supervisor.* Almost all these themes had a content of concern and dissatisfaction regarding the practicum experience.

Questioning is a highly delicate issue that concerns all parties involved in educational settings. Undoubtedly, we would like to stress that students should also be incorporated in this matter. If not done, the efficiency of the process will certainly be open to questioning. Aware of this reality, with this study, we believe that we have done a fair task by focusing on students-emanating questions rather than on other pedagogical issues that other scholars already dealt with. By doing so, we believe that as well as the primary beneficiaries being the students themselves, all other parties did benefit from the findings in that such a reflective approach can be expected to lead to a more efficient and cooperative practicum experience which, in turn, should lead to more quality education and training of pre-service teachers.

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APPENDIX

Within the frame of the English Language Teaching program, we are conducting a study on the implementation of practicum, so we need your precious comments about the following issue. This study is voluntary, and your comments will be appreciated.

We thank you in advance.

Name:

Age:

Date:

Practicum school:

Phone number:

e-mail address:

Please write your questions related to your practicum experience.

THE BIOGRAPHY OF A SYMBOL: AN INTRODUCTION TO HASHTAGS IN SOCIAL MEDIA DISCOURSE QASIM OBAYES AL-AZZAWI, HANEEN ALI HALEEM

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ABSTRACT

Throughout the last two decades, the number of linguistic studies on online discourse has increased gradually. The rapid development in technology and its effect on the language used in digitally mediated communication both lead to the creation of new linguistic conventions, one of which is the hashtag. Despite the numerous works conducted on hashtags in interdisciplinary fields such as information technology and marketing, only few studies devoted to the hashtag tend to stress its function as a linguistic element. Therefore, this study aims to present a comprehensive overview of the works that analyse the hashtag on different linguistic levels, ranging from the morpho-syntactical to the socio-pragmatic level. The review is preceded by an introduction to the concept of the hashtag in cyber language, describing its development towards an essential feature of the language used on social media platforms. A comparison is drawn between the results obtained in previous works, and a number of aspects are pointed out to be examined in future research.

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1. Introduction

The rapid development in technology and its effect on the language used in digitally mediated communication both lead to the creation of new linguistic conventions, one of which is the hashtag. According to the Twitter website, a hashtag can be defined as characters preceded by the symbol # (hash, or pound), as in #linguistics. It has no case sensitivity, so that #LANGUAGE, #language, or any alternative combination of upper and lower case is possible, and would be identified as the same unit. Instead, no white spaces are allowed. Hashtags that include two or more (recognizable) words could be clarified by capitalizing the initial letter of each word, as in #CyberLanguage instead of #cyberlanguage. Hashtags may contain numbers but could not be made up of numerical digits only (e.g. #123), nor start with a number (e.g. #123abc). No special characters are allowed either (e.g. !, %, *, $ etc.), with the exception of the underscore (_) (Caleffi, 2015).

Being a relatively recent invention in online discourse, it is necessary to analyse and classify the different functions that the hashtag performs on social media platforms. The present paper starts off by describing the environment in which the hashtag appeared, the cyber space, after which a discussion moved on to the linguistic functions of hashtags. Finally, a number of related works are discussed, which involve several attempts to analyse the functionality of hashtags online.

2. SOCIAL MEDIA AND CYBER LANGUAGE

Social networking has always been a distinct feature of human communication and an integral part of their everyday life. The recent technological developments such as the emergence of mobile smartphones and the spread of (Wi-Fi) internet had a fundamental role in 'digitalizing' this act of social networking. After the invention of cyberspace, better known as commercial internet, the concept of sharing information online evolved noticeably, as both the service itself and the user's approach to it have developed over time. It is therefore necessary to distinguish between two different eras of internet use, namely Web 1.0 and Web 2.0 (O'Reilly, 2009).

The initial form of internet during the 90's used to be a rather informational network. It consisted of static pages with content that was created by web-designers only. The main aim was to share information that users could only read, without making a contribution of any kind to the content presented. At the turn of the century, a major shift was noticed towards the internet as an interpersonal resource, marking the birth of the Social Web, or Web 2.0. This new form of internet is used to enact relationships rather than simply share information, with the web users being creators and self-publishers of (multimedia) content, rather than just consumers (Kaplan & Haenlein, 2009). Hsu and Park (2011) drew a general comparison between the characteristics of these two eras, as presented in Table 1.

Table 1. A general comparison between Web 1.0 and Web 2.0 (Hsu & Park, 2011).

Features	Web 1.0	Web 2.0
Mode of use	Read	Write and contribute
Unit of content	Page	Record
State	Static	Dynamic
How content is viewed	Web browser	Browsers, RSS readers, mobile devices, etc.
Creation of content	By website authors	By everyone
Domain of	Web designers	A new culture of public research

This comparison shows that the development of such a virtual internet-based environment, the social media, enabled individuals to interact and cooperate without being restricted by temporal or spatial factors.

When analysing Web 2.0 or the Social Web, a clear distinction needs to be made in terms of the participant's purpose for using the internet to communicate, being it to exchange actions or objects (often referred to as 'goods and services'), or to seek and receive information (Halliday M. , Introduction to Functional Grammar, 1994). From this perspective, social media interactions are oriented towards the exchange of information and tends to emphasize interpersonal exchange rather than task-based transactions. They thus differ from sites where the primary purpose is to allow a costumer to purchase goods (e.g. online stores, making hotel reservations, buying tickets for a journey) (Page, Barton, Unger, & Zappavigna, 2014). Common examples of social media are discussing forums and social networking sites (e.g. Facebook, Twitter), as well as content-sharing platforms (YouTube, TikTok).

Research into microblogging is a multidisciplinary field extending to domains outside linguistics, such as psychology, media studies, marketing, opinion mining, machine learning, and many others. It often focuses on snapshots of real-time microblogging communication at particular temporal or contextual moments. Given the diverse and extensive range of naturally occurring discourse on Twitter, significant work has been conducted on this platform across most major fields in linguistics, ranging from pragmatics, sociolinguistics, corpus linguistics to computational linguistics (Zappavigna, 2017).

Throughout the last two decades, general studies of online discourse from a linguistic perspective are gradually becoming well-established (Crystal, 2006; Baron 2008). However, determining whether the analysis of linguistic function and structure could provide a definition of online communities remains an area of inquiry. Approaches to affiliation within sociolinguistics and discourse analysis have used concepts such as speech communities (Labov, 1973) to explore linguistic patterning and social structure (Zappavigna, 2012). Such a concept was introduced in Rheingold's (2000) work on virtual communities, where he stated that the latter are social aggregations which emerge from the Net whenever a sufficient number of people carry on certain public discussions for a long enough time, in order to form networks of personal relations within cyber-space (Rheingold, 2000).

Some language-based research on social media communities was established by computational linguists within the area of sentiment analysis – and Natural Language Processing (NLP). A number of works attempted on the automatization of detecting language patterns so as to categorize groups of users into social networks (AL-Qurishi, et al., 2015). Another study grouped communities purely based on their sentiment, using mood tags (metadata applied to blogpost by authors) and 'emotion-bearing words' extracted from the content of posts (Kieu & Pham, 2010).

3. THE BIOGRAPHY OF A SYMBOL

It is generally believed that the history of the hashtag (as it is known today), began with a tweet by the internet activist Chris Messina in 2007, where he suggested the use of the # sign to indicate groups of topics on Twitter. On his blog Factory Joe, he clarified that it would be useful to improve contextualizing, content filtering, and exploratory serendipity on Twitter" (Messina, 2007). As two other hashtag theorists have underscored, the symbol was initially meant to function as a "coordinating mechanism" (Bruns & Burgess, 2015). Today, Messina is referred to as the "inventor of the hashtag" (Bernard, 2019).

During the summer of 2007, one year after Twitter's launch, various internet activists and the company itself were occupied with the question of how to organize the ever growing and unstructured mass of tweets. The # symbol had, in fact, already had a long history in the organization of online communication. In his blog entry, Messina referred to Internet Relay Chat (IRC), an early text-based online platform whose communicative channels were based on hash signs and key words. He thought that it might be a good idea to transfer this existing classification system to the new format of microblogging (Bernard, 2019).

The typographical element first began to receive greater attention in October 2007, when devastating forest fires broke out in San Diego. Images of the fires were posted on social media platforms, and Messina urged people on his blog to use this in their tweets as a "hashtag", as he started to call it. More and more users followed this suggestion and by the end of October, the hashtag #sandiegofire was spreading like the fires themselves (Bernard, 2019).

By the end of 2007 enough people had started use the hashtag, which lead Twitter to decide to embrace it (Pandell, 2017). As of April, 2009 every profile page showed a list of 'trending topics', and soon this became synonymous with a list of the most frequently used hashtags. A few weeks later, the company finally introduced a function that automatically linked hashtags and allowed users to view all the tweets related to a given hashtag by clicking on one, thus forming a hyperlink.

In 2013, the American Dialect Society elected the "hashtag" to be the "word of the year", and in 2014 it was accepted in the Oxford English Dictionary. In an interview conducted on the tenth anniversary of his historic tweet, Chris Messina claimed that in digital culture, the hashtag has become the "lingua franca for labeling content" (Pandell, 2017). Since a symbol (#) is used, rather than an abbreviation, the act of hashtagging seems to be used similarly in different languages. These types of linguistic conventions occur in a number of languages used on social media, thereby creating some sort of a dialectic comprehension among users along the lines of lingua franca (Iaia, 2016).

4. LINGUISTIC FUNCTIONS OF HASHTAGS

The few linguistic studies devoted to the hashtag tend to stress its categorical function as a linguistic element. In their current usage, according to Paola-Maria Caleffi, hashtags are "linguistic items whose character does not match any part of speech in the traditional sense of the term". As it oscillates between text and metadata, and signifying and networking, hashtags are "both words and not yet words" (Caleffi, 2015). As the hashtag was initially invented to label and categorize posts on social media platforms, this linguistic invention tends to function as a keyword for the content of these posts. To create a wider comprehension of this concept, it would be useful to go back to the defining features of keywords, as referred to in library sciences.

According to Heinrich Roloff (1973), the keyword is the shortest factually relevant expression for the topic represented in an individual book. Agnes Stählin added that the purpose of the keyword is to generate correct ideas in the user about the content of particular books (Stählin, 1950). On the other hand, another discipline where key words have a primarily function is historical linguistics.

Wilhelm Bauer (1920) wrote an article about the keyword as a social and psychological phenomenon of intellectual history. He stated that when a word transforms into a keyword, it distances itself from its original conceptual basis. They are thus transferred from their factual and logical stage into a phase that is emotional (Bauer, 1920). "Emotionality" would in fact become one of the defining criteria in the methodology of historical keyword research (Bernard, 2019). In an extensive study, Wülfing (1982) identified six features of epoch-defining keywords: abbreviation, emotionalizing, anti-rationality, indeterminable content, apparent clarity, and the compulsion to repeat them (Wülfing, 1982).

In light of the studies discussed above, this constant focus on the "emotionality" is interesting in two respects. First, the meaning of the keyword in historical linguistics is exactly the opposite of its meaning in library sciences. In the latter, the keyword has served an organizational and categorical function and has thus stood for a principle of rationality. The "emotional content" of the keywords which has been a central feature of its linguistic application since Bauer's time, has not role at all when it comes to organizing inventories of knowledge.

Second, this concentration on the "emotional charge" of keywords is especially noteworthy in relation to the hashtag, as there is a particular significance of "emotionality" today in the practice of keywords on social media. Effective hashtags may arouse feelings of empathy, solidarity, or identification (as with the hashtag #BlackLivesMatter which fights racism, or #MeToo that supported the sense of sisterhood between women who were subjected to forms of harassment), thus fulfilling the emotional criteria. Bauer stated that it is the emotional aspect which turns a word into a keyword, and this aspect particularly cannot be determined intellectually. "In the end, it can only be felt" (Bauer, 1920).

The hashtag thus has two forebears in the history of knowledge in the 20th century: the keyword as a unit for organizing documents, and as a characteristic expression of a historical epoch or political agenda. The first branch of its heritage is indicative of its taxonomic function, while the second branch points to its

semantic function. In the hashtag, one could see that these two branches have been brought together. On the one hand, it serves to classify social media posts (just like a library catalog), whereas on the other hand, this act of classification is no longer performed by a committee of librarians but it is rather something that can be done by anyone on social networks. Hashtags became thus, as Gene Smith (2008) noted, "user-defined labels to organize and share information" and "people-powered metadata". Since 2004, one term has been used to designate this freely accessible form of classifying inventories of knowledge, namely the neologism folksonomy, which is a coinage combining the words "folk" and "taxonomy". Thomas Vander Wal, who claims to have invented the term, has stressed on his blog that in the sphere of social tagging, producers and consumers are one and the same, with respect to assigning keywords, a "folksonomy" knowns no external authority (Vander Wal, 2007).

Despite the fact that hashtags were originally introduced so as to tag and organize tweets, thereby making it easier to have and follow discussions on particular topics online, yet the widespread use has been accompanied with a boost of creativity and variation in terms of their deployment. The following studies explore the different (linguistic) functions of hashtags on social media platforms that have been developed lately.

5. RELATED ANALYSES OF HASHTAG FUNCTIONS

A number of scholars have attempted to analyse the morphological and syntactic features of hashtags, including their structure as well as their position within posts.

Caleffi (2015) examined hashtagging as a new morphological process for word formation by looking at a corpus of English and Italian hashtags both online and offline. She proposed a tentative taxonomy of eight types of English hashtags (see Table 2.4). In her study, she explored the nature of these new linguistic items and their composition. She describes hashtagging as a new productive word formation mechanism that can be utilized to generate innovative linguistic items by stringing several words together, in a sense that may even lead to the redefinition of traditional word and part of speech categories. In her model, Caleffi's (2015) takes into account the number of words in the hashtag and its position within the post, whether at the beginning, middle or end. The items that follow the "#" symbol are also analyzed, whether these include acronyms, combinations of digits and letters, symbols, or words and phrases.

Maity et al. (2015) describe hashtags as "one of the most important linguistic units of social media", and pointed out that it is thus worthwhile to analyze them from a linguistic perspective. They performed a quantitative analysis of the evolution of the basic linguistic features of hashtags over a two-year period. The researchers found that several hashtags have 'coalesced' or combined to form new ones over a short period of time, which have come to be known as 'Twitter idioms'. They also observed that the frequency of occurrence of this new merged hashtag is usually much higher than that of its individual components. According to Maity et al. (2015), "what started as a way for people to connect with others through organizing tweets, propagating ideas, and promoting specific people or topics has now grown into a language of its own". Their findings also revealed that people tend to repeat the same hashtag in their tweets to express strong opinions or overexcitement.

Lin (2017), on the other hand, maintains that "hashtags stimulate people to build their own language", thereby suggesting the concept of the hashtag as a paralanguage. They are very easy to produce since anyone can create a new hashtag just by adding the pound symbol "#" before a word or phrase, which makes them uncontrollable but creative. The presence of hashtags thus encourages people to use slang expressions or even create their own merged forms that then circulate on a large scale and start infiltrating into everyday language. Although they may not be syntactically formal or lack grammaticality, "such a form of Internet slang evolved into mainstream language" (Lin, 2017). He also found that the coalescing phenomenon is more common in social media than in standard written language due to informality and space limitation.

Apart from their primary categorizing and searching functionalities, hashtags have developed to serve a range of linguistic and pragmatic functions that have constituted the focus of several studies.

In her pioneering article, Zappavigna (2011) tackled the role performed by hashtags as technologically discursive tools. She described hashtags as 'searchable talk' since they promote "searchability" as a community-building linguistic activity. By using a hashtag, it is assumed that other users will adopt the same tag, hence creating what is known as a 'folksonomy' or a virtual community that engages in collaborative tagging. She defined the concept of 'searchable talk' as online conversation where people actively render their talk more findable (Zappavigna, 2011). In a later work, she attempted to identify the pragmatic functions of hashtags, distinguishing between enacting experience, negotiating relationships, and organizing information (Zappavigna, 2015).

Tamara (2011) presents a classification of hashtag functions into informing and commentary hashtags (opinions/ judgments), and stated that about 71% of tweets on Twitter involved informing hashtags. Zimmer (2011), on the other hand, devoted special attention to the use of hashtags for irony, particularly as a "vehicle for self-directed sarcasm". Furthermore, Zimmer (2011) recommended that these sarcastic hashtags, especially those involving race- and class-based self-mocking, should be examined more thoroughly "to make way for a deeper self-examination" (Zimmer, 2011).

Page (2012) classified hashtags into three categories based on the clause/content type surrounding the hashtag in use: declarative, imperative, and question. She also found that celebrities use hashtags for self-branding. They do this through two main types of posts: those related to professional identity and those related to national events, such that "search terms related to professional expertise tend to emphasize the tweet author's identity as a practitioner within a particular field". She suggests that celebrities employ hashtags as a sort of marketing strategy through which they persuade their audience to watch a show or purchase a product to promote their status in the offline world.

Wikström (2014) employed the Speech Act Theory to analyse the communicative functions of hashtags and distinguished eight functions, including playing games and providing parenthetical explanations, in addition to emotive, emphatic, and humorous usages. Shapp (2014), on the other hand, explored the variation in sociolinguistic use of the Twitter hashtag. He studied Twitter hashtags from a discourse narrative perspective, focusing on 'commentary' hashtags. These are used to provide an additional meaning (usually evaluative) to the semantic content of a tweet. His research went beyond previous works by focusing on contexts rather than taking just the word-class frequency into consideration. He observed the different pragmatic functions as used by each gender. Through the identification of a correlation between such linguistic behaviour and gender, it is suggests that users tend to perform gender even on the internet, where anonymity is possible.

According to Goodwin (2015), hashtags developed over time from their primary function to being a way to provide social commentary, impart sarcasm, and other narratives on social media posts". She suggests that hashtags represent a fast means of communication that facilitates rapid connections and caters for the needs of young generations who usually have a short attention span and seek instant gratification (Goodwin, 2015).

Baghirov et al. (2016), on the other hand, studied the gender differences in Instagram hashtags and found that females use more emotional and positive hashtags, as opposed to males who seem to use more informative and negative hashtags. Based on the relevance theory, Scott (2018) also studied the use of hashtags as a new way of communication, and suggests that by labelling the topic, the experiential hashtags do not only serve the searching function, but also perform a contextualization function by supplying the semantic field that should be used to interpret a given message.

Mahfouz (2020) examined the linguistic features of the hashtag with particular focus on its use in the Arabic language. By observing Instagram posts by Egyptian and Arab participants, the study determined the morpho-syntactic features of the hashtag that were included, based on the taxonomy proposed by Caleffi (2015). Her findings indicate a number of similar and different aspects between English and Arabic hashtags.

6. CONCLUSION

The present article reviewed the hashtag as a new linguistic phenomenon observed in social media discourse. It introduced the cyberspace by describing the nature of social media platforms as well as the communication and discourse used on them. Special attention is paid to the linguistic function that the hashtag performs online, after which a comprehensive overview is presented concerning the attempts of different researchers to analyse the functionality of hashtags linguistically. The conclusion can be drawn that the hashtag has grown to be an essential feature of online discourse on social media platforms, whose functionality extends further outside the linguistic scope over time. However, no comprehensive analytic framework is presented to deal with the hashtag on more than one linguistic level. Therefore, it is recommended that future works should explore the linguistic theories that could be used in classifying the functions of hashtags online.

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CAN MENTORING HELP FUTURE TRANSLATION PROFESSIONALS? YES!

ANA SOFIA SALDANHA

Globalization is changing the Translation world day after day, year after year. The need to know more about new technologies, clients, companies, project management and social networks is becoming more and more demanding and increasingly competitive.

The recently graduated Translators usually do not know where to go, what to do or even who to contact to start their careers in translation. It is well known that there are innumerous webinars, books, blogs, webpages and even Facebook pages indicating what to do, what not to do, rates, how your CV should look like, etc. but are these pieces of advice of real translators? Translators who work daily with clients, who understand their demands, requests, questions? As far as today`s trends, the answer is NO. Most of these pieces of advice are just theoretical and far away from the real translation world.

Therefore, Mentoring is becoming a highly important tool to help and guide new translators starting their career. An effective and well oriented Mentoring is a powerful way to orient these translators on how to create their CVs, where to send CVs, how to approach clients, how to answer emails and how to negotiate rates in an efficient wayMentoring is a crucial pedagogical tool and even a psychological trigger, when properly delivered by professional and experienced translators, to help in the so aimed career development. The advice and orientation sessions which are almost 100% done online, using Skype, are almost a "weapon" to destroy the barriers created by opinions, by influences or even by universities.

This new orientation trend is the future path for new translators and is the future of the Translation industry and professionals, therefore, minds and spirits need to be opened and engaged in this new trend of developing skills.

CULTURAL STUDIES

STUDENT NARRATIVES CONCERNING PERSONAL ARTIFACTS AND LIVED EXPERIENCES

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Abstract

This article is based on the premises that personal artifacts are multidimensional. This research focuses on studying existing correlation between personal artifacts, individuals, social relations, landscapes, and built environments. In this context, personal artifacts should be regarded as a key player in the lives of every individual. This article proposes that personal artifacts can be associated with the five following factors: Memory and domesticity, autobiography, symbolic meanings, landscape, and social relations. This research follows personal narratives and an unstructured interview approach, which is part of the qualitative research method for gathering data. During various unstructured interview sessions, authentic insight regarding participants and their lived experiences could be gained by focusing on personal artifacts. Unstructured interviews and personal narratives were utilized in this research as powerful tools to gain in-depth insight regarding the central role that personal artifacts play in the research of participant lives. As part of the outcome, this research demonstrates that the multidimensionality of artifacts is important. As this article suggest, the meaning of 'artifact' varies and depends entirely on the research of participant lived experiences regarding the artifact. Artifacts can signify social relations, memories, places and landscapes as participants expressed during the personal narrative and unstructured interview sessions.

Keywords: Artifacts, Experiences, Memory, Symbolic meanings

Introduction

The principal aim of this article is to demonstrate the multidimensionality of personal artifacts or objects (these terms are used interchangeably) via case study research. This article proposes that personal artifacts can be associated with following five aspects: 1) memory and domesticity, 2) autobiography, 3) symbolic meanings, 4) landscape, and 5) social relations. Memory and domesticity, in this context, refer to the sheer length of time in which an individual spent with an object and in this way memories commence to form regarding the object; in fact, the object represents the material testament of who we are in relation to our memories. Longevity is a crucial factor regarding the establishment of memories and relationships between the individual and the artifact (Hecht, 2001; McCracken, 1988; Tilley, 2001; Miller, 1994). Within the domestic environment, artifacts can be regarded as complex materials, which are rooted in the social relations of the residents. Inhabitants of a house might display certain personal artifacts within their house based on their social relations (Chevalier, 1998; Carsten and Hugh Jones, 1995; Tilley, 2001). Autobiography denotes the narration of personal biographies enveloping and embedded in certain artifacts. An individual, by describing an object can construct, materialize, and objectify the self. A narrative of the self can be constructed by the language of things; in this way, artifacts can contain biographies. In this approach, people come to identify with artifacts or even to become identical with them (Hoskins, 1998; Tilley, 2001; Miller, 1994). Symbolic meaning, in this context, refers to objects as containers of religious, symbolic, or metaphorical meanings; individuals by consumption of goods converting them into meaningful objects in relation to symbolic meanings, ethnicity, social roles, and personal status. The study of artifacts might lead to authentic insights in the internal logic of symbolic systems and its association with individuals and the society (Bourdieu, 1984; De Certeau, 1986; Hendry, 1993; Tilley, 2001; Miller, 1994). Landscape, in this article, refers to the association between artifacts, individual memory, and landscape as a geographic location. For an individual, a particular object might signify a specific place or landscape such as a neighborhood, city, country, or a specific landscape (Tilley, 2001). There is a thread running between objects which we value and the places or landscape which we inhabit (Rowsell, 2011). Social relations denote that within the nature of certain artifacts there is an association with social relations. Artifacts can be regarded as a distinct form of a being-in-the-world, which is embedded in specific social relations and cultural domains (Miller, 1994).

This article suggests that individuals should not be viewed as mere consumers of objects, but as creators of meanings and values through association with artifacts. As Ian Woodward (2001, pp.118-119) indicates, there is a system of values and meanings associated with artifacts. Rachel Hurdley (2006, pp.717-733) suggests that individuals, through the act of narrating stories regarding their personal objects, express the meanings associated with the objects. In fact, individuals purchase mass produced objects and by appropriating them through personal use, they create meanings around them. In this way, people move beyond passive consumers of objects to active producers of meanings and values (Rowsell, 2011; Tilley, 2001; Hurdley, 2006; Chevalier, 1999; Cieraad, 1999; Miller, 1988, 1994, 1995, 2001). Our cultural identity is personified in our individuality and portrayed in our personal objects (Tilley, 2001, p.260). This article is based on the manifestation that artifacts are embedded in social discourse. The object that people acquire, use, and cherish is associated with the social- emotional, and signifies some aspect of self and social environment (Tilley, 2001; Woodward, 2001; Riggins, 1994; Douglas and Isherwood, 1996; McCracken, 1988).

Methodology

In this research, artifacts are at the center of the methodology. This research aims to gain authentic insight regarding individuals and their lived experiences by focusing on personal objects. Artifacts and stories attached to them can be utilized as a research tool to access personal narratives that might not be accessible by other means of research such as observation or document analysis (Rowsell, 2011). This research follows the personal narratives and unstructured interviews approach which is part of the qualitative research method. As Hurdley (2006, p.719) articulates, personal narrative and unstructured interviews are two major approaches in the social sciences. Mentioned approaches are powerful tools, which can assist

the researcher in gaining insight into individuals and their social relations. In fact, the mentioned approaches have been primarily used in the social sciences over the last three decades (Mishler, 1986; Riessman, 1993, 2002; Cortazzi, 2001; Evans, 1993). Following Woodward (2015, pp.1-16), the principal focus of the personal narratives and unstructured interviews of artifacts in this study was conducted in order to explore the relationship between individuals, artifacts, and the environment. As part of the research, students who were attending the undergraduate course entitled "Special Topics in Architecture" were asked to choose an artifact from their personal belongings and then were asked to narrate their personal stories considering the selected object. Consideration was to be given to the association between their personal object and their memories, places, landscapes, individuals, family members, friends, and other phenomena. The students who intended to describe a particular place were encouraged to draw a sketch of that particular place. Participants, as part of the methodology, were encouraged to share their memories associated with their personal object. It is by narrating memories associated with the personal objects that individuals might commence to construct their autobiography (Woodward, 2001; Hurdley, 2006). In order to gain better insight regarding the personal narratives, participants were interviewed by using unstructured, in-depth qualitative interviews. Participants were asked to bring their personal artifacts to the interview sessions. In these sessions, participants were asked to describe their personal artifacts. As suggested by Dan Goodley (2004, pp.56-57), by applying ethnographic research including unstructured interviews, the researcher might become better acquainted with the participants and, thereafter, may comprehend their life experiences in a profound way. This research aims to demonstrate that by using objects at the center of the methodology, personal meanings associated with artifacts can be investigated. A personal narrative regarding some aspects of participant lives is attached to their personal artifacts (Rowsell, 2011). An authentic account regarding individuals, objects, domestic environment, landscapes, social relations, participant individuality, and beliefs and values can be discussed by using the personal narratives and unstructured interviews approach.

Narratives on Personal Artifacts

Artifacts, memory and domesticity

The connection between artifacts and memory and domesticity was the first item mentioned by some participants. The artifact from a personal collection might strongly vivify a particular place such as childhood home. The description of the childhood home comprises of the spaces that a child gradually discovers, in and around the home, and the time spent with friends in various rooms inside the house. For Mona Alchehadeh (2017), a participant in this research, a swan shaped necklace in her personal collection is a reminder of her childhood home (Figures 1-2). She describes her childhood home as an apartment unit in a four-story apartment block in Damascus, Syria. As Mona describes, the wonderland of playing commenced within her room inside the house and gradually extended to the staircase, parking lot, and the garden around the block, and sometimes the neighborhood block. This occurred in the garden where Mona and her friends spent time climbing the apricot, pear, and peach trees. The garden around the block was enclosed by metal fences and beside the garden was a paved pathway where all the children used to ride their bikes. The children used to sit under the apricot tree, beside the pathway, waiting for the calls of the vender who used to sell corn. Sometimes Mona would stand under the balcony and her grandmother used to toss coins from the fourth floor so she could pay the vendor for the corn. In addition, memories by Celine Umutani associated with the childhood home and spaces within and around the home, were mentioned (2017). She describes her childhood home located in Lagos, Nigeria. For Celine, the small pantry where she could wonder and dream, the kitchen, the doorway and the yard are the principal spaces where she remembers when she contemplates on memories of her childhood home. The entrance to the house was from a side door that opened to the kitchen. She used to have a small chair beside the entrance where, at dawn, she used to sit and wait for the return of her father from the work. During the winter months, she used to sit inside on the kitchen counter where she could see the yard through the glass sliding door. She used to play in the yard with her friends within the neighborhood on the long summer afternoons. Beside the entrance was the kitchen where the family used to spend some time together, especially on weekends.

Next to the kitchen was a small pantry where Celine used to sit on the ground and read books, attend to her schoolwork, or draw figures on the walls. Frequently, she had to paint the pantry walls, covering all her figures with paint so she could draw on the walls again. It was during the cold winter months that her father used to lay a carpet on the pantry floor so she could comfortably sit on the ground. Sometimes, she used to take afternoon naps in the pantry.

Artifacts and autobiography

The association between artifacts and autobiography is another layer indicated by some participants. Individuals commence objectifying themselves by describing an object, and in this way, they describe their autobiography. Biographies of an individual usually reveal the spaces which they experienced and lived, especially the domestic environments (Khan, 2004). An artifact might form impressions of everyday domestic tasks and family member collaboration to accomplish those certain domestic tasks. In fact, memories commence to form around a particular object by regular use of the object in those daily domestic tasks. It is by recalling the object, domestic tasks and certain places, which the autobiography of the participant commences to form (Khan, 2004). Individuals begin to create themselves in their own words by narrating their autobiography (Denzin, 1989, p.82). Aliyu Umar Maigari (2017), a participant, describes his memories of a traditional Nigerian broom, which he and his brother used once a month to clean the entire family house in Nigeria. A traditional Nigerian broom which is locally called *tsintsiya* in the Hausa language is primarily used for cleaning, sweeping the floor, dusting the wall, removing spider webs from the ceiling, and other domestic usage. Aliyu and his brother used to clean their house thoroughly on the last Saturday of every month. They used to clean the house, room by room with the broom, while they were singing traditional Nigerian songs. Using the traditional broom involved memories of much fun and laugher. After finishing the monthly cleaning, they used to have snacks and drinks together. After departing from Nigeria to study in Cyprus, whenever he sees a broom in Kyrenia, it reminds him of home, family members, and those cleaning rituals. As Rowsell (2011, p.342) indicates, talking about an object might express familial bonds and lived histories of the participant.

Artifacts and symbolic meanings

A personal narrative regarding an object might imply moral values and virtues, which certain individuals live by. Matters of importance to people are reflected in their narratives and life stories (Plummer, 2001). A personal artifact such as a gift from a family member might bear symbolic meanings for its owner signifying a particular person for the owner. Some participants denoted that one of the iconic objects in their personal belongings is gifts, which they received from their family members on a particular occasion. The respondents also indicated that they preserved the gift that they received, and in so doing, they established a personal relationship with the object. As an example, Farida Aminu Isah (2017), a participant, describes two necklaces as valuable gifts, which she received in her life from her family and she has kept the necklaces constantly with herself. Her necklaces were purchased by her family in Lagos, Nigeria. One of the necklaces is in the shape of an elephant, which is a respected animal in

Nigeria. For Farida the elephant is a symbol of strength, stamina, and intelligence. The necklace reminds her that she has to make her best effort in this life and she has to pass the obstacles and difficulties with endurance and strength. The second necklace is in the form of an eagle, which signifies power, observance, and the ability to carry oneself through various complications in life. Both necklaces are artifacts bearing symbolic meanings for the owner demonstrating the virtues in which the owner believes and lives by (Figure 3).

There is an association between individual beliefs and personal artifacts. One might hold and cherish an object that signifies personal beliefs, values, and virtues. Personal artifacts reflect habits of mind, meanings, and values of the owner (Rowsell, 2011). As part of the methodology, the participants are encouraged to describe their valued objects. Haniyeh Mohammadi (2017), along with other participants, pointed to the mentioned associations during the object interview sessions. For Haniyeh, a necklace in the form of the mythical Amin bird, or *Murgh-i Amin,* implies the power of prayers in everyday life. In Persian mythology, an Amin bird constantly flew in the sky and recited "amen" to the prayers. According to this mythology, if someone had a prayer and it was expressed with pure intention then the Amin bird would pass over the individual and fulfill the prayer. For Haniyeh, what matters is the power of prayer in overcoming the obstacles and difficulties that arise in life. As she expressed in her interview, it is by praying that one might spiritually grow in order to have a fruitful life. In fact, Haniyeh regards prayer as a vital element and a delightful exercise in her life (Mohammadi, 2017; Figure 4). Personal narratives lead us to regard the lives of individuals as complex, moral struggles that are embedded in specific context, time, and place (Plummer, 2001). The personal narratives in this context demonstrate the personal beliefs, values, and virtues of an individual and their association with a specific artifact.

Artifacts and landscape

The connotation concerning landscape and memory is one more layer mentioned by some participants. Narratives expounding on artifacts showed that they could reflect our experiences of places, landscapes, and spaces (Rowsell, 2011). It is by narrating stories about a particular object that individuals tend to describe personal accounts associated with places, landscapes, time, and individuals (Hurdley, 2006). Dorsa Zohrehvand (2017), a participant, describes a hat in her personal collection as a reminder of her weekend trips to a mountainous ski resort in Dizin village, outside Tehran, Iran. For Dorsa, the hat is a reminder of early morning trips, in winter season, from Tehran to the Dizin village. The mountainous road stretches from Tehran to Dizin village passing through various 4,000-meter peaks in Central Alborz Mountain range. The view of snow-covered terrains, early winter morning breezes from the peaks and ridges hushing over the valley, breakfast en route at one of the teahouses, passing through the 3,000-meter Dizin Pass with its amazing panoramic view of various peaks brought back vivid memories to this participant. A personal artifact can remind an individual of a sensory experience of a particular landscape or terrain of a particular time (Figure 5).

The association between memory and architecture was another point discussed by the participants. Memory situated in architecture preys on place (Meyer, 2004). Architecture as an artifact can function as a theater of memory, works of architecture to some extent, capable of engaging memory (Treib, 2009; Bastea, 2004). The memories of spaces where we had lived and experienced are imprinted and encoded in our mind and it is through the act of narration by which we express them (Bastea, 2004). As an example, Mubeen Alzin (2017) remarks regarding his childhood memories in the historical city of Damascus. During the interview session, Mubeen mentioned his memories of walking in Al-hamidiyah Bazaar in this historical city; spending time with friends in various tea houses drinking tea, and having light meals, while watching the pedestrians and tourists who were curiously discovering every corner of the bazaar, and local shop owners sales-pitching their goods. Mubeen described passing by the Citadel of Damascus everyday on the way to school and walking around the citadel on long summer afternoons. In this case, the time spent with friends in a particular place turned into memories and it became part of the biography of this participant.

The association between artifacts and place is another layer mentioned by the participants. Place has a vital role in defining and placing the self, acting as a stable point of reference for everyone and assists individuals

in defining themselves (Meyer, 2004, pp. 177-178). Artifacts also have the capacity to remind an individual of a particular place. As an example, Doaa Ahmad Bahlol (2017) during her interview described a permanent exhibition called "Global Village" that she visited with her family while she was residing in Dubai, UAE. The exhibition consisted of various stalls and each stall or series of stalls were representative of one country. These stalls were selling specific items related to particular countries. As a Syrian who left Syria with her family, she was attracted to the Syrian stalls selling sweets, Syrian spices, and souvenirs. It was in the Global Village exhibition that Doaa

Figure 3. Necklaces of Farida (curtesy of Farida Isah).

Figure 4. Sketch illustrating Amin bird or Murgh-i Amin (curtesy of Haniyeh Mohammadi).

Figure 5. Sketch illustrating Dorsa Zohrehvand in mountainous ski resort in Dizin (curtesy of Dorsa Zohrehvand).

Figure 6. The wooden box made by the friends of Ayah (curtesy of Ayah AI Mokdad).

purchased a Syrian map-shaped necklace as a reminder of her country. For Doaa, as a Syrian, the familiar border of the Syrian map is where she feels a strong connection. The necklace is a reminder of her long journey, which started from the familiar terrain of her country to unfamiliar territories. The Syrian map-shaped necklace is a symbolic reference point to past places, terrains, and lived experiences.

Artifacts and social relations

The objects that people acquire and use have a social capacity, significance as it were, in social discourse. Artifacts are essential media and of which social life is experienced through them (Woodward, 2001, pp.118-130). An object can signify the association of self with others as part of the social relations (Miller, 1994). As Daniel Miller (2008, p.8) indicates, "the closer our relationship with objects the closer is our relationship with people". A personal artifact can be a reminder of friendship, collective memories with friends and the time spent with them, in achieving various tasks. Ayah Al Mokdad (2017), one of the participants in this research, described a wooden box in her collection that reminds her of all her close friends. The box was made by her close friends as a present for her birthday. What signifies the wooden box as important for her is the fact that it is a handmade object. Her friends spent time and effort to make the box. They collaborated to make the box and added to it some personal touches such as decorating and painting. These friends of Ayah also decided to select photos from shared past events and put them inside the box. In this way, all collected memories with friends are enshrined in the box. Her friends turned the wooden box into memorabilia, celebrating their friendship with each other through the box. This artifact embodies a relationship, which exists between the individual and her friends. The box is a gift made by a group of friends and everyone had a chance to add to it something personal. Time and effort was spent to produce the wooden box and, in this way, the objects relate to social relations (Figure 6).

Conclusions

The participants in this research, by narrating their personal stories regarding their objects of belongings, point to five mentioned distinct aspects of artifacts. It should be mentioned that the association between artifact and various influences are definitely beyond those mentioned. One of the outcomes of this research demonstrated that the multidimensionality of artifacts is important. As this article suggests, the meaning of objects are not fixed or innate, on the contrary, they are varied and completely dependent on the individual experiences around the artifact. As Hurdley (2006, pp. 717-718) suggests, the meaning of an object should be regarded as multidimensional and contingent. Individuals who are the consumers of objects are the creators of meanings and values associated with those objects. As Tilley (2001, p.260) indicates, meanings that individuals donate to objects through the act of acquisition and consumption are identical to the process which individuals give meanings to their lives.

The artifacts that individuals purchase and consume have greater value than for solely functional and utilitarian purposes. Although function and utility are important aspects of any object, it is only one-dimensional, which should be considered in artifact studies on a deeper level that objects are also bearers of meanings and values. Objects can signify social relations as well (Woodward, 2001, pp.118-119). Following the viewpoints of anthropologists and sociologists (Hurdley, 2006; Miller, 2001; Rowsell, 2011), this article demonstrates that artifacts are strongly integrated into individual social lives and their lived experiences. This research demonstrated that valued objects within personal belongings carry stories and the mentioned objects have been kept and cherished for a prolonged time by the owner. This article attempts to demonstrate that personal objects are, indeed, important. As Rowsell (2011, p.344) points out, "Every object tells a story that needs to be told".

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EFFECTS OF COMPETITIVENESS ON ENTREPRENEURIAL INTENTION AND ENTREPRENEURSHIP DEVELOPMENT

KAMRAN RABIEI

The modern world has come to this realization that entrepreneurship both at personal and organizational level, plays a pivotal role in nations and cultures development. Consequently, studying various dimensions and factors, effecting entrepreneurship development and entrepreneurial intentions, as well as different indexes affecting them has become more substantial than ever. Also, a general view point on entrepreneurship and related activities, in order to detect and choose different opportunities in the environment to generate added value and capture a market share, is becoming more and more popular among nations. However, how would regional and international competitiveness affect this rate of popularity and growth ? This research tries to find adequate answers for that matter based on Global Entrepreneurship Monitor published data and various other valid and interrelated researches.

WRITING MOROCCO BEYOND THE IDEOLOGY OF EMPIRE: LE CLÉZIO'S DÉSERT AS A CASE STUDY

ABDELLATIF EL AIDI

As probably goes without saying, a great amount of academic ink has been spilt on the discussion of Edward Said's masterpiece Orientalism, and yet the book, because of its importance, still needs to be thought about and investigated. In other words, although Said's Orientalism was published in 1978, the book is still recognized as one of the most important texts which launch a harsh attack on the West's construction of the Orient. Therefore, it comes as no surprise that in countries which were once colonized like ours, younger students are more and more excited by Said's seminal text because they find in its arguments an expression to what is in their hearts. However, despite the fact that Said's Orientalism is a foundational text which inspires many researchers concerned with criticizing the discourse of Orientalism, many arguments of the book become problematic when applied to Le Clézio's novel Désert. The purpose of this paper is twofold. Firstly, it aims at exploring the ways in which Le Clézio represents Morocco and its people in his novel. Secondly, it attempts to highlight the main points in Désert which problematize Said's arguments and, therefore, make his whole thesis debatable. The paper sets out by presenting Said's main arguments. The main body of the paper contains a comparative analysis of the different images which Le Clézio provides for both the Orient (Morocco) and the Occident (the city of Marseille). The concluding section summarizes the main findings and exhibits the major points in Le Clézio's portrayal of Morocco which make Said's arguments irrelevant and difficult to prove.

WAR AS AN IMAGE OF IRAQI CULTURE IN SELECTED POEMS BY BRIAN TURNER: A POSTCOLONIAL STUDY

ADHRAA A. NASER, SARMAD M. MOHAMMED[1]

Abstract

This paper investigates the poetry of the American poet Brian Turner writer of Here, Bullet a poetry collection he published in 2005 based on his military experience in Iraq where he earned nine literary awards. The paper aims to uncover his view of war and his historical traumatic testimony on the events in which he was involved and hence recorded in his poetry collection. War poetry of the 20th century as defined by Elie Wiesel is a specialized poetry that is described as a literature of memory, a poetry that stimulates people to speak "for others and to others" about their stories a memory Wilfred Own called "The Truth Untold" (Mahmoud: 2016). The poems of the collection reveals a postcolonial perspective which the researcher investigates where the poems portrays a bridge that helps transfer culture, principles, language, manners, history and tradition applying Homi K. Bhabha's coined literary theory of Hybridity. Turner as viewed by Jason Shaffer in his paper An Education in Arms: Brian Turner's Here, Bullet" is a learner from that war, a war that teaches hard lessons of combat duty as he points out (Shaffer: 33), a war, therefore, shaped his memoir of human reaction and culture connection to that place where he had this experience "there are gaps in memory that creates issues and problems, and that is part of what I was studying when I was putting these pieces together" (Hicks: 2015), Turner adds in his epigraph to his first poem quoting Ernest Hemingway that "this is a strange kind of war where yiu learn just as much as you are able to believe"(Turner: 2005).

Keywords: War Poetry, Iraqi War, Brian Turner, American War Poetry.

Introduction

My journals, and the poems which began within them, were an attempt to understand the world around me, a world which made less and less sense as time went on. I want to understand where I was. And the people I pointed the muzzle of me weapon at.

(Brian Turner 2015)

These lines represent a unique example for the hypothesis of this paper which aims to read and articulate the atmosphere of war as a long, dangerous and didactic journey. Through these lines, Turner highlights a realistic side that enriches our paper. This paper tries to bring forward Turner's realistic views of war as a didactic means on which this study of war has been formed.

History, as has commonly been labeled, is the field through which people record their testimonies and their events regardless of any judgment of them as being good or evil. Literature could act similarly, performing the same function replacing historical records, as long as, it is a record historical and factual events. A century that has been rampant with disastrous events, particularly massive, total wars stands to be a sanctuary of testimonies of traumatic events that are articulated in literature and poetry is in the forefront of these representations.

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Elie Wiesel identified a special kind of literature as the literature of memory. It shapes our memory through a realistic articulation of the devastating reality. Hence this reflection of history the 20th century could be described as an age of testimony witnessing a huge leap in the role of literature and the changes occurred. Poetry is one of the literary genres that stimulates people to speak "for others and to others" about their stories in their life and society (Shimaa Mahmoud, 2016: pp. 16-20).

According to J.M. Wilson new issues have been raised within the domain of postcolonial studies such as "migration and diaspora, the sacred, the environment (ecocriticism), globalization-" and these were included in the second edition of his publication The Postcolonial Studies Reader that was published in 2006 after ten years from the previous edition in 1995. One more priority Wilson highlights is "The so called unquestioned rightness of the war against terror based on the neo imperial orthodoxies" one direct achievement of this issue in the neo postcolonial is the military occupation of Iraq in 2003 (Wilson 2012: 1-2).

Iraq is a country torn by eight years' war with Iran, a long devastating, international sanctions that had left its people starving to death and the final war against terror which resulted in the occupation of the country to leave it in the turmoil of a civil war. Brian Turner not different from those poets historically criticized war as painful, better, bad and destructed means that helps to remove the civilization of the colonized country such as Walt Whitman and Rudyard Kipling. Hasan Mohammed and Ahmed Khudhur in their study of Walt Whitman point out in their paper entitled: *The Construction of National Identity in Walt Whitman's "Pioneers! O Pioneers!"* that war is a traumatic experience for people, concluding that war is a sworn enemy for union where it is a terrible force that breaks countries into small pieces (Hasan and Ahmed, 2019).

  Another researcher in the field, Shimaa Mahmoud in her paper *American Soldiers Against "the War on Terror": War Trauma in Selected Poems by Brian Turner* raise the same issue Wilson refers to looking at war as a force that has been depicted in a double image. Firstly, it is described as a gate of a continuous fear that caused a lots of psychological suffer and secondly, it is an artificial subterfuge for looting the wealth of countries (Shimaa Mahmoud, 2016).

Jason Shaffer on another had highlights Kipling's criticism of war and also presents the theme of war in Turner's poems from a different perspective. In his paper *An Education in Arms: Brian Turner's Here, Bullet.* He defines war as a source of teaching. He viewed war a good way to know how a solider can be a rescuer of their own life and maintain their own revival. Shaffer carried out that Turner has approached war as:

A student, absorbing not only the hard lessons of combat duty but also the language, history, and culture of Iraq. He also absorbs the strange nature of a war that began with a miraculously rapid invasion before developing into a grinding counterinsurgency, a transition that was already underway when Turner and his unit reported to Iraq for duty in 2003 (Shaffer 2012: 3-4).

However in this study another aspect of war is going to be discussed. War as an image of culture transformation from a postcolonial theoretical perspective. The paper aims to present the American occupation as a bridge that helped to transfer culture, principles, language, history, manners, and traditions of Iraqi society to at least an American soldier such as Turner. A Hybridity literary theory which was coined by Homi K. Bhabha can be applied to this discussion.

Bhabha, interestingly, in his theory assumes that colonization could be a step to dive into a new culture. He didn't caption that colonization could be portrayed as a sorrow experience for the colonized country. Based on his theory, the recent concept of postcolonial presentation as pointed out by Wilson and mentioned above can articulates the occupation of Iraq, individually as a chance for learning new language, principles, and exchange tradition. Turner in Here, Bullet shows that his experience of conflict in Iraq was not military by all means but also an sphere of interactions through which people such as soldiers, poets, playwrights and journalists feel, learn, engage, understand and exchange the traditions of Iraqi people as well as their civilization and principles.

Brian Turner is a renewal American solider and poet who was in Iraq during the war that was led by the USA in March 2003. Turner's book as well as his education poems are considered a milestone in American literature. Turner shaped his book as a journey through which he metaphorically visits many places in Iraq

from the north to the south, these place do not only lend themselves as shelters but as a cultural scene where he can be introduced to new experiences and meet with new people that reflect their culture on his poetry and appear as characters and parts of the set of the poems.

There are gaps in memory that creates issues and problems, and that is part of what I was studying when I was putting these pieces together…..I might be thinking about one part of my situation and my mind easily slip to the 1940 world (Hicks:2015).

The 'canon of memory' appears to be an essential mantra in Turner's style, due to its role in uncovering the facts behind his leans. This shows that memory plays a fundamental role in Turners poetic formation. Turner commented in the quoted lines above that he could never live these moments or situation without being shifted back to a world of the 1940 where the wind of the Second World War stormed the globe. Accordingly, the concept of war is re-structured in a way to be a mean to learn and discover for a soldier that is discovering the world of the invaded country he's mobilized to. The collection of the poems can be even viewed as a memoir that documents historical events. Turner himself emphasizes this by emphasizing the role of memory which confirms its importance by building up his own experience and documenting his own moment "*one memory working against another memory*" (Turner interviewed by Hicks 2015).

Najmi in his paper entitled "*The Whiteness of the Soldier-Speaker in Brian Turner's Here, Bull*" discusses that when he asked Turner how, as a soldier in Iraq, he had managed to keep sight of the individuality of the Iraqi people, as evidenced in *Here, Bullet*. His answer was "*it's hard to have a casual exchange with people if you're always carrying a gun*". This shows a great understanding of Turner to the sensibilities of cultural specific and how they can influence communication and decide whether it could be peaceful or that which could interrogates violence and a forceful reaction on the side of the Iraqis in fact he attempted to befriend few characters he described in his poems (Najmi 2011).

Turner urges his readers in the poems to deeply consider the outcomes of war and how one generation today could be influenced by the next. Namely, he sees war as an influential means not only as a destruction tool but also as for its would-be effect that may be a source of discovering and opening new phases of violence and conflicts. His poems balance arresting details, rhetorical fluency and a restrained pathos. In his poem "What Every Soldier Should Know" he uses Arabic language to teach those fellow soldiers who might not have an idea about Iraqi traditions how they can communicate efficiently and peacefully through specific words (Douglas Higbee 2015). In the first stanza, he describes the traditions of Iraqis in their wedding which is a great help to him and shows a good sign that he is now well informed about specific cultural events and intimate as wedding rituals and family gatherings which is usually very private in Iraq and includes only close family members:

If you hear gunfire on a Thursday afternoon,

it could be for a wedding, or it could be for you.

Always enter a home with your right foot;

the left is for cemeteries and unclean places.

(*Here, Bullet*, Turner 2005: 19)

The specific day of wedding ceremonies, the right foot omen and the where each gestures should be made are significantly used. They are lessons and cultural samples that each new soldier should learn and where he can find them spoken and written. Through these lines, Turner prods his military platoon to be aware and cognizant for these things. Turner makes a link between the horrible sense of battlefield and springs up from a mid a military experience to expose Iraqi traditions. He describes the sound of gunfire in two dimensions; the first one related to Iraqis wedding ceremonies. The guns are fired to express their happy celebration and make a declaration of the event while the second may be for a soldier. Continually, Turner comes back to teach the other part of his unit that when they enter an Iraqi house, they should use the right foot because the left foot is a bad omen, and being only used for outside places such as bathroom and landfill. Since the poem is not written in a past tense, the reader could read that Turner intended to write it in the

present tense to say that this poem is for present and future and not only documenting a past experience. Further up, although the poem addresses the soldiers more than civilians, it has a worthy information which could be sensible for anyone who would read it (Higbee 2015).

O-guf! Tera armeek is rarely useful.

It means Stop! Or I'll shoot.

Sabah el khair is effective.

It means Good morning.

        (*Here, Bullet,* Turner 2005: 19)

Turner dwells on in his educational lessons to teach the soldiers, how they can behave when they hear these Arabic words "O-guf' or armeek", they are a warning words that mean "stop" or " I will kill you". Moreover, he also teaches them how Iraqis greet each other in the morning by saying "Sabah el khair" which means "Good morning in English. All these ways have been expertized during his time in Iraq and that is a helpful way to teach the soldiers and make them communicate with Iraqis in a safe environment. Here Bhabha's theory carries a realistic application in Turners educational, cultural lessons that are not only ment for his fellow soldiers but also as a record of memories of his own, they suggest that war is being used as a valid step to be engaged with others, learning from them and absorbing their lessons well (Higbee 2015).

There are bombs under the overpasses,

in trashpiles, in bricks, in cars.

There are shopping carts with clothes soaked

in foogas, a sticky gel of homemade napalm.

        (*Here, Bullet,* Turner 2005: 19)

Turner persists his educational lessons and warns the soldiers about the ways that could be used to kill them. It is not always a pleasant thing to learn and pass but also to save oneself and revive in a dangerous military zone. These are useful lessons Turner clarifies they can save your life and the life of others if realized by the soldiers closely. Turner is depicting a cultural image of war as a medium through which one can assist themselves and guide those who are strangers to the land (Van Nort 2015).

Graffiti sprayed onto the overpasses:

I will kell you, American.

Men wearing vests rigged with explosives

walk up, raise their arms and say Inshallah.

        (*Here, Bullet,* Turner 2005: 19)

Turner continues in the third stanza giving more cultural information about Iraqi people and the best way to understand where danger could come from, saying "inshallah" could imbed a promise of future threat from men wearing explosives later to blow themselves on military units.

Small children who will play with you,

old men with their talk, women who offer chai

and any one of them

may dance over your body tomorrow.

<div align="center">(Here, Bullet, Turner 2005: 20)</div>

 Moreover, Turner didactic lessons to unfold the forms of the threat. He teaches the soldiers the kinds of dangers that surround them that may be through children, old man and even in poisoned chai (Tea) which is offered by woman.(Higbee 2015)

Simultaneously, Turner articulates his views of war as a step to communicate and learn not only for occupation and fighting. In his poem "Soldier's Arabic", although the basic aim of translation informs a novice of the meaning of an unfamiliar language, he included the translation to provide a concrete evidence to his authoritative stance of war. However, Arabic language and literature has been wisely employed in the poems. Turner couched them in different ways, as epigraphs and inter-chapter between the volume's several sections for the sake of weaving Westren understanding of Iraqi culture. As has been mentioned in these following lines:

The word for love, *habib*, is written from right

to left, standing where we would end it

and ending where we might begin.

Where we would end a war

Another might take as a beginning

or as an echo of history, recited again.

<div align="center">(Here, Bullet, Turner 2005: 11)</div>

Through these lines, Turner has put the importance of learning the codes of culture at the top of anything else. These offer a necessary intimacy of cultural awareness. Although, Turner revealed that in various poems, in this poem, he interweaves the different two worlds of Western and Eastern as a western attempt to master Iraqi culture or present them closely side by side. Subsequently, Turner's focuses on learning Iraqi cultural codes and language which stems from his caution to US soldiers (Higbee 2015).

Uncovering the Evil:

Speak the word for death, *maut*,

And you will hear the cursives of the wind

Driven into the viel of the unknown.

This is a language made of blood.

It is made of sand, and time.

To be spoken, it must be earned.

<div align="center">(Here, Bullet. Turner 2005: 11)</div>

From Another perspective, applying a postcolonial theory to analyze these poems of Brian Turner appears to be fit to uncover the evil force that can control human actions and justify violence, destruction and injustice towards the original people or habitants of the colonized countries.

According to Wilson a great shift of terminology is applied to identifying a postcolonial in the 20th century understanding, to more contemporary conflicts that makes the war on terror falling under this term and the literature that is produced accordingly is a postcolonial from a 21st century perspective. It could now be described as a post war literature and criticism involving other countries launching war no matter what other justifications the invaders might give.

What Brain Turner does in his book *Here, Bullet* is to bear witness from soldiers' perspective of the war he participated in with the US troops after 2003. Through the book we meet the soldier \witness the killer and

the killed the murderer and the victim and of course the navigation from a Birdseye's view of the movement all along Iraq.

A post-colonial theory helps us understand these poems because it is through this theory we can receive a realistic understanding of the poems not as a glorification of a praise of violence but as a direct criticism to the evil will and the use of force to lunch wars regardless of any justification that might be given, let's not mention that there wasn't any.

Dr. Talaat Abdulazeez in his book Post-Colonial literature and the Post-Colonial Theory emphasizes that it is only through this theory which was forged in the 1980s and 1990s with the publications of the American Palestinian thinker Edward Said. Which opened the door to a historical re-reading of the military, colonial literature and introduced the colonized country in their true culture and the colonial image of these destroyed countries and their people as weak, savage and in Rudyard Kipling's words "half devil and half child".

To cover few of the important images Turner presented in his poems to reveal the evil of war through the image of the bullet personified and represented metaphorically as a force by its own imposing violence on humans whose unfortunate fate put them in a position of soldier or a person in a country that is influenced by war and it's destruction, of course this is an indirect reference to those in position of decision.

Turner in the poem "Here, Bullet" directly addresses the 'Bullet' arguing that if a body is what you want then "here is bone and gristle and flesh."

Continually communicating with it, through previously declaring "it [all] begins with the highway of death" all the death that started there American and Iraqi, abstract or material started there and "here is where the world ends, every time"

In the flesh of humans in their hearts in a reference to Chinue Achebe novel "Things Fall Apart" a line quoted from Yeats' poem "The Second Coming" an apocalyptic poem where mere anarchy is loosed upon the world and the ceremony of innocence is drowned forever in reference to the point that started it all in the Great War at the beginning of the 20th century.

From the beginning Turner sets the setting navigating through Iraq from the north to the south, giving representations of place and language as well as characters whose culture was shared with him and maintained his journey as safe and mutually informative. Turner to reinforce language understanding presented his poems through quoting and introducing his book by verse from AlQuran which is the Muslims holy book knowing that they represent the majority of the population of Iraq and forms a great influence on the official ruling power in the country:

"Who Brings Forth the living from the dead, and the dead from the living?" (ALQuran 10:30)

Turner awareness of the suffering of the people also shown in his understating that the wars on terror did not make the world safer for those who suffered the atrocities of the combat experience or the destruction of their homes, not mentioning the displacement of thousands of people in Hans Blix's Words: "is the world safer? No, it is not safer in Iraq".

He then uses epigraphs from famous Iraqi poets such as AlJawahiri, Fadhil AlAzzawi, AbdulWahab AlBaiaty then uses names like Abid, hassan, Hussein as the characters he wants to celebrate in his poems not as half devil and half child but as heroes and people who are able to forgive and help and sacrifice themselves for the sake of humanity.

The poem "What Every Soldier Should Know" is actually a list of cultural rituals that every soldier should know, every American soldier in a scene like meeting with some exotic, excentrique tribe in the wild somewhere which is a colonial discourse, however what we read is the complete opposite where Turner gives parallel words in Arabic to the English words that are violent and dangerous:

O-guf! Tera armeek is rarely useful.

It means *Stop*! Or I'll *shoot*.

Sabah el khair is effective.

It means Good Morning

Inshallah means *Allah be willing*.

Listen well when it is spoken.[2]

<div align="center">(Here, Bullet. Turner 2005: 19)</div>

Taking us at the end to the complete paradoxical statement where religion is a mere coverage of violence where evil knows no borders:

Men wearing vests rigged with explosives

Walk up, raise their arms and say *Inshallah*.

<div align="center">(Here, Bullet. Turner 2005: 19)</div>

Here, Bullet shows that neither the American soldier nor the Iraqis are the source of destruction, but the bullet itself. If its journey is inevitable and its path is determined then take what you are here for body, flesh and life itself. It is the inevitability of war both our contemporary and these long colonial invasions of grand empires whose destruction was brought by their own means.

Turner not only expresses images, rituals, violence, fear and counter fear but also uses the language itself to make his readers hear the music of the Arabic and words of many places, where in his book this is applied and articulated specifically in the words of comfort "Sabah el Khair, Shukean, Chia, Ashbah" and other words.

In "The Martyres Bridge" Turner echoes Yeats questioning of the Rising of the 1916, concluding the poem by "*Is it worth it? Can there be no other way?" (Here, Bullet.* Turner 2005: 38)*.

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THE WALLED CITY OF NICOSIA IN THE EYES OF HARİD FEDAİ: A CULTURAL HISTORY

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Abstract

Cypriot culture has been mainly formed under three cultures: Lusignan Dynasty (1192-1489), Venetians (1489-1570), Ottomans (1570-1878), and British (1878-1960). Cyprus Republic was formed in 1960 and Cyprus became an independent country. However, the republic which was on the basis of Turkish and Greek national entities started to face clashes between the two communities. These clashes continued until the intervention of Turkey in the island in 1974. After this year firstly Turkish Federated State of Cyprus (1975-1983) was established, and then Turkish Republic of Cyprus (TRNC) was formed (1983). It could be said that the cultures which structured the Cypriot culture also shaped Nicosia, the capital of both countries (North and South Cyprus) and its cosmopolitan nature. This cosmopolitan face can be clearly seen especially in the walled part of the city. Most of the best and most important buildings of the island were built in this part. It also contains important houses which once were the homes of important people. Silhouette of the walled city is a peaceful photograph, a master combination of rise and fall, mosques and churches, exiles and residents, regressive and progressive individuals, forces and occurrences.

Taking account of all these facts, this paper will focus on Walled City of Nicosia, Cyprus, in the eyes of one of the most important Turkish Cypriot cultural critic Harid Fedai. Harid Fedai is not only a literary figure, but also a biography writer collected original records about the people, places and occurrences. Within this framework, this original study will focus mainly on 16 different places and people, ranging from Nicosia Evkaf Houses to Dervish Pasha Mansion, Mehmet Kamil Pasha the Cypriot (The Grand Vizier of Ottoman Empire) to Hussein bin Ali, Sharif of Mecca. It will question the role of the city and cosmopolitan structure. This paper will use primarily descriptive and interview research methods.

Keywords: Cyprus, North Cyprus, Nicosia, Culture, Harid Fedai

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INTRODUCTION

This study focuses on the Nicosia Walled City, the most important places and people of this region, through the eyes of Harid Fedai, who is one of the great values raised by Cyprus, researcher, literary man, poet, former writer and word master. The essence of the work is the videotape recording of a private trip to Nicosia with Harid Fedai on December 15, 2009, which has not been published anywhere until now and has a unique quality in this sense. The statements of Harid Fedai, in which he introduced these places and talked about people and events, were recorded on video tape and were included in this study by deciphering.

The most important places and historical personalities of the area called "Walled City" of the city of Nicosia are presented in a framework that will display all the intellectual accumulation and approach of Harid Fedai in the study. Before giving his statements about these places and people, academic information about this place and people is included under the headings.

Born in Lefke, Cyprus in 1930, Harid Fedai was a unique intellectual in the Turkish Cypriot community, with more than 200 published articles, over 20 books, and numerous critical duties in both the Republic of Cyprus (1960-1974) and the TRNC state ranks. Harid Fedai was a great researcher, writer and intellectual who both absorbed the past very well and reflected on the present. How these qualities are reflected in his expressions can be seen below. This great value passed away on October 13, 2017.

This study will deal with the places that Harid Fedai considers important in the Walled City and the people who are integrated with these places rather than considering the important buildings in the Nicosia Walled City from a touristic point of view, which is often done in the introduction books. In this context, for example, places such as Buyuk Han, Kumarcilar Han (Gambler's Inn), Selimiye Mosque, which decorate the first pages in all tourist books, have been put in the background, instead of these places, which are less known but to which Harid Fedai attach great importance, Belig Pasha and his Mansion, Sultan Mahmud II Library, Dervish Pasha and his Mansion and historical personalities will be brought to the fore. Harid Fedai adds people such as Louis Salvador, Hussein Bin Ali (Sharif of Mecca) and Markos Drakos, who reflect his vast knowledge and intersection points of his self-life story to this place and historical personalities. This study will include these people within the possibilities of a more inclusive perspective.

In this context, this article will categorize the places, people and events that Harid Fedai deems important in the Nicosia Walled City and in Cyprus, under 12 headings, and will address these places, people and events with a descriptive method by including photographs/pictures and various anecdotes. The aim of the study is to reveal a portrait of Harid Fedai, who is integrated with Cyprus, Nicosia, takes this city and the country from a universal perspective, and whose life has always lived in deep humility.

1-NICOSIA WALLED CITY

It is known that the history, culture, architecture and social structure of Cyprus are shaped by the following civilizations: The Lusignan Kingdom (1192-1489), Venetians (1489-1570), Ottoman Empire (1570-1878) and Great Britain (1878-1960). The British left the island in 1960 and then the Republic of Cyprus, where the Turkish and Greek communities were the founding elements, was established. Republic of Cyprus has existed until 20 July, 1974, until Turkey started a peace operation in the island using its guarantees from the London and Zurich Agreements. Following the Peace Operation, a federated state named the Cyprus Federated State was established in Northern Cyprus in 1975, and the Turkish Republic of Northern Cyprus (TRNC) was established on 15 November 1983 with the status of an independent state. Cyprus has existed since that day, but only the status of a state recognizes the Republic of Turkey.

These civilizations that shaped Cyprus also shaped Nicosia. The most prominent place in Nicosia where these traces are seen is the place called "Walled City" in Nicosia. The Walled City is the area inside the defense walls surrounding Nicosia.

Figure 1: *Updated map showing the Nicosia Walls and Walled City.*

Source: *https://tr.wikipedia.org/wiki/Lefkoşa_surları, May 15, 2020.*

While the first fortification of the walls was made by the Lusignans in 1211, the last change that will take its current form was carried out by the Venetians in the middle of the 16th century. The architect of these walls, which are 4.8 kilometres long, consisting of 11 bastions and 3 entrance gates, is the Venetian engineer Guilio Savorgnan (Arslangazi, 2007: 87). The names of the gates opening to the city and other parts of the country are: (Paphos Gate (Porta San Domenico), Famagusta Gate (Porta Guiliana) and Kyrenia Gate (Porta del Proveditore). It remained within the borders of Cyprus. The arrangement of the walls in such a circle-like frame was to meet the needs that emerged in the city at the optimum level (Bergil, 1997: 119). reflected the ideal military understanding of the period.

The architecture of Nicosia, which was shaped under Christian architecture until the 16th century, began to take shape under Islamic architecture after the Ottomans came to the island in 1571.

Nicosia is a city that has been the capital of all these civilizations. Most of the most important works on the island were made here because Nicosia is the capital city. Today, the most important cultural structures in the Walls on the Turkish side are:

Selimiye Mosque (St. Sophia Cathedral)

Buyuk Han

Armenian Church (Notre Dam de Tire)

Arabahmed Mosque

Kumarcilar Han (Gamblers Inn)

Haydar Pasha Mosque

Turunçlu Mosque

Yeni Jami (Mosque)

Rather than revisiting the detailed information of these places here, we will focus on Nicosia of Harid Fedai, which places he will add to these important places and with which perspectives he will enrich the above places.

2- THE WALLED CITY OF NICOSIA IN THE EYES OF HARID FEDAI

As we will see below, Harid Fedai includes the following important places in these most important places of Nicosia:

Nicosia Evkaf Houses

Köşklüçiftlik Area

Mansions with Mansions

The Street where Dervish Vahdeti is Stayed

Belig Pasha Mansion

'Zaman' Newspaper, Derviş Pasha Mansion, Immigrant Armenians and Arabahmed District

Kamil Pasha (Kamil Pasha The Cypriot)

İsmail Hikmet Ertaylan and his School (Today Nicosia Turkish High School)

Markos Kyriakos Drakos and his Statue

Office of Mecca Sheriff Huseyin (Huseyin bin Ali)

Archduke of Austria Louis Salvador

Sultan Mahmud II Library and Cyprus Mufti Hilmi Efendi

The short history of these places, their importance, the roles they played in Nicosia, their cultural and social significance, together with various anecdotes, will be explained with the words of Harid Fedai.

2.1. A Bird's Eye View from Saray Hotel to Nicosia

Harid Fedai: "Look, this is Ledra Palace. See [showing Ledra Palace and Nicosia Courts area] this architectural style is always the architectural style of the 1920s.

I always tell children that you should know very well where you were born and where you are. There is a method in Europe. Starting from secondary school, they take their children all over Europe on a planned basis. In other words, when the European child graduates from high school, there is no place left in Europe. It knows Germany, it knows France, it knows Spain, it knows its own homeland ...

These are again Evkaf houses [Harid Fedai, showing the old Nicosia inner wall houses]. The buildings are beautiful, but they are falling out of neglect. The result of a bad housing policies were set by the people of the underdeveloped regions of Turkey to the house. However, the Greek side took care of the evacuated houses [the Turks evacuated after 1974]. The number of such houses is less in the Greek side, but they protect these houses with great care, they do not deed to anyone, they are restoring them. Here, too, America has some houses restored just to show off. In a theater, we have these magnificent restorations.

So when you look [looking at the city from Nicosia from above], you remember the following couplet of Ziya Pasha:

'I traveled through the lands, cities, I saw bruises

I wandered and saw all the ruins of Islam.'

As you can see, there is a big difference between there [the Greek side] and our side. On the left you see, they call it Alanyalılar Han, because there are many people from Alanya.

Look, this part is the Köşklüçiftlik Area. Why did they call this area "Köşklüçiftlik"? Cyprus mufti Mehmet Ziya Efendi had a mansion in this area, that was theirs. "Köşklüçiftlik" comes from here.

That side, as we talked about, are the inns [Buyuk Han points to the Gamblers Inn area]. This Buyuk Han, this is Nicosia historical houses, modern buildings.

The second floors in the Nicosia Walled City are called "Hanay". Located in old houses and Turkey 'Oriel' in the section called, in Nicosia 'kiosk' they would say. Nicosia was a city famous for its Cumbalı (Köşklü Hanayları).

See this is where the Lusignan palace is [Harid Fedai shows the Nicosia Courts area]. These are government buildings (showing the court area). The British did it this way. They later named the square known as Sarayönü Square as "Atatürk Square".

See that flag [showing the Turkish Flag in the Beşparmak Mountains] was put there after 74. That flag is a flag that the Greeks are very angry with, the placement of the flag there. Because this flag can be seen from everywhere in Nicosia. "

2.2. An Anecdote: The Death of Vizier Osman Pasha

On November 3, 1839, the Tanzimat Edict was declared in the Ottoman Empire. With this edict, informative studies about the changing tax collection methods in the provinces of the Ottoman Empire started. In this context, Vizier Osman Pasha was assigned to inform Cyprus in The Sublime Port (the Bab-ı Ali) and was sent to Cyprus.

Osman Pasha set foot in Larnaca in April 1839 (Bağışkan, 2013a). According to rumours, Greek girls greet him with flowers of poisonous gillyflowers, skillfully digested in the port. After the welcoming ceremony, Osman Pasha goes to Nicosia and stays in the mansion of Miralay Tahir Aga, one of the Menteşizadeler, who will later become the centre of other rumours in Nicosia. According to the rumours, in order to avenge the Archbishop of Cyprus Kyprianos, who was executed by the Ottomans, the Greek Cypriots poisoned Osman Pasha with a poison that slowly affected the body, but the result was deadly (Bağışkan, 2013a).

There are rumours that Osman Pasha felt depressed from the first day he arrived in Nicosia, and he might have been poisoned in the mansion where Pasha stayed (Miralay Tahir Ağa's Mansion). Doctors of the time suggest Lefke, whose air is clean, its water is healing, and it is covered with citrus trees, and Pasha is taken to Lefke with a throne carried by a rotating team of Greek servants. He stayed as a guest in the house of Major Hacı Emin Ağa in Lefke, but he could not get rid of the effects of the poison and died here in Lefke 49-50 days after his arrival in Cyprus and was buried at the entrance of the Piri Pasha mosque, the oldest mosque in Lefke. Later, the tomb is turned into a shrine. The tomb, where his grave is located today, has turned into a place of prayer to Allah in order to be protected from desperate diseases and misfortunes.

Harid Fedai: "Miralay Tahir Ağa is a very brave man from the old families, this Menteşizadeler from the family of our" Sultan-ı Shuara "Hilmi Efendi, he hosted Osman Pasha. But on the way, according to a rumour, then, of course, there was no port in Famagusta yet, it was in Larnaca. There were also foreign consulates there. Osman Pasha is coming there (to Larnaca). And according to a rumour, Greek girls gave flowers to Osman Pasha and these flowers contained poison. There is a type of poison that Caesar Borcia[2] found in the Mediterranean then and still remains a secret today. For example, whether you want to kill a man, will die in a week, a week's poison, will die in fifteen days, they were making a fifteen-day poison. They gave Osman Pasha a long-term poison. Now of course his staff here have gone gay. They said 'my son', 'Bab-ı Ali hangs us. Let's heal this man. "They send Osman Pasha to Lefke. They make a palanquin and send Osman Pasha to Lefke. He was a nice man, he spoke well. The people of Lefke admire Osman Pasha. He is so loved that they still go to his grave and make a vow. They light candles, they pray.

Unfortunately, they cannot heal Osman Pasha in Lefke. He stays in Lefke and is buried there. After Osman Pasha dies, his wife from the Palace comes to Cyprus. Where will he stay? Of course, in the place where his wife is staying, that is Miralay Tahir Ağa's mansion. But Tahir looks this woman is like a 'killer', very attractive. He puts his eye on the woman. He sends his household, while the lady was taking bath Menteşizade Tahir Ağa says, 'Oh lady, I burned you, how much money is Istanbul fires!' The woman was

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[2] Caesar Borcia (Cesare Borgia) was the son of a scandalous pope (Pope Alexander VI) who lived in Italy between 1475-1507. Like his father, Borcia's name was mentioned with scandals during his period. It is known as "poison expert" in Italy of the period. Machiavelli (2008) is said to have exemplified Borcia when describing a prince in his masterpiece "The Ruler". See, "Cesare Borgia", https://en.wikipedia.org/wiki/Cesare_Borgia, May 16, 2020.

both beautiful and intelligent. She replies: 'Oh sir, don't bother, you take a rest. I will come and be with you in your office, mansion.' "Then Tahir Ağa says 'I will be waiting" and goes. The stupid Cypriot of the hand is leaving... After that, Osman Pasha's lady is getting dressed, donning, coming from the back door and saying to the Palace, "Inform the The Sublime Port (The Bab-ı Ali), they should find me a ship, I will immediately return to Istanbul.'

Se returns to Istanbul. She tells the story. Then the decree comes to Cyprus; 'Hit the head and send it to Dersaadet (Istanbul) in a jar of honey!' Finally, they take Tahir Ağa's head and send it to Dersaadet. They call the lady in the Palace, they say, 'Look, Hatun', "Is this that the melee called Tahir Ağa?' Hatun says 'Yes' and adds 'Justice has found its place'. The date of Osman Pasha's death is 1255 (1839), his grave is in Lefke."

2.3. The Street where Dervish Vahdeti Stayed

The name whose name remembered badly in the history of modern Turkey due to his leading role in the 31 March Incident is Dervish Vahdeti. He was born in Nicosia in 1869. He was a muezzin in the Selimiye Mosque, the largest mosque in Cyprus, in Nicosia. When he was 20, he entered the Naqshbandi Sect and became a dervish here. It is claimed that his mother's suicide when he was 16 years old and his father's death when he was 21 left deep marks on him (Kurşun and Kahraman, 1994: 198). Perhaps under the influence of these traces, he displayed a political stance and world of thought close to the British throughout his life. The years that Dervish Vahdeti experienced these pains were the years when the island was rented to the British by the Ottoman Empire. After the British hired Cyprus from the Ottoman Empire in 1878, they made their weight felt increasingly here. Dervish Vahdeti succeeded in becoming a civil servant in Cyprus under British administration (Kurşun and Kahraman, 1994: 198). While telling about his childhood and his early youth, he writes:

"My father was Mahmut Ağa from Cyprus, a shoemaker tradesman. My father worked all day, earned a bite of bread, we all shivered under a duvet in winter, we could not even drink a hot soup. I entered the school when I was four years old, and at the age of five I hatched the Kur'an I became a hafiz at the age of fourteen. " (quoted in Hatay, 2020)."

After an adventurous period, Dervish Vahdeti started publishing the newspaper 'Volkan' with his own means on December 11, 1908 (Kurşun and Kahraman, 1994: 198). The newspaper has 110 issues. It is stated in these articles that it follows an Islamist and British pro-broadcast line (Eroğlu, 2020). In these analyses, the influence of the articles supporting the British supporter of the period, originally Cypriot, Mehmed Kamil Pasha, was great. "Dervish Vahdeti is a journalist who defends the constitutional administration and essentially has the spirit of Unionism." (Lead and Hero, 1994: 198). Even the exiled from Istanbul to Cyprus, II. It is known that he protected some Unionists who were against Abdulhamid.

Dervish Vahdeti is tried in the Martial Law Court and sentenced to death on the grounds that he is the organizer of the 31 March Incident. On July 19, 1909, Vahdeti's sentence was executed by hanging in Hagia Sophia Square in Istanbul.

Figure 2: Street in Nicosia, which is thought to be the house of Dervish Vahdeti.

Source: Zeynep Çolak

Harid Fedai: "Now, I will show you the street where Dervish Vahdeti stayed. However, there is a doubt about where the house where he was born is exactly. However, this is the neighborhood where the house is located (Street in Nicosia where the Yedi Er Türbesi is located). Actually, Dervish Vahdeti was not a reactionary person as it was said. Why did I rule this? .. His newspaper 'Volkan' copies published by an associate professor recently. We looked at the newspaper. There is no bad, reactionary writing in it. This is the first. Secondly; During his exile, his closest friend was Ziya Gökalp in Diyarbakır. Ziya Gökalp does not accommodate the reactionary man. So why is Dervish Vahdeti known as 'reactionary', 'softa', 'Islamist' or even 'British agent'? The British are very cunning. They put forward this (Dervish Vahdeti) with some foot games. Poor .. they were looking for a scapegoat. They found this .. Dervish Vahdeti is escaping from Istanbul. He goes to Izmir .. He finds a fellow countryman in Izmir, a Cypriot .. He says 'friend, they will take our head. We have no money for a ferry. Please provide me with such a mercifully money for a ferry, I will send it immediately when I arrive. 'His friend says 'ok, I'll come right now, you sit down'. He goes, informs the police, gets the man caught. Vahdeti is sent to Istanbul. The martial law court executes himself. The punishment of Vahdeti is executed by hanging in Hagia Sophia Square. "

2.4. Belig Pasha Mansion

Belig Pasha is known as one of the leading entrepreneurs of Cyprus. He was born in 1851 in Malatya village close to Girne-Alsancak region. He immigrated to Egypt with his family in his childhood years (Tolgay, 2017). He continued his education here in Cairo. While he was studying, III. It attracts the attention of Napoleon's wife, Eugenics. He is taken to France and studied law at Sorbonne University under the auspices of the Queen (Tolgay, 2017). He returns to Egypt after his education. In Egypt, he was gradually promoted to the vizier position in the Egyptian Royal Family (Tolgay, 2017). He is elected as a member of the Kavanin Council and rises to the top of the Egyptian legislative power (Tolgay, 2011). It is stated that Belig Pasha contributed greatly to the enactment of reformist laws of Egypt (Tolgay, 2011). He is rewarded with "Pasha" by the Ottoman Sultan. Beliğ Pasha remained in these positions until his retirement.

After his retirement, Belig Pasha returns to Cyprus. After returning to his homeland, Belig Pasha devotes himself to culture and arts and opens a cinema hall in 1920, which is one of the first movie theaters in Cyprus. With the opening of the hall, Turkish Cypriots got rid of their dependence on Greek halls (Tolgay, 2017).

Harid Fedai: "This mansion was the mansion where Belig Pasha stayed himself. The date should be the 20's ... Because after coming from Egypt and retiring, he settled in Cyprus. And he did some charity in Cyprus. For example, there is a village outside Nicosia, Tepebaşı. He built a mosque there. He donated the income of some shops to that mosque."

2.5. 'Zaman' Newspaper, Derviş Pasha Mansion, Immigrant Armenians and Arabahmed District

After "Saded", which is considered to be the first Turkish newspaper in Cyprus and can only publish 16 issues, the second Turkish newspaper begins to be published with the name "Zaman" on December 25, 1891 (Fedai and An, 2012: 7). It can be said that the first Turkish newspaper published in Cyprus, which can be regarded as a newspaper in its current sense, was the "Zaman" newspaper. Because, as stated in the valuable studies of Fedai and An (2012: 7), "Saded" is a publication that only publishes advertisements and cannot be considered a "newspaper" in its current sense.

The privileged owner of the newspaper was Hacı Ahmed Dervish Efendi (Pasha), the head of the merchant (Fedai ve An, 2012: 7). "Zaman" newspaper was established in the oppressive atmosphere of the 1890s. There are praises for the Abdülhamid regime in its content, and even the purpose of the newspaper's establishment in Cyprus was "to stifle the young ideas that awakened in favour of constitutionalism and freedom in Cyprus at that time" (Fedai and An, 2012: 7).

Derviş Pasha Mansion, which published the newspaper, has two floors. The exterior structure completes the interior, which is built according to the Ottoman lifestyle, with features that reflect the Ottoman architecture. It is regarded as one of the most beautiful examples of Ottoman architecture in Cyprus.

Figure 3: The mansion where Dervish Pasha, who published the "Zaman" Newspaper (1891), lived in Nicosia (mansion with blue windows). The building has been restored today. However, at the time of shooting, the building was fairly close to its original state. Because after the danger of collapse in 1979, the Mansion was restored in the 1980s by remaining faithful to its original. The Mansion has undergone a considerable change in appearance during the restoration, which shows its final form (but we did not take part in this study).

Source: Zeynep Çolak

Armenians immigrating from Anatolia in the 1920s were mostly settled in this neighborhood where Derviş Pasha and Belig Pasha mansions were located, in the Arabahmed District. They were performing their worship in the building called "Notre Dame De Tire", which was opened in this neighborhood and is now restored for touristic use. This building has also been used as an 'Armenian Club' for a long time, and it is rumored that it hosts theater performances, wedding parades and other socio-cultural events as well as religious practices (Bağışkan, 2013b).

Until the first half of the 1960s, Arabahmed district was a prominent district in Nicosia, where different areas of art and culture were performed. The elite intellectuals of Nicosia lived here. Since the second half of the 1960's, this region has become a place of sub-culture. The houses were abandoned, has died of old were abandoned to their fate residue obtained, and after 1974 brought this home to some of the immigrants from Turkey were placed. The neighborhood has begun to revive in terms of architecture since the 1990s. This revival and revival process still continues today. Arabahmed District is one of the most architecturally beautiful areas in the north of Nicosia.

Harid Fedai: "This building is the building of 'Zaman', which is one of the first newspapers in our country. 'Saded' is the first Turkish newspaper in Cyprus. Released in 1889. 'Saded' scored 16 points. Zaman Except for Saded, Zaman is the first Turkish newspaper in Cyprus and was published in this building. Turkey to remove religion from Muzafferü'd-winner he bring a newspaper journalist. He works here for a year and a half and puts things right and publishes the newspaper. And then he leaves the island. The owner of the 'Zaman' newspaper was Dervish Pasha. Dervish Pasha was an illiterate. However, since he was in favour of the sultan (Abdulhamid II), the sultan honoured him with the 'pasha. This mansion is the mansion where he stayed. These neighborhoods (the neighborhoods where the mansion and the newspaper buildings were located) were the buildings where Armenians lived when I was a child, that is, in the 30s and 40s. Brought from here to Turkey after 1974, immigrants were placed. And these homes are still being used by these

immigrants .. '30s and' 40s, these Armenians, in the South (Southeast of Turkey is meant), you know, 'You can stay, "he had been allowed. However, they came to Cyprus, Nicosia, with the thought and suspicion that "This betrayal will find us one day". They came here and settled in these houses with their substantial financial income. These houses were the ones with Turkish neighborhoods. And they bought the best houses in these neighborhoods (because they were rich) and started living here. In the 30s, in the 40s, the craftsmen, jewelers, and all similar professions in the bazaar (Nicosia means Arasta) were always Armenian. For example, who was the biggest pastrami? Agop Göbeyçiyan… from Kayseri .. Auto mechanic… Turkish Cypriots call it "mechanic"… He was always Armenian ..

Later, the migration process of the Armenians started. These are Where there is a Turk, there is no good for us. They said that conflicts between Turks and Greeks will eventually find us "and left. Some of it is to Armenia. Some of it is to Canada. Some of them left to America .. Some of them left for England .. They left. A few families stayed here. But these remaining Armenians were also Ottomans. There were Armenians with fezes .. Sir. They spoke Turkish (Ottoman Turkish) very well. We heard the first beautiful Anatolian mouth from them.

This neighborhood (Arabahmed Mahallesi) was the central district of Nicosia, and this was the II. It continued until the last years of the World War. Later, the weight shifted to Ledra Street, where the Ledra Palace Hotel is also located. When I was a kid, this neighborhood was full of houses and shops. I first saw so many items in a shop in my life on the streets of this neighborhood. Armenians, Greeks and Turks lived together in these streets. Look, buildings with high ceilings .. Of course, houses to be airy .. When we look at the dates, for example, look at this building built in 1928 (Harid Fedai shows a building). The knockers on the doors that we can see in houses unique to that period .. "

2.6. Kamil Pasha (Kamil Pasha The Cypriot)

Kamil Pasha, or as known in Turkey, Kamil Pasha the Cypriot is the most important Turkish Cypriots have managed to reach up to the top step of Ottoman rule. Kamil Pasha is a statesman who served as grand vizier for 4 times in the last period of the Ottoman Empire.

Kamil Pasha was born in 1833 in Nicosia. He had a curiosity and talent for foreign languages; He learned Arabic, Persian, French, Greek and English (Çetin, 2002: 392). In this way, he assumed duties at critical levels in the Ottoman Empire. These missions are those that spread over a wide geography from Cyprus to Egypt, Istanbul, Izmir and the Balkans. II: Abdulhamid offered him the presidency of the "Council of State" but he did not accept this duty (Çetin, 2002: 393). Kamil Pasha was the grand vizier in the most turbulent periods of the Ottoman Empire. Çetin (2002: 393) lists the main problems he faced during Kamil Pasha's period in the Encyclopedia of Islam (Islam Ansiklopedisi) and that will continue until his dismissal:

"The Committee of Union and Progress involvement in state affairs without being responsible, the army's refusal to withdraw from politics, the objection to the dismissal of Ali Rızâ and Ârif Hikmet pashas, the hunter battalions, and the disagreements between the leaders of the Committee of Union and Progress. He left him in a difficult situation. The Grand Vizier was summoned to the Parliament to explain. Kamil Pasha asked for some time. This deadline was not given, and a decision of no confidence was given, as he did not come to the parliament. Kamil Pasha resigned from his post upon telegrams from various units of the Second and Third Army and the navy accusing the grand vizier of trying to revive the administration of despotism (February 14, 1909). "

Kamil Pasha follows a similar line to British policies in the Palace. Shortly after his dismissal, Kamil Pasha was sent to Cyprus and died in Nicosia in 1913. His tomb is in the courtyard of Arabahmed Mosque, one of the most important buildings in the Arabahmed Region.

2.7. İsmail Hikmet Ertaylan and His School (Today Nicosia Turkish High School)

Born in 1889 in Istanbul Ismail Hikmet Ertaylan who witnessed the last period of the Ottoman Empire, the Ottoman Empire and gave both literature and history courses in various institutions of the young Republic

of Turkey. 'He was honored with the rank of Ordinaryus Professor. He was one of Tevfik Fikret's close circle. He published a work of 4 volumes called Turkish Literature. In April 1933, he was appointed as the principal and literature teacher of the Nicosia Turkish High School in Nicosia (Akün, 1995: 309). He died in 1967.

Harid Fedai: "There was also an İsmail Hikmet Ertaylan, who later got his full professorship. He came here as a high school principal in the years 1933-34. Then of course the '31 rebellion broke out.[3] Book flow from Turkey was stopped. The Greeks started the rebellion, but we received the same punishment. İsmail Hikmet Bey came here at 33rd as a manager. He went, door-to-door to the British education director. He says; 'Dear Manager, we are educators. These children would be miserable without a book. How do you turn a blind eye to this situation as an educator? Now of course these are embarrassing the British; 'You are an educator, you need to know them!' He makes a suggestion to the British director, 'Let me prepare books for you'. 'Five reading books. (It used to be 6 grades in Primary School Cyprus), recitation books and an alphabet for the first grade.' They accept the proposal. However, British underlines that; 'There will be no national element in it'. İsmail Hikmet Bey says, 'Okay, okay, see it'. They prepare the books and they are printed. Now the generations before me and the generations after me have grown up by reading these books.

We owe the love of Turkish in Cyprus to these books, to these books prepared by İsmail Hikmet Ertaylan at that time. There is a 'Tradesmen's Legend' in the books: 'We love the artisan team / we work, we live male and female / we are not among us a lazy person / we are the essence of the nation, we have an inn. 'we have the moment'. Now I bring the word to this. As long as we teach the Turkish people. It takes Iz'an, but we haven't taught it. He closes it and gets it. There is no nation in the world who cares and respects friendship, virtue and love for people as much as we do. What other nation knows the forty-year sake of a coffee? We know Europe. There is no such expression in any other language... As you know, there are guesthouses in Anatolia. You would knock on the door, 'I came for the sake of God, I will be your guest'... They never know, but they say God's guests and accept it ... So why have we tortured these beautiful people of Anatolia for centuries? Let those who give the answer to this come! .. We always drove from front to front. When the War of Independence is over, there are 10 and a half million people in Anatolia ... Tired army, exhausted people ... We performed a miracle in Anatolia, with the War of Independence ... "

2.8. Markos Kyriakos Drakos and His Statue

It is one of the first members of the terrorist organization "EOKA", led by Grivas, which aims to connect the island to Greece against the British. He was one of the first to organize attacks against the British in Cyprus on April 1, 1955 (this date is regarded as the starting date of the "resistance" movement launched to gain the independence of Cyprus from Britain). He was killed in an ambush by the British on January 18, 1957. He is seen as a hero on the Greek Cypriot side, and there is a statue on a boulevard located very close to the Yiğitler Bastion (the name of the avenue is also named after him: Markos Kyriakos Drakos Boulevard). In addition, his statues were erected where he was ambushed and in Greece.

Harid Fedai: "I knew this child very well. He was Grivas' right-hand man. Markos Dragos .. He was from Lefke. Our childhood passed in the same place, in Lefke. He was a very good, very cute boy. When there was a bit of stubbornness among the children in the neighborhood, he went to his house and closed his door. He was an introverted child. He was not the kind of resilient child. Markos Drakos graduated from school later, and I graduated. I am from the Turkish High School and he is from their Greek High School. While I was working at the Cyprus Mining Company (Lefke), my family would not leave, let me go outside. There was a reason for this. Because my uncle was disturbed by his lungs there. I was also a weak child, but I was

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[3] The rebellion process initiated in Cyprus in 1931 by some Turkish Cypriot members and Greek Cypriot members coming together in the "Legislative Council" and protesting the "Customs Tax". According to some researchers (For instance Göktürk, 2008: 335-363), this revolt that initiated the independence of Cyprus is "Turning the Enosis demands of the Greeks into violence".

healthy. But they didn't leave my family afraid. Finally, I did not go to college here, my intention was to make higher education in Turkey. For me it was a devastation. But an elderly relative ... He said to me 'my son,' he said 'do not worry'. After a while, he said, 'your family will allow you, don't worry.' The man also had an account, because we are fighting against the British ... The family will see it, he will say, 'Let's send this child, get rid of the trouble'. Indeed, it happened. My uncle's prediction came out. They sent us or something .. While I was working for the Cyprus Mining Company for a year, we took off with Markos every morning by bicycle, off Lefke, there is Gemikonağı. I was working in the offices of the Cyprus Mining Company in Gemikonağı dock as a printer, and this (Markos Drakos) had a supermarket there, one named Englezos, he worked there. We came and went with the bike for a year. Then he (Mark Drakos) was appointed as the officer went to Nicosia, I went to Turkey for higher education. There they plotted a conspiracy for this in the flat where he worked (in Nicosia). They get up, put bullets in a water jug and an unknown person calls the police, he says 'I got an intelligence, I will not tell my name. There is ammunition in some place. "They are going, the police are looking, they are always collusion, of course, they find it immediately. They are arresting Mark Drakos and some others. They are taking them to Girne Castle as prisoners. They say to themselves, 'Well, what are we going to do?' And decide by saying, 'If that's the case, we'll run too." Then they go up the mountain. But thanks to his intelligence, Marcos Drakos was promoted to Greivas' assistant.

There is a village called Kalabanoyot in the south of Lefke, there are relatives there. He goes there from time to time from the mountain. There he feeds his stomach. It is being washed, purified, meeting their needs. After that, he goes to the mountain again. And an intelligence is reporting this to the British. The British immediately set up and wait. From there (Kalabanoyot) they are lying in ambush in another village, Kakovedriya, flying for 3 miles. They are waiting for Mark Drakos. They are waiting, waiting... Just when the guards squads are about to change, the British are suddenly dismantling, when they see it, the two British military squads lying in ambush are scanning it. They are riddling with 40-odd bullets. There is Cengiz Topel Hospital, right next to Yesilyurt, which is between Güzelyurt and Gemikonağı. They take it there. Of course, it has become unrecognizable. They are calling his father. His father was also working in the Municipality. He was doing electrical work there. They ask his father: 'Is this your son?' He says 'Yes', 'Hurray Greece!' He says 'Long live' Enosis!' And they later declared Mark Drakos a national hero."

2.9. Office of Mecca Sharif Huseyin (Huseyin bin Ali)

Harid Fedai: "When Mecca Sharif Hussein was exiled from Aqaba, he lived here (where the Yigitler Bastion is now). Şerif Hüseyin betrayed the Ottomans. They worked with that British spy (meaning Lawrence) against the Ottomans. After coming here, he realized that he was wrong, he started to pull the British here. He stayed here in Cyprus with his son Zaid until the 1930s.

The son understands. One day the British will lose (kill) this and they take it a few years before his death and they are taking it (to Amman). I heard from the living; "We," he said, "We are punished for the injustice, meanness and betrayal we did to the Ottomans in the Middle East."

-And here (in the Yigitler Bastion) there is also an office. That position is the 'Ahi Revan' authority. Ahi Revan became the name of a village in Cyprus. Later he became 'Revan' Gazi and its current name was formed 'Gaziveren'. They do not know, Cyprus had a famous goalkeeper: Mehmet Çağlar. Her mother Gülsüm Hanım. We called them 'Genapla'. He used to tell very good stories. With melodies. For example, he would read epics. And he would never call Gaziveren "Gaziveren". He used to say 'Gazirevan'. I caught him, I learned this situation. -Here, before '74, we had two important neighborhoods from the Greek side: Taht-el Kalha (Cypriots used to call it 'Tahtakala') and an Omeriye. It was our Turkish neighborhoods there. Today, these neighborhoods remained in the South. Turks in these neighborhoods (on the Greek side) migrated to the North after '74.

- When the Greeks came to Izmir, the Greeks gathered in Cyprus with joy and cheered greatly. They made some demonstrations that disturbed the Turkish people here. They saw that we expelled the Greek from Anatolia and poured it into the sea, this time we, the Turkish Cypriot people, came here, we came to this

square (the square on the Greek side, where Yigitler Bastion now looks), and we had a great ceremony here. From afar, a Greek is talking about these, namely the Turkish Cypriots. Tradesman Chief Hasan Karabardak pulls the machete and pursues it and chases it up to Alayköy. The man who will catch up and kill. There is a fair there. You know, there are many fairs in Cyprus.

2.10. Louis Salvador, Archduke of Austria

Harid Fedai: "Nicosia has a great advantage. It is close to the capital (the Ottoman capital, Istanbul). Outside the borders of the Ottoman Empire, Nicosia was the closest to the capital (Istanbul). At the beginning of 1873, an Archeduke from Austria came to Cyprus. His name is Salvador (Louis Salvador). This duke comes here with his own yacht. The man is also the painter. It also manages to enter some Turkish houses (namahrem is, you know, we have foreigners). He sees some things. And 'Levkosia' (Germans call Nicosia 'Levkosia', Greeks say 'Levkosia', British people 'Nicosia') writes a book. The book was later translated into English. Salvador writes in this book: 'The most beautiful Turkish is spoken in Nicosia after Istanbul in the world.'

Nicosia has always been important. Because capitals are always in relationship with the centre. Later, with other nations, states ... "

2.11. Sultan Mahmud II Library and Cyprus Mufti Hilmi Efendi

Hasan Hilmi Efendi is the full name of Hilmi Efendi, one of the most important poets raised by the Turkish Cypriots, who was awarded with a title that is difficult to get in the Ottoman Empire like "Re'isü'ş-Shu'ara" (Head of Poets). He was born in 1197 (1782) as the child of a noble family (Fedai, 2000: 11, 23). He is the oldest known Turkish poet of Cyprus. Harid Fedai (2000: 11) states that the first study on Hilmi Efendi's poetry and literary personality was Şemsettin Sami's work named "Kaamüsü'l-A'lam". Fedai (2000: 11-12) also handles Hilmi Efendi in a very limited frame and his Sultan II. He states that he gave information about Mahmud's arrival to Istanbul, but he did not publish his poems. In this respect, this is the first neat study done on the greatest poet of Cyprus, which was done by Harid Fedai (2000). This work is a detailed and original work that is both a review of previous works that give information about him, publishing his poems, and bring together all of Hilmi Efendi's poems, analyse them, and add a dictionary at the end to be able to address today's readers.

Hilmi Efendi, who used a very skillful language in his odes, got this language from great masters such as Mevlana, Hafız, Sadi, Şeyh Galib (Fedai, 2000: 23). His poetic language is formed by passing through the retort of these big names. II in Nicosia. Upon the opening of the Mahmud Library, Sultan II. When Mahmud was asked to write a medhiye, the ode that would bring him to the position of a great poet, 'Re'isü'ş-Shu'ara', which Istanbul would also recognize, was "The History of the late Mufti Hilmi Efendi" in Nicosia "Begins to write. At the end of the Medhiye, instead of praising himself as usual in that period (he uses the word 'deceased' in the madhiye), he thinks himself more and integrates himself with the soil with a full Mevlevi attitude.

The Medhiye of Hilmi Efendi, who blends mystical thoughts with a worldly language in perfect harmony, by using the descriptions of Cyprus. It draws the attention of Mahmud. Hilmi Efendi is invited to Istanbul. Here also II. He is loved and looked after by Mahmud very much. However, due to the longing for the homeland, Sultan II. He asks Mahmud for forgiveness and returns to Cyprus. He is then appointed as the Nicosia Mufti here.

The medhiye written by Hilmi Efendi was written by Sultan Mahmud II. It hangs on the walls of the Sultan Mahmud II Library.

Harid Fedai: "How was this library established?. Sultan Mahmud saw that one end of Greek expansionism is touching Cyprus. In other words, the Greeks also have eyes on Cyprus. Now, it is necessary to develop the Turkish Cypriots in terms of culture. The most important way to improve is library. He built this library

in 1829 with his own money. And he also gifts his books. Other prominent people who witnessed this also donate books and the library you see is being established.

Now, the Turkish Cypriots should thank the Sultan. Thanks is also possible by writing a nice ode. Now, money, stamps, gifts are not suitable for the Sultan. A beautiful ode to praise him... Who will write, who will write? He thinks... Here, they assign Hasan Hilmi Efendi, one of the Great Madrasa (its building was in the open area right next to the library). They say to him "Would you write an ode to our Sultan?" "I will write". 'But, they say,' it's in a hurry ". "I write a thesis," replies Hasan Hilmi Efendi.

And Hasan Hilmi Efendi writes in a beautiful ode. There is a couplet date at the end of the ode. When you calculate, 1829 comes out. And they send the ode. There is of course a gaile in the man. The Sultan also thinks that if our master does not like it, I am sorry, he will excuse us. The Sultan reads the ode, says "this", "very beautiful". He adds, "Let it shrill." Hasan Hilmi Efendi goes to Istanbul immediately. "Well done, you wrote this very well, I congratulate you", the Sultan says. "You will stay here as my guest," he says to the Sultan, Hasan Hilmi Efendi. Why does he want it to remain? Sultan II. Mahmud? Because he is open to the Ulema team because he removed the Janissaries. Now, it is in the Sultan's interest to have an enlightened ulama like Hilmi Efendi there. He keeps Hilmi Efendi there in Istanbul. But in Hilmi Efendi's eyes, Cyprus wants to run away and come as soon as possible. Longing for the homeland... After all, wait, wait... One day Asakir-i Mansure-i Muhammediye is making an official parade. She's in beautiful clothes. Hilmi Efendi is very impressed. And he (Sultan Mahmud II) writes another improvised ode to him. And he ends the ode with the permission of the Sultan.

He writes a ode to the Sultan. He leaves and runs away. Of course, the Sultan should take the head in this case. He says "Treble", "Inform Cyprus. Mufti should be dismissed. Let Hasan Hilmi Efendi be the mufti instead. He rewards him as a mufti. Hilmi Efendi takes the title of 'Sultan-ı Shuara'.

The only person outside of Anatolia, that is outside of Istanbul, to receive the title of "Sultan-ı Shuara" is Cypriot Hasan Hilmi Efendi. What I want to tell; Poetry has a good history in Cyprus. It has a full history. On the walls of this library (Sultan Mahmud II Library), there is a gilded 48-couplet ode of Hilmi Efendi."

2.13. Transporting Cyprus Books and Antiques to the West

Harid Fedai: "While the British were leaving the Island (1960), they took a lot of things from here. For example, this is "Excerpts on Cyprus".[4] There was a book called. An English book. Then they took the 4-volume 'A History of Cyprus' book by a person named Sir George Francis Hill, who worked at another senior level. The British have always returned from Cyprus with books. The guys are aware of this. Most of his antiques are also in London, in the British Museum in Cyprus.

Then there is a friend of US President George Washington. He was an officer in the US Civil War (North-South War). Washington sent him here as a consul. De Kesnolay. Kesnolay is of Italian descent. He steals all the antiques of Cyprus. The Ottomans are also incapable of this. Whichever officer complains about this will be dismissed. Everyone was afraid of this antique thief consul. And most of these antiques go to American and British museums. He sells some, he donates some. Cyprus has always been robbed. 'Yağma Hasan's pastry'. They even put an obstacle in between. Do not take this away. They put the Russian Consulate in between.

Conclusion

Although the Nicosia Walled City is a small area, it is an area that has hosted people who have taken important roles and roles in the centres of Cyprus, especially in the destiny of Nicosia in general. In this respect, it has always had an impact rate disproportionate to its physical size in Cyprus. Although its

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[4] The full title of the aforementioned work: 'Supplementary Excerpts on Cyprus, or, Further Materials for a History of Cyprus. It was published by Pusey Press in Nicosia between 1941-45. Its author is Theophilus Mogabgab.

weather resembles a desert atmosphere under the influence of continental climate, how could this city and this specific region achieve such an effect?

Part of the answer to the question can be found in the statements of Harid Fedai above. Nicosia can offer a more livable atmosphere in this harsh climate and is a city located in the middle of the island, behind the Five Finger Mountains from the North and a steep and rocky region from the South, in terms of defense. it has been able to play a cultural and social role. The strategic location and importance of the island in the Eastern Mediterranean is combined with the strategic position and importance of Nicosia for the island.

The Walled City is a mirror of a civilization that has cradled the Lusignans, the Venetians, the Turks, the Greeks, the British, and even the Maronites. Such a mirror, in which reflections and refractions are very intense, can only be poured into a person who has a cultural background, intelligence, identity and consciousness as rich as it. Undoubtedly, the first of these people in Cyprus was Harid Fedai. Harid Fedai had a vast knowledge and experience extending to the East and the West, just like the immense wealth and timelessness of Cyprus, just like the Nicosia Walled City. He always competed with himself in Cyprus; He has always researched the wealth, savings and values of Cyprus. He has always studied this ancient island from the perspective of Anatolia, without breaking away from it for a moment.

Harid Fedai used to work on 3-4 works at the same time. Why his passion to work on so many works at the same time? Of course the problem has links with Harid Fedai's own individual existence. However, beyond this individuality, it can be said that what pushed him to such an intense pace of work was the thought of glorifying the Turkish nation to which he was born with the deep sense of responsibility he received from his noble family and not letting go of the struggle for existence of the Turkish Cypriots on the island for a moment. With the doomsday in him, the thoughts that the Turks would be eliminated and the poetic passion were always intertwined; destruction and harmony combined with a terrifying energy turned into a humble creativity in him. This creativity is "humble"; because over 200 articles, over 20 books, translations, reviews and presentations always pushed him to work with that childish shyness.

Once, Harid Fedai meant Cyprus. Cyprus, where his voice, words and words are echoed today, is an orphan and barren place. Today, he does not have books in the bookstores of his country, where he worked hard and spent hours; In the newspapers and websites of his country, where even simple Armenian houses are shown in great detail with arrows, for example, a grave image of Hilmi Efendi, one of whom Harid Fedai attaches great importance to Cyprus, whose Cyprus we know culturally, and a gravestone photo of Kamil Pasha. you cannot find.

Harid Fedai was a great person whose value could be understood centuries later, just as it was in Hilmi Efendi's destiny. Seeing and hearing Nicosia through his eyes was like seeing the past, present and future on the same mirror.

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WHITHER/ WEATHER ACTIVISM: ON GEOPOLITICS, POLLUTION, AND THE PRIORITIES OF CIVIL SOCIETY

FINN HARVOR[5]

Abstract: Social media has brought about the ability for civil societies to highlight certain issues. This has been particularly true with issues connected to gender and race, and has led to mainly positive social change in the sense of issues connected to race and gender receiving sustained attention on social media, which in turn has led to progressive social change. However, not all issues that are logically of profound existential importance to human beings enjoy the same popularity on social media. This is notably true of the link between elevated military spending and activities and carbon emissions. The reality is that military institutions consume vast quantities of fossil fuels, and the end effect is, naturally, even more carbon emitted into the atmosphere. Since a large-scale reduction in military activity could result in large-scale reductions in carbon emissions, logically the "cause" of downsizing military budgets should be popular on social media. However, it is not. Moreover, the degree to which this issue "trends" on social media is conspicuously minor when one compares how other issues trend. One explanation for this perplexing social phenomenon might be the issues and causes that were the focus of academic writers of theory during the 1970s and onward. This paper argues that a new set of concerns on the part of academics – concerns that include issues of race and gender, but ones that also draw a linkage between reductions in military activity and reductions in pollution, is worth calling for.

Keywords: social media, carbon emissions, woke, identity politics, militaries

INTRODUCTION: A WORLD THAT CONTINUES

No sane person wants the world to end. No one wants the planet to be turned into a bleak, unlivable dystopia choking on heat, water shortages, and unbreathable air. Moreover, no one knows the future, or can say with any certainty that a particular global-environmental scenario will come to pass. Therefore, humanity must prepare for a variety of possible future scenarios, including ones in which it is essential to reduce global emissions of certain forms of pollutants. And these reductions must be sizable and on a scale that would have an impact on a system as large as an entire planet. Finally, these reductions should happen in a way that does not trigger other disasters, such as stalled economies, massive unemployment, and so forth.

It is this tension between the size of the challenge, a certain degree of uncertainty over which environmental strategy is most called for, and the day-to-day requirements people have of a functioning society that have led to a degree of impasse in moving quickly and effectively on reduction of greenhouse emissions. And so the citizens of the world have gotten used to talk of "targets" and "goals" set at some point in the foreseeable future (for example, 2035 is a date given when it will be illegal to drive a gas-powered car in Seoul). Yet, when one walks on the streets of Seoul, one sees that most of the vehicle remain gas-powered, and there does not seem to be a sense of social urgency about making the changes scientists tell us are necessary. Of course, the explanation why is simple: change is hard, and would require significant disruptions in daily life.

However, what if there was another solution, one that did not entail massive and sudden changes to daily life yet brought with it very large reductions in greenhouse gases? That solution is readily available; it exists in the forms of downsizing the world's militaries – not eliminating them, but reducing them to the sort of scale that they once had before "cold war" strategizing led to endlessly inflated military budgets and the notion that peace could only be maintained via continual preparation for war.

This paper will examine this issue, and will also ask why – despite considerable research indicating that large militaries (in this case, with a focus that of the United States, but not limited to America) do in fact generate massive quantities of pollution. But the paper will also pose a question: why, in terms of the sorts of "causes" that generate public protest and online commentary, is it that this potential solution receives only intermittent support?

The paper will postulate that this relative lack of interest in a pollution-reduction strategy that would yield significant global-environmental benefits and not cause economic disruption is because the sorts of issues that *do* arouse regular public indignation have been framed by a focus on "woke" issues regarding ethnicity and gender. These other issues are worth fighting for as well, of course – but not at the cost of removing the public's attention from the great importance of environmental issues.

Moreover, the paper will underline that geopolitical tensions have been a driving force of the size of the world's militaries (most noticeably that of the United States, but not limited to that country), yet that these tensions do not elicit much concern on social media while other issues and causes do. Why? Is this quite evident pattern just one of accident?

ONE: MILITARY CONTRA THE PLANET

Some time during the crisis year of 2020, social media posts began appearing criticizing what is called "The Great Reset." The Great Reset is a branded term meant to describe, according to the World Economic Forum, an overarching plan for global change in the context of the Covid 19 health crisis. Its website states:

The Covid-19 crisis, and the political, economic and social disruptions it has caused, is fundamentally changing the traditional context for decision-making. The inconsistencies, inadequacies and contradictions of multiple systems – from health and financial to energy and education – are more exposed than ever amidst a global context of concern for lives, livelihoods and the planet. Leaders find themselves at a historic crossroads, managing short-term pressures against medium- and long-term uncertainties. (WEF, 2021, 2)

The term, however, has backfired in some essential regards, and is described with a mixture of derision and anxiety on some social media sites, especially by those of conservative "anti-globalists." For example in a report by the BBC, the response is described as follows: "[The Global Reset] started trending globally on Twitter last week, when a video of Canadian Prime Minister Justin Trudeau at a UN meeting, saying the pandemic provided an opportunity for a "reset", went viral." (Goodman, Carmichael, 2020, 4).

The aim of this paper is not to describe the minutae of this particular incident, but instead to point out that in the midst of not one but two global crises – those of the pandemic and of climate change – popular focus by the people who create trends on social media is often not on solving large-scale problems but being casting doubt on the solutions proposed by everything from corporate think tanks (with, undeniably, their own blind spots and agendas) to individual thinkers. A pattern begins to emerge: while social media is marvelous at spreading certain kinds of information, it has a tendency to modify and/or distort other kinds of information. The result is that, in terms of the sorts of broad social cohesion and action to successfully combat global problems (such as a pandemic or climate crisis), it is sometimes hard to reach that cohesion.

This paper will go back in time and observe some patterns of why this might be so. In particular, it will focus on one particular issue linked to climate change that has been extremely well-documented, would improve the world's environment with little detriment to the economy or to daily life, and has been well-publicized in the press, and yet … receives very little attention in social media and public discourse.

Despite the fact that climate change – and what to do about it – remain urgent issues (as the Great Reset argues) it is noteworthy that one arena of human activity is rarely criticized (including by the World Economic Forum). And that is the arena of military activity. Military activity is, of course, to a large degree inevitable insofar as all nations have military organizations, and require them for self-defense. The question, instead, is the degree to which military activity is excessive, and, resultingly, an unnecessary cause of pollution. Moreover, another equally important question is why excessive military activity is not more consistently criticized in public discourse.

How can one define "excessive"? Let the following quote from a paper give some perspective. It written by a team of researchers at Lancaster and Durham Universities: "recent work, including our own, shows that the US military is one of the largest polluters in history, consuming more liquid fuels and emitting more climate-changing gases than most medium-sized countries. If the US military were a country, its fuel usage alone would make it the 47th largest emitter of greenhouse gases in the world, sitting between Peru and Portugal." [Belcher et al, 2019: 3].

Another large-scale research project sponsored by Brown University and entitled Costs of War paints a similar picture. Costs of War includes papers by several scholars. For example, Neta Crawford of Boston University) observes in her paper "Pentagon Fuel Use, Climate Change, and the Costs of War":

Indeed, the DOD is the world's largest institutional user of petroleum and correspondingly, the single largest institutional producer of greenhouse gases (GHG) in the world. From FY1975 to FY2018, total DOD greenhouse gas emissions were more than 3,685 Million Metric Tons of CO_2 equivalent. While only a portion of US total emissions, US military emissions are, in any one year, larger than the emissions of many countries. In 2017, for example, the Pentagon's total greenhouse gas emissions (installations and operations) were greater than the greenhouse gas emissions of entire industrialized countries, such as Sweden, Denmark and Portugal and also greater than all CO_2 emissions from US production of iron and steel. [2019]

Put differently, there is no doubt that military activity is a significant factor in increasing global greenhouse gases. Yet this activity is rarely identified in public discourse – for example, social media – as a target for change. Instead, issues from banning plastic straws to avoiding civilian air travel are. Moreover, despite acknowledging that militaries, as national institutions are, to some degree, necessary, it is the sheer scale of the pollution they cause that is both alarming and a prime candidate for rational reduction.

TWO: WOKENESS, PRE-WOKENESS

Social media can have a significant effect on mass behaviour. Furthermore, social media is seen a democratic tool.. Though some schools of social science have expressed skepticism about just how strong this effect can be, rigorous statistical analysis bears out that there is noticeable influence on how people process their political opinions (Kleinnijenhuis, Jan, Anita M J van Hoof, Wouter van Atteveldt, 1, 2019).

Social media itself has been embraced by those who feel marginalized. In 2017, a writer of colour, poet Sonnet L'Abbe, stated in an interview:

Recently social media and the Internet have made it impossible for traditional mainstream spaces of public representation, like literature and television, to keep the "foreign" elements out in the same ways that many executive teams, municipal councils, gated communities, and social circles continue to do. Social media facilitated and amplified women-led movements like #idlenomore and #blacklivesmatter. Through social media, the underlings have gained a voice, and the media, literary, and art worlds have been forced to acknowledge the suppression that was and is at work in maintaining mostly white public and professional spaces. This acknowledgement is a relatively recent shift in the literary scene, and we know that the battles over who occupies our power seats continue, and that those battles continue to be racialized and gendered. It is not only Trump supporters who have preferred that power structures remain dominated by white women and men (2017: 6).

Social media, then, became a favoured medium by which to discuss and promote issues related to what are termed "diversity" issues. Diversity is a shorthand for the concept of identity politics; that is, the idea that one's life situation vis a vis society is determined by race or gender and other forms of marginalization (being transsexual, for example). And all that is coherent enough, except for what Al Gore refers to as the "inconvenient truth" of climate change and environmental destruction. Of course, this latter issue also gets attention on social media. But while social media's interest in diversity issues has led to real-world change, the posts one finds on social media on the environment often seem to have a rather ineffectual quality, as if people are engaging in magical thinking; by posting about the possible doom of the planet, one is engaging in "action." In a comments thread at the online site OurWorld, Megumi Nishikuri writes: "However social media itself is not necessary a tool for change. You still have to vote, you still have to donate, you still have to recycle, you still have to go to the streets and raise your voice.... social media is a good start but action is still required" [Nishikuri, 2010: 1].

When we focus on the form of political discourse that is often found online and referred to as "woke" politics, we find this political phenomenon has been enormously influential on international culture, and helped drive the success of online movements such as #metoo and #blacklivesmatter. Other political concerns also define woke discourse — including environmental ones — but the two grand categories that have characterized woke discourse thus far have been an interest in issues relating to ethnicity and gender. Interestingly, these concerns that are popular now echo quite noticeably the concerns of academic thinkers who engaged in what was termed "theory", starting in the 1960s and 70s, but really gaining influence in the 1980s and onward.

Theory was wide-ranging in its concerns. For example, for Michel Foucault, an politics of interest is "biopolitics" denoted a general term applied both to governmental/judicial power when exercised in prisons, and more generally to citizens in a society who are not sexually normative (1975, 1976). Ultimately, Foucault's largest influence was in terms of acceptance of gay rights. For feminist scholar Catharine MacKinnon, the concern was the pernicious hegemony of patriarchy and the violent "speech" of pornography (1993). Pornography, she argued, was political because it is a both an objectifying cultural form and an instrument used to control and abuse women's bodies via harassment and rape. MacKinnon's work existed with in the context of the larger feminist movement of de Beauvoir (1949) and Germaine Greer (1970), and its resistance to patriarchy. For gender theorist Judith Butler, the focus was on the politics of sex (gender). For her, language either inhibits or liberates gender roles; what she terms peformativity (1993). For literary critic Edward Said (1978), the concern was the power and exploitation of imperialism. For psychiatrist and sociologist Frantz Fanon, imperialism and its corrosive effect on colonized societies helped explain global economic inequality (1961). For cultural theorist Roland Barthes (1957), the cultures and societies we live in are artificial constructs which, in Andrew Robinson's phrase,

"lulls us into the belief that the current system is natural" (2011). And for Baudrillard (1991), culture had been replaced by hyperreality, and the discourse of politics had become a mystification process by which technologically advanced countries wage one sided wars in which the reality of death is made unreal, something "that did not happen".

These various thinkers have, it would seem, a remarkable effect on the birth of identity politics. They in turn influenced a younger generation of academics, who took their ideas in the realms of Post-Colonial Studies and New Historicism. As academic Kent Cartwright noted in 2019:

But a different kind of history has also developed within that framework: contextual history -- that is, the study of the relationship between a literary work and its immediate political, social and physical environment. Here the dynamics of an early 16th-century play might be understood as addressing the politics of the court of Henry VIII at a particular moment. Or the rhythm of some 19th-century poetry might be examined in relation to developments in the mechanics of motion, such as the railroad. This form of historical study -- often identified as cultural history or cultural studies -- reflects the pervasive New Historicist movement and its significant insistence that literature is relevant to both political and everyday life (Cartwright, 2019: 11).

In turn, the concepts cited above were collected under the umbrella term "woke." And being woke, as a popular mindset, helped form the degree of focus that has been recently lent to issues of race and gender. For example, the Pew Research Center, describing the interplay of social media and woke issues, and gave a statistical analysis of how social media hashtags both measured and increased the popularity of certain issues:

One of the most notable of these spikes occurred over a period of roughly 10 days in the summer of 2016. On July 5 of that year, Alton Sterling was fatally shot by police officers in Baton Rouge, Louisiana. The following day, Philando Castile was shot and killed by a police officer in the suburbs of Saint Paul, Minnesota. On July 7, a gunman killed five police officers and wounded several others in Dallas, Texas, and on July 17 another shooter attacked law enforcement in Baton Rouge, Louisiana, killing three officers and wounding three others.

Over the 10 days spanning July 7-17, 2016, the #BlackLivesMatter hashtag was mentioned an average of nearly 500,000 tweets daily. Indeed, as of May 1, 2018, the top-10 individual days with the largest number of mentions of the #BlackLivesMatter hashtag all occurred during this 10-day window in 2016. The #BlueLivesMatter and #AllLivesMatter hashtags also saw a substantial increase in usage during this time. These 10 days accounted for eight of the 10 most-used days for the #AllLivesMatter hashtag, and six of the 10 most-used days for #BlueLivesMatter. (Anderson et al, July 11, 2018: ¾)

These trends were true, too, for issues connected to gender:

The #MeToo hashtag has been used more than 19 million times on Twitter from the date of Milano's initial tweet through Sept. 30 of this year, according to a new Pew Research Center analysis of publicly available English-language tweets. That works out to an average of 55,319 uses of the hashtag per day. The day with the single-greatest number of mentions was Sept. 9, when Leslie Moonves, chairman and chief executive of CBS, resigned amid allegations of sexual misconduct.(Anderson et al, Oct. 11, 2018: 3)

There are obviously many other instances of specific news events that trigger massive response on social media. However there has been relatively little concern with the realities of geopolitics – and therefore, of degree of military spending that exists planet-wide. It seems reasonable to assert that reducing global warming (by whatever means that is civilized and on-catastrophic) would gain the same passion as the issues cited above. This, though, does not seem to be the case.

Moreover, the term "identity politics" is itself becoming a target of derision; not only from right-wing populists such as Fox TV host Tucker Carlson, but academics. In a 2019 paper, Jorge Juan Rodriguez argues: "the present manifestation of "identity politics" that was deployed during the U.S. presidential election is not Identity Politics as originally articulated by Black women in the 1970s, but is rather a neoliberal co-optation of Identity Politics" (Rodriguez, 2019: 4).

As a result, the discourse of social media is filled with energy that considers itself "progressive" but has an oddly superficial quality. And so, ironically, discourse that perceives itself as being grounded in the ideas of identify politics is neither about the environment or about race or gender as the great majority of humanity experience them. As of the writing of this paper, one can see how easily the sorts of shallow gossip that has always characterized a certain form of "news coverage" can be co-opted by an allegedly woke ethos; how else can one explain the current avalanche of attention given to the tension between Meghan Merkle, Prince Harry and the British royal family? This is essentially a family problem – yet it has been turned into a debate over race politics in society generally (Serrels, 2021: 1).

The point here is that many political causes and movements are valid, but the root sources of their validity can be removed and distortions in what "matters" occur. Moreover, by assuming that, when determining the injustice one has suffered, racial identity is more important that socio-economic class, problems arise in making a coherent analysis of what it is in society that should change. Brendan O'Neill has argued that "identity politics allows the privileged to pretend to be oppressed" (O'Neill, 1, 2021). O-Neill is white (and male), so one might in turn argue he is biologically insensitive to racism, including racism that can exist among the upper classes. In an article with an opposing point of view – and by a Black woman – K. A. Dilday argues: "Some commentators have posited that racism is driving [Meghan and Harry] from the U.K. But racism is laying people low all across North America too. What I found more distinct in the U.K. was the collective acquiescence—physical and psychological—to dominance by birthright" (Dilday, 10, 2020).

In these discussions, one quickly enters a rabbit hole of differing points of view, different lines of thought, all sincerely felt. Therefore, while the fate of, for example, one branch of the British royal family might generate much public fascination, it is the fate, ultimately, of a handful of people. The fate of the planet is the fate of all. So why so much social media attention to the former and a relative paucity to the fate of the latter? Whether the discourse of woke social media was originally molded by the ideas of seminal thinkers such as Foucault, MacKinnon, de Beauvoir, Fanon, Barthes, and Baudrillard, it has now become something much more diffuse – and, one could reasonably argue, politically ineffectual. This would not matter except that it acts in a distracting fashion. Because reading/scanning social media has become such a popular past-time among the world's populations, when one set of issues becomes predominant, it reduces interest in other sets of issues. And so it is that the very scrupulous research of, for example, the team at The Costs of War project (a series of linked essays detailing how many resources are devoted to military systems, and how much these military systems worsen carbon emissions), receives very little social media attention at all. To use a term that might please a Foucauldian, massive military spending becomes "normalized." And because thinkers like Foucault, et al, focused on issues of race, gender, and gay/trans rights, there was not a sustained critique of the root of this massive degree of military spending, which was the Cold War.

THREE: ON THE COLD WAR THAT MADE THE WORLD HOT

"The Cold War" is a phrase that has fallen from popular usage, except as a means of creating a clever headlines – for example, the phrase "Cold War 2.0" to describe tension between the United States and China. But the original phrase was meant to describe tension between the United States and USSR that existed after World War Two.

Discerning the precise roots of the Cold War is difficult; tension between communism and capitalism existed from the establishment of the Soviet Union, and was embedded in their mutually hostile ideologies. This tension helps explain why Britain was hesitant to sign a mutual assistance pact with the Soviets during the summer of 1939, a time when war with Nazi Germany might be been forestalled (Toland, 1976: 493). Then, during World War Two – especially after the Nazi invasion of the USSR in 1941, the alliance between the Allied powers, including the US and UK, meant the tension seemed to disappear. Nevertheless, it lingered, and itresurfaced near the war's end at Potsdam, and it continued during the late 1940s through crises such as the Berlin blockade (Manchester, Reid, 2012: 982).

Interestingly for purposes of this paper, it was the American intention to cut its military spending drastically in 1945 under President Harry Truman. This budget goal of cuts was led by the secretary of

defense Louis Johnson, who ended up in ideological conflict with "hawks" such as Dean Acheson, who wanted more money, not less, for military expenditure (Beisner, 2006: 123). During this period, cutbacks could be justified because of the American monopoly on nuclear weapons. This would change in 1949 with a successful Soviet atomic bomb test and 1950 with the beginning of the Korean War.

It was shortly after this that the Truman administration drafted a secret document for the National Security Council entitled NSC-68 (Thornton, 2000). As Richard C. Thornton notes, the document called for a massive increase in military spending – a staggering 400%. When the Korean War broke out in June 1950, a pretext for this massive increase in arms spending, conveniently, occurred.

Since that time, there has been no substantial decline in American military spending, and the public has become used to bloated Pentagon budgets. During the period of rivalry between the US and USSR (until approximately the fall of the Berlin Wall in 1989, these high budgets were maintained by both the Americans and Soviets. As Mikhail Gorbachev has pointed out in an interview in 2020: "The countries of Eastern and Western Europe agreed on reductions in their armed forces and their weaponry. This was the 'peace dividend,' which everyone received as a result of the end of the Cold War" (Gorbachev, 2020: 10). But the peace dividend of the 1990s ended rather precipitously with the beginning of the first Gulf War against Iraq in 1991. Military spending remained high on a global basis, especially in terms of industrialized nations allied with the US. And, as result, pollution caused by military activity has also remained high. Some change of attitude within military institutions has occurred. As Nela Crawford observes: "Efforts to decrease energy consumption at installations include gradually replacing some non-tactical fleet vehicles with hybrid, plug in hybrid and alternative fuel vehicles, reducing engine idling, developing solar installations at some forts and bases" (Crawford, 2019: 4). Generally speaking, these reductions exist within a framework of institutional denial:

Yet,the Pentagon does not acknowledge that its own fuel use is a major contributor to climate change. The military uses a great deal of fossil fuel protecting access to Persian Gulf Oil. Because the current trend is that the US and indeed the world economy is becoming less dependent on oil, it may be that the mission of protecting Persian Gulf oil is, in most instances, no longer vital and the US military can reduce its presence in the Persian Gulf (2).

And not only is there a denial at the conscious level of institutional responsibility; these occasional reductions in fuel use/ carbon emissions evaporate when the US is at war. Crawford dryly comments: "[But] operational use varies, of course, depending on what the US military is doing in any particular year—its ongoing and occasional missions. When the US is engaged in war, as one would expect, consumption of jet and diesel fuels increase. Their ratio will depend on the types of operations the military is performing— whether the war or particular phase of the war is land or air intensive" (4). The phrase "at war" needs underlining here. Crawford underlines: "the US has been continuously at war since late 2001, with the US military and State Department currently engaged in more than 80 countries in counter-terror operations" (1). Recall that according to the team at Lancaster University, the US military alone produces enough carbon emissions to equal the emissions of "most medium-sized countries", and that globally military activity is much larger still. Of course, carbon emissions come from many sources, from coal-fired electricity plants to factories to cars to homes. However, they are magnified considerably by chronic militarism and war. Put differently: the kind of military spending triggered by the Cold War has abetted the fact that we now live on a planet that is becoming Hot.

CONCLUSION: BRINGING A SPOTLIGHT TO ISSUES THAT MATTER MOST

All human institutions have their place in society, including military ones. After all, they are necessary for national self-defense. So the issue is not one of whether one "keeps" militaries or not. The issue is not even one of whether it is "right" to downsize militaries. Instead, the issue is one of becoming conscious that military spending and activity as it exists now, in the early days of the 21st century, is inflated if one compares the pre-Cold War (and pre-World War Two) period to the Cold War and post-Cold War periods (from 1950 to the present).

The result of all this military activity is a lot of pollution that brings little in the way of economic benefit, and therefore cannot be justified in the name of "keeping the economy going". And the idea of a substantial reduction in military spending is simple enough. Yet it is not the sort of issue that "trends" on social media, except in the most occasional way. Rather, the attention of social media has proven itself to focus on events as upsetting as the killing of George Floyd to as trivial as the spat currently occurring in the British Royal Family.

Mikhail Gorbachev has observed that there are other options than the world military order we have now:

I am sure that the moral lessons from human history will remain topical in today's contemporary society. Without morality, it is impossible to build a moral world. The world itself is our highest morality so we must save the world. (2019: 5).

When Gorbachev was speaking, he was thinking specifically of a reduction (or even elimination) of nuclear weapons. Nevertheless, the same logic can be applied – and more quickly – to a global reduction in military tension, and consequent all-important reduction in carbon emissions. As the quotes from critics of the "Great Reset" cited at the beginning of this paper show, there is instinctive mass resistance to large-scale-yet-vague policy dictates that will somehow save the planet. A more prosaic policy might actually win more public support. And social media can play a role in this by emphasizing, day after day, the importance of particular issues. If those issues have the quality of a list of priorities, then, obviously, reducing harmful levels of pollution must be at the top. And if there are ways to reach this goal without severe disruptions to economies, then so much the better. Reduction of military budgets from what are still inflated, de facto Cold War levels allow us to move substantially toward this goal without great societal pain. And as the academics who wrote theory (such as Foucault, et al) played a role in creating the arguments that provide an intellectual groundwork for online woke discourse, so contemporary academics can play a role by reminding international humanity that there are sane and reasonable ways to encourage peace and decrease environmental threats.

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VERONICA MARS AND MISS FISHER AS UNDERESTIMATED FEMALE DETECTIVE CHARACTERS

YOUNGMI KIM[1]

Abstract

There are many female characters in novels or movies who are defined through their appearance at first place. Some of those characters stay in the clichéd female roles, while other female characters portray women in a new way.

Veronica Mars is a female detective who appears in the American TV-series with the same name. Since the series became quite popular, there was a movie version of the series (2014) which showed Veronica and her classmates as adults. As a blonde high school student who often falls for boys at her school, Veronica Mars is far from being a controlled detective such as Sherlock Holmes. Despite many obstacles solves Veronica the cases successfully, although she does not hide her flaws and is not described as a perfect character.

Phryne Fisher is also a female character who is often underestimated because she does not care what others think. In the Australian TV-series named Miss Fisher's Murder Mysteries (2012-2015), Miss Fisher decides to become a glamorous private detective in late 1920s. She is not afraid of romantic relationships and is enjoying her life. As a daughter of a baron, she is called "The Honourable Phryne Fisher", but freedom is more important for her than a noble title.

The aim of this paper is to show the prejudices regarding female looks in the movies, and for this purpose, it is to be analyzed how Veronica and Phryne are underestimated in movies because of their looks and unconventional behavior. Also, the comparison between those two characters should make it clear how they transform their weaknesses into strengths since their looks sometimes help them to get some advantages despite the lack of physical strength. Unlike the famous male detective Sherlock Holmes who is marked through his rational side, the aforementioned female detectives do not hide their vulnerability. They are constantly confronted with a boundary which points the prejudice against women to them, but it is also great to watch how they solve the cases successfully because of their unconventional method and spontaneity.

Keywords: detective fiction/gender/ perception/prejudice/the definition of feminine charm

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1 INTRODUCTION

Detective fiction is one of most beloved genres which are considered highly entertaining. For example, Sir Arthur Conan Doyle's character Sherlock Holmes is to be seen in numerous film adaptations and has been transformed into many different shows which interpret the character in different ways. Just to name a few of them, the British crime television series *Sherlock* (2010-2017) made Benedict Cumberbatch and Martin Freeman's performance as Holmes and his sidekick Watson unforgettable. Like *Sherlock*, the American series *Elementary* (2012-2019) also shows Holmes and Watson in the 20th century. The most visible difference between those two shows is that the actress Lucy Liu plays the role of Watson who assists Holmes in his investigation. Briefly speaking, those two characters portraying Holmes are described as eccentric, analytical and incapable of being in a romantic relationship at first sight. Although they sometimes have a romantic fling and seem to care for people around them, viewers often have the impression that they could have the traits of a sociopath. Apart from that, Sherlock Holmes, one of the most well-known fictional detective all over the world, is marked through his deductive reasoning skill. Holmes might be show his impulsive side from time to time, but he is mainly described as a character who thinks everything through.

Veronica Mars, the heroine of the American teen mystery drama with same name (2004-19), is surely a detective with a passion for the job like Holmes, but she is quite diffrent from him when it comes to the main characteristics. First of all, she is petite, blonde and starts her detective work in the high school. She is also not as flawless as Holmes who seems to know everything. Veronica is often involved with different love interests which sometimes make her life more complicated, while she has many personal problems to solve from time to time. Even as a grown woman, she is portrayed as someone who is still captured between two men and involved in unforeseen danger in the film version *Veronica Mars* (2014).

Phyrine Fisher, the main character of the Australian television series *Miss Fisher's Murder Mysteries* (2012-2015), is also far more emotional than a cool and rational male detective character such as Sherlock Holmes. Although she is aristrocrat, she drives a car by herself, wears some eccentric clothes from time to time and is not afraid of people criticizing her of scandalous behavior. Her character is originally based on the series of Phryne Fisher detective novels of an Australian author Kerry Greenwood. She is not married, but has some close friends and treats her employees like family members. She has relationships with men and is against the motherhood. During her investigation, she meets Detective Inspector Jack Robinson who becomes her friend and seems to have romantic feelings for her. There is also a film version with the title *Miss Fisher and the Crypt of Tears* (2020) based on the series of Phryne Fisher, but it is not going to be discussed in this paper.

Veronica Mars and Miss Fisher are both described as impulsive female characters. Since they are not physically strong as some male detective characters, they have to defend themselves against dangerous people by using some tricks and weapons. The aim of this research paper is to analyze how those two female characters are differentiated from detective characters in terms of looks and social perception. The characteristics, which make them especially *feminine* and vulnerable, should be accentuated to draw a line between them and other well-known male detective characters. In spite of the fact that Veronica and Miss Fisher are at the center of this research, the behavior of selected male detective character is to be partially mentioned to make the difference between them and the aforementioned female detective characters more visible. Sherlock Holmes, portrayed by Benedict Cumberbatch and Jonny Lee Miller in *Sherlock* and *Elementary*, is to be described as the selected male detective character for this purpose. The comparison between Veronica and Miss Fisher, who are quite different in many aspects, should make it also clear if there are any common characteristics of those unconventional female detectives.

2 VERONICA MARS, THE VULNERABLE HEROINE IN THE AMERICAN TEEN MYSTERY DRAMA

In *Rape, Anger, Cynicism, and the Vigilante Girl Detective in Veronica Mars*, the author Alaine Martaus describes Veronica as *a Nancy Drew-tunred- Sam Spade, who uses the language and cynism of hard-boiled detectives* (Martaus, 2008, p.75). In the series, Veronica is a petite blonde teenage girl with a bubbly voice,

and her appearance lets many people think she must lead a care-free life at school. In her free time, she still wears clothes which are similar to her look in high school which is to be seen on the below image (Movieclips Trailers, 2014).

Image 1

In the film version, Veronica has a job offer from a prestigious law firm and dates her former classmate Stosh. She lives in New York, but agrees to go back to the hometown Neptune to help her ex-boyfrend Logan who has been accused of murdering his girlfriend Carrie Bishop. Interestingly, viewers can feel the strong presence of shadow from her past since Kerry was also one of the fellow students at her high school. Although it has been nine years since she left school, it seems that she cannot escape from her past so easily. It comes to a huge fight when Madison, a girl who never liked Veronica, plays a Veronica's college sex tape with Stosh, called also Piz from friends, at the ten-year high school reunion. The interesting thing is that the season four came out after the film version of the series: Veronica and Logan are finally united as a married couple, but the series ends with Veronica on the road to solve crimes after Logan was killed by a bomb. It indicates that a peaceful life with a beloved husband might not be seen as a suitable ending for a character like Veronica, since she never had an opportunity to settle down. The connection between her restlessness, love for danger and hidden desire for uncertainty is not to be seen as a sign of immaturity: In the aforementioned trailer, Veronica answers "That is not me", when someone addresses her past as a private investigator as an 18-year-old student. It indicates that she thought she has changed, although she realizes later she does not have to change her nature to become mature.

If someone would watch the film without knowing the TV-series, it is most likely that viewer would think that Veronica, as a free-sprit, would not be afraid of expressing her sexuality. But the impression is wrong: Veronica was raped during her high school years, and it was hard for her to solve plenty of mysteries as a teenager while she was confronted with the cruel side of human nature. In other words, Veronica had to become a sort of *Sam Spade* to become stronger and to survive.

The rape is definitely the main factor which made Veronica staying cynical for a very long time, but before the horrible incident, her family was confronted with serious problems. Her father, Keith Mars, was replaced by another sheriff after he accused a beloved citizen of murder. Veronica's mother couldn't cope with the situation and began drinking, and abandoned her family at the end. In Tzvatan Todorov's *The Typology of Detective Fiction*, the author Todorov wrote that *a rule of the genre postulates the detectives'*

immunity (Todorov, 1939/1977, p.44): In the same work, Todorov also names the detective characters Hercule Poirot and Philo Vance as examples which show that detectives cannot be threatened by danger (44-45). This observation draws a line between the male detectives such as Holmes or Poirot, who often seemed a super-human, and Veronica, because Veronica is even facing a life-threatening situation in the film version. She could escape safely from the culprit at the end, but before that, Veronica was unsure if she would able to see her father again. She manages to send a text message "I love you" to her father with trembling hands when she was hiding. The scenes like this shows definitely that Veronica is not a invulnerable detective character.

Her vulnerable side is also accentuated her behavior in the film. Apart from the sad dark memories from high school and the college sex tape, Veronica had a chance to stay in the present moment and avoid chaos coming from the past. Instead of accepting a job offer from a prestigious law firm and meeting her boyfriend's parents as promised, she decides to go to her hometown to help Logan. On the one hand, it is understandable that Veronica cannot ignore the tricky situation which Logan is in. Although they broke up and were dating other people, it is obvious that they still have feelings for each other. Since Veronica is someone who knows the town and its history well, it seems logical that they both think Veronica might be more suitable than an investigator coming outside from the town.

On the other hand, such the spontaenous side of her indicates that Veronica is to be seen as an emotional person. In the episode in *Sherlock*, *A Scandal in Belgravia*, there is a scene where Holmes tells Watson "Hope you didn't mess up my sock index this time" which is to be seen on the Youtube (2012). According to the shows such as *Sherlock* or *Elementary*, the character Holmes shows his emotional outbursts frome time to time. The people around him including Watson are quite surprised because of the unpredictability, but most of the time such scenes are the outcome of Holmes' carefully designed plan. Holmes in *Elementary* fought against his drug problems and Joan Watson is a sober companion hired by his father. His acquaintances including Watson are worried about him from time to time, because he might use drug again if he is getting overwhelmed. Besides the history of drug use, which is also briefly mentioned in the original story of Sherlock Holmes created by Sir Conan Doyle. Both Holmes characters in *Sherlock* and *Elementary* are mainly described as a character who do not tend to change own opinions or plans on behalf of others. In this regard, it is clear that Veronica differentiates from Holmes by being more supportive for her ex-boyfriend or other people. Irene Adler is considered as the only woman whom Sherlock Holmes truly admired, although Holmes does not have a romantic relationshop with anyone which could be seen as steady. Holmes is capable of taking care of other people and seemes to have his own moral sense, but it is unimaginable that he would throw his perfect chance regarding a job to help someone. He would do such things if only there is a certain purpose. Veronica seems to behave more intuitively, and it highlights one of the main differences between him and Veronica.

Besides Veronica's feelings for Logan and a tendency to seek a dangerous situation, she is basically marked through her quirkiness and observation skills which help her to become a good detective. In *Veronica Mars Proved Heroes Don't Need To Be Physically Strong To Be Powerful*, Amy Roberts describes Veronica with the following words:

"*She took those aspects of herself that society often judges as being limiting for a person's sense of achievement (such as being young, female, diminutive in size, and of a lower socioeconomic class), and continually used them to her advantage*" (Roberts, 2017).

In my personal opinion, this description is one of the comments which reflects the true nature of Veronica Mars. Veronica had to overcome many serious obstacles such as rape, estranged mother and prejudiced people around her. She was often considered as a trouble-maker at high school, because she was not afraid of solving mysteries and had to find out the uncomfortable truth during her investigation. Regarding her history, it is understandable that she rather chooses Logan and a life as private investigator by her father's side than a highly-paid job in a law firm and a life with her caring boyfriend. Since she never felt accepted in a society, it is most likely that she is not highly interested in becoming a member of such a society.

It is important to point out that her decision to choose a life as a private detective in her hometown is not to be considered as a sign that she does not take her life seriously: Veronica could have worked as a highly-

paid employee in a law firm, but preferred another way. Despite her personal problems and obstacles which haunted her at high school, her academic achievements and strengths enabled her to become independet and creative.

As Amy Roberts wrote, Veronica's youthful and girly look helps her many times by her investigation, since no one considers her as a threat. She does not hide her feminine side or romantic interests to be similar to rational male detectives. Despite the lack of physical strength, she knows how to handle and approach people to get what she needs. By considering the aspects mentioned above, it is clear that Veronica Mars is not only one of many characters appearing in series for teens, but also a strong individual who fight against prejudice towards women, or precisely young female of a lower socioeconomic class (Roberts, 2017).

3- MISS FISHER, AN ARISTOCRATIC FEMALE DETECTIVE

Phryne Fisher is the main character of *Miss Fisher's Murder Mysteries*. She goes by the name "The Honourable Phryne Fisher", because she is a wealthy aristocrat thanks to her father's heritage. She knows how to shoot a gun, drives a car and flies an airplane. Phryne is very imaginative and is not afraid of testing, if her hypothesis is true or not. The Australian series has been praised in many aspects, since Phryne's wardrobe including the jewellery from the 1920 and other small details reflected the Australian fashion in 1920s (McCutcheon & Turnbull, 2017). The main character is stylish and outgoing at the same time, while the viewers are happy to watch the exquisite outfits. It is delightful to see that a female private investigator expresses her uniqueness through fashion, which is not often to be seen in the description of Holmes in *Sherlock or Elementary*.

The image below shows Phryne and Detective Inspector John Robinson, called Jack, in a masquerade-ball which is to be seen on the YouTube (2016). She is dressed as Cleopatra and teases Jack, since he did not try to disguise his identity at all and just came to the ball as a detective. Although Phryne wears many unusual outfits such as fur coat or Chinese trational dress, this symbolic scene shows how she and Jack are differentiated from each other: Jack is a hard worker and mainly relies on his common sense. It is unusual for him to meet a woman with Phryne's fortune who is not attached to her family or glamorous life. Phryne is involved in relationships with men from time to time, but is not interested in getting married or having children of her own.
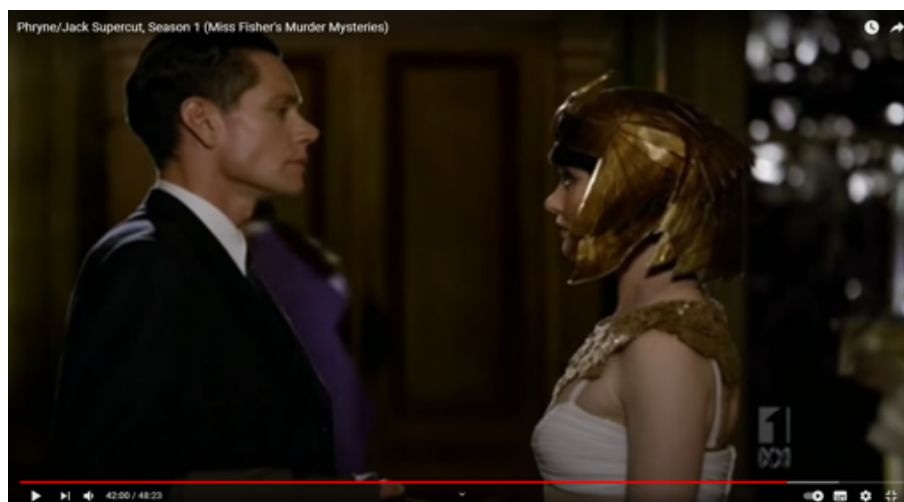
Image 2

It does not mean that Phryne is a selfish person who does not care for others. Her maid and social secretary Dorothy Williams, called Dot, is devoted to Phryne after getting rescued from her in a difficult situation. When Dot was trying to kill her former employer's son who harassed and fired her, Phryne persuades Dot to hand over the knife and embarasses the man by cutting his suspender. Dot is a Catholic, but is not offended by Phryne's scandalous actions and tries to support her as good as she can. It is interesting to see

that those two have a strong bond, although they have almost nothing in common: Dot is shy and prefers to wear clothes which make her look like a nice girl from a country, while Phyrne always plans something crazy and loves extravagant outfits. Besides Dot, Phryne also treats other employees nicely including her butler. Her butler is ironically named Mr Butler. Since he boxed and served in the millitary as a younger man, he is capable of fighting against villains and supports Phryne in his calm way. Apart from her friends and employees, Phryne has two adopted daughters. Her own family is described as dysfunctional and she avoides to meet her parents. In spite of her own personal history, Phryne seems quite happy around people whom she considers as her family and dearest friends.

At first glance, Jack, who thinks in a practical way, was the opposite of Phryne. When they met each other for the very first time, it is understandable that he thought her as someone with too much money and crazy ideas. After they spent some time together, he realizes that Phryne is a talented detective who was trying to help victims of crime. She might be seen as an impulsive danger-seeker in the eyes of others, but her friends are aware of the fact that Phryne is loyal and generous. She is able to dress in disguise to solve the crime, and it is obvious she also enjoys to express her personality by wearing different outfits. Jack is amazed by her, since she seems multi-faceted and is always ready to play a different role such as helpless woman or attractive socialite. The image of her as Cleopatra is one of the scenes showing Phryne's multifacetedness. By considering those facts, it is refreshing to see a female detective who uses her fortune and love for fashion to solve a mystery.

 In spite of her talent, Phryne also experiencesthe encounter with danger quite often. In the Episode 1 *Cocaine Blues* (Season 1), she was locked in the sauna and almost dead because of heat exposure. Dot makes it clear that Miss Fisher is in danger, and Jack is finally ready to save her when he is convinced that Dot is saying the truth. It is remarkbale to watch that Phryne and Jack meet in such an intimate place, sauna, although it is only the very first episode. The unpredictable Phryne is not scared of dangerous situations and opens her own detective office named Ladies' Detective at the end of the episode.

But Phryne does not start working as a detective because she is just bored: She wants to fight injustice in Melbourne during the 1920s, and the disappearance of her younger sister is one of the main reasons for her detective work. Phryne is also willing to help exploited people who do not have much money, since she believes someone has to help people who cannot defend themselves. It is interesting that Miss Fisher differentiates herself from male detectives like Holmes and Poirot, since those male detectives *are more driven by hermeneutic compulsion rather than a desire for justice* (Geherin, 2020, p.160). While Holmes and Poirot appear more reserved, Phryne is often marked through her emotional outbursts and impulsive behavior. Her emotional nature does not mean that she is not capable of making right decisions: She just likes to solve a mystery in a theatrical manner, and she has to realize a plan as soon as she can, if the plan can help her to fight injustice.

4- SIMILARITIES AND DIFFERENCES BETWEEN VERONICA AND PHRYNE

Veronica Mars and Phryne Fisher are two female detectives who have surprisingly plenty of things in common. At first sight, viewers might not see the similarities between them because of their appearance and background: Veronica is not very tall and was poor as a teenager, while Phryne is a wealthy aristocrat who can afford almost everything which could be bought by money. It is not sure how tall Phryne is, but at least in the series, she is taller than Veronica. The scenes, which she is talking to Jack, show that the height difference between them is not very big. Besides that, Phryne's short black hair is a total contrast to Veronica with her long blonde hair. Veronica does not change her hair style as an adult and keeps it for a long time, therefore her hair is considered as one of her important characteristics by the viewers.

While Veronica's youthful feature is accentuated, Phryne is more focused on her sensuality and multifacetedness. Although she is sometimes to be seen in manly outfits like trousers, Phryne is described as a woman whose outfits depend on her mood and not others' expectations. A masquerade is also considered as a painful process for women, since this act is on behalf of men who want to fulfill their hidden desire (Craft-Fairchild, 1993). But in Phryne's case, she is not interested in becoming the object of desire:

Her masquerade, or changing her clothes to play different roles, is rather for her benefit. She is often involved in romantic relationships with attractive men without looking for a husband. There is a strong bond between them and they seem to be attracted to each other. In spite of that, it is unthinkable that Phryne would give something up to become Jack's wife.

Unlike Phryne, Veronica is more focused on having a boyfriend or even getting married. Although Logan dies in the last season of the series, they finally got married after having romantic feelings for each other for a decade. In the film version, it is obvious that the settled life is not the most important thing for Veronica. If her top priority was getting married or to have a well-paid job to get settled, she would not have declined the job offer and helped Logan instead of meeting her future parents-in-law. Veronica is determined to help Logan, since she knows she is the most right person for the job. Since Logan is aware of her past and understands her stubborn side, it is not surprising that she and Logan become finally a couple after all the years. *In 9 Ways Veronica Mars Was Feminist As Hell* (2014), the writer Anne T.Donahue mentions Veronica and Logan's equal relationship as one of the factors which prove Veronica is a true feminist. It cannot be denied that she could have a more comfortable life with a job in a lawfirm, but she rather chooses to be united with person who always supported her.

Apart from their strong sense of independence, they are both far from the traditional family including happy parents and beloved children but still happy: Veronica lost contact with her mother, but she loves her father and even works with him as a detective. Phryne avoids speaking to her parents because of strained family relationship, but she is surrounded by people whom she considers as a family. Veronica and Phryne demonstrate that people do not have to focus on a biological connection to build a family.

Besides such similarites between Veronica and Phyrne, the socioeconomic status is the most outstanding difference between those two female detectives. Veronica was never rich and struggled as a teenager, becauses her mother abandoned the family after her father lost his job. Phryne's aristocratic heritage and her fortune serve as a tool which support her to stay herself: She just ignores people who criticize her, since she can afford to lead an extravagnt life as she wishes.

Apart from their apperance, it is astonishing that Veronica Mars and Phryne Fisher have plenty of things in common. Viewers might not realize the similarites between them at the first sight, since Veronica is a well-known character of a teenage drama and Miss Fisher is an aristocrat living in Australia in 1920s. However, they have the same values in life and are determined to help other people through their work as a detective.

5- CONCLUSION

One of the most well-known female amateur detectives is Miss Marple, who is created by Agatha Christie. She presents the different mode of detection, since she is neither violent nor tough-talking as her male predeccessors in the fictional world (Geherin, 2020). Miss Marple demonstrates that it is not necessary to use weapons to threaten suspects to solve the case. She is a woman in her older age without any physical strength, but is capable of seeking help if she needs support.

Veronica Mars and Phryne Fisher stand somewhere between Miss Marple and Miss Marple's predeccessors like Philip Marlowe, who is created by Raymond Chandler. He is considered as one of most famous hard-boiled detective chracters. Veronica and Phryne do not rely on violence like some hard-boiled male detectives when they fight against unjustice. However, they can also attack their enemy if necessary, while those two women are able to shoot a gun and are also capable of setting a trap for suspects. They are aware of their feminine charm and use it from time to time, but are never vulgar or degrading themselves. Veronica and Phryne do not hide their femininity, although they do not accept the boundary made by others because of the perception of gender bias.

Another interesting point is that Veronica and Phryne have more or less same issues to deal with: Veronica's adversary tries to upset her by showing her sex tape, although Veronica has the right to sexuality and her act was not morally questionable. The sex tape shows Veronica and her boyfriend, and the irony is that women can be still criticized in the 21st century because of such video footage. In Phryne's case, viewers might understand the criticism of people around Phryne, since Phryne lives in the 1920s: It is not

hard to imagine that there were different rules for women at that time. While Veronica is confronted with social expectations toward women and ignores them, Phryne is also aware of prejudices against women, but follows her own rules.

It is obvious that both female detectives are considered as unconventional in the filmes because of their decisions to become a private investigator. Nevertheless, they represent women who know the best way for themselves despite the social pressure. There is no doubt that the entertaining story made the characters Veronica Mars and Phryne Fisher popular, but it has to be mentioned that both characters also offer an opportunity to reflect on the perception on gender.

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HYPERREALITY VS ART: CULTURAL DOMINATION OF MOBILE PHONE PHOTOGRAPHY

METİN ÇOLAK[2]

Abstract

Photography was born in the era of technological advancements in the 19th century, and it continued its development and efficiency on society, culture and individual until the rise of cell phone photography technology in the beginning of the 2000s. However, this development gained a new dimension after the popularity of cell phone's camera technology. Cell phone photography has become a popular act in everyday life dominating the classical act of photographing the things artistically. In this new dimension, recording and representing reality with high resolution replaced the representation of the world in a context structured in modernity.

Photography has always been a subject matter of critical discussions. The critical thinker Walter Benjamin, for instance, stressed that the contemporary culture started to change after the rise of recording technologies, specifically the emergence of photography medium. According to him, this revolutionary technology shaped the whole modern western societies, and implemented alienation into the cultural-technological field, and for this reason, it is the doer of dissolution of *aura*, the essence of art, an uninterrupted correspondence between the beholder's eyes and the work of art. Unlike Benjamin, Jean Baudrillard defines modern societies as the place of 'simulation' full of absence, nothingness, and the images produced in this 'habitus' can only aestheticize it, structured an unreality where the representation becomes more important than the real thing, where the act of recording a moment becomes more important than its actual existence. At this point, each photograph becomes a mere sign of a 'living image of a dead thing' as Roland Barthes stressed.

Taking into account of all these critical perspectives this study will focus on the cultural domination of mobile phone photography. Within this framework, in the shadow of that long discussion which was made between the members of the Frankfurt School within the context of 'dissolution of aura', and Jean Baudrillard's simulation and Roland Barthes' *punctum* theories this paper will concentrate on the emergence of cell phones, cell phone photography, their development, influence, and expansion in our contemporary culture. This study will try to answer the question of how this new medium, cell phone photography, dominates the cultural field, and determines the aesthetic level of production in which it produces a transparency, an extreme form of representation of banal reality which in turn descends the spirit of art in the classical sense. This study will use primarily descriptive research methodology.

Keywords: Reality, Hyperreality, Culture, Photography, Mobile Phone.

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INTRODUCTION

In the period we live in, mobile phone photography has surrounded our lives. We do not only take photos with our mobile phones, we also construct a new culture. This emerging culture is a different culture from the previous period cultures. This is a culture that shaped by the image, the photos taken by mobile phones and which creates a domination over our lives.

In this new cultural domination, in this cultural rupture where photographic production is supposedly democratized and everyone can be a photographer, we encounter a new reality, a 'hyper reality'. Photography transforms on the aesthetic level within this hyper reality. With the transformation of photography, the reception of the art of photography also transforms accordingly. This transformation has become more evident in the 2000s, when cell phone photography began to dominate the cultural field. This development has reached a level where the photos taken on a world scale today are mostly taken with cell phones.

This new image culture is a culture that suppresses our normal social culture and nature. This study puts forward the thesis that this cultural transformation is caused by the loss of reality in the period we live in. The period we live in is a hyper-real period, and in this period, image, image production and circulation have taken the place of reality. In this context, this study will study the domination of cell phone photography based on the views of German cultural critic Walter Benjamin and French radical thinker Jean Baudrillard. After discussing the views of Walter Benjamin and Jean Baudrillard within a critical background, I will move on to the dominance of cell phone photography in today's world.

1-CRITICAL BACKGROUND: CRITICISM OF WALTER BENJAMIN AND JEAN BAUDRILLARD

According to Benjamin (2007, p. 221), cultural technologies, including photography, have eliminated the *aura* of work of art. *Aura* is a quality that makes a work of art a work of art, adds a ritualistic dimension to it, leaves a mark of the person who made it, and this feature can only be perceived and understood by direct act of looking. Mechanical reproduction produces a different type of reality which, in fact, is the reality of the medium (Colak, 2013, p.74). Culture technologies destroy this essential quality. The work of art ceases to be a product of art, it turns into an object of reproduction. They are reproduced thousands and millions of reproductions, with the illusion of being the same as the original, in fact, these reproductions are simple copies of the original.

Where there is reproduction, the work of art ceases to be the subject of art, but begins to be included in the political field. This mode of production causes a significant loss, according to Benjamin: The dissolution of the *aura*. The *aura*, which has the ritualistic feature of an art product, disappears with reproduction, the image enters the network of numerical relations and becomes included in the political field. According to Benjamin's approach, this is the moment of rupture of the era we live in: With the introduction of mechanical tools, namely culture technologies, including photographic camera, culture gradually began to transform. A new era begins when the storytelling of the experienced people of the past cannot be a question, and the stories will be told by these cultural technologies themselves.

Some critical questions arise at this point: How have these cultural technologies turned into storytellers in today's world? What kind of reality did they begin to shape us by embracing our lives all around?

According to Benjamin (2007, p.225-26), the camera puts its own rationality and authority in its place while eliminating the aura. The artist who looks at reality and his art objects with naked eyes, and the person who sees these art products can no longer look at them with these eyes, and begins to approach him through the camera and mechanical processes. The image recorded by the camera is an image in which the distance is taken closer but at the same time it takes what is closer to the distant. The optics and camera bring an object close to the eye, allowing it to go into detail, but with the recordings of the objects it has recorded and brought closer, it decodes their aura and articulates it to the capitalist market relations.

Benjamin (2007) compares the person looking at the camera and two people looking at each other. The person looking at the camera no longer looks into the eyes of the person, but looks at the camera. The

person who looks at these images can no longer look into the eyes of the person he is looking at, but what he looks at is what the camera sees and records.

The French radical thinker Jean Baudrillard takes Benjamin's analysis of this break in the modern social structure to a further stage. Jean Baudrillard's theory, whose ideas about contemporary society are heavily debated, includes a thorough criticism of all the facts and processes that we have known as true and real until now. Baudrillard (2006) radically argues that reality is now disappearing, giving way to a simulative universe.

The focal point of Baudrillard's criticisms is the effect of technology, mass communication technologies on culture and society and the fact that what kind of cultural and social transformation is experienced in today's world as a result of this effect. In this context, Baudrillard's (1993a) "The Ecstasy of Communication" is a starting point. In this essay, for the first time, he makes the determination that the contemporary social structure has undergone a deep transformation and that this transformation is related to the changes that technologies (especially cinema and television) have undergone since the Renaissance in Western societies. He made the first formulations of simulation analysis, which he later developed in "Symbolic Exchange and Death" (1993b) and formulated in "Simulacra and Simulation" (2006).

Baudrillard emphasizes that in contemporary society, between object and subject, the formerly existing opposition and distinction dissolve into each other. It uses the car example given by Roland Barthes in "Mythologies" (2001). The car example concludes that the subjective will directing the world of objects disappears in the process and turns into a frame of reciprocal relation that works in favour of the object (Baudrillard, 2006, p. 127): Now, the object directs the subject, not the object, according to a "probability tactics": " The vehicle is now like a capsule, a dashboard like brain, a peripheral television screen ”(Baudrillard, 2006, p. 127). He emphasizes that cars that can talk to the driver are indicators of an environment in which the relationship between subject and object disappears in favour of the object, and the subject now becomes reified by entering the guidance of the object.

He emphasizes that a similar situation is experienced in movies, television and commercials. Baudrillard argues that the sheer mass of representation in film, TV, and commercials and the geometric increase in information not only threaten the unity of the private world, but actually destroy the distinction between private and public as Connor (1997, p. 253) has stressed.

According to Baudrillard, the public and the private change places, they intertwine with each other. What reveals this situation is the structures of mass media that give priority to the indicator, and this structure has reached a dominant position in all living areas. Based on the sign itself, mass media, according to Baudrillard, "there is no positive or negative, only a feverish more sign, more meaning production," communication intoxication "(Connor, 1997, p. 254) is the creator of a situation in which it is realized. Using the thought of Roland Barthes, Baudrillard argues that the contemporary society in which communication is drunk is also full of the ideological myths of capitalism.

Positioned at the centre of Baudrillard's analysis, here, the contemporary social structure and its determining effects, especially of electronic media, on culture and humanity, are the basic characteristics of the simulative universe in which we live. Baudrillard also has something to say about the historical developments that brought this universe to life. According to him, the emergence of this phase is related to three fundamental breaks in the historical process: (1) Classical Period: Copying; (2) Industrialization Period: Production; (3) Current Period: Simulation.

Classical copying period covers the whole "classical" period from Renaissance to the industrial revolution and the basic phenomenon that characterizes this period is copying (1993b, p. 78). In this period, the period of "compulsory indicators" that was in question in the previous periods has ended and has been replaced by "the period of free indicators where all classes can benefit from them without discrimination" (Baudrillard, 1993b, p. 79). Copying subjects the reality to a kind of masking process, replaces the 'natural', becomes the simulacrum of the 'natural'. (1993b, p. 80). However, both the real thing and its replica exist at this stage at the same time. Therefore, Baudrillard says that the Renaissance was born with a fake with the original. (1993b, p. 80). This phenomenon is encountered everywhere, from the coexistence of the

original and the fake, "from a vest-like garment with an artificial prosthetic fork (plaster coating) to a false marble interior, to baroque theatrical interior mechanisms" (Baudrillard, 1993b, p. 79).

With the industrial revolution, the bourgeoisie shaped its own living spaces in the process of "imitating nature" with the basic characteristics of the classical copying phase before entering the field of production. The fake marble decoration in churches and palaces, taking any form that can be given to it; It imitated all kinds of materials, including velvet curtains, wooden cornices, and sensual curves specific to bodies. By putting an end to the inconceivable confusion in the variety of materials, fake marble created a single new substance, a kind of general equivalent of all other materials, and thus played a successful role in achieving all theatrical prestige because it also reflects all other materials (which mirrors them). has been a substance that revived them (Baudrillard, 1993b, p. 81).

This period copying is not limited to the area of indicators. All these processes, these early simulators, include social relations, social power mechanisms. According to Baudrillard, the entire technology, the whole technocracy, emerged during this period: The audacity to express, by discovering an ideal copy of the world, a universal substance and a combination of universal substances. To put together a (after the reform) fragmented world through a (homogeneous) homogeneous doctrine (Baudrillard, 1993b, p. 81). The foundations of the productive rationality of capital that will emerge with the industrial revolution are laid here. This experience, according to Baudrillard, also constituted an important model for the next generations in terms of showing that a universal audit project was produced during this period and that the internal consistency of a total system is of utmost importance (Baudrillard, 1993b, p. 82).

Industrialization Period: When we look at the period of production, with the industrial revolution that emerged in this period, a radical transformation takes place in the generation of signs and objects. At this stage, it is a matter of imitating something, not copying, but directly produced. Therefore, the relationship between the produced and its indicators is "a relationship based on equivalence, sameness, not an analogy or reflection type, similar to the one between the original and its copy" (Baudrillard, 1993b, p. 86).

Crucial here is the technique itself. Technique alone is a revolutionary element in that it makes it possible to do exactly the same thing. Baudrillard refers to the analysis that Benjamin (2007) expressed in his work titled "The Work of Art in the Age of Mechanical Reproduction". Here, Benjamin states that reproduction radically alters or even destroys the production process, and this situation also causes a radical transformation in the nature of the work of art. It examines this development especially in the fields of photography and cinema. All these arts are "unrelated to classical productivity and XX. These are new fields that suddenly emerge under the reproducibility indicator in the century "(Baudrillard, 1993b, p. 87).

According to Baudrillard (1993b, p. 88), both Benjamin and Marshall McLuhan understood that production has no meaning and that its social productivity goes into mass production. However, this serial reproduction phase was short. With the start of serial reproduction, dead labour to prevail over living labour, it has been replaced by production through 'm models: The serial reproduction phase (industrial mechanism, chain manufacturing, expanded reproduction, etc. phase) took a short time. From the moment when dead labour began to prevail over living labour, that is, when the primitive accumulation process came to an end, the mass production system gave way to production through models. At this point, the process of origin and purpose is reversed because, instead of being reproduced mechanically, all forms that emanate from a fertile nucleus, which is called a model, starting from the design phase, are changing (Baudrillard, 1993b, p.88).

The production phase with these models also shows that we have entered the tertiary simulacres universe. In the "Simulation Phase", which is the current phase, neither the copying of the original in the first step simulators period nor the mere series can be mentioned as in the order of the second step simulators (Baudrillard, 1993b, p. 88). At this stage, everything is meaningful as much as it can rely on a model: "Now, what is intended is not a referent, but a model (Baudrillard, 1983, p.26). Nothing is no longer for its purpose, but to the model, that is, to some sort of past purpose. and it only works in accordance with its analogy with the 'signifier' that he uses as a reference. In the modern sense of the term, we are now in the simulation universe (Baudrillard, 1993b, p. 88).

Baudrillard (1993b, p. 88). According to, "henceforth, various views with being; there is no mirror / reflection specific to the concept of truth and reality ". There are now simulators referring to itself, to its own reality. The truth disappeared and gave its place to the simulative universe, the signs that replaced the real. The author Baudrillard (1993b, p. 18): To conceal (dissimuler), pretend not to have what you have; To simulate is pretend to have what is not possessed. The first sends to an entity (not here at the moment) and the other to an absence (not being here right now).

Baudrillard (2005, p.14) warns us elsewhere that we should be careful about this point. It underlines that the disappearance of the truth, or its replacement with pure representations, does not mean that the physical existence of reality is the disappearance of its reality, but in the metaphysical sense, in the context of our thoughts and beliefs about it, it has disappeared.

Here, in the simulation universe, everything is simulacrum, the images are total. But it does not refer to a real being, a concept or what is shown, it has a sign that can only replace itself, which becomes dull in itself, a signifier. This universe is hyperreal, not real (Baudrillard, 1983, p. 17). According to Baudrillard (1983, p. 23), here, in this simulacres universe, every image will belong to this hyperreality, not reality. The second makes a very important point, Baudrillard — which appears in another framework, Jameson. The moment reality leaves its place to hyperreal, pure representations, the phenomenon called nostalgia increases its weight gradually. Because the number of legends and indicators of reality that tell the formation process of the world has increased enormously. What we lack is the sense of history here. After the disappearance of both the sense of reality and the sense of historicity, in this simulation universe, according to Baudrillard, a second area rises: Photography and Cinema. Photography and cinema are tasked with constructing the truth, the reality based on models, as the reality disappears.

Science and technology have reached such a stage that it is possible to show the reality more "real" in the simulation universe. In this respect, the dominant image of the first period is theatre, in this phase photography and cinema. Models have increased, shapes and viewing angles have reached the potential to be reproduced in infinite numbers. In addition, the effect brought about by visual effects has a decisive role in the construction of simulative reality. Baudrillard thus cites the thought expressed by McLuhan (1994) (in his famous book 'The Medium is the Message': The medium itself has been a message, referring only to itself, to its contents and forms, and to using them through its own contact form. Therefore, every indicator that the 'medium emits will explode within itself - because it does not refer to any truth, the meaning is swallowed up by its reflector:' The vehicle is the message '. The actual message it gives, the uncoded, unconsciously and deeply 'consumed' message is not the apparent content of sounds and images, but a compelling structure that depends on the technical essence of these tools and distorts the reality in the form of successive and equivalent signs (Baudrillard, 1998, p. 154)

Baudrillard's analysis of simulation was extremely important in the context of his indirect analysis of the cultural imagination of present-day capitalism. Because, within the framework of the analysis that he owes to the structuralist school, his development of the phenomenon of the autonomy of the sign, together with the analysis of the simulation universe, was a harbinger of where the field of aesthetics in the late 20th century would be concentrated. This was the 'show' phenomenon that was increasingly concentrated in the indicator and indicator that became autonomous.

Structuralist Roland Barthes (2001, p. 114) stated in *Mythologies* that the classical semiotic scheme had been broken. Barthes would also say that Western societies built their own living spaces within the framework of intense mythical signification practices. He emphasized that this construction process was carried out with the "sign", the mythical sign that no longer refers to the "sent", but only to himself. Baudrillard took this analysis of the structuralist school, especially Barthes, to a further formulation: the simulation universe devoid of what is sent.

2- CULTURAL DOMINATION OF MOBILE PHONE PHOTOGRAPHY

In the period we live in, the transformation that Benjamin and Baudrillard stated has become much greater. The mobile phone, which is available in almost everyone's pocket, and the development of these phones in

recording photographic images has increased the popularity of these tools. Today, these tools are used not only to record images, but also in different new media mediums such as social media platforms. The small and fast technology that exists in people's pockets also has an evolution and history within itself. These technologies, where anyone can take pictures, were once privileged to have his knowledge. The popularity of photographic technology was born with the invention of the 35mm camera and the famous initiative of Eastman Kodak, to put this invention into the use of ordinary people.

Sales of camera increased gradually and steadily from the 1950s until the 2000s. A transformation begins with the introduction of smart phones in the field since the 2000s. The decisive effect of Smart Phones begins to be seen since 2010. In 2010, sales of SLR / DSLR cameras skyrocket. This year, 121 million cameras have been sold worldwide. After this year, sales of SLR/DSLR cameras begin to decline and drop by 89 percent to 19 million in 2019 (Flynt, 2021).

The decline in 10 years is really striking. Not only smart phones can replace DSLR / SLR cameras. A new professional area develops under the influence of smart phones: Mirrorless Camera. A development occurs where the camera bodies are gradually shrinking, mirrors are gradually removed from the camera systems and mirrorless systems are replaced. Camera manufacturers anticipate that mirrorless systems, in which professional needs can be met much faster, faster, and more conveniently, cannot be a remedy for this decline. "Industry estimates for the sales of digital cameras in 2020 do not depart from current trends, predicting a year-to-year drop of around 23 percent" (Flynt, 2021).

We are witnessing the rise of mobile phone photography as these professional cameras fall from grace. 1.2 trillion digital photos 85% were captured via smartphones as of 2017 (Lucas, 2021).

You don't just take pictures with mobile phones today. Even motion pictures are shot with cell phone cameras in the period we live in. It is stated that more than 12 films were shot with mobile phone video cameras, and even these films were shown on the popular broadcaster Netflix (Eksposure, 2021). Cell phones have changed not only the photo but also the video image. Fields that once required high knowledge and skills (film production and photography) have now become a field that can be performed by everyone, thanks to these tools.

As people use these tools widely, they take up more and more space in the images and information produced by these tools, and even become determinants of a significant part of our lives. These tools impose their own rationality with the rationality they have created (technological rationality) and lead to the construction of a new culture, a culture where reality is suppressed. As you have stated in the Baudrillard section above, the truth is reproduced with the help of these tools, transformed into a hyper-reality by inserting it into cultural production, consumption and circulation. This hyperreality is an "integral reality" that constantly repeats itself (Baudrillard, 2005, p. 16).

Content is nothing more than an abstract background in this integral reality. This society, where more and more shows are gaining importance, almost everything is reproduced and shaped through myths, in the sense that Barthes emphasizes, constitutes the other side of hyperreality. The reason why people photograph the places they go to and the importance of selfie photography (an average European citizen takes an average of 597 selfies per year (Eksposure, 2021) is perhaps the effort to recapture the content that has already disappeared.

Photography art also loses altitude within this reality shaped by photography. Here we come across a new photographic art, a new aesthetic field in which artistic production is compressed into pixel values, optical perfection, that is, technique, prints and transforms the content. This aesthetic space is an aesthetic field that is shaped by the banal reality of the commonplace. The components of this aesthetic are the following: Technological blessing, deep belief in optical perfection, and the constant search for high resolution and high pixel rate in photography.

Technological blessing is manifested in the constant demand for necessary unnecessary equipment and features in photographic equipment, mobile phones, that is, in a kind of technological gluttony. The belief that higher pixel values and more manipulative editing features will increase the "quality" in photography has exactly the quality that destroys the essence of art. The principle that an artistic photograph is above

all about content is reversed here. In this distorted situation where technology has become a goal, not a tool, we come across a photo-hyperreality where everything looks very "clear", very "sharp", optically "perfect", but does not contain much meaning on the content plane, even looks like other images.

The belief in optical perfection is the belief that new photographic technologies produce better images. In the new optical reality where computer technologies are employed, Chromatic aberrations are further reduced, chromatic aberration is eliminated, higher resolution images can be obtained, not organic but artificial glasses can be produced in laboratory environments, organic apo element glasses can be produced artificially in optical laboratories and accordingly, more There is a situation where light and small lenses can be developed.

It is a point where all these developments are summarized, the last fact: the belief in High Resolution and high pixel rate. Today, people constantly demand clearer images in photographic images. High resolution images almost summarize the current photographic experience. The fact that the truth is always wanted to be recorded with clearer images is actually an indication that the reality is lost.

CONCLUSION

Roland Barthes in Camera Lucida (1981) explains the deep surface of the photograph with the term 'punctum'. The effect of photography on people due to purely personal reasons, which stays in the air and cannot be touched by words, is explained throughout the book. 'Punctum' is a place of your photograph that suddenly catches your attention, but you don't know why you got stuck there. Someone who accidentally entered the square, a tear in the dress, a smile is an aspect of the photograph that does not serve the purpose of taking it, and perhaps will not be ignored or even seen by many. There is a gesture in Punctum that we cannot name or understand. It has a piercing, injurious aspect. For example; the photograph of the young man waiting to be hanged in his cell was taken. This is 'Studium'. 'Punctum' is this: He will die! 'Punctum' is about the meaning, it is about the meaning that goes beyond the photo frame.

In the period we live in, almost all photographs define, just as Barthes emphasized in the term 'studium'. They record the 'meaning', 'reality' that has already been lost, in a hyperreality. It is the punctum left behind by excessive transparency and extreme clarity flash-up in the photo frame. This flash-up is just one of the moments of the crisis of our civilization that we live in in this touching, sad space.

The cell phone and its photography is a small, but dense gadget and imagery for our civilization that reflect its own deep crisis.

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WOMEN IN PUBLIC SPACES: DANSBANA! AND PUBLIC LUXURY EXHIBITION

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Abstract

Public spaces are not equally safe places for every group of society. Women, people with disabilities, minorities, refugees, and different classes of society experience public space differently. In order to discuss what public space means and how can it be transformed, this paper focuses on an exhibition that took place at ArkDes, Sweden's national centre for architecture and design, in Stockholm between 1 June 2018 - 13 January 2019 called Public Luxury. The importance of the exhibition is that it exemplifies how architects, designers, and artists can create public spaces as a safe place to be for women, refugees, and minorities.

The paper has two main aspects. Firstly, the paper will examine the exhibition and discuss public space through the selected works from the exhibition. The projects selected from the exhibition for this purpose are: "Al-Madafeh: The Right to Host", "The Village Mosque", "Integration with App", "History Lessons for Gamers" and "Dansbana!". Al-Madafeh: The Right to Host by Sandi Hilal creates a living room in the museum. The Village Mosque is about a new mosque which will be built in a suburb of Stockholm. Integration with App is the project that discusses an app called "Welcome!" aiming to help refugees in Sweden. History Lessons for Gamers is selected because it is about creating a game and a virtual space with women prominent characters. Lastly, Dansbana! is an installation outside the museum that creates a public space for dancing.

For the second part of the discussion, the paper will focus on Dansbana!. The word *dansbana* means dance floor in Swedish, and the architects Anna Pang, Anna Fridolin, and Teres Selberg established the practice Dansbana! to create public spaces for people - especially for women - to dance.

Key Words: Public space, Feminism, Gender, Exhibitions, Refugees

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INTRODUCTION

Gender norms determine certain roles for groups living in society and identify them with certain places. According to this arrangement, women are identified with the private spaces (houses); and men with the public spaces. Thus, all spaces - including public spaces - are gendered and clear boundaries are drawn between the spaces that each group use.

The dominant ideological figure of today's world is the man. In this order; the hierarchies that women, children, and workers (as well as other races) are different from the European white man by nature and subject to him; are unquestionably adopted (Pollock, 2014). Therefore, the public sphere is perceived and experienced differently by each group - women, minorities, refugees - outside this definition, and these groups are marginalized by norms.

On the other hand, the right to the city includes,

the right to live in an environment that respects human rights and ensures the well-being of individuals,

the right to live in a safe city protected against attacks and crime,

the right to live in a city that no one is excluded from social life, not pushed to a secondary position because of their differences, in a city with a multicultural integration

the right to have/access a sufficient range of entertainment spaces and free time activity opportunities without any distinction, (Göregenli, 2015).

Nevertheless, public spaces are not equally safe places for every group of society. Women, people with disabilities, minorities, refugees, and different classes of society experience public space differently. Some groups of society even live with the fear of crime in public spaces and constantly limit their actions in public spaces in order to be safe. While the implications of the social differentiation of fear of violent crime are increasingly being recognized - for example, for elderly people, children, and ethnic-minority groups - gender remains the strongest determinant (Pain, 1997). Therefore, women who use public spaces dominated by men need to develop some strategies.

Akşit (2009) states that the danger in public places decreases if women go there together; or meet with family or relatives there. In her work, where she tells about women who come together in a park in Ankara early in the morning and "*do morning gymnastics with zilgit (zaghrouta) sounds*", she exemplifies the practices of women coming together to transform a men's space into their own spaces, instead of using the spaces that are gendered as women's spaces.

Göregenli, (2015) advocates the need for a neutrally functioning public space for arrangements that will allow urban dwellers to live in a humane, healthy, and dignified way. According to her, in the public sphere, neither the state nor other social forces should have a higher determination in order to make sure there is free reconciliation between subjectivities. The public space must be a neutral space.

Contemporary art seeks to create alternative spaces within the public sphere to reverse unequal spatial norms; making it possible for the oppressed groups to self-represent, working with the participation of different minority groups, with collectivism and with process-based approaches, creates alternative-publicities, (Tan and Boynik, 2007). Thus, contemporary art struggles with ideological repression mechanisms and internalized methods of discipline, (Kosova, 2007).

From this point on, this paper focuses on an exhibition that took place at ArkDes, Stockholm, called Public Luxury. The importance of the exhibition is that it exemplifies how architects, designers, and artists can create public spaces as a safe place to be for women, refugees, and minorities. It also shows how the digital world can be a women's place or how apps can help refugees live in the country they arrived helping with the day-to-day challenges they face. Because of all these reasons, it is believed that it is important to take a closer look at the exhibition.

The paper has two main aspects. Firstly, the paper will examine the exhibition and discuss public space through the selected works from the exhibition. For the second part of the discussion, the paper will focus on Dansbana!. Dansbana! is the name of one of the projects in the exhibition and the practice who created the project. They create public spaces for people - especially for women - to dance.

PUBLIC LUXURY EXHIBITION

This part of the paper will focus on Public Luxury Exhibition that took place in ArkDes - Sweden's national centre for architecture and design - in Stockholm from 1 June 2018 to 13 January 2019. The exhibition consisted of 28 projects and Kieran Long was the head curator of the exhibition; he is also the director of ArkDes.

Public Luxury is an extraordinary name choice. What is public is usually something that is the opposite of luxury. When we think of what makes public, or public place luxury; it is possible to say sometimes it is a luxury to have a safe place in public where certain groups of the society meet with people like them, enjoy being in public, or just have fun together. So the exhibition suggests an unusual way of thinking starting from its name. The exhibition catalogue addressed this distinction saying *"Public Luxury is an exhibition about the conflicts and paradoxes of design in the public realm in Sweden today. The title sounds like a contradiction, but recognises that everything in the public realm exists for more than merely functional reasons."* (ArkDes, 2017). The exhibition approached public culture and public space from several different standpoints. The first point the exhibition emphasises is that every space or design object has a deeper meaning than eyes could see when people look at it, they have "*a symbolic value and meaning*" beyond function. There are social networks, power relations, or manifestations through every space and object that are not visible to the eye. This meaning may or may not be what designers originally planned for the users; however, sometimes designers may initiate such relations or alternatives to the existing settings.

Secondly, the exhibition discusses design objects we see in public space every day, and offer a different way of seeing them:

"*Every kerbstone, bench, bollard, station sign, public toilet and street... Our park benches and metro trains; a hot dog kiosk and a monument to the dead...Opera houses and state limousines; monuments and botanical gardens; the best silver at the royal palace and the most valuable painting in the National Museum. These luxuries belong to us, but most of us will never use them or take them home. Common to all, but exclusive.*" (ArkDes, 2017). These things are what we share, things that are a part of our every-day life, things that we take as granted; they are the results of design processes and some of them are a tradition of hundreds of years, the culture and civilization.

Lastly, the third and the most important angle of the exhibition to this study is that the exhibition discusses who is public, who are the people of Sweden today, and how do they became a part of the public space, or can they really? The exhibition catalogue asks *"Can we make better streets out of our paranoia about crime and terrorism?"* while it accepts its privileged position saying many regulations that shape daily life in Sweden are "*spectacular luxuries*" for non-Swedes, (ArkDes, 2017). So there are two different poles that design serves, design might *"conceal society's prejudices and weaknesses"* and it can work, *"sometimes with, sometimes against, the prevailing conditions"* (ArkDes, 2017). The catalogue closes the introduction with the claim "*giving voices to people who do not have them*" and ask "*How we can make public places and institutions where conflict plays out peacefully, where different groups in society can meet, disagree, not kill each other, and live in a spirit of tolerance and grumbling neighbourliness*" (ArkDes, 2017). This is the exact point this paper will start investigating.

The exhibition design was conducted by Anna Nilsson and Susanna Rahm. But in addition to what they designed inside the museum, there was a special addition to the museum, on the outside. ArkDes uses the same building with *Moderna Museet -* Modern Museum and both museums used to use same entrance before Public Luxury Exhibition. For the exhibition, it was decided to open an old access that was not in use, establishing a direct reach to the exhibition hall; and they also decided to mark the entrance. After the design process, Åsa Jungnelius placed a giant vulva outside the doors of the ArkDes building and visitors entered the exhibition walking through the path under this setup, (please see Figure 1).

Figure 1. A Caring Space in 2018 (Personal archive) and She – A Cathedral in 1966 (Moderna Museet, 2021)

This setting was in fact a reference to history and an exhibition that took place in Moderna Museet 52 years ago. In figure 1, the photo on the right shows a giant sculpture, a "cathedral" (23 m wide and 6 m tall) in the form of a pregnant woman lying on her back, which the audience could enter. The installation She – A Cathedral was exhibited in 1966 and designed by the artists Niki de Saint Phalle, Jean Tinguely, P.O. Ultvedt, and Pontus Hultén, (Moderna Museet, 2021). This sculpture was important then and it is still important now because *"the female body placed directly into the heart of the museum institution served to disturb power relations within artistic networks and cultural life at a time when both the representation of women and gender positions in the arts were being challenged."* (Öhrner, 2018). In 2018, the installation outside the ArkDes building recreated the same situation with a new design in order to revive the effect.

Among 28 projects the Public Luxury exhibition contained this paper will focus on 5 of them. The projects selected from the exhibition for this chapter are: "*Al-Madafeh*: The Right to Host", "The Village Mosque", "Integration with App", "History Lessons for Gamers" and "Dansbana!". Al-Madafeh: The Right to Host by Sandi Hilal creates a living room in the museum (*al-madafeh* means living room in Arabic). The Village Mosque is about a new mosque which will be built in a suburb of Stockholm. Integration with App is the project that discusses an app called "Welcome!" aiming to help refugees in Sweden. History Lessons for Gamers is selected because it is about creating a game and a virtual space with women prominent characters. Lastly, Dansbana! is an installation outside the museum that creates a public space for dancing.

Starting now, the paper will discuss the public space through the selected works from the exhibition. As stated above, the first project is "*Al-Madafeh*: The Right to Host" by Sandi Hilal. For this project, the artist created a living room inside the museum, a space surrounded by walls and possible to enter after taking shoes off. Taking shoes off while entering houses is an important tradition in the Middle East. When you enter this so-called "interior" space, there are carpets and cushions to make "guests" comfortable while sitting on the floor. Inside, it is possible to watch a video by the artist or simply you can relax and make yourself "home".

Moreover, a series of events were organized at the "living room" that the artist hosted, inviting guests over a mint tea during fall 2018. By doing so the artist wanted *"to challenge the binaries of inclusion and exclusion, public and private, guest and host"* (DAAR, 2018). So this project turned non-Swedes into hosts and Swedes into guests in a traditional Arabic living room.

In order to be accepted in foreign countries, refugees are expected to constantly perform the role of the "perfect guest." Access to public space is thus a challenge (Hilal and Petti, 2018). Being a host gives people power, something refugees do not feel often. And being the guest is feeling uncomfortable in a new and unfamiliar setting, and also being dependent on the host because of the unwritten rules of this new space. Derrida takes this a step forward and says this temporary agreement between guest and host is collusion:

"*This collusion is also power in its finitude, which is to say the necessity, for the host, for the one who receives, of choosing, electing, filtering, selecting their invitees, visitors, or guests, those to whom they decide to grant asylum, the right of visiting, or hospitality. No hospitality, in the classic sense, without sovereignty of oneself*

over one's home, but since there is also no hospitality without finitude, sovereignty can only be exercised by filtering, choosing, and thus by excluding and doing violence. Injustice, a certain injustice, and even a certain perjury, begins right away, from the very threshold of the right to hospitality." (Derrida, 2000).

Thus, this project is an extraordinary exercise to redefine power, home, boundaries, hospitality; to displace the host and guest, as well as the public and the private. It questions everything refugees experience and offer a similar experience for a limited time for the ones that never imagined how it is like.

Figure 2. *Al-Madafeh*: The Right to Host (ArkDes, 2021)

Being a refugee in a community brings many problems with it. First, there are physical needs, and then there are social needs. In some situations, existing in society and public space could be even tougher. The next two projects are about overcoming these difficulties. "Integration with App" is a project about an app called *Welcome!* Designed by Emma Rosman and Tobias Rosman. It aims to help refugees overcome their daily struggles, to meet their both physical and social needs. There are many sources online to help with basic needs but this app also wants to help people socialize, so that's what makes it important. The projects suggest that Swedes could invite newcomers to meet and hang out through the app. So this app claims to help people enter public space.

The next project is about minorities and a place for them to exist freely and perform their religious ceremonies with people, "their people" creating a new public space. "The Village Mosque" presents a new mosque that will be built in a suburb of Stockholm that also includes spaces for teaching and meeting. The building was commissioned by the Islamic Association of Järva and the architect Johan Celsing decided to use the classic dome typology (ArkDes, 2017). Using a dome - well 18 of them to be precise - is important and political because of what it represents. Building a mosque in Europe is still a controversial topic for the people but still, this is an act of creating an alternative public space in society.

Figure 3. "The Village Mosque" (ArkDes, 2021)

Representation of women is important on every medium and "History Lessons for Gamers" is an example of creating spaces for women but this time it is a virtual space. Most of the gamers and the characters in games are men - women are the minority in this field - and women are highly underrepresented in this area. The exhibition catalogue explains that *"for millions of young people, gaming is more than entertainment; it is also a space for social life, and the place where their idea of the world and history is shaped."* (ArkDes, 2017). That's why this time the prominent characters in a war game - *Battlefield* designed by Dice - are women.

In addition to these projects, there are other projects at the exhibition that are worth to mention. "Let The Right Ones In" is a project addressing an example of hostile architecture. The project team mapped the fences in the city put up by property owners in order to keep people away who are hanging around in front of apartment building doorways or other nooks around buildings. "Life-Saving Design" proposes new design solutions for obstacles in a pedestrian street that can resist a high-speed collision with a heavy vehicle. This project wants to make sure an attack like on Drottninggatan in Stockholm in April 2017 that killed 5 people would never happen again. "Paranoid City" focuses on artist Rebecka Bebben Andersson's perception of Stockholm, and how she - and women in general - feel safe during the day but everything turns upside down when the darkness falls. "Gothenburg's Most Dangerous Streets" is about small spatial adjustments that make the city inaccessible for the disabled. "Rather Nothing Than This" is an example of people performing their right to the city and they say no to the renovation of the popular recreation area. Similarly, "The Battle For Stureplan" shows how thousands of Stockholmers resisted a shopping mall project. There are other projects that present examples of negative public opinion on spatial changes. Lastly, "Zlatan's House" is a project about the football player Zlatan Ibrahimovic's new fancy home, reminding his journey from suburbs to luxury (ArkDes, 2017). The next chapter is for a closer look at the last project from the exhibition, "Dansbana!" and the designers' practice in general

DANSBANA!

The first chapter of this paper explained that different groups of society experience public space differently. It is possible to say gender roles and gendered spaces make women feel less like themselves in public spaces, there is a price to be in public, there are some rules and regulations that women must follow in order to ensure their safety when they are in public. Well, this chapter investigates what can be done to change that. The paper wants to discuss if it is possible to create safe places for women to have fun in their spare time. This chapter of the paper will exemplify an important effort that addresses these issues.

The architects Anna Pang, Anna Fridolin, and Teres Selberg established Dansbana! to create public spaces for people - especially for women - to dance. The word *dansbana* means dance floor in Swedish, and it is also the name of the traditional Swedish settings; *"For a long time, dance floors were common in Sweden, from the 19th century to the 1940s* (Figure 4). *The dance venues were important meeting places for young people and the music and dances varied over time."* (Dansbana, 2021a). These dance floors were also places that the different classes of the society meet, (Dansbana, 2018).

Figure 4. The historic dance floor and dancers (Dansbana, 2021a and Pang, 2021).

These places started to disappear in time and public spaces become gendered spaces only for men to use. According to them *"Planned spaces for outdoor activities such as football fields or skateboard ramps are primarily used by boys, some up to 90%. Girls are heavily underrepresented as users of public spaces and Dansbana! was created out of a desire to change that."* (Dansbana, 2021b).

To change this, over the years they created four dance floors between 2016 and 2020 in public spaces working with local authorities and people that will use the space. The newest dance floor was established in Istanbul, Turkey in October 2020. And were they successful at making women use these spaces? They state that two out of three people using their spaces are women, (Dansbana, 2018). How do they make sure their spaces will be used? To ensure that they are used and popular, they explain that they work from the outset to engage young girls, local dance associations, and those who work with youth and cultural issues in the municipality and the surrounding area. They say presence and continuity are keywords; they do not stop interacting with space when a dance floor is built, and they keep in touch over time by arranging dance courses and events, (Dansbana, 2021a).

They also aspire to challenge the traditional *dansbana* building typology. The dance floors that have been created always have a new form architecturally, but it always includes Bluetooth speakers so that anyone can come, connect their phones, play the music they want, and create an opportunity for a dance, or two. In addition to that, they follow a participative design procedure; they design and build the space with the users. This is the most ideal way of designing for the public.

When they were asked if there was a reason behind the design decisions they make, for example for Dansbana! Södertälje, using a dome or putting several hand-drawn figures inside and outside of the dome; and using basic shapes like triangles; they say it was the people who draw/demanded those figures, (Dansbana, 2018). This means that they, as professionals, as architects, don't assume that they know the best for people and entitled to decide for them. This exemplifies how citizens should be a part of the decision processes when public spaces are at stake.

Figure 5. Dansbana! Kalamis, 2020 and Dansbana! Södertälje, 2018 (Empathy Revisited, 2021 and Dansbana, 2021c).

Figure 6. Dansbana! ArkDes, 2018 and Dansbana! Vårby gård, 2016 (Dansbana, 2021c).

To sum up, this paper wants to stress that Dansbana! and their practice is a great example of how artists, designers, and architects can create alternative public spaces for everyone. First, because of their motive, to create public spaces for women where they can dance, have fun and act freely. Secondly, because of their design process/their method, the way they work with local people and work in order to realize their decisions only. Lastly, because it is an example of people creating public places for themselves with a participatory process, since people do not want political power holder to decide for them. This is an example of women creating and transforming public space for themselves. So this is a lot better than a Swedish architect designing a mosque for people he didn't meet or for a religion that he doesn't belong.

CONCLUSION

This paper focused on public space. In doing so, it explained how can people - refugees, minorities, and especially women develop strategies to take the power and public spaces back from the political power holder; or simply men. Spaces that were discussed included a living room in a public space "owned" by refugees, a space for women to dance, a virtual space for women to fight a war, a space for Muslims to meet, and a friendly virtual space for the newcomers. Most of these were created as a part of an exhibition and even if they physically existed in real life, they were ephemera buildings. Still, they have a great value for showing how to create alternative-spaces in public space successfully. Representation still matters even if it was for a short period of time.

The paper asked and answered this question: Can we make better public spaces, streets, buildings; in short cities for everyone? The answer was yes, and the paper showed how. If we look carefully, we see that the key to success is to work together. The projects are successful as long as they allow oppressed groups to self-represent, create, and reshape their own spaces. That's how, contemporary art, design, and architecture are able to create alternative publicities.

The paper took a closer look at six projects from the Public Luxury exhibition and couldn't resist mentioning seven more; 13 projects of 28 projects in total were addressed. The exhibition was important because of including projects that set a positive example. But not all the projects were equally successful. The exhibition showed two different sides of the society, one of them was the Swedes who fear terrorist attacks. And the second was the Swedes and non-Swedes who work together.

Because of all the points stated above, one project from the exhibition was considered to be a better example than the rest. And this example was the topic of a separate chapter. The paper took a long hard look at Dansbana! since the project could inspire more designers and women to claim public spaces, transform public spaces and go beyond the spatial borders they were dictated.

Personally, it was a great experience to meet Sandi Hilal, Anna Pang, Anna Fridolin, and Teres Selberg in person. I would like to express my gratitude to them for sharing their experiences with me.

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ARGO

SHAHRZAD IZADPANAH[1]

ABSTRACT

Argo directed by Ben Affleck shows the dramatic events related to the attack on the United States embassy in Tehran by Iranian Islamists on November 4th, 1979 and the exfiltration of six Americans with the help of a CIA agent. Although the film aroused a sense of patriotism on the side of Americans due to a positive representation of their image, it blackened Iranians' character as barbaric and uncivilized. This paper is going to look at how this film tries to represent Iranians in general and specifically women during 1979; moreover, how it depicts Islam by intentional and careful choosing of some symbolic scenes, which in return can arouse a sense of Islamophobia among those who are exposed to these images and subsequently, it can form an image of Islamic Iranian nation. The last issue that this essay is going to study is how in this film some tenets of Orientalism are at work in such a way that these tenets emerge and become visible in some representations of the East and the West and consequently these representations can gain so much power that they inculcate some stereotypical images of Iranians and Americans; some typical images that have become so solidified within the framework of people's mind that are almost impossible to change.

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REPRESENTATION OF IRANIAN WOMEN IN *ARGO*

Films can be considered as artifacts which are nourished by a myriad of factors such as social, political and historical. Filmmakers usually represent a more or less identical image of a nation through the use of repeated images and consequently by doing so they construct and then reaffirm a picture of a nation. As Susan Hayward puts it: "Mainstream or dominant cinema, in Hollywood and elsewhere, puts ideology up on screen", and by doing that, it makes the ideology invisible and naturalizes it (194). Therefore, people's ideology about a nation or a group of people can be formed by being exposed to those repeated ideological images.

The recurring depiction of women with headscarf or chador in the film *Argo* is something that needs attention. The film, which goes around the hostage crisis of 52 American diplomats and citizens in pre-revolution and post-revolution era in 1979 in Iran, shows the image of Iranian women mostly with hijab. The problem with this representation is that rarely did most of the Iranian women wear headscarf at that time. According to Hjort, filmmakers make use of certain national symbols to produce a specific (national) identity. Therefore, they 'choose' to embed their stories in a certain context to produce a socio-cultural reality or verisimilitude. Hence, these decisions are made by filmmakers to produce films that resemble a certain reality with which audiences can identify (108). It is no surprise that some representations are subverted and some are reinforced by Ben Affleck to convey a certain image to the audience.

Women in 1979 did not have to wear hijab in Iran, but at that time Imam Khomeini announced that women should observe Islamic dress code. His statement aroused the anger of many women which consequently led to many demonstrations not only by women but also by men and even mullahs. In order to avoid more protests and demonstrations the government reassured the protesters that the statement was only a recommendation (Milani 19). These photos clearly show that there were many people against that statement and they gathered to publicly announce their dissatisfaction. It can be seen easily in the following photos that almost all of these women did not wear headscarf or hijab.

https://www.bbc.com/news/world-middle-east-47032829

On 8 March - International Women's Day - thousands of women from all walks of life turned out to protest against the law (BBC)

Hijab was subsequently made mandatory in government and public offices in 1980, and in 1983 it became mandatory for all women (including non-Muslims and non-citizens) (Milani 34). Therefore, in a country where hijab had not been compulsory, the recurring images of women in headscarf is in striking contrast to the image of American women in the film. For instance, the scene of Bazaar which did not really happen and the director injected it into the scenes of the film, all Iranian women are shown with complete hijab, chador.

https://www.imdb.com/title/tt1024648/mediaviewer/rm2715090944

Why does the director depict Iranian women in such clothing during a period when Iranian women themselves were struggling with and protesting against it? Moreover, in the scene of Bazaar, when Americans are walking, looking at products and handicraft and taking photos, a middle-aged Iranian man admonishes one of the American women for not wearing hijab. This generalizing viewpoint on Iranians that shows almost all Iranians are in favor of hijab, is not a truthful depiction especially at a time when Iranian women themselves were against it. The way the Iranian woman is introduced by Ben Affleck in *Argo* where she does not have a voice to speak for herself and represent herself as who she really is can be similar to the depiction of the Oriental woman, Kuchuk Hanem, met by Gustave Flaubert on his trip to Egypt: "she never spoke of herself, she never represented her emotions, presence, or history. *He* spoke for and represent her. He was foreign, comparatively wealthy, male, and these were historical facts of domination that allowed him not only to possess Kuchuk Hanem physically but to speak for her and tell his readers in what way she was typically Oriental" (Said 6). Although *Argo* is not about Orientalism and not at all about women, the film represents the Iranian women in a specific way which is not necessarily to their advantage.

Resuming the topic of hijab of women, it is noteworthy to say that according to Yvonne Yazbeck Haddad the American public has increasingly identified hijab with "Islamic militancy, extremism, jihadism and oppression of women" (255). Therefore, the presentation of this repetitive image of women with veil in *Argo* can have connotations of backwardness of women. This presentation can be parallel to the depiction of Arab women in Hollywood films which is defined by Jack G. Shaheen in the documentary *Reel Bad Arabs: How Hollywood Vilifies a People.* According to Shaheen, Hollywood tries to show Arab women oppressed and primitive. The more they make progress in real life, the more Hollywood tries to keep them backward.

Another point which is noteworthy to mention is that this film was made in 2012; a period of time when Iranian women were struggling really hard against a law –legislated in 2005 and has been challenged since that year on- on women's hijab in Iran. This new law called 'The Plan for Increasing Social Security', was legislated in Iran (ROOZONLINE). This new law was supposed to pay meticulous attention to people's way of clothing, especially women's and their style of makeup. To this end, a huge budget was allocated for this project and many vans, named 'Guidance Patrol', were located on different streets, in front of shopping centers, restaurants and parks in order to arrest girls and women who did not have appropriate makeup or clothes. After the enforcement of this law 1098 women in Tehran were arrested because of their improper clothing or makeup and were taken into those vans to be taken to police stations. Moreover, in southern provinces of Iran some colors like red, white and yellow were forbidden to be worn by women in state organizations (FARSNEWS). Then there was a frenzy of anti-religious feelings against this law and whoever enforcing it in the society. As the bitter disagreement between 'Guidance Patrol' women and ordinary women in the streets took on a new dimension, things seemed to be getting out of control

(IRANPRESSNEWS). Therefore, the turmoil continued for so long that the leader of the country decided to deliver a speech publicly in order to quell the disturbance.

Taking these two anti-hijab movements into consideration – one in 1979 and the new law against which the disagreement culminated in 2012- it can be concluded what *Argo* depicts is in contrast to the reality of Iranian society and Iranian women's beliefs in 1979. And this wrong depiction in 2012 did not help Iranian women at all in what they were protesting against.

ISLAMOPHOBIA IN *ARGO*

https://www.imdb.com/title/tt1024648/mediaviewer/rm2715013406

Some religions such as Islam or Sikhism consider a full beard to be absolutely essential for all male to grow and mandate it as a part of their official dogma. However, during a period when growing a beard is not fashionable or not common, beards may be associated with poor hygiene, or a savage, uncivilized or even dangerous demeanor (WIKIPEDIA). Before the Iranian revolution in 1979, men were supposed to wear a suit and tie, especially in formal occasions and were advised to be fully shaved on the face. This trend was reversed after the revolution and men were advised to grow beard and even wearing a tie was banned. A cleanly-shaved face and a tie around the neck were the symbol of Western decadence (THEGUARDIAN). But this reversed trend from a cleanly-shaved face to a bearded face took time to become prevalent in Iran and there were times that it was challenged and even disobeyed on the part of Iranians.

One may wonder what the real intention of Ben Affleck was to insert such a scene. A scene in which this frightening-looking man as the airport officer boldly stares at those Americans' faces and tries to hamper them to go on board. Was it just for the sake of dramatizing the story and thrilling the audience?

Since growing a beard on the face is associated with Islam, this image which can convey terror and panic to the audience can convey a feeling of Islamophobia, the phobia which voices resistance against Islam. The last scene at the airport which evokes exaggerated panic can expose prejudice against people who represent and advocate for Islam. The devastating repercussions of this prejudice can become visible in a society where the film is shown and as Massimo Introvigne mentions some social problems may arise because of the exaggerated fears which are constructed in films (47). Therefore, a rhetoric of 'us' against 'them' becomes visible in such narrations and in a larger scale it can open its way in the society. A tangible example of this prejudice can be mentioned after *Argo* went on screen in Los Angeles where an Iranian guy was beaten up badly after the welling up of the emotion and surge of anger on the side of Americans who had watched the film. This panic and the following rage are the result of hyperbolized western response to Islam and Affleck managed to convey this message through subtle scenarios and narratives of Islamophobia. There are many examples of over-emotional and unduly frightened responses evoked by scary images of Iranians and Islamic people in the film such as the scene when some soldiers and officers went to the Canadian ambassador's house to ask about the ambassador's recently-arrived guests.

 The iron-bar fences of the gate in front of the ambassador's house which is positioned between the maid of the house and the secret police agent convey anxiety and stress to the audience; the officer implicitly threatens the maid that if she has some information and she hides it, it would cost her dearly and the terrified maid answers that in this house everyone is Iran's friends. There is no need to say that in a period when Iranian monarchy is being replaced by a government of theocracy, Iran can be a representative of Islam; and here the maid is indirectly threatened to like Iran and Islam. In the same manner, Shireen T. Hunter posits that Iran and Islam are like two "rival poles" between which "a measure of tension" has always existed. "With the increased Shi'aization of Iran, a degree of convergence between Iranian nationalism and Shi'a Islam emerged and, to some degree mitigated this duality and tension between Iran and Islam" (117). Therefore, based on this historical fact Iran and Islam can stand for one another to some extent.

This Islamophobia can also feed people's hatred and confound people's thoughts and senses when they are confronted with something or someone that symbolizes Islam. Reactions such as turning their head or frowning at people who wear hijab, getting nervous when seeing a religious bearded man can all become a gestural manner among people who have watched films similar to *Argo* through a lens of a director that has troubled the distinctions between representation and reality. I have found two other scenes where traces of Islamophobia can be found. One of them is in the hotel room of Tony Mendez, the CIA agent, in Iran. One night he comes back from his day errands and he is uncertain and worried about the outcome of their plan. There is this scene where he sits at the edge of his bed and he looks so nervous and thoughtful and simultaneously there is the sound of Azan, the call for Muslim prayers to say their prayers to God. The simultaneity of these two can convey a specific feeling to the audience, especially to the audience who have empathized with Tony Mendez and they are worried as well. Therefore, can't the sound of Azan be the resonance of feeling of anxiety after watching this scene? Even if it is not the case and the aroused feeling of nervousness does not last long, it will definitely leave its influence on the mind of the audience. Another scene which can be inferred as a scene in which there are signs of Islamophobia is the scene shot in Turkey in the Blue Mosque. Apart from its eye-catching beauty which will be talked about in the part on Orientalism, the choice of this place can have another underlying meaning. This location is chosen for Tony Mendez to be visited by another secret agent who gives Mendez the necessary documents and information that Mendez needs to go to Iran and launch his secret plan to exfiltrate the six Americans. Therefore, this mosque is a place where they plot against the government of Iran. The question that would come to mind is that why a mosque is chosen as a location for plotting; and the irony lies in the fact the mosque- a sacred place for worshiping God- plays a role of a secret plotting place against an Islamic country.

Moreover, after 9/11, scenes of terrorist and counter-terrorist activities started to have a natural cinematic appeal among Americans and in movies made after this incident Muslims have been shown to be prepared to destroy Western values (Boggs and Pollard 348). Therefore, not only does the West feels anger towards the East, but the East also harbors a similar grudge against the West due to this hostile depiction. About Iran, the anger and resistance on the side of the Iranians can be the direct result of West's propensity to keep the unpopular but subservient Shah of Iran in power. As Graham Fuller correctly writes, "a residue of considerable anti-Western sentiment will always remain in much of the Third World" (cited in Hunter 113), which was obvious in Iranians' demonstrations against Shah and his oppressive government. This rage and boiling anger can also bear a remarkable resemblance to the idea of "traumatized psyche" of Iranians which

can be likened to the psyche of those colonized people who are never going to be recovered from that trauma once they are subjected to by the colonizer (Fanon, 1961, 181 as cited in Hilton 56).

ORIENTALISM

Edward W. Said believes that the Orient was a European invention and the Orient had been since the ancient time a place of "romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). Said questions the foundations of Western representation and the social construction of the 'Orient' and he contends that "the relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony" (5). He strongly affirms that Orientalism is more a sign of European-Atlantic power over the Orient than a discourse about it (6). Said's *Orientalism* shows how and why the Orient was created as a binary opposition to the Occident by decoding the structures of power and knowledge hidden in texts, and this was used by colonialism and Empire for conquest and domination of the Other. Therefore, Colonialism and Imperialism not only conquered the Orient and its territory but also its identity, history, culture, landscape, and the voice (Burney 24).

Ben Affleck uses a piece of history of Iran in order to make a political thriller. The 1979 hostage crisis in Iran acts as the means of this filmmaker and lets him narrate this history from his own perspective. There are many scenes throughout the film that depicts crowds, at the airport and on the streets, as masses of the 'Other', either suspicious, fearful or enraged, Moreover, the printed image of the roiling Iranian crowd while they are holding sticks and batons and guns on the cover of the original version of the film can convey a threatening image of Iranians. As Hedetof mentions: "National audiences will apply the optic of their history, identity and values in a process involving a decoding and reframing of the film's content and message" (282), Iranian and American nations try to identify themselves with the perspective of their own history and identity. Therefore, from the viewpoint of Americans, Iranians are seen as threatening and illogical, a kind of people with whom Americans cannot reason. The image of mobs of enraged and insensible rioters align with the Orientalist view of Eastern society which Said details as "...always shown in large numbers". This 'Other' people have no individuality, no personal characteristics or experiences. They are deprived of persona and when all individual differences are erased, stereotypes emerge (Burney 287). Therefore, it can be seen here how Affleck negates the importance of the reason behind Iranians' anger and minimizes the reason at the expense of Americans' grandiose self-image. Affleck manages to make the positive image of CIA and the government bolder by putting it next to the image of unreasonable and angry Iranians. As Said points out without the concept of the civilized the notion of savage could not occur; without the notion of us the concept of them has no meaning. And after the brutal catastrophe of 9/11, his Us/Them dichotomy has been an iconic representation of the West (Us) as opposed to its Others (Burney 180).

As a general practice, postcolonial theory challenges popular assumptions about colonized peoples. It throws light on stereotypical notions about indigenous peoples and the ambivalence which is hidden in the colonizers' responses to the colonized subject. Postcolonial theory examines the love-hate relationship between the East and the West, the colonizer and the colonized (Bhabha, 1994, as cited in Burney 46). Expanding this love/late relationship can be generalized to the binary opposition between Us and Them in the film which will be discussed.

Edward W. Said makes a distinction in Orientalism and calls one distinction as "manifest" Orientalism and the other as "latent" Orientalism. He states: "The distinction I am making is really between an almost unconscious (and certainly an untouchable) positivity, which I shall call *latent* Orientalism, and the various stated views about Oriental society, languages, literatures, history, sociology, and so forth, which I shall call *manifest* Orientalism" (206). According to Said's idea, latent Orientalism refers to some aspects of Asian "beliefs" which are "secretly or subjectively" a part of Oriental culture; and the "unanimity, stability, and durability of latent Orientalism are more or less constant". Manifest Orientalism is the overt and visible characteristics of Asian culture such as artistic creations, clothes, architectural styles, painting and calligraphy; and "whatever change occurs in knowledge of the Orient is found almost exclusively in manifest Orientalism" (206).

Combining these two ideas stated by Edward Said and Homi Bhabha, this love/hate dichotomy between these two nations can be studied under the two categories of latent and manifest Orientalism.

On the one hand, the animosity between Iranians and Americans, apart from political disagreement, is related to the clash of their ideas and beliefs that each nation holds for themselves. In the film it is shown that Iranians knows Imam Khomeini as their scared religious leader, and there is this scene in the embassy where they get really angry when they see Imam Khomeini's photo has holes by some darts thrown at it. It is a sign of disrespect by Americans and there is this scene where a furious Iranian student asks vehemently who has done it. So, this is where Iranians' faith is in direct contrast with what Americans believe in. This strong belief of Iranians in religion and their leader is part of the latent Orientalism which is "subjective" and not fully spoken. In other words, although other nations like Americans knew the importance of Islam and Imam Khomeini for Iranians, they were not aware of its profundity. Subsequently, this led to an animosity between them which is shown in *Argo* to its extreme version and that is why Iranians are shown as angry radicals for whom the audience can have the slightest sympathy. Therefore, this hatred is reciprocated and both nations have their own reasons to hate each other and they find their reasons rational as well.

On the other hand, there are scenes in the film which depict the fascination of the West with the East and its oriental features which are "manifest"ed in clothing, artefacts and architecture; in other words, the fascination of the West with the "manifest" Orientalism is obvious. It is here that the Orient becomes the "object" through the "Western gaze". According to Shehla Burney, the "Western gaze subjectifies and objectifies all that it sees in its own image, through its own colored lenses, and from its own position of power" (26). As Shaheen in *Reel Bad Arabs: How Hollywood Vilifies a People* mentions, the east has been the source of exotic beauty and it is enigmatic and bizarre. And in *Argo* there are scenes where Affleck exoticizes the east. For instance, the depiction of the grandeur of the Blue Mosque in Istanbul, as one of the main tourist attractions of Turkey can leave the audience speechless. There are not only shots of the exterior of the mosque but also shots taken inside this breathtaking architecture where two CIA agents talk about the plan. Or, the scene in the Big Bazaar of Tehran shows the attraction of western people with its beautiful colors, spices, and tea houses. One may argue that these Americans were forced to act naturally and pretended that they were attracted to Bazaar. The opponent should be reminded that the director did not have to inject a scene like that into this film while in reality something similar to it did not even happen. There are moments when the audience become one with the lens of the camera and hangs around the Bazaar, sneaks into shops and teahouses and completely sees and feels the buzz to the place. Therefore, ironically the East can also be the source of beauty and exoticism for the hungry Western eyes.

On the other hand, in the same scene in Bazaar –apart from the scene of violence when a shopkeeper blames one of the American women for her photo taking- Iranians are curious and attracted by these Americans. Before they enter Bazaar, one Iranian guy from the ministry comes to introduce Bazaar to them. His enthusiasm and detailed description of Bazaar shows that he is trying hard to make them be interested in what Iran has to offer them. Moreover, the curiosity of the people in Bazaar is easily visible. The other scene is at the airport, where young Iranian officers are infatuated by the storytelling of one of the Americans. They look at them innocently and listen to the narrator who is telling a story similar to the story of their own country, Iran. However, this infantilization of Iranian officers by an American person who dishonestly tries to overwhelmingly deceive them can be considered disrespectful as well. Therefore, this love/hate dichotomy is seen between both nations of Iranians and Americans.

Taking everything into consideration, it is evident that although the director uses Iran and its history as a platform to launch his real object which is making a political thriller, there have been scenes which depict the infatuation of the Western eyes with the exotic properties of the east. On the other hand, the director does not always contribute to a positive image of Iranians. When he shows them as raging mobs who act unreasonably and impulsively, he does bring a negative image from which Iranians may never recover from.

CONCLUSION

Argo as a political thriller which chronicles the effort of the Central Intelligence Agency to do the exciting exfiltration of six American citizens from Iran has turned out to be a very successful film because not only does it portray the Intelligence community in a very positive frame but it also brings a better image of the American government. Although it won high praise from mostly American audience and critics alike, it was targeted at harsh criticism by the British and Iranians and in addition to some Canadians who believed the film did not do the images of these nations justice. As Hedetof states the audience try to apply the perspective of their history and values in order to reframe and understand the message of the film and this process of reframing may contain "more or less radical reactions to and departures from the original set of meanings and messages embedded in the text" (282). In *Argo* as the original message can be interpreted as the superiority of the Intelligence Agency and American government and at the same time the inferiority of Iranians, there have been "radical reactions" provoked by those Iranians who have been offended by their image which is wrongly represented as fanatically religious, ignorant and uncivilized by the director, and that's why *Argo* is hard for Iranians to watch (THEGUARDIAN). Moreover, the acute contrast between two cultures can accentuate the identity of each nation and this accentuation can lead into the consolidation of an image of each nation. Apart from the unjust depiction of Iranian nation, the representation of women is a troubled one as well. There are many scenes in which women are shown in a very strict hijab and rarely are Iranian women seen with loose or no hijab. One might ask what is the embedded message in these images? Why does the director try to stick to this not-very-true depiction of Iranian women? Especially, at a time when many Iranian women themselves were against hijab and went on demonstrations and protested against it, since hijab had been considered a sign of backwardness. In addition, this film was made in 2012, a period when many Iranian women were still struggling against hijab and the depiction of Iranian women in strict hijab can inculcate a permanent or long-lasting image in the mind of the audience and they get to know Iranian women by those images. Therefore, when these representations are not liked by Iranian women, they have to try even harder to change those representations which can take a long time.

The second contentious point in the film is the way Islam and its revelations are shown. As growing a beard is advised by Islam, usually the depiction of a bearded man can be synonymous with an Islamic religious person. In the period when Iran's government was changing to theocracy and Iran was turning to a religious country, more bearded men could have been seen in comparison to the time of Shah. But these depictions are aligned with angry faces which can convey a feeling of terror. In addition, the simultaneity of Azan – the call for prayers- and worrying thoughts and Affleck's anxious face can do harm to the image of a religion in a larger scale. Therefore, some elements of Islamophobia have been seen through the film.

Last but not least, Iran is seen through the eye of *Argo* and the director uses a certain number of national symbols in order to produce a specific identity he chooses to embed in his narration. By doing it, he exerts and implicitly imposes his ideology on Iranian nation. Moreover, the gaze that the West is keeping on the East is not always out of humiliation, but sometimes is out of attraction and fascination. Therefore, this kind of interaction creates a dichotomy of us and them in a love/hate relation.

Taking everything into consideration, what *Argo* has tried and has been successful in is forming a stereotypical positive image of both American government and the CIA on the one hand and an uncivilized and ignorant image of Iranians. That is how this ideology has been put upon the screen, as Susan Hayward puts it (194). An ideology that has been inculcated into people's mind and getting free from it has not been easy at all.

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THE ROLE OF MUSIC IN SHAPING THE CULTURAL IDENTITY OF GREEKS IN AUSTRALIA

BEATA IWONA GLINKA

Abstract

This study investigates the role of music of the Greek diaspora in Australia, primarily during the post-WWII period. The research also will identify the areas in which artists of Greek origin and ancestry have been most active and creative; it will provide an analysis of their work; the degree and extent of their inter-ethnic and inter- and intra-communal influences, including the Australian aboriginal ones; and the way that they have used their unique cultural heritage to enrich the local performing arts. The investigation will include bi-cultural and cross-cultural references, will concentrate on issues of identity and ethnicity and, ultimately, will critically discuss matters related to the process of acculturation.

INTRODUCTION

The research explores the role of the music of the Greeks of the Diaspora, and more specifically those in Melbourne, and identifies the areas in which artists of Greek descent, as well as their ancestors, were more active and showed great creativity. It provides a thorough analysis of their work, examining how and to what extent this influenced the synchronicities between the ethnicities. We must point out, of course, that the Greeks, as expected, were also affected by the influence of the other nationalities with whom they came in daily contact, but it is indisputable that they made proper use of their enviable, unique cultural heritage to enrich local arts.

The research focuses on the historical aspects of the events, the socio-economic trends that prevailed in each time period, and the behaviour displayed by the artists to whom reference is made. In addition, extensive reference is made to the way in which their cultural production has been integrated into their respective local, cultural environments, most often harmoniously, since there was mutual respect.

The announcement coincides with the effort made to review Greek music in Melbourne in terms of pedagogical and socio-ethnological approaches. After all, when weight is given to the music of a section of the population living far from home, in this case the Greek expatriates of a large Australian city such as Melbourne, the ties between them are strengthened. A strengthening of cultural their identity, with the elements of tradition emerging on the surface and contributing to their acquaintance with the principles of Hellenism, regardless of the period of their absence from Greece, also occurs.

The study includes my remarks and comments from my first trip to Melbourne in February, as part of my postdoctoral research on Greek music in Australia. This research focuses on the effort to identify and evaluate the way in which Greek music (including Cypriot music) has been stylistically integrated into the wider Australian musical reality, while at the same time playing an undeniably modernizing role through its influence on national cultures, the new concept of Greek-Australian cultural expression, synthetic creation, didactics, theoretical reflection, etc. The study of historical sources, in combination with the effort made to interpret the anthropological-social context, contributes to the identification of special characteristics that, on the one hand, determine the ideological-aesthetic character of music, but, on the other hand, do not ensure its historical autonomy.

There is no doubt that music, in addition to playing a leading role in strengthening the cultural identity of expatriates on all continents without exception, contributes the most to the consolidation of the Greek element. It is a given that through the effort to create the conditions under which they can access Greek music, the socialization of expatriates in a Greek cultural environment is achieved. In addition, the feeling that they are members of a group that has the same cultural characteristics is established and strengthened in their consciousness.

Fans and lovers of Greek culture have the opportunity to get to know Greek music, which is one of the most attractive tiles in the mosaic of modern Greek culture. The approach to Greek communities by individuals from other state entities has beneficial results, as the latter are integrated into them and frame them, strengthening their role and dynamics. Thus, Greek culture is finally projected in the wider environment of the host country, through the catalytic effect of the world language of art, called music. Greek culture "goes beyond" the narrow boundaries of geographical districts and cities and successfully penetrates the environment and the populations of the host country.

At this point I consider it appropriate to quote the words of Anastasios Tamis:

"The Greeks settled Oceania (Australia and New Zealand) in three phases. During the early phase (1830-1890), due to the fact that the Greeks settled temporarily and their number was small, it was not possible to establish and operate Greek communities. In the second period of settlement (1891-1951), the pioneers realized the need to organize in collective bodies and establish institutions (church and national delegation), in order to ensure their ethnolinguistic and religious identity. The settlement of the second phase was based on (a) the political and economic developments in Greece after the Asia Minor Catastrophe (1922-1923), (b) the limitations of the US immigration policy. (1924) and (c) the adverse economic and political conditions caused in Australia by the acute economic crisis (1926-1935), which cultivated intense

prejudice and xenophobia. With the signing of the transnational agreement Australia-Greece (1952), begins the third, most essential, turbulent and mass settlement of Greeks (1952-1974). As a result of this critical phase, 270,000 Greeks settled in Australia and 3,500 in New Zealand. Most of them (87%), these settlers were farmers and unskilled workers in the urban centers of Greece and Cyprus."[2]

This limited review (A. Tamis) of Greek immigration to Australia highlights elements on which I wish to rely so that I can seek, and ultimately identify, the musical stylistic preferences of Greeks throughout the country during a period of more than two hundred years.

During the time I was doing my research, I realized that popular culture was ubiquitous. The term "Greek culture" refers to a set of material, moral and spiritual values that are issued by the Greek people and used by them to ensure their viability and improve their standard of living.

Greek popular culture has been not assimilated by the historically recorded, urban and widespread culture of Australia. The Greeks maintain their relationship with their tradition constantly and uninterruptedly. I believe that in this way they ensure their self-sufficiency, but at the same time they contribute maximally to the autonomous course of the community to which they belong, which is especially important for them.

Many living elements are preserved and utilized to the fullest, but also contained in traditional music, songs and dances, various customs and folk events—in short, in what constitutes the old, traditional way of life of their homeland, Greece.

Everything that was created thanks to the absolutely successful application of everything related to team spirit took various artistic forms, which remain genuine and unadulterated, without interventions, alterations or falsifications. It appears exactly as it did when it came from the heart of Greece and as it was formed within a specific locality and time frame, so that there is no doubt that it is a sufficient, authentic Greek model. This template is not intended for imitation, but for display and possible use. In addition, it functions as a factor in historical memory and as a driving force of national self-knowledge.

Folk tradition in all its forms, known and unknown, widespread or not, constitutes a valuable national cultural heritage. In the following I will try to describe to you, quoting specific and sufficiently documented data, the way and the periods during which music played a decisive role in shaping and preserving the cultural identity of the Greeks of Melbourne.

MUSIC AND EDUCATION

Music and language (I sing Greek)

In the field of education and arts, the evolution of the second and third generation of Greeks was spectacular. In 2002, the country's Greek language programs were attended by a total of 41,000 students. These programs were offered by a total of 11 institutions, of which 31% are attended by both foreigners and non-foreigners. Greek was taught in 194 public and 27 independent Australian schools, while Greek-language programs operated at nine universities in the country. Most of the Greek students attended community and church afternoon schools (35%), or state (34%) and independent (31%) Greek afternoon schools. The percentage of students of Greek origin in the country's universities was higher than that of any other national group (11%). Students of Greek origin maintained the highest rate of successful completion of their studies, with a percentage approaching 83%. The National Center for Greek Studies and Research (EKEME), based at La Trobe University in Melbourne, has been operating in Melbourne since 1997, with the aim of researching Greek culture and education and the history of the Greek Diaspora. EKEME has the Institutes of Cypriot, Macedonian, Pontian and other Asia Minor Studies, the Dardali Archives of the Greek Diaspora, a rich Electronic Center for the Digitization of the Archives of the Diaspora, a publishing house, libraries and the Greek Language Center. The RMIT University of Melbourne also has a Parochial History Center, which emphasizes educational and pedagogical activity.

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[2] Tamis, A. M. (2009). *Greek migration and settlement in Oceania*. In K. Loukeris, & K. Petrakis (Eds). *The roads of the Greeks* (p.p. 414-473). Athens, Greece: Polaris Publishing, pages: 1-8.

In Melbourne, there are several schools for learning the Greek language and culture, and the teachers enrich their lessons by presenting traditional Greek songs. One such school is ALPHINGTON GRAMMAR SCHOOL. It was founded by the Hellenic Community of Melbourne in 1989 and was designed to be academically strong, non-religious and to embrace cultural diversity. Alphington Grammar School aims to promote students' understanding and approach to Australia's culturally diverse society, including the teaching of the Greek language and culture, as well as the contribution of the Greek spiritual tradition to the development and progress of people.

In the 1970s and early 1980s, there was a great deal of interest in secondary education in Melbourne. More specifically, the southeast area around Oakleigh developed and became the most popular for Greeks, consisting of families that constituted more than 41% of the total Greek population of Melbourne. The leaders of the community at that time, under the leadership of Father Moutafi, made great efforts to create a school that would provide primary and secondary education to the children of the community, but also to those who showed relative interest without being Greek, taking it as an alternative educational unit and focusing on the special curriculum offered by the school and the Christian philosophy that pervades it.

The school opened in 1983. On January 1, 2012, the Oakleigh Greek Orthodox Academy was formally renamed Oakleigh Grammar. The new name reflects the school's new philosophy, which seeks to provide a modern education that goes beyond the narrow confines of Australia.

A lot has changed in the last 30 years, in Melbourne and in the world in general. However, despite the fact that the Oakleigh Grammar fully adheres to its commitment to the promotion of Greek culture and the continuous and uninterrupted promotion of the values of the Orthodox Christian Church, it adapts to modern data and is constantly evolving in order to successfully meet the needs of the people.

The Hellenic School AHEPA was founded in 2006. It offers Greek language courses for students from kindergarten through high school. In parallel with the teaching of the language, the children learn the Greek traditions, customs, songs and dances. At the same time, their character is cultivated so that their behavior does not deviate from the established standards of social behavior. Thus, they learn to respect themselves and their fellow human beings, to act on the basis of legality, etc.

ARISTON is the Progressive Center of Greek Language and Culture. Its socio-cultural program includes many events, activities and functions which are designed specifically for students. The aim of this center is to enrich students' knowledge of Greek culture, to cultivate their skills and to help them play a key role in the development of a functional Greek-Australian identity.

MARASLIOS Academy was founded in 1964 in Highett, with 48 students. Today, in addition to classes in the Greek language, the academy's curriculum also includes instruction in Greek dances.

HOMEROS COLLEGE was founded in 1984. Its main commitment, as follows from its statute, is the preservation of the Greek language and culture in Australia. In addition, it wishes to contribute to the expansion of the nation's multicultural wealth.

The STANDARD Hellenic Center was founded in 1981, and is headquartered in the Oakleigh community. Its main goal is to create the right conditions to enable each student to develop their individual abilities, to acquire sufficient knowledge of Greek as a second language, and to be able to develop the character and mentality required to contribute to the healthy development of a Greek bilingual community within the boundaries of a prosperous and sustainable Australian multicultural society.

The ZENON SCHOOL, officially named Zenon Education Center, was founded in 2008. Its language school opened in February 2009, and serves students wishing to learn the Greek language and culture in southern Melbourne, where is located. The main reason why the name "Zeno" was used to register it with the Victorian government was the school's collaboration with the Zeno Institute, which has been operating for more than 30 years in the center of the Cypriot city of Limassol. This collaboration includes the provision of educational material, as well as exchanges of ideas and students.

At these schools, music courses provide an approach to the Greek culture and finally to Greece itself. Music is the vehicle of Greek culture, the one that builds bridges and lines of communication with Greece.

The Pan-Cretan Association of Melbourne, Australia, offers free Cretan music lessons for all ages. The experienced music director Mr. Giannis Pollakis teaches traditional lyre, lute, violin, guitar and mandolin lessons.

MUSIC AND TRADITION

Traditional Greek dance dates back to the time of Plato, Aristotle and Plutarch, and differs in style and interpretation depending on the region of Greece where it is found. There are more than 4,000 traditional Greek dances, elements of which appear throughout Greece and throughout the world, where thriving and numerous Greek communities, such as those in Melbourne, meet. More than 800 smaller Greek organizations are in operation in this city, so it is natural that a large number of dance parties will be organized in order for their members to get in touch.

The Hellenic Community of Melbourne and Victoria was founded in 1897, and is one of the oldest and most populous ethnic organizations in Australia. This community undertakes many and varied initiatives. One of them began in 1987 when, in collaboration with Tourism Victoria, the community founded the ANTIPODES FESTIVAL. This is the cultural part of the Greek community of Melbourne, which shows intense activity. The annual program of events it organizes covers Greek cuisine, music, cinema and theater. Cultural events that receive a wide response, such as Lonsdale St, various festivities, the Writers' Festival, the Tastes of Greece, the Greek Film Festival, etc., take place under the auspices of Antipodes.

Cypriots living in Australia began to realize that it was imperative to organize within a community in the late 1920s, especially when they began to leave rural areas and move to the urban centers of Australia in search of work and to acquire a better quality of life. This movement of the population led to the insurmountable need to create stable and permanent centers of activity. A series of events and circumstances related to their homeland, Cyprus, played a decisive role in this process.

The forerunner of the Community in Melbourne was Zenon, founded in 1932. The organization of the Cypriots Brotherhoods was one of the first forms of organization of the Greeks in Australia.

For 19 years, the Cypriot Community of Melbourne and Victoria has continued to organize the Wine Festival, which is now a tradition. Its realization is a moral obligation to its members, to its friends and to Cyprus itself. As said by the speakers at the opening ceremony of the two-day event, efforts should be made to attract all the people of Australia, in order for everyone to get acquainted with the culture of Cyprus, to get to know the customs and traditions of the place, and to acquire detailed and in-depth information about everything related to the occupation of their homeland, which has been a major problem for almost 40 years.

The activities of the community include the Annual Dance of the Dance Group of the Cypriot Community of Melbourne and Victoria, as well as many other secular and cultural gatherings, through which contact with Cypriot cuisine and Cypriot music takes place.

The PAN-MACEDONIAN ASSOCIATION OF MELBOURNE and Victoria is a non-profit organization founded in 1961. Its main aims and objectives are to unite into a single entity all of the organizations that carry out similar work and whose members come from Macedonia, to take documented and serious action against all those who falsify and distort the Greek-Macedonian history; and to promote and strengthen the incomparable Greek-Macedonian culture in the wider Australian community. In order to achieve these goals, the association organizes various events, such as the annual Festival of the Pan-Macedonian Association of Melbourne and Victoria.

The PAN-CRETAN UNION OF MELBOURNE - Australia emerged after the unification of two historic organizations from Melbourne. They were the Rethimnian Association of Melbourne-Australia, "ARKADI," founded in 1972, and the Pancretan Brotherhood of Melbourne and Victoria, founded in 1977. The purpose and goal of the two organizations since their inception, almost 40 years before, was the union under an umbrella of Greeks of Cretan origin. In addition, they aimed to promote, educate and strengthen the second-generation Cretans of Australia and subsequent generations, so that those generations would embrace the

values, customs and traditions of the island. In order to achieve this, they organized educational, charitable, recreational, social and cultural activities.

In addition to events aimed at familiarizing the public with individual areas of Greece, many other festivals are organized in Melbourne, such as the Prahran Market Greek Festival, a celebration of Greek cuisine and culture takes place in the Prahran Market.

In general, the various communities are organized based on the geographical areas they originate from, with the aim of preserving the traditions of those areas, such as food, music, dance activities using traditional costumes, and other customs. Thanks to this fact, one can become familiar with folk music through acritic, kleftika, land and island songs, as well as with the urban folk music through the rebetiko, the art song. Another important role is played by the abundance of Greek restaurants, taverns and cafes, whose patrons listen to all kinds of Greek music.

MUSIC AND RELIGION

"Since 1952, the number of Orthodox Christians in Australia has increased more than that of any other Christian denomination, with the largest percentage (64%) based in Melbourne. "The same data show that Orthodoxy continues, in the year 2008, to be, numerically, the fourth largest religion in the country, with its members amounting to 489,000 people or 2.9% of the population." (A. Tamis)

The synchronicity of Byzantine music (Byzantine music is the music of the Eastern Orthodox Church) has manifested itself in use of the religious songs beyond the Byzantine liturgy and religious festivals.

Celebrations and festivals are connected to and combined with the cycle of time. This category of events includes those related to social and religious issues, such as Christmas, Halloween, Easter and August 15. Of course, in modern times there have been some additions, such as the traditional annual ouzo festival.

The Pan-Lesbian Association of Melbourne and Victoria presents the festival, with a multitude of immigrants from Mytilene and a relaxed atmosphere. After all, ouzo is simply an accompaniment to the company and, as they say in their homeland, Lesvos, it is the "colony of the soul."

At a recent ouzo festival, under the deep shadows of the trees, with the music dominating and the Levantine children having fun dancing, there was a wonderful sense of fun and joy. At the tables, the ouzo flowed abundantly, the relaxed conversation and the very good mood prevailed. To the delight of the guests, there were anchovies, lakerda, pickles, olives, tomatoes, octopus, gyros and all kinds of accompaniments to this very Greek drink. Regardless, the major elements have always been the good company, the relaxed mood and the dancing.

The Union of Zakynthos organized the festival on August 26, at the House of Zakynthos. The festival was the right opportunity to prove in practice the strong sense of hospitality that governs the Greeks and their good mood, accompanied by plenty of food and continuous dancing.

Thousands of expatriates and Australians attended "The Bull Festival," which was organized in Melbourne for the 30th consecutive year. Messrs. Stefanos Petrellis and Tasos Tsamourtzis, president and advisor, respectively, of the Cultural Association of Agia Paraskevi Lesvos "O Taxiarchis, "which is the organizing body, emphasized this about the event:[3]

"This is one of the most characteristic cultural events of the town of Agia Paraskevi on our island. Our event is a minimal sample of our love and desire to revive Australia, the customs and traditions of our particular homeland that we brought with us. The people from this area, and not only, we organize it with a lot of passion and excellent mood."

On the Epiphany, hundreds of expatriates of all ages flood the beaches of Frankston, Rye and Port Melbourne, where, after the service, clergy and people take part in the traditional ceremony of Sanctification of the Waters and the diving of the Holy Cross. According to the custom, the high priest

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[3] http://ellas2.wordpress.com: "Feast of the Bull", an ancient custom of Lesvos, was transmitted to Melbourne. Posted on February 16, 2011.

awards a commemorative medal to the swimmer who discovers the Cross and to all the participants, who receive the blessing of God. This is followed by the well-established all-day festival, which is dominated by rich delicacies, talented artists, the most capable dance groups, and variety of children's toys, as well as a lot of Greek traditional music.

MUSIC AND AUTONOMOUS CREATION WITH THE PROJECTION OF NATIONAL ELEMENTS

"The musical presence of contemporary Greek-Australian composers, musicians, lyricists and conductors, is characterized by their intense anxiety to graft the Greek cultural heritage (ancient, Byzantine and municipal) with the new Australian data and the natives. Most have composed works for theater and cinema, some for opera, while many have excelled in classical and post-modern music. The main exponents of the music of Greek-Australian artists are Themis Mexis in Sydney, Tassos Ioannidis, Stelios Tsiolas, Giannis Apeitos and Costas Tsikaderis in Melbourne, as well as Spyros Randos in Brisbane. After 1990, a generation of composers emerged who also excelled as conductors, such as Panagiotis Mousafiriadis, Achilleas Giagoulis and Beti Exintari, while others indulged in traditional and rebetiko song, such as Thymios Stathoulopoulos, who [settled in] Melbourne. Some artists indulged in classical music, where they distinguished themselves in Australia, such as Aliki Katsika and Michalis Christoforidis, while Stella Axarli, Irini Kasimati, Troudi Kapoulitsa, Liana Kanellopoulou and Elli Kripasou, and Elli Kripos were internationally recognized baritones. "[4]

Composers

The composer Tassos Ioannidis was born in Florina (* 1950), where he finished high school. He then went on to study in Australia, where he initially studied computer programming at the University of Melbourne, RMIT. He continued his studies at the Melbourne Conservatory, MELBA, from where he graduated with a degree in classical guitar.

He continued his postgraduate studies at New England University, where he specialized in the composition of film music. He has written music for many films and television programs that have been presented internationally.

If one wants to refer to the work and action of Tassos Ioannidis, one must write many pages. Indicatively, he won the first Australian Film Music Award in 1994. He has been the Composer of the Australian State Theater (MTC). He has been the Artistic Director of the Antipodes Festival in Melbourne and a consultant to the Australian Ministry of Fine Arts. His music has been performed in numerous concerts in Australia, which he has represented at international music festivals.

His work was first heard in Greece in 1984, when, on the initiative of the late Melina Mercouri and the Athens Festival, he gave ten concerts in his country of origin, with the play "Ta paratragouda," which refers to the experiences of Greeks abroad. The oratorio "Apokalypsis" of John the Theologian can be characterized as a station in his artistic course. This is a musical creation that was presented at the Herodion on 30/9/2001, under the auspices of the Ecumenical Patriarch Mr. Bartholomew, of the Ministry of Foreign Affairs (General Secretariat of Hellenes Abroad), but also with the cooperation of the Ministry of Culture and the Cultural Organization of the Municipality of Athens.

Stelios Tsiolas was born in Cyprus. He began composing at the age of twelve. At the age of fifteen, he began performing his own compositions at a local music festival. In 1974, the Turkish invasion of Cyprus occurred. Stelios Tsiolas was then serving in the Cypriot Armed Forces, in whose ranks he remained for two years. In August 1974, he, along with another 250,000 Cypriots, was forced to flee his home after the area in which he lived passed into Turkish hands. After the end of his military service, in December 1976, he immigrated to Australia.

Other composers:

 Giannis Apeitos

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[4] http://neoskosmos.com: Claire Gazi, "Celebrations of Lights in Melbourne". Posted on January 2, 2013.

Costas Tsikaderis

Panagiotis Mousafiriadis

Achilles Giagoulis

Performers:

Thymios Stathoulopoulos, who founded the Rebetiki Company in Melbourne

Aliki Katsika

Stella Axarli

Irini Kasimati

Troudi Kapoulitsa

Liana Kanellopoulou

Elli Krizou

Costas Filippatos

Musicologists

Michalis Christoforidi

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THE CONTRIBUTION OF QUEEN MARY OF ROMANIA IN THE PARIS PEACE CONFERENCE 1919 – PUBLIC DIPLOMACY OR CULTURAL DIPLOMACY?

MONICA RUCSANDRA UNGUREANU[1]

ABSTRACT

At the end of the 19th century and at the beginning of the 20th century, the collective vision of women was very different from the one that we have today. These days, it is nothing unusual in having women working in fields like diplomacy or politics, but back then, it could've been considered something peculiar or not acceptable, even for a queen, so here it comes the relevance of my subject, given by the remarkable of this situation. At the same time, the field of diplomacy was not so evolved in terms of theory as it is today, but actors were exerting soft power even in those times, just like in the case of Romania during the Paris Peace Conference. At the beginning of the paper, I am going to approach the historical background and the actions of Romania that led to the situation that I am going to analyze. Finally, with a focus on the French press as a tool of diplomacy, using a few different views in terms of theory, my paper aims to determine whether the actions taken by Queen Mary during the Paris Peace Conference could be categorized as Public or Cultural Diplomacy.

HISTORICAL CONTEXT – ROMANIA IN THE GREAT WAR

As with every case study that we approach, it is very important to be aware of the historical context that we are finding ourselves in because it can give us an idea of why events happened in a certain way or what led to a certain situation. However, in my case, firstly, we are going to discuss Romania's role in WW1, the alliances that it was a part of, the actions that it took, and why and what was the status of Romania at the beginning of the Paris Peace Conference.

At the beginning of the Great War, *"a tragic and useless conflict"* (Keegan, 1999, p. 3), Romania, as every other state in Europe, found itself in the situation to choose which path it was going to take. The pressure was coming from outside its borders towards an alliance that was strong enough. An alliance with the states in South-Eastern Europe wouldn't have worked as they were having similar interests. Despite its neighbors, Romania had some similarities with Occidental Europe *"they were speaking a language which came from Latin and was claiming the Romans as ancestors"* (Hitchins, 2017, p. 19). They were admiring France as a defender of human rights and England as a model for constitutional governance. (Hitchins, 2017, p. 19). However, the sympathies for France, a traditional orientation, were diminished as it *"was one of the last powers to recognize the independence of Romania"* (Agrigoroaiei et al, 2003, p. 241) during the congress of Berlin. Regarding England, its politics were more "preoccupied with the acceleration of Germany to organize a strong fleet" (Valentin Ioan Fucşan, 2014, p. 29) before the Great War started.

Before the outbreak of the war, since 1883, Romania was bound through a treaty to an alliance, with the Central Powers. The reasons why Romania chose to join this alliance were related to the desire to have a safeguard towards the Russian Empire, which occupied Bessarabia at the end of the Romanian War of Independence. The need for a strong ally was urgent, so Romania turned to Germany, the strongest state at that time, and Austro-Hungary, wishing to improve relations with it to ameliorate the situation of the Romanians on their territory. The peculiar thing about this is that the treaty was a secret one, and we could consider that fact as a result of Germany's fear of an alliance between Russia and France if Russia would've been aware of Germany's alliance with Romania, an important strategic point in the Balkans. And the treaty was never ratified in Parliament. Also, due to King's Carol German origins, the first king of Romania, we could consider the treaty as being a dynastic one.

The situation of the Romanians outside the borders was not to be ignored or forgotten, but Romania didn't possess the necessary capacities to act in this sense. Outside the borders an "approximate of one million Romanians in Bessarabia under Russian ruling, 250.000 in Bukovina under Austria; 2.500.000 in Transylvania, Crişana and Banatul Timişoarei and Maramureş under Hungary; and more than half a million spread in Bulgaria, Macedonia, Serbia and Ukraine" (Spector, no date, p. 16). This situation was the basis of the so-called national dream that motivated eventually Romanian leaders to enter the war. Until then, a favorable moment was hoped to appear, so that Romania could extend its borders.

At the beginning of the war, when Austro-Hungary decided to declare war to Serbia, it raised the issue of casus *foederis*, waiting for assistance from its allies, including Romania. However, *"since Austro-Hungary and Germany haven't been attacked in 1914, 'casus foederis' didn't apply. Austro-Hungary and Germany could only pretend that their security was threatened of Serbia's intrigues".* (Sherman David Spector, 1995, p. 16). *"The king and prime-minister Brătianu asked both parts to solve the disputes through negotiations"* (Hitchins, 2017, p. 293), even though war seemed inevitable at a certain point.

"At the begging of the Great War, Bucharest became the most important point in the Balkan Peninsula, because Romania was neutral and surrounded by belligerent countries" (Charles J. Vopicka, 1921, p. 35), the American minister in Bucharest at that time tells us. Both Wien and Berlin were trying to reassure of Romania's position in the conflict the was following. As telegrams kept coming, the two years of neutrality meant constant pressure from both sides, the Allies and the Central Powers, trying to convince the little Balkan monarchy to enter the war on its side. This reflects the need for a strategic position in Eastern Europe, which Romania could have provided.

Many Romanians at that time supported the idea of entering the war with the Allies, including Queen Mary and I. C. Bratianu. The orientation towards France was quite natural for Romanians, especially because of

the two cultures closeness. There was an *"obvious sympathy towards France, expressed between politicians and in the whole of the population"* (Hitchins, 2017, p. 7). This closeness we could say that has its roots from two centuries ago when the Phanariote Greek appointed princes by the Ottoman Empire made the first contact between French language and Romanians, which facilitated the access to French culture. In 1775, Alexandru Ipsilanti reorganized the education system in Wallachia after the French one and introduced French as a compulsory subject. After some time it was introduced in Moldavia too. From the end of the 18th century, the sons of the upper classes started to go to Paris in search of education. French became the language of culture for Romanians, influencing fields like politics, law, administration, literature (Cincora, 2017). On the other side, there was a group of Romanians that was supporting the idea of entering the war with the Central Powers. One of them was the king himself, Carol I, whose German origins were marking his desires as a ruler. A tremendous disappointment for him was the moment when the Crown Council voted almost in unanimity, with one exception, the neutrality. His contemporaries are blaming his sadness as a cause of his death.

The Romanian cause was the **ethnical nation**, and the government, especially Brătianu, was waiting for the Allies to make specific guarantees before entering the war so the long-waited national dream could become true. The Balkan monarchy was getting subtly ready for war in the years of neutrality (Vopicka, 1921, p. 81), and as the French minister in Bucharest, the Count of Saint-Aulaire tells us in his memories, Brătianu was ready to join the Entente, but he wanted Russia to assure him also of the guarantees when they were to join the war. The diplomat also confesses that the politician was very good at gaining time without making his adversary deranged. *"The near future will make me discover the high qualities which make of him one of the biggest statesmen of his generation, even bigger than 'the big three' Wilson, Lloyd George and Clemenceau"*(Saint-Aulaire, 2016, p. 54). The hesitation towards Russia was coming from its possible hidden agenda to expand its territory even more. Finally, after two years of neutrality, on the 17th of August 1916, Romania entered the war with the Allies.

After some initial victories, the inferiorities with which Romania entered the war showed up and the promising beginning took another turn, as the Germans started sending planes to attack Bucharest. Many attacks were also destined to the farmers working on the fields, most probably to slow down and eventually end the production of cereals.

After Romania entered the war, Germany and its allies had to mobilize 58 divisions on the Eastern front. To ease the military situation in Transylvania, an offensive coming from the South of Bucharest started, which led to the well-known attack from Turtucaia. The American ministry in Bucharest left in his memoirs, that according to a reliable source, that right after the attack, two Romanian regiments started shooting at each other, some historians claiming the lack of communication as the main issue. After this event, 10.000 soldiers were wounded or killed and 25.000 took as prisoners (Vopicka, 1921, p. 93). A decline in moral and capacities started to be felt, even though the victories from Mărășești, Mărăști and Oituz came in the summer of 1917 and the inevitable soon came.

Due to many challenges, such as the Russian Revolution in 1917, inferior equipment in comparison to the Central Powers, having to cover the longest front of 1500 km between Vatra Dornei and Turnu Severin, inferior military technique, inefficiency of the Allies who didn't respect the treaty, the Russian betrayal, inferior numbers of soldiers, under a rough and humiliating ultimatum, on the 7th of May 1918, Romania and the Central Powers signed a peace treaty. Even though the treaty was ratified in the Parliament, the decision of king Ferdinand not to sign it was making it null. This brave decision, I would say, determined the Central Powers to restart the hostilities.

The US intervention in the war was the crucial moment, which made winning possible for the Allies, including Romania too, which was at the end of the war on the winning side, reentering the war with the Entente, but condemned at the end for the treaty with the Central Powers.

QUEEN MARY OF ROMANIA – WHO WAS SHE AND WHAT WAS HER ROLE IN THE CONTEXT.

A world far from the one of more than one hundred years ago, a world in which it is hard to imagine the reality lived back then. We are seeing now, women as ambassadors, as politicians, heads of state even. The rights of women had a lot to gain since World War One, but in those times, these rights were much more limited, and even for a queen, her duties were much more restrained, mostly to cultural activities. What is peculiar and impressive in the same about the case study that I chose is that Queen Mary, was a woman of action, taking the faith of the country in her hands, as we will see. As the great Romanian historian Nicolae Iorga said, *"in the memory of the times Queen Mary will remain, more than all her great qualities and brilliant talents, as the unstoppable will which took from harsh times the fulfillment of national unity"* (Iorga, 2018, p. 173).

Queen Mary of Romania (Mary Alexandra Victoria) is the second queen of Romania, personality who had a great impact on the Romanian history, both in times of peace, as in times of conflict. With roots in the far away Great Britain, she had both English and Russian origins, being the granddaughter of Queen Victoria and the Czar Alexander the 2nd. With quite a basic education for a princess, she remained remarkable through her birth-given qualities and talents, such as the art of conversation. A bohemian personality, lover of the beautiful, fearless in front of death, sickness and enemies, Missy (Hannah Pakula, 2017, p. 53), as family used to call her, married on the 10th of January 1893 with Ferdinand, prince with German origins and future king of Romania, nephew of King Carol I. Still being a teenager when she came to the Balkan monarchy, she instantly caught people's attention with her rare beauty and stunning personality.

The debut into public life was between 1906-1907 when she dedicated her time to charity. She was also very involved in discussions regarding politics, army, agriculture, foreign affairs, industry and so on. This was not something common for a princess, a future queen. Mostly, their activity was limited o cultural activities like supporting promising artists or creating art themselves, as in the case of the first queen of Romania, Elisabeth, known as Carmen Silva, the pseudonym used for her published works.

At the end of the second Balkan War, in 1913, Romanian soldiers found themselves in the middle of a cholera epidemic. The future Queen of Romania crossed the Bulgarian border and spent her time taking care of the sick, wounded and alone. She decided to personally manage one of the hospitals, where she was providing supplies and obtaining finances from the rich. *"The princess came back in the country with a sense of duty and a better reputation"* (Pakula, 2017, p. 172). She soon gained respect from everyone and, unofficially, became an actor in the internal and foreign affairs of the country.

From the begging of the Great War, she became a strong voice for the idea of entering the war with the Allies. *"On my side I felt hate towards neutrality"* (Regina României, no date, p. 19). It was not only because of her origins but also because of her capability to understand the complexity of the situation that her country was facing. She knew that Romania was just waiting for the Entente to make the deserved promises. Being a woman of action, she and I. C. Brătianu decided to take advantage of her origins and write to her cousins, king George of England and the czar Nicholas the 2nd. That could be considered one of her first implications in the foreign affairs of the country, and a successful one, because both had a positive answer. People around were trusting her, knowing the power of persuasion that she possessed, and her capability to understand the complexity of the situation. *"The king and the Prime Minister both having great faith in me, initiated me in the affairs and the secrets of state, more than it's used for a queen. They considered me a priceless help and expected from me to fulfill my duty"* (Pakula, 2017, p. 204). From the king, prime minister and the people of the country, she gained admiration from everyone around her. A good friend of Romania in those times, the French minister in Bucharest remembers in his memoirs that *"to the shine and strength of the diamond, she was adding the transparency of the crystal, a heart of gold and steel muscles"* (Saint-Aulaire, 2016, p. 54-56).

As a preamble to her diplomatic actions during the Paris Peace Conference, Queen Mary dedicated her time during the war to the wounded, sick and hopeless. She became a great leader between the soldiers, visiting them on the battlefield. She requested and got sanitary supplies through her relatives in Russia (Ciupală, 2017, p.226). She gave comfort and little joys (like flowers, cigarettes) to the ones in the battlefield hospitals. She made an ambulance service and transformed her residence into a hospital. She looked fearless in front

of the horrors of the war, facing illness and strong images of wounded soldiers. Even when her child Mircea died of typhoid fever, she continued her activities, fact that shows us how dedicated she was to the bigger cause and that she assumed a leader role when the men of the country couldn't. She was frustrated because the passivity of her husband and the corruption of the politicians. *"Why am I not the King? I'd go everywhere, I'd see everything with my own eyes, I'd talk to the soldiers... they would adore me... I'd be a reality among them, not just a name"* (Pakula, 2017, p. 219). As we can see, she might've felt powerless, but she became soon a great help for her nation.

At the beginning of the Paris Peace Conference, in the eyes of *the Big Four*, Romania was the country that betrayed the Allies with a peace treaty with the Central Powers. The goal of union with the provinces of Transylvania, Bessarabia and Bukovina was hanging on how convincing were the Romanian representatives. Unfortunately, Bratianu was neither liked, nor convincing in front of the Conference Leaders. His arguments were insisting on the paragraphs of the alliance and that the Allies should keep their promises (Spector, 1995, p. 85). He was also appealing to the Wilsonian principle to support his speech. Even like this, the difficulty to support his cause in front of the Council was not only given by the blamed treaty with the Central Powers, but also by the rigid and difficult character of the politician which not many were appreciating. It was an impasse for the Romanian diplomacy and a mission for a **special ambassador**. At the negotiation table Romania was still the country that signed a peace treaty with the enemy.

Seeing that the hope for the Romanian cause is fading, the count of Saint-Aulaire, a good friend of Romania already, came up with the idea of sending Queen Mary to Paris to *"charm Clemenceau"* (Saint-Aulaire, 2016, p. 269). The count's vision was completed by the democratic values of the prime minister and the king, who embraced this proposal. Even though it was an unexpected request, the queen felt capable for this role, one that she was waiting for for a long time. *"I wasn't neither nervous nor scared"* (Mandache, 2007, p. 158). During the war, the limitations of being a woman led to frustrations because she was not able to help her people as much as she would've liked. But *"suddenly she was offered the chance to prove her ability in the big arena of international politics"* (Pakula, 2017, p. 293).

From the moment when she arrived, she instantly caught the public's eye and the journalist's attention, already something usual when she going somewhere. On the fifth of March 1919, the royal train arrived in Paris, where all the press of the time was waiting for the arrival of the Queen of Romania. One of the journalists waiting for her there is Colette Willie from the paper *Le Matin*. Beautifully she describes the meeting with the queen in an article, where a picture of the monarch is attached. With her royal elegance, she was holding a bouquet, given by Collette.

Figure 1. Queen Mary of Romania in the royal train when she arrived in Paris.

Her time there was dedicated to interviews with the press, attending events like parties or opera nights, dinners, visiting French institutions and freed provinces and most importantly, meeting the leaders of the conference. It was very important for the Romanian cause to spread their message through every channel possible, and the attention drawn by the Queen was the perfect occasion. Every day, in the morning, she was trained by Brătianu in the issues that she should speak about, giving her geopolitical and historical details. She was not ashamed to make ask for help directly, and to also show empathy to a country affected by the horrors of the war.

While being abroad, the queen not only visited Paris, but also visited Great Britain, to talk with her cousin, King George abut Romania's status. "I. I. C. Brătianu said that her primary connection of influence in England was the royal family" (Pakula, 2017, p. 188). The meeting was of a great importance indeed, and with her power of persuasion, she finally facilitated a meeting between the king and the Romanian delegation. As she was always seeking the right people to expose her cause, she tells us in her memoirs that she had productive conversations with Austen Chamberlain and Sir Edward Carson, both having a friendly attitude towards the little monarchy.

One of the most important moments is her meeting with the French prime minister, George Clemenceau, one of the leaders of the Conference. On the 7th of March 1919, *Le Temps* was announcing the historical meeting, *A la residence du conseil*. In her journal, the Queen confesses about her meeting with *Le Tigre*. She tells us that he was not rigid, but he was stubborn, manifesting a disagreement towards the peace with the Central Powers. The politician also manifested an interest in the conversation, maybe being fond of another approach different from the one of Brătianu. Even though not even Queen Mary can know if their conversation made a difference, she offered *"a beautiful image of my country"* (Mary of Romania, 2006, p. 80).

Figure 2. Clemenceau before the meeting with Queen Mary of Romania.

WAS IT PUBLIC DIPLOMACY OR CULTURAL DIPLOMACY?

Having in mind the historical background that we discussed, now we are finding ourselves in the context that we are going analyze. Romania's national dream to unite was in a deadlock. Classic diplomacy and negotiation were not working anymore as wished, as the delegation's arguments, meaning the validity of the 1916 treaty and that Romania's rights over those territories were historically and ethnically legitimate, were not enough and as we have seen, Brătianu was neither liked, nor convincing. The big powers even intentionally excluded Romania from two commissions during the Conference. It seemed that the peace with the Central Powers was fatal for the Romanian cause.

While talking about these two kinds of diplomacies, public and cultural, it is important to make a clear distinction between them and to understand the differences and how are they perceived by literature. At this point in my research I came across some difficulties given by the fact that there are many different views regarding these concepts. Some, as Ordeix-Rigo and Durante say that "*cultural diplomacy is at the core of public diplomacy*" (Kim, no date, p. 302). Other, as Cesar Villanueva argues that this is a mistake, "*since they require different competencies, fulfill different objectives and have different time frames. Ideally, they should be seen as two separate fields operating in mutual constitutive relations*". (Villanueva, no date, p. 47). We also have the example of Nye, when he talks about the concept of soft power he mentions "*cultural diplomacy and public diplomacy as tools for foreign policy to enhance soft power*". (Kim, no date, p. 303) The variety of these conflicting views are put by scholars on the lack of theoretical grounding and "*insufficient theoretical developments in the major schools of thought in IR*" (Kim, no date, p. 303). In other words, scholars haven't had a consensus regarding these interlinked fields.

Even though the first time the term of **public diplomacy**, as we know it today, was used by Edmund Guillon in 1965 as the diplomacy that "*deals with the influence of public attitudes on the formation and execution of foreign policies*", it was used before that, in January 1856 in *London Times*, but not in the way we understand it today, or as Guillon understood it, but as a "*synonym for civility in a piece criticizing the posturing of president Franklin Pierce*". (Snow, Cull, 2020, p. 13). Today, the concept is mostly used as "*the processes by which international actors advance their ends abroad through engagement of publics*" (Snow, Cull, 2020, p. 11). In the case that we are talking about, my point is not that Queen Mary was sent to Paris having in mind one of these concepts, but rather as a strategy to create a fruitful environment for the traditional politics and negotiations to take a favorable turn for Romania. Without even knowing it, she was building the soft power of Romania to go further with its interests.

Cultural diplomacy, seen in many different views, it is mostly associated to acts of culture, or cultural exchanges, which I would say does not apply to this case. This doesn't necessarily mean that we have to

take out the **cultura**l component. If we are to consider the perspectives of international historians, *"people in similar cultures understand the world and form their perception in similar ways, which results in mutually understandable values"* (Kim, no date, p. 303). The actions of Queen Mary took place in England, but especially in Paris, the capital of global politics at that time and that came as a strong point for the monarch, because as I stated before, Romanians were mostly resonating with the French culture, and there were many similarities between them. In that way, it was easier for the French public to empathize with their Latin brothers.

Having these types of diplomacies in mind, we have to think also about the channels that one could use to reach to their wished audience. Now that we are in a globalized era, with tremendous amounts of information flowing on various channels, it is hard to imagine the historical reality of one hundred years ago, but in terms of channels that you could use to get to people and spread a message, you didn't have many options. Written press was one of them and it was an important one, which Queen Mary I could say, knew how to use. In one of her statements, she talks about wanting to visit the French freed regions and then she turns to her country, little known, and urges people to help her. Quite peculiar for a queen to make such a brave statement, but those were desperate times, and she was appealing to a foreign public. As Joseph Nye says in *The Future of Power* *"leaders to think in terms of attraction and cooptation, and not imposing"* (Nye, 2012, p. 121). Even if he refers here to an interconnected world that we are living in, I would say that it also applies to this case because a war like never seen was just ending, and peace was in the minds of everyone. In comparison to Bratianu's attitude, who was trying to impose his terms, Queen Mary adopted a softer approach, characterized by empathy, kindness and openness.

As I tried to explain in the previous paragraphs, and as Nye explains when he talks about exerting soft power through public diplomacy, not just the public opinion is affected, but the ruling elites *"creating a favorable or unfavorable environment"* (Nye, 2012, p. 121). The ruling elite here is are the leaders of the allied governments and the French press also became a tool of public diplomacy for the important actors that the Queen was going to talk to because press was also read by them. An environment in which people were resonating with the Romanian cause, would have been much more fertile ground.

Of course, these types of actions were backed by more conventional types of actions that a leader would take, those being talking and persuading other leaders to understand your point of view and hopefully act in your favor. What the Queen did in parallel to her public actions was to have conversations with the leaders of the conference and with her cousin King George.

Her meeting with Clemenceau, the French prime minister, deserves special attention in my opinion, because it is the one that can be considered as the most fruitful one. Even though after the conversation she didn't get a certain answer, positive or negative, some days later, while meeting president Raymond Poincare, she confesses that he was very friendly towards Romania and that he "told me that Clemenceau himself changed his attitude towards Romania completely since last time I talked to him" (Maria a României, 2006, p.90). In my opinion, the statement of the French president can be seen as proof for the accomplishment of the Queen.

If we are to think about the main purpose of this chapter and paper, we still have to figure out what kind of diplomacy could've been. Thinking about the aspects that are related to culture, Queen Mary also attended to some cultural events in her stay abroad. Why is that important? Because culture is an aspect that brings people with different national and ethnical backgrounds together. As a lover of the beauty and arts, on the 8th of March she attended the *Castor et Pollux* show at the opera, where she was semi-officially received in a *"vibrant atmosphere, with the national anthem"*(Maria a României, 2006, p. 83). The visit of a monarch in those times was important and unique, a sumptuous welcome was a sign of respect to the country.

On the 9th of March, the Queen together with her daughters visited the headquarters of the Red-Cross, an important organization in which the Queen had intense activity, a fact that gained her a decoration, also a sign that she was respected at home and abroad. Her charity work was not stopping there, on the first of April, in a letter to the president, she donated 10.000 francs to children in the freed regions. This donation can be seen as a kind gesture that could have highlighted the fact that despite any accusation that Romania gained, it was still besides the Allies.

"Public Diplomacy requires building relationships on a long term, which create a favorable environment for governmental politics" (Nye, 2012, p. 125). While being in Paris, not only she attended events, but she engaged in conversations with many important names in the world of politics. As her contemporaries say, she was a very enjoyable presence, with quite an impressive capacity of persuasion. She was not only using her feminine charm, but her intelligence and instinct for humans, strong qualities in making yourself listened to and building connections. However, taking into consideration the three steps of public diplomacy (circles) that Nye describes, we have: firstly, daily communication in which you explain you internal and foreign decisions, communication that the Queen had with the help of the press. The second step is the strategic communication, on a period of time that can lead to weeks or months in which symbolic special events are held. And the third step or circle as Nye calls it is represented by *"the development of lasting relations with important individuals"* (Nye, 2012, p. 126).

Talking about other dimensions of diplomacy, unlike cultural diplomacy, they are quite clear in terms of theory and practice, but when it comes to the dimension that we are approaching, it can become quite vague what it means, maybe because there is no consensus over *"its value and practice"* (Snow, Cull, 2020, p. 30) or *"the lines that separate CD from terms like propaganda, public diplomacy and soft power are blurry"* (Snow, Cull, 2020, p. 30). Some scholars say that the state is at the core of cultural Diplomacy, others, on the contrary, say that it could not be done without the work of artists, them being in the center of the discussion. Even like that, we cannot neglect the importance and value of this type of diplomacy. Through my readings for this paper, as I understood from the various perspectives and definitions, cultural diplomacy is the engagement in broader projects that have culture itself as their tool, with purposes such as revealing the core of a nation abroad. Such examples could be considered festivals of music, exchanges of students, artists, exhibitions and so on, and I believe that this is not the case for it. Even though Queen Mary attended cultural events and spoke about the Romanian culture, it is too much to say that her actions can be considered as acts of cultural diplomacy.

CONCLUSIONS

Excluding as I presented before the possibility of cultural diplomacy, we still have in mind the question: so then it was public diplomacy? And my answer to this question would be yes, because she acted as an *information agent*, informing the French citizens of her country's innocence, with facts, her need for help to reach to her cause, using French press as a tool to deliver her message. The image of her country is depicted as similar to France, touched by the war that just ended, looking for empathy in the eyes of the public. It is also an engagement between a government and a public after all, Romanian government, through the personality of the Queen, engaged with the French public. What she did through talking to the public using the French press was creating a fertile ground for her purpose, for talking to and persuading the members of the conference to listen to her cause and take the actions that would be in favor of her country. Further on, as public diplomacy is depicted as an engagement between a government and a public, we can say that the Romanian government, through the personality of the Queen, engaged with the French public. Cultural diplomacy, being a newly theorized field, with a lack of theory, I think it is important to approach such case-studies, peculiar ones, that can lead us to a better understanding of the concept. The field of diplomacy, especially in its traditional sense, is much discussed, and as we have seen, sometimes it comes to an impasse, moment when other types of diplomacy can move things forward. Also, culture will always be an important aspect that will either lead to better communication, or misunderstanding and disagreement. On the other hand, I chose this case-study not only because of my background in history, but also because of its importance in these times when women are still struggling with stereotypes and equality. I believe that it is crucial to bring into the light such examples of women who left their mark on history, and not to be forgotten or ignored.

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RE-TERRITORIALIAZING THE STAGE: KILLJOYS AND SURVIVAL KIT IN *SHORT CUT STORIES* BY ZEYNEP ESMERAY ÖZADİKTİ

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Abstract

The political tensions over all cultural institutions but especially theatre in Turkey, have drastically increased since 2016. While some cultural producers have been drawn to employ different forms of self-censorship to avoid the theatre stage turning into a danger zone, some continue to resist, break the norms, and come up with counteractive strategies. Zeynep Esmeray Özadikti is one of them and with her play *Kestirmeden Hikayeler* (Short Cut Stories) she succeeds to employ a re-territorialization strategy. To re-territorialize means to take back your space, to re-establish the territorial cultural practice that resists the authoritarian patriarchal discourses, and to continue to vociferate your discontent with the societal structures. In this article, I explore the re-territorialization strategy of Zeynep Esmeray Özadikti and discuss the relationship between power and resistance, where power is perceived as a positive trait and through it, a space of resistance is created. By analyzing the materiality of space, I also argue that the unorthodox form of Esmeray's theatre display breaks up the aesthetic expectations and opens up a site for political performance where the focus is not on the stage design or the actors' talent exhibition, but on a resistance conception. Esmeray's killjoys show what it means to be a trans woman when the whole environment is unionized to aid the survival of heteronormativity and I opine that besides breaking down the norms, they also transform and educate the spectators.

Keywords: Queer theater, Killjoy feminism, Power and Resistance, Turkey

Introduction

The political tensions over all cultural institutions but especially theatre in Turkey, started when a draft law about closing down the State Theatre, Opera and Ballet and initiating an arts council-type institution was leaked by the press in the spring of 2013 (Aksoy and Şeyben, 2015 p.185). This new type institution would fund artistic projects based on selection and the illiberal tone of the draft law raised many questions in this regard, and mainly, how would this art council specifically choose the projects to be funded, foreshadowing censorship and restrictions. These tensions intensified with the Gezi Protests when lynch-campaigns were co-opted by the pro-regime media targeting theatre artists and culture producers who were active in these demonstrations, portraying them as dissidents who "need to be kept under surveillance" (Verstraete, 2018). After the coup attempt of July 2016, the practices of Justice and Development Party's (hereafter JDP) illiberal democracy against theatre artists and producers went as far as discharging them from their jobs at state theatres and closing down municipal theatres (Adak and Altınay, 2018 p.203) through the two decrees that have been issued in the following two years of the coup attempt. These decrees would limit the autonomy of artists working at state theatres: the first replaced a law from 1949 and "secures [state's] autonomy over budgeting and programming" and the second "places all state theatres under direct control of the president" (Verstraete, 2019 p.299). However, not just state theatres have suffered. Private and alternative theatres as well have become a victim of JDP's political control and censorship. In 2018, *Sadece Diktatör* (Just A Dictator) was banned for security reasons although

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it "[was] not explicitly about Turkey" (Adak and Altınay, 2018 p.203); *Adalet Sizsiniz* (Justice Is You) play was prevented to reach the stage for "renovation" reasons in four cities; many actors and directors were worried if this political process of shifting powers would affect them and some did not even deny that they implement self-censorship to remain on the safe side (Akyol, 2018).

This structural change through the forces of laws, order, and power discourse, is what Deleuze and Guattari (1983) mean by **deterritorialization**. According to Deleuze and Guattari (1983), when such a process of transformation in societal structures or domination over citizens is intended, **deterritorialization** and **reterritorialization** strategies occur. By **deterritorialization** is meant a social machine that exorcises a discourse with force to maintain subjects "in a subordinate position" (Deleuze and Guattari, 1983 p.153). Then reterritorialization follows as means for these subordinate subjects to incorporate and personalize the discourse of that despotic machine (Deleuze and Guattari, 1983 pp.259-60). If I borrow these concepts but instead of letting them as "opposite faces of one and the same process" (Deleuze and Guattari, 1983 p.258) and employ them on contrary axes while **deterritorialization** remains the dominant power discourse and reterritorialization is politically decoded as a counter-productive practice; then the second would be transformed to **re-territorialization**, in other words re-establishment of a territorial cultural practice as means to resist the discourse apparatuses. To **re-territorialize** in a feminist context would mean to take back your space, to resist and subvert the authoritarian patriarchal discourses with the object that is tried to be taken away by the same illiberal mechanism. Since JDP's illiberal and modern art unfriendly machine, as I have stated above, is directed to all forms of theatre, state, private, and alternative and tries to shape these with a coat of conservative aesthetics, the mentioned ban and censorship fear is alive and well on all theatre stages. Despite that, the aftermath of the Gezi protests period "has witnessed an upsurge in feminist and queer theatre production" (Adak and Altınay, 2018 pp.204-5). One reason for the multiplicative number of feminist theatre and performances in recent years in Istanbul, as Ejder and Salta (2019) suggest, is the heightened demand for such practices. The amount of venues and theatres has risen, individuals have become more interested in the current issues of the country, hence more has been started to be written and performed about the subjects "that were considered taboo before" (Ejder and Salta, 2019 p.1).

Zeynep Esmeray Özadikti is a feminist cultural producer, artist, and actress, who with her plays carries out feminist projects and creates a space where regardless of JDP's controlling and anti-feminist socio-political machine, taboos are subverted, feminist consciousness is shared, and audience is motivated to question these taboos and to battle the misogynist, transphobic, queerphobic, and anti-feminist discourses. Her re-territorialization strategy in her play *Kestirmeden Hikayeler* (Short Cut Stories) includes re-establishing the theatre practice in terms of space and stage where space distorts the aesthetic expectations of theatre and stage creates a safe zone. Where power is conceptualized in terms of resistive matter and the performance of killjoys and snaps succeed in subverting the norms of theatre and society.

In this article, I propose to depict the survival strategies of Esmeray in a heteronormative binary society that undermines the existence of LGBTI+ individuals. In the first subchapter I discuss Foucault's (1978; 1995; Foucault and Rabinow, 1984) power/knowledge concept to indicate that execution of power opens up a space of resistance. I call this resistance, the power of resistance and reflect this concept around Sara Ahmed's (2017) killjoy feminism. In the second subchapter, the re-territorialization strategies of Esmeray are shown with a killjoy political stance against the normative construction of theatre space. Both the space and feminist killjoys are separated into two following sections to show how they resist the social, cultural norms, and transphobic discourses.

The methodology of this research revolves around feminist theory, governmentality, and materialism, supported by an exploratory field research of theatre performances in Istanbul during the months of January and February 2020. Descriptive fieldnotes while attending the performance and a queer reading method to analyze the play, are the main two research methods. Additionally, close reading is adopted to make a back and forth scalar reading of characters, materiality, and text with the feminist politics of the stage.

OVERVIEW OF THE PLAY

Short Cut Stories, written, directed, and played by Zeynep Esmeray Özadikti tells the story of her gender affirming surgery. Being an autobiographical play in form of monodrama, Esmeray shares all the tragicomic events she has experienced up until, during, and after the operation. The play is neither divided by acts nor by scenes and its plot evolves around several quasi-plots enclosed in it through multiple soliloquies. The play was written in 2014 and has been played multiple times since then on different theatre stages and universities in Istanbul, other cities, and abroad. I caught this performance on the 24th of January 2020 on the third floor of a bar in Beyoğlu/Istanbul called Muaf Beyoğlu.

The improvised stage of the play consisting of a classic chair in the middle and a background of dark blue velvet curtains gives entrance to Esmeray with the accompaniment of "Lilies of the valley" song composed by Jun Miyake. While the audience's seating layout is facing the stage from the same direction, Esmeray walks through the aisle to reach the stage with pride and smile under a wave of applause. Just as the audience is waiting for a dramatic start, Esmeray starts to quote fiercely but with a tone of sarcasm all the arguments she got from acquaintances and society regarding her decision to get the gender affirming surgery:

'I cut it.', 'It wasn't cut.', 'Cut it!', 'Don't cut it!', 'If you cut it, you will commit suicide.', 'You won't be able to ejaculate!', 'You won't have orgasm!', 'Cut it!', 'Don't cut it!', 'You will commit suicide!', Oh, CUT THIS MUSIC! (the music stops).

After a round of laughs coming from the audience Esmeray states, "But the time to cut it has come", continuing to narrate the difficulties she has faced during the body transitioning up until and after the surgery. Besides confronting the arguments of her environment who talk as if they are professionals, or coming across the curiosity of others in how her new vulva looks like, facing the medical and judicial institutions was another barrier of the journey towards the achievement of her gender's body. The tone of the play is tragicomic and resembles a stand-up, yet, as Esmeray states in a TV programme, her stories have a start and an end, they have a plot, they have a text, they are a theatre performance called *meddah* rather than a stand-up (24 Ocak Arka bahçe'si, 2015). *Meddah* is a form of traditional Turkish folk theatre that incorporates stories told by a single person based on imitations of other persons (Sarpkaya, 2019).

THE SUBVERSIVE POWER OF KILLJOY FEMINISM

Michel Foucault's conceptualization of governmentality rests on the notion of power which as reported by Foucault (1978) is a "multiplicity of force relations immanent in the sphere in which they operate"; a "process which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them"; it is a "support which these force relations find in one another, thus forming a chain or a system"; and lastly is a strategy "whose general design or institutional crystallization is embodied in the state apparatus, in the formulation of the law, in the various social hegemonies" (pp.92-93). These force relations which Foucault discusses are especially constituted on the power/knowledge concept which signifies that power is composed on general discourses of truth. A discourse of truth might be different from one society to another states Foucault (Foucault and Rabinow, 1984, p.73), but it is linked "with the systems of power which produce and sustain it" (Foucault and Rabinow, 1984, p.74). Hence, while power can be considered a disciplinary machinery that governmentality uses to disperse, pervade, and regulate individuals through these discourses of truth, as Foucault (1978) suggests, it should not be seen as an oppressive system, but rather as a type of relation between individuals. And because power is always omnipresent "it is produced from one moment to the next, at every point, or rather in every relation from one point to another" (p.93). Then, "[p]ower is everywhere; not because it embraces everything, but because it comes from everywhere" (p.93). Yet, while power is indeed a strategy that is "exercised from innumerable points, in the interplay of nonegalitarian and mobile relations" (p.94), it also opens up a way for resistance (p.95). Power is often seen by feminist scholars and activists in negative terms because of its effects on individuals who refuse to become **docile bodies**, which are bodies who are transformed through dominant discourses and disciplinary acts. However, it is also notable that this power as exercised by multiple force relations also

produces reality (Foucault, 1995, p.192) and if power comes from everywhere and produces reality, then the lived experiences of **non-docile bodies** exist and navigate the power structures by producing their own power, the power of resistance. The power of resistance that I would like to discuss and analyse in this article in regard to *Short Cut Stories* play by Zeynep Esmeray Özadikti dwells on Sara Ahmed's (2017) killjoy feminism.

Killjoy feminism is a political stance and a philosophy. It is a mode of life where every day experiences are re-thought and out of which resistance is produced. This resistance can be in form of a story to tell, in form of a speech act, or in form of a "deliberate or intentional act" (Ahmed, 2017 p.56) but which all kill the joy in the room. One can simply killjoy because they are not multiplying "the requirements of a social system" (Ahmed, 2017 p.56) and through this they make the room tense by speaking about inequality for example. But besides a speech act, killjoy can sometimes be in form of a snap. To snap can mean "to break suddenly; to give away abruptly under pressure or tension; to suffer a physical or mental breakdown", "[t]o snap can be to make a sharp sound" (Ahmed, 2017 p.188); snap is when a situation cannot be taken anymore and when in order to resist "we need willful tongues" (Ahmed, 2017 p.191). Through snapping a history of resistance is re-enacted but "not all resistance is audible or legible" states Ahmed (2017 p.200) to which I will come back later in the following section, but it is through these snapping moments that allows feminist killjoys to have subversive power. The subversive power of killjoy feminism stands in these specific acts and/or snaps of distorting the norms and through these, resistance is materialized, and empowerment is obtained from disempowerment.

In the following I am discussing this particular relation between power and resistance. While power could be seen as a mechanism of governmentality through which **docile bodies** are sought to be created, I see power as a positive trait and attribute it to the materiality of space and feminist killjoys that seek to resist the social and cultural norms and transphobic discourses.

EMPOWERMENT FROM DISEMPOWERMENT

When it comes to LGBTI+ community, Turkey is a place to amazing and vibrant local pioneers who never cease to raise awareness of LGBTI+ struggles. During my resident status in Istanbul and Izmir, I have witnessed and took place in numerous events and activities organized by the LGBTI+ associations, NGOs, and/or university student clubs. Although the visibility of these political actors is quite high in metropolitan cities of Turkey and neither non-heteronormative sexual identities nor transgender identities are considered a crime under Turkish law, still, dissident people do not have legal protection from discrimination (Göçmen and Yılmaz, 2017 p.1054). Traditional heteronormative values are omnipresent and often seen as vital actors be it in policy making and/or in discourses of truth that political and religious leaders maintain. However, in this article I want to stay away from marginalizing and stigmatizing politics and practices of the current ruling government and focus on the resistance strategies of queer culture producers by mainly looking at *Short Cut Stories* play by Zeynep Esmeray Özadikti whose voice constructs a transgender subjectivity that battles the heteronormative views of trans women in Turkish society.

In the introduction part I have discussed the political tensions over cultural institutions and especially state theatre which after two decree-laws emitted in the following years of 2016's coup attempt, the autonomy of the artists working at state theatres has been significantly limited. Nonetheless, I have also pointed out that "the lines between politics and theatre [have been] blurred" (Verstraete, 2018) and besides the government's control taken upon state theatres, the private and alternative stages are at constant risk as they as well have become more cautious and started to even employ self-censorship to avoid the political control of JDP. Yet, while some stages become a danger zone due to criminalization of the stage, some culture producers and artists succeed to resist these forces in several forms. By drawing from Deleuze and Guattari (1983), I have suggested to name the counteractive mechanism of these actors a re-territorialization strategy. To re-territorialize means to take your space back, to re-establish the territorial cultural practice that resists the authoritarian patriarchal discourses, to continue to vociferate your discontent with the societal structures, to empower your voice from the disempowerment that is enforced through laws, socially repressive norms, and patriarchal discourses.

Zeynep Esmeray Özadikti with her play *Short Cut Stories* succeeds to employ a re-territorialization strategy through the choice of space and killjoy acts. In the following sections, I propose to offer a description of these re-territorialization practices to uncover the resistance acts vis-à-vis the theatre's political control and the public perceptions on gender affirming surgery.

SPACE

…As I go up the narrow stairs that are illuminated by tealight candles in beer mugs to reach the third floor where the play is going to be staged, I am experiencing different enhanced emotions asking myself if I ever attended any plays in other spaces than a theatre stage…

…the space is not wide, but the high ceiling intensifies the smell of history and it matches the antique apartment building whose story is left to decay in this corner of Beyoğlu…

(Field notes, January 24th, 2020)

When I walk into a theatre building, I usually expect some kind of an aesthetic design, a space with a specific layout, stage in the middle, heavy curtains, furniture to match the setting of the play for instance. Yet, during my field research of almost two months in Istanbul and all the plays I have attended to, I came to one realization: once I enter the space where the play is going to be enacted, my expectations are always left in the cloakroom along my umbrella, or on the back of my chair next to my backpack. It is interesting how my thoughts and emotions instantly change and the 'I' that is governed by theatrical norms and assumptions of what theatre is supposed to look like are immediately left outside. Alternative realities settle in, and new voices and new matters wait impatiently to be represented on that stage. I perceive this disruption of socially and culturally informed self from the performative act, as the power of space. Foucault (1978) has stated that power must be seen as a process that "transforms, strengthens, or reverses" the struggles and confrontations between relations (p.92). What Foucault seems to mean here is that power is a negotiated construct and situationally variant. Then, the power of space or let me say the power of queer space is to break up the aesthetic expectations and instead open up a site for political performance where the focus is not on the stage design or the actors' talent exhibition, but on a resistance conception.

Esmeray's choice of staging *Short Cut Stories* in a bar rather than a theatre stage I opine is a political act. In a time when "the oppressive sociopolitical environment" of JDP seeks to control the theatre, when "[c]ensorship and self-censorship have intensified", numerous venues have been torn out, and "theatre professionals and scholars have been dismissed or persecuted while others have had to leave the country" (Adak and Altınay 2018), Esmeray shows us that space can display resistance. Because power itself is contextually bound depending perhaps on axiomatic relations, once it is inflicted be it through discourses or laws, it also opens "a starting point for an opposing strategy" (Foucault, 1978 p.101). Foucault highlights that discourses produce the power and reinforce it, and yet, they also "undermin[e] and expos[e] it by opening a site for counteraction (Foucault, 1978 p.101). The space where *Short Cut Stories* is performed then depicts a re-territorialization strategy by showing that theatre can be performed outside of the normative theatre stage and building, and therefore re-establishes a place of performance where the discontent with the societal heteronormative norms are still uttered and opposed. Besides being a political materialization of counter-discourses, this space is also a material theatrical sign. Even though it does not have an elevated stage, neither a pompous design, and nor an amalgamation of costumes that would embody metaphorical meanings, this space proves that theatre does not need the aforementioned aspects for its art to be displayed and shared. A few seats to accommodate the audience (see Figure 1) and a small improvised stage area (see Figure 2) are in fact enough for a play to be performed.

Figure 1. The sitting layout for audience of *Short Cut Stories* at Muaf Beyoğlu, own photo.

Figure 2. The view of the stage area of Short Cut Stories at Muaf Beyoğlu, own photo.

Hence, this space is both a materialized political performance against JDP's restrictive and censoring technology, and a resistant employment against normative constructions of what theatre is and where it should be exhibited. I have stated in the **The subversive power of killjoy feminism** subchapter that "not

all resistance is audible or legible" (Ahmed, 2017 p.200) and this choice of space establishes resistance without speaking up and without pointing up that this is how the norms are counteracted. Both the representational conventions of theatre and the discourses of truth and power are disrupted through this space because as Barad (2003) holds, matter has agency and space here creates a resisting meaning through which resistance itself is materialized.

Through her play *Short Cut Stories,* Esmeray describes the lived experiences of what it means to be a trans woman in a culture and society that seek to constantly marginalize your being. When the whole environment is unionized to aid the survival of heteronormative binary individuals in a society that keeps telling that this is the right way, being a trans woman is an alternative reality. But because power in its broad sense is not something that one possesses and the other does not (Foucault, 1978), where there is power there is also a space for resistance (Foucault, 1978 p.95).

FEMINIST KILLJOYS

The unorthodox forms of theatre display that I have discussed in the previous section and that are heightened with the queer space chosen by Esmeray, may take us back to Brecht whose aim was to show that theatre "transforms the spectators' relationship with the stage action in order to change not just what they think, but how they think" (Bradley, 2016 p.4). Although Esmeray's play does not involve any Brechtian stage apparatuses such as lights, montage narration, or "projected images [to] provide a visual commentary" (Bradley, 2016 p.5), she always makes sure to breakdown the illusion of the 'fourth wall', when plays are enacted as if there is a wall between the audience and the stage, and makes spectators conscious of the fact that they are seen by her and she even engages in discussions with the audience as it follows, "Are you a couple?" Esmeray asks by looking at two young people from the audience, saying "the girl looks like she is fed up with you". After a round of laughs she continues, "I love these heterosexual couples, you know; they have increased so much lately that they took over the whole Beyoğlu". Here, Esmeray enacts a killjoy moment by alluding to the fact that Beyoğlu used to be a historical and culturally distinct space of the queer community (Sandıkçı, 2015) whereas nowadays it serves the neoliberal politics. For trans women especially, Beyoğlu is a legacy and different parts of Beyoğlu such as Cihangir, for example, used to be called *trans imparatorluğu* (trans empire), *lubunistan* (queerland) or *ibneistan* (faggotland) (Zengin, 2014 pp.367-8).

This killjoy moment is taken by the audience as a humorous comment because Esmeray's survival kit involves humor in general. However, it also invites the audience to adopt a questioning stance towards urban heterospaces and understand how these deterritorialize the queer space. This body-space relationship that Esmeray raises shows as Ahmed (2017) would say "how the restriction of life when heterosexuality remains a presumption can be countered by creating spaces that are looser [and] freer" (p.219). Perhaps, hence the choice of performing *Short Cut Stories* in a bar with the spectators sipping and enjoying their beer, rather than a theatre, and to note down Muaf Beyoğlu does not identify itself as a queer venue, and yet via this space Esmeray succeeds to maintain that one is not only "surrounded by what [they] are not" but also to be reminded that "there are many ways to be" (Ahmed, 2017 p.219).

The political stance of Esmeray that is reckoned to disrupt the norms and the social space is also depicted in her stories. Sara Ahmed (2017) often refers to the killjoy moments around table "which were philosophical lessons" because "to learn from being a feminist is to learn about world" (p.7). Similarly, Esmeray depicts an incident that happened at a meeting table while taking group therapy before her gender affirming surgery. She narrates:

There are more trans men than trans women and all of them talk about how much they want to get married. They are going to cut it, to add it (alluding to genitalia) and immediately are going to marry (short pause preparing to imitate the people's speeches)'. 'If god lets, hopefully the modern medicine will develop so much that ovarian transplantation will be possible.', 'So that we give birth.', 'We breed.', 'We marry.', 'Have lots of children.' All of them want to become parents (mimicking surprisal) and I am just sitting there, listening.

Prior to this meeting though the doctor notified Esmeray that for the first three gatherings she will have to be an observer and only after these she could engage in conversation with the other members. She continues:

Mrs. Şahika (the doctor's name) raised the subject of lesbianism. Lesbianism (uttering the word more pronounced). And I am waiting impatiently to see what's going to happen, to which one of the trans man raised his hand and said. '*Hocam*, I don't get the logics of these lesbians.' (Esmeray raising her eyebrows as if showing mixed feelings of anger and surprise). Well, I say he is probably 18 or 19, young and nervous, anyway I saaaaayy when suddenly another person states that they don't get it either. Nobody gets the logics of lesbianism (mimicry embedded by a pause) to which I couldn't resist and asked for permission to speak and uttered: Look friends, you all want to get married, and all want lots of children *maşallah*, so you got married, got a child, got a daughter, who gooooot lesbian, then they are coming to a therapy as such. Why are we here getting this therapy? (proceeds to answer) First of all, because our parents didn't accept us, then our best friend, then our partner, then our school, then our job, and then we all met here. Your child is a lesbian and is getting a therapy as such. Why? (mimicking), Because our parents don't get the reasoning of lesbianism. Whatever the logics there might be?!

By asking for permission to speak even though she was supposed to be an observer for the first three meetings of group therapy, Esmeray's will is "to stop the flow of [this] conversation" (Ahmed, 2017 p.83). In fact, this is the reason behind the feminist killjoys, to reclaim willfullnes and oppose what is discussed in order to stop the further multiplication of that problematic discussion. This incident is a great example of how killjoy happens. Eventually Esmeray was answered back by these people stating that they are not as political as she is and suddenly Esmeray's politics became a problem because she described a problem (Ahmed, 2017 p.39). But causing a problem is what a killjoy feminist does, because by causing this problem the feminist does not let the problem to become trivial (Ahmed, 2017 p.34). In fact, Ahmed (2017) suggests that "we need to acquire words to describe what we come up against" sexism, racism and then when we name these problems and say "'That's sexist,' we are saying no to that, as well as not to the world that renders such a speech or behavior permissible" (pp.34-6).

Another significant fact about Esmeray's feminist killjoys in *Short Cut Stories* is that they educate. When her friends start to warn her about the news from papers on transgender people who after getting the surgery have committed suicide, the dialogue between Esmeray and her friends goes like:

Are you a trans woman? 'No.' Do you have such an experience? 'No.' Are you a specialist on this topic? 'No.' Then what?? Why would I commit suicide?! (after an intense pause as if taking a deep breath she continues) And finally I snapped and said to my friend, you keep saying don't undergo the surgery, you won't have orgasm but then how many times have you had an orgasm in your life? (pause, letting the audience to think and guess) THREE TIMES! (she utters with sarcastic voice). She is 43 years old and had orgasm for three times and tells me I will commit suicide, then I asked her, why didn't you commit suicide? She shut up.

These snapping moments have allowed Esmeray to resist these discourses of truth even though they, the snaps, do not "always involve a conscious act of resistance" (Ahmed, 2017 p.200). But "the temporality of snapping is also crucial" Ahmed argues, because its speed can reflect how fast a snapping can be comprehended as a movement at all (Ahmed, 2017 p.188). The faster one snaps, the more the ability to resist what is trying to be imposed. Therefore, through her snaps Esmeray becomes the queen of killjoys. The queer feminist power of killjoys is what allows Esmeray to counteract the heteronormative norms.

CONCLUSION

By analyzing Zeynep Esmeray Özadikti's play *Short Cut Stories*, I engaged in a conversation of how power can have positive effects and does not necessarily have to possess negative connotations all the time. Here, I perceived the power of resistance as a significant concept and my aim was to show how resistance can become a type of power. Therefore, I have examined how Zeynep Esmeray Özadikti, a trans woman, a playwright, an actress, a feminist, a Kurdish woman, an activist, once a sex worker, performs re-territorialization strategies through the choice of space in order to subvert the political and cultural

discourses against theatre. I also made use of Sara Ahmed's (2017) discussions about the resistance in form of killjoys and snaps. Because power results from knowledge, I argued that Esmeray's feminist consciousness educates the environment through these feminist killjoys and snaps. Feminist killjoys and snaps are meant to create a problem by showing what is the problem and while Esmeray engages in a conversation with the audience on stage or with her acquaintances and friends, she sends out messages to show their privileged status and to contest the marginalization of queer identities. The transgender realities are brought up on stage by Esmeray from which the audience not only learns what are the emotional challenges of trans people, but also becomes aware how their actions (audience's) impact the binary gender construction. This play teaches the spectators how to question their own actions in a heteronormative binary society and how they themselves can contribute to the overthrown of the authoritarian mechanism.

To bring an overall conclusion, when the current JDP ruling party attempts to push modern liberal forms of theatre to the edges and even erase them through laws, censorship, and/or hate discourses (Adak and Altınay, 2018), cultural producers are either left to perform self-censorship, leave the country, or look for ways to resist this authoritarian mechanism. With the analysis of Zeynep Esmeray Özadikti's play, I aimed to highlight how cultural producers that decided to remain and fight for liberal art, refuse to fit into the imposed systems of oppression. How they, regardless of their political stance, can distort the normative constructions of gender, culture, and society. How stage for them is not only a metaphor of power, but also a practical space for dismantling the dominant authoritarian social machine.

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FROM FORMAL TO FORMATIVE SUBSUMPTION: BIOPOLITICAL POWER AND SUBJECTIFICATION OF CONTROL IN THE PSYCHODYNAMIC LABOR PROCESS

SEVERIN HORNUNG, THOMAS HÖGE [1]

ABSTRACT

This contribution applies and extends labor process analysis to deconstruct systems of institutional power and management control as progressing intrusive configurations of the material, symbolic, and biophysical disciplinary apparatus regulating the "transformation problem" of labor utilization, applied to modern human resource management. Synthesizing historical periodizations of capitalist work organization yields an archetypal taxonomy of formal-economic, real-technocratic, normative-ideological, and formative-biopolitical modes of power and managerial control through combined use of commodification (contracts, compensation, competition), coercion (commands, constraints, compliance), cooptation (culture, consent, commitment), and creation (corrosion, conception, coevolution). Thus, the social engineering objective of producing the "appropriate individual" converges with a eugenic project, preforming people as embodiments of projected (bio-)power. Integrated are domains of critical inquiry, namely, interests, ideologies, institutions, and identities. Processes of "organismic" psychological integration of extrinsic interests via internalization, introjection, and identified compliance are analyzed from the perspective of social character formation. In a dynamic multi-level systems model, power "circuits and flows" (structures, dynamics) are nested across society, organization, and individual, as macro-, meso-, micro-levels of analysis. Subsystems are theoretically embedded in a meta-level superstructure of the global political-economic system of neoliberal capitalism. A sub-level of psychodynamic ("fantasmatic") logic represents unconscious control. Economic and technocratic powers shape institutions to benefit particular interests, governing through objectification. Ideological and biopolitical powers foster indoctrination and identity construction through subjectification, culminating in biopower becoming structurally embodied in the governed individuals and populations. Limitations, underdeveloped issues, and implications for critical research on power and control are discussed.

Introduction

Manifestations, distribution, and exercise of power and control are core to the social architecture of hierarchical organizations (Clegg, 2009). Notably, this applies to all major institutions in contemporary societies, in Western and Eastern cultures, Northern and Southern hemisphere, industrializing and post-industrial economies. This does not mean there are no differences. Power and control manifest in a multitude of forms, ranging from direct coercion and domination to subtle and indirect forms of manipulation and subjectification (Fleming and Spicer, 2014). The present contribution focuses on such advanced forms of power and control from a psychological perspective on the labor process. For work and organizational psychology and related disciplines concerned with experiences and behaviors of individuals and groups in work contexts, the antagonistic interplay of "top-down" directed power structures and

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control with "bottom-up" processes of employee self-determination and influence are as vital as neglected (McDonald and Bubna-Litic, 2012). In other words, the psychology of work is misunderstood without comprehending the dynamics of power in organizations. In addition to the omnipresence, multi-dimensionality, and complexity of associated psychological mechanisms, the analysis of power and control is complicated by the fact that advanced forms of normative pressure and psychological governance are not easily observable, but unfold in subtle, subliminal, sub- and unconscious ways, embedded in socially constructed, ideologically preformed versions of reality. Socio- and psychodynamic approaches capable of exposing, analyzing, and deconstructing underlying complexes of power from a systemic (holistic, comprehensive) perspective, however, are mostly ignored in mainstream psychology. The field of work and organizational psychology, specifically, notoriously treats power in rather superficial and ideologically underemphasized ways, compared to more critical perspectives gaining influence in sociology and management studies. Concluding that the relevant literature is fragmented by disciplinary and ideological fault lines, this contribution attempts to integrate theory from different streams in psychology, sociology, management studies, and social science into a socio-psychodynamic model of power and control in work organizations. Adapting and extending labor process analysis, management control systems resemble configurations of the disciplinary apparatus for exercising organizational power to resolve the "transformation problem" of human resource utilization (Gandini, 2019; Gerdin, 2020). Drawing on critical social theory, a taxonomy of four archetypical modes of power is presented, based on historical phase models of the capitalist labor process (Thompson, 2010): Formal-economic and real-technocratic modes of power are distinguished from normative-ideological and formative-biopolitical types. This taxonomy is integrated into a dynamic multi-level framework, projected from the organizational meso-level to both the societal macro- and the individual micro-level. Respective processes and constructs are used to illustrate repeating patterns of "self-similarity" across levels or domains of analysis. Macro-processes of subsumption and subjugation at the societal level are seen reproduced in psychodynamic processes of subjectification and sublimation at the individual micro-level, mediated by organizational control systems as meso-level socializing instances. This integrated and extended framework of the progressing "internalized" labor process is deliberated from the perspectives of identity development and social character formation, drawing from depth and dynamic analytical psychology. Discussed are issues in need of further consideration, empirical research prospects, and implications for practical understanding of the manifestations and workings of power and control at work and beyond. An overview of the contents and structuring of this contribution is provided in Figure 1.
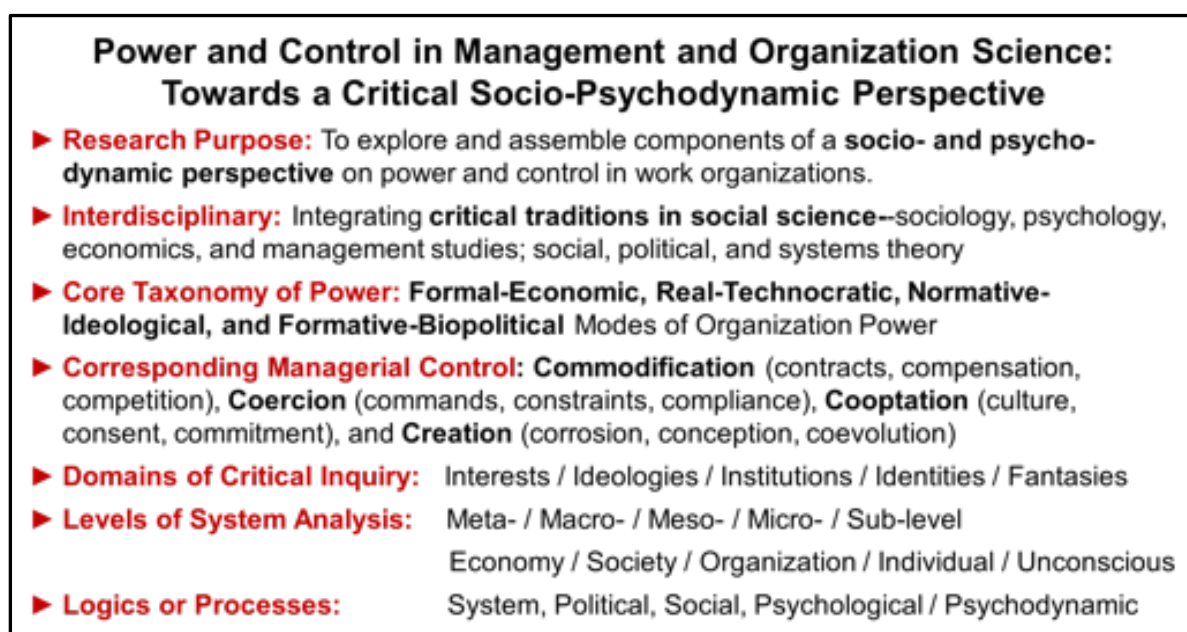

Power and Control in Management and Organization Science: Towards a Critical Socio-Psychodynamic Perspective

► **Research Purpose:** To explore and assemble components of a **socio- and psycho-dynamic perspective** on power and control in work organizations.

► **Interdisciplinary:** Integrating **critical traditions in social science**--sociology, psychology, economics, and management studies; social, political, and systems theory

► **Core Taxonomy of Power: Formal-Economic, Real-Technocratic, Normative-Ideological, and Formative-Biopolitical** Modes of Organization Power

► **Corresponding Managerial Control: Commodification** (contracts, compensation, competition), **Coercion** (commands, constraints, compliance), **Cooptation** (culture, consent, commitment), and **Creation** (corrosion, conception, coevolution)

► **Domains of Critical Inquiry:**   Interests / Ideologies / Institutions / Identities / Fantasies

► **Levels of System Analysis:**   Meta- / Macro- / Meso- / Micro- / Sub-level

　　　　　　　　　　　　　　　Economy / Society / Organization / Individual / Unconscious

► **Logics or Processes:**   System, Political, Social, Psychological / Psychodynamic

Figure 1. Overview of Contribution Contents

NEW FORMS OF BIOPOWER AND BIOPOLITICS

Representing critical analyses of the cultural logic of Western capitalism as a new quality of self-control, Foucault's conceptualizations of biopower and biopolitics signify shifts from coercive domination toward self-disciplinary social regimes, increasingly pervading and shaping the most intimate domains of modern life in accordance with the dominating political-economic interests of state and capital (Berman, 2010; Haskaj, 2018). The governmentality concept and related approaches focus on the processes through which power is exercised remotely and indirectly via modes of subjectification, such as self-management and proactive "self-interested" compliance. Following Pyysiäinen, Halpin and Guilfoyle (2017), subjectification is achieved in autonomy-oriented management practices as "responsibilization" through combined use of appeals to freedom and threats to personal control. Responsibilization means establishing a special form of subjectivity, where individuals act as "agents" imposing the demands of those in power upon themselves–going "above and beyond" being merely obedient (i.e., fulfilling a defined function, specified role, or doing a prescribed "job"). Thus, authority and rule are exercised by individuals controlling themselves, rather by external organizational agents (management, supervisors). The combined use of appeals of freedom, activating positive hopes and desires, and threats to controllability, evoking negative expectations, uncertainty, and fear of constrained autonomy, would trigger subjects to assume responsibility and engage in identified, persistent pursuit of predetermined organizational goals to restore their personal sense of control (Moisander, Groß and Eräranta, 2018; Pyysiäinen, Halpin and Guilfoyle, 2017). Reviewing the broader social science and management literature, Munro (2012) extracts three approaches to biopolitics and neoliberal governmentality. Accordingly, Research focusing on the post-Fordist mode of production focuses on new forms of immaterial labor (symbolic, affective), with an emphasis on networks and transformation of social relationships into capital. The stream on "advanced liberal governmentality" concentrates on deconstructing new techniques of control, such as performance management (goal setting, self-organization), the privatization (externalization) of risks (e.g., health care, social security), and the proliferation of an "enterprise culture" of employee self-reliance. The most intrusive forms of control are addressed in biocapitalist governmentality, including work on the "biosocial culture" and "biocapital", analyzing how the logic of capitalism extends into development of basic physiological human properties, pervading the politics of life and social organization. Accordingly, biopolitics focus on vital aspects of human beings, providing intervention strategies to control groups and individuals through regimes of self-discipline (Mumby, 2019; Munro, 2017). Biopolitics refers to an advanced set of techniques of power to discipline, regularize, and align populations to the needs of the modern state and "free" market (Moisander, Groß and Eräranta, 2018). Transcending psychological processes, biopolitics extents to issues of reproduction, illness, health and death, and physiological development, utilizing all aspects of human life as productive and consumptive capacities (Berman, 2010; Haskaj, 2018). Connotative differences notwithstanding, all themes suggest changes to the psychological "deep structure" of work and power in organizations, requiring more reflexive and insightful modes of analysis, offered by psychoanalytic and sociodynamic theorizing.

POWER AS SUBSUMPTION IN THE LABOR PROCESS

This contribution advances theory-building by extending and integrating complementary models, taxonomies, and concepts from different streams of literature. Theorizing and concepts from psychology, social philosophy, sociology, and management studies are compiled, organized, and interpreted towards developing a critical socio-psychodynamic perspective on power in work organizations. Theoretical assumptions, concepts, and analytic devices draw on social critique, systems theory, and psychodynamic approaches. The most compelling and comprehensive treatise of power and control in societies and work organizations is still found in classic critical social theory and its uptake and assimilation in contemporary varieties of scientific Marxism (Archibald, 2009; Sayers, 2007; Westra 2019). Central here, Marx's concept of subsumption of labor under capital refers to the degree to which workers are integrated into the capitalist production process, coordinated and controlled by owners of production means, respectively their managerial minions (or agents) to achieve the class interest of these dominating social elites to create

profits or surplus value (Fluxman, 2009; Fumagalli, 2015; Vercellone, 2007). Based on the distinction of formal and real subsumption by Marx, critical scholars have developed labor process theory to analyze prevailing modes of organizing and coordinating work in consecutive phases of industrial development as progressing configurations of management control and worker subordination and submission (Thompson, 2010; Vercellone, 2007; Westra 2019). Historically, formal subsumption refers to the establishment of unequal (exploitative) contractual wage-labor relationships at the beginning of the capitalist production system. Real subsumption describes the developments through which workers have, de facto, lost command over the production process, notably through extreme division of labor and the sophisticated control apparatus of scientific management (e.g., close direct supervision; time and motion studies; performance-based pay). Elaborating the Marxian concept of "general intellect", labor process theorists have introduced normative (or ideological) subsumption to describe, how external control is progressively psychologically internalized or introjected, driven by proliferation of societal ideologies and increasingly refined instruments of modern human resource management, manipulating workers' minds and emotions. More recent arguments and observations suggest that even the concept of normative subsumption does not suffice to explain the new quality of worker domestication according to societal and organization requirements observed in postindustrial capitalism. Concepts of governmentality, subjectification, and biopolitical power describe the flexible and "organic" assimilation of workers into symbolic and biophysical structures of the societal production process in the neoliberal era. In academic theorizing, this transformation of power and control is marked by a shift from labor process theory to the succeeding framework of critical management studies, both of which are assimilated here (Adler, Forbes and Willmott, 2007). Stressing the continuity of core themes of labor process analysis, the term "formative subsumption" is used to describe this development in advanced neoliberal capitalism. Exactly what constitutes this new quality is a question that is further discussed here. Figure 2 offers an overview of the critical theoretical background and dynamic perspectives informing this analysis.
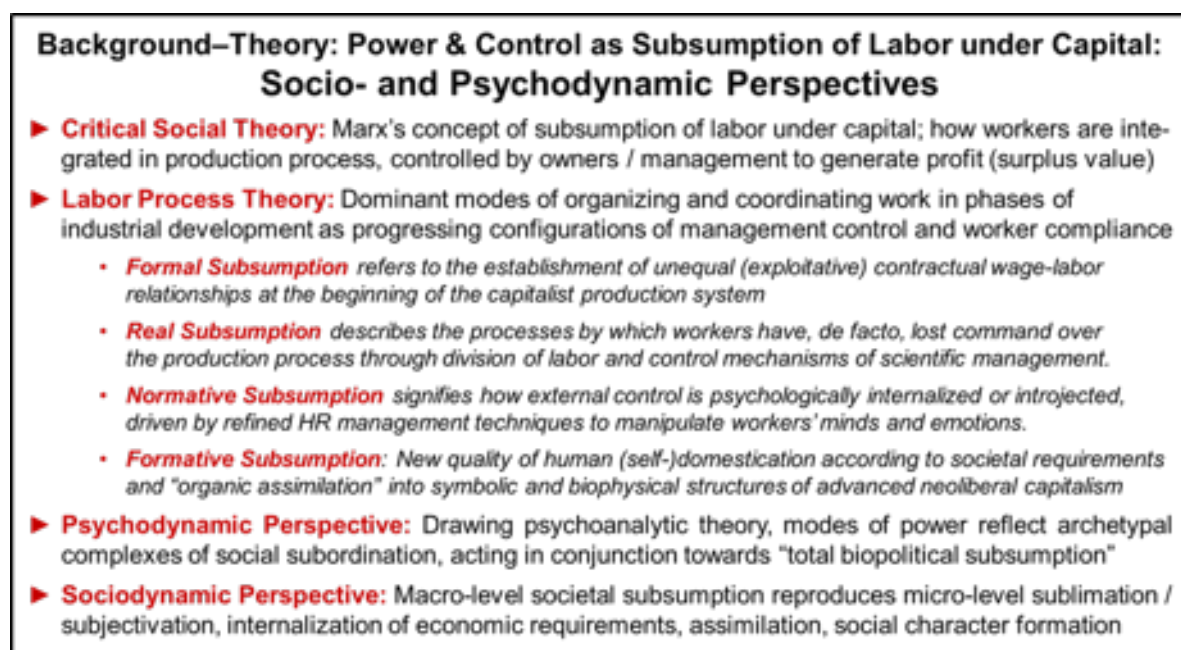

Background–Theory: Power & Control as Subsumption of Labor under Capital: Socio- and Psychodynamic Perspectives

► **Critical Social Theory:** Marx's concept of subsumption of labor under capital; how workers are integrated in production process, controlled by owners / management to generate profit (surplus value)

► **Labor Process Theory:** Dominant modes of organizing and coordinating work in phases of industrial development as progressing configurations of management control and worker compliance

  • *Formal Subsumption* refers to the establishment of unequal (exploitative) contractual wage-labor relationships at the beginning of the capitalist production system

  • *Real Subsumption* describes the processes by which workers have, de facto, lost command over the production process through division of labor and control mechanisms of scientific management.

  • *Normative Subsumption* signifies how external control is psychologically internalized or introjected, driven by refined HR management techniques to manipulate workers' minds and emotions.

  • *Formative Subsumption*: New quality of human (self-)domestication according to societal requirements and "organic assimilation" into symbolic and biophysical structures of advanced neoliberal capitalism

► **Psychodynamic Perspective:** Drawing psychoanalytic theory, modes of power reflect archetypal complexes of social subordination, acting in conjunction towards "total biopolitical subsumption"

► **Sociodynamic Perspective:** Macro-level societal subsumption reproduces micro-level sublimation / subjectivation, internalization of economic requirements, assimilation, social character formation

Figure 2. Critical Theorizing and Perspectives on Power

A DYNAMIC MULTI-LEVEL SYSTEMS MODEL OF POWER

Elaborating a dynamic and interdependent multi-level perspective on power, the common tripartite taxonomy of society, organization, and individual, as macro-, meso-, and micro-levels of analysis, was expanded by including the economy as the overarching meta-level, the transnational (material and informational) superstructure of the global political-economic system of neoliberal capitalism (Fuchs,

2017; Wang and Polillo, 2016). Further, included at the opposite end, is a sub-level of psychodynamic or "fantasmatic" logic of unconscious control through governmentality, interpreted as manifestations of psychological domination (subsumption), targeting and impeding critical thinking faculties with regard to the validity of proliferated and internalized beliefs systems, norms, and normative judgements–as characterizing features of ideological indoctrination and hegemony (Glynos, 2008, 2011). This psychodynamic sub-level reflects the "deep structure" of organizational power and control in shaping sublime fantasies and character orientations of assimilated individuals. Accordingly, processes of behavioral control and psychological governance emanate (flow) from a superimposed meta-level exploitative and dominating system logic (ideology) of advanced neoliberal capitalism, cascading into subordinated political (macro-), social (meso-), and psychological (micro-) logics. Dynamized by inner conflicts of a crisis-prone, unsustainable, and self-destructive, interest-driven (meta-level system) logic of domination and exploitation, macro-processes of ideological subsumption and subjugation at the societal level are reproduced in psychodynamic tendencies of subjectification and sublimation at the micro-level of individual identities. For large parts of the working population, these intrusive tendencies manifest in and are mediated by organizational or management control systems as meso-level subordinating and socializing institutions. Based on systems theory, dynamic, interdependent, and nested processes thus manifest in repeating patterns of "self-similarity" or "character displacement" distributed across levels and domains of analysis (Fuchs, 2017). As such, not just organizations, but societies, as well as individuals, including their psychological structure and social relationships, are increasingly re-conceived and re-created, modeled in the image of neoliberal capitalist economic institutions (Pongratz and Voß, 2003). Figuratively speaking, this system perpetuates and expands through "autopoietic" creation of self-similar "fragments" of itself, invading and "colonizing" previously shielded societal, social, and psychological spaces and objects, domains and discourses, norms and values, actors and entities etc., thus suggesting deep qualitative changes to the human psyche (LaMothe, 2016). From various critical theoretical perspectives, these developments have been exposed as the workings of corrosive, corrupting, and counter-humanistic forces and tendencies, tacitly shaping and predisposing contemporary social character orientations towards alienating neoliberal ideological beliefs (Bal and Dóci, 2018), specifically, economistic logics of individualism, competition and instrumentality. The suggested dynamic multi-level systems model of power and control is graphically displayed below in Figure 3 and 4 in a "heterarchical" (triangular), respectively, hierarchical (layered) variation.
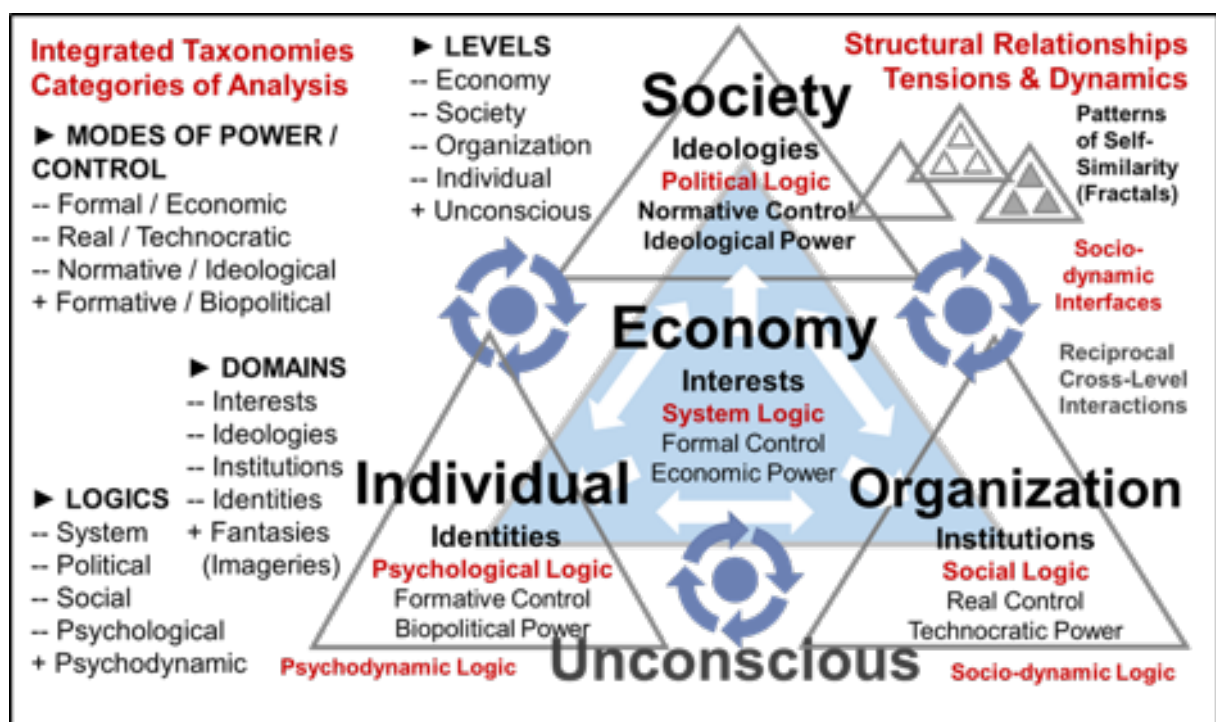
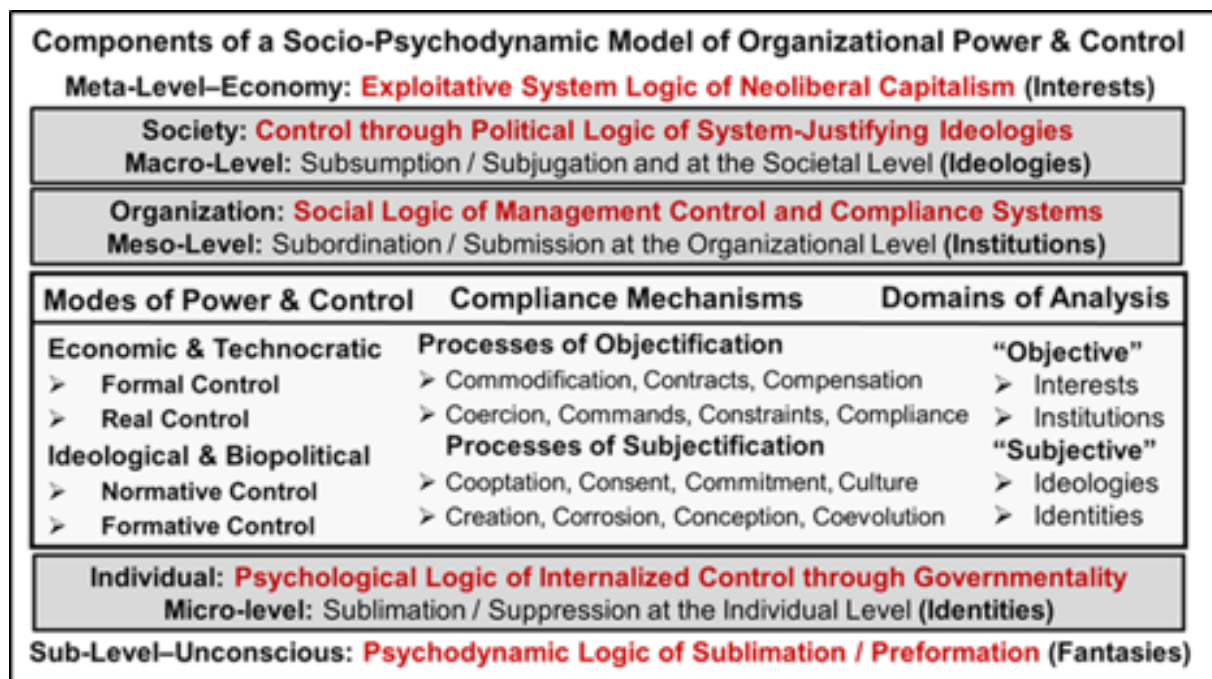*Figure 3. Dynamic Multi-Level Systems Model of Power and Control (Heterarchical Display)*

Figure 4. Dynamic Multi-Level Systems Model of Power and Control (Hierarchical Display)

HISTORICAL TAXONOMY OF ARCHETYPAL MODES OF POWER

Different manifestations, forms or "faces", of power in organizations have been distinguished, notably episodic coercion and manipulation versus systemic processes of domination and subjectification (Fleming and Spicer, 2014). Complementing existing taxonomies, the four archetypical modes of power and control discussed here are rooted in historical phase models (periodizations) of the capitalist production process. Long waves of economic development are described in terms of a succession of the so-called first and second industrial revolutions, the postindustrial transition towards the current system of advanced neoliberal capitalism, and its present biopolitical hegemony (Westra 2019). Historical phases differ with regard to predominant types of institutions, key industries and technologies, and models of management (Barley and Kunda, 1992; Bodrožić and Adler, 2018; Clegg, 2009; Durepos, Shaffner and Taylor, 2019). Economic power and formal control (e.g., dispossession, coercive contracting) were established during the early periods of the capitalist production system, commonly referred to as the "first industrial revolution" (e.g., 1760–1840). Emerging industries were coal, iron, and textiles, processed in early factories as prototypical institutions with key technologies of steam engine and production machinery, and an increasingly sophisticated disciplinary system, developed by rising industrial economics and administration. The so-called "second industrial revolution" (e.g., 1870–1914) marks the ascent of technocratic power and real control in form of mass production (integrated company, oil and steel, electricity and cars), culminating in the "managerial revolution" of scientific management (Taylorism) and systems rationalism. Following the "golden era" of welfare capitalism, well into the postindustrial transformation (e.g., 1950–2000), is a phase of normative control and ideological power, rise and rule of transnational corporations (finance "industry", information technologies) seeking competitive advantage in flexible "high-performance" production systems and strategic human resource management. A central thesis adopted here is that in the current version of advanced neoliberal capitalism, new types of biopolitical power and formative control of populations and individuals have taken hold (Munro, 2012). Life sciences, robotics, and "big data" surveillance, all profit from advances in artificial intelligence and bio-technology. The organizational paradigm resembles virtualized, ad hoc configuring network services, including a new class of highly paid, internationally mobile professionals and entrepreneurs, as well as precarious and low-wage jobs in the "gig" or platform economy (Gandini, 2019). Management models

capitalize on market-mechanisms, (self-)selection, and (self-)management (e.g., goal setting, alignment of interests). That the current neoliberal era resembles a distinct hegemonic period is core to this contribution. Corresponding with modes of power and control are combinations of instruments, constituting the disciplinary apparatus for exercising control in various configurations (Pongratz and Voß, 2003). An analytic device and linguistic scheme, the ways in which power in exercised are captured and captioned as the "C's" of control and coordination. Accordingly, economic power translates into formal control through commodification, such as contracts, compensation, and competition among employees, whereas the real control of technocratic power relies on coercion, comprising commands, constraints, and employee compliance. Ideological power and respective normative control is described as cooptation through means of communication, such as culture, consent, and commitment. The formative control inherent in biopolitical power is associated with processes of creation, including corrosion, conception, and coevolution of basic psychological and physiological human properties with system requirements. This observation of biopolitical formative tendencies reveals the hubris of the quasi-divine hegemonic role the economy has assumed, projecting eugenic powers and functions through markets and their institutions as omnipotent entities, ruling over life and death, beyond human questioning or intervention. This "corrosive and creative" capacity for human (re-)conception and coevolution, if accepted as a distinctive phase or period in the labor process, warrants renewed analysis in psychodynamic theories of social character formation, as the imprint of power and control on the psychological deep structure of the respectively socialized individuals. Table 1 summarizes the above information.

Historical Phases	Modes / Forms / Bases of Power / Control	Prototypical Institutions / Industries	Key Technologies	Management Models	Control / Coordination
Industrial Revolution (1760 – 1840)	**Formal Control Economic Power**	Early Factory; Coal, Iron, Textiles	Steam Engine, Production Machines	**Industrial Economics and Administration**	Commodification Contracts Compensation Competition
Second Industrial Revolution (1870 – 1914)	**Real Control Technocratic Power**	Integrated Company; Oil, Steel, Cars	Electricity, Mass Production	**Scientific Management Systems Rationalism**	Coercion Commands Constraints Compliance
Industrial Era and Transformation (1950 – 2000)	**Normative Control Ideological Power**	Transnational Corporation; Finance, Information Technology	Computers, Flexible Production	**Strategic Human Resource Management**	Cooptation Culture Consent Commitment
Advanced Neoliberal Capitalism (2000 – present)	**Formative Control Biopolitical Power**	Virtualized Networks, Life Sciences, Big Data, Robotics	Artificial Intelligence, Biotechnology	**Selection, Markets, Self-Management**	Creation Corrosion Conception Coevolution

Table 1. Historical Taxonomy of Organizational Power and Management Control

LEVELS OF ANALYSIS, LOGICS, AND DOMAINS OF POWER

The next assimilated taxonomy refers to the distinction of interests, institutions, ideologies, and identities, suggested as domains or foci of analysis to expose, challenge, and transform socially and ecologically divisive and destructive broader patterns and structures (Adler, Forbes and Willmott, 2007). Specifically, the field of critical management studies has been defined in terms of the questioning, negation, deconstruction, de-naturalization, and problematization of dominant, harmful, and under-challenged interests, ideologies, institutions, identities, with the aim of inspiring social reform. As an additional structural connection, domains of critical inquiry (interests, ideologies, institutions, identities) are linked to the economy, society, organization, and individual, reflecting meta-, macro-, meso-, and micro-levels of analysis (Wang and Polillo, 2016). Reflecting aims of this contribution, the unconscious is included as

additional sublevel for analyzing the mechanisms of sublimated control, collective fantasies, and character formation. A central objective of the presented theoretical integration is determining structural relationships and dynamics between assimilated concepts and taxonomies. For instance, economic interests shape societal ideologies as well as the institutions of work, which, in turn, influence individual identities and unconscious fantasies (Bal and Dóci, 2018; Glynos, 2008, 2011). Processes of behavioral control and psychological governance emanate from a pervasive and exploitative system logic (Fuchs, 2017), which can be conceptualized as cascading nested and reciprocal processes across levels of analysis, taking the form of political, social, and psychological, and psychodynamic sub-logics of domination. Similar observations are addressed in notions of circulations, circuits, or "flows" of power, suggesting that power is an omnipresent force, operating not in a unidirectional, downward fashion, but tacitly pervading, distorting, and instrumentalizing societal, organizational and psychological structures, processes, and interactions (Clegg, 2009; Mumby, 2019; Munro, 2012). An attempt to specify structural relationships between different modes of power, control processes, and domains of critical inquiry was made. Accordingly, economic power transfers into formal control via interests (commodification); technocratic power corresponds with real control through institutions (coercion); ideological power underlies normative control through ideologies (cooptation); biopolitical power is exercised via formative control of identities (creation). Drawing on psychological theory, the "organismic integration" of control can further be analyzed as a progression from conflicting extrinsic economic interests, the introjection of external control, internalized forms of identified "voluntary" compliance, culminating in the corrosion and conception of basic intrinsic human features in processes underlying the social preformation of character orientations (Deacon, 2002; Foster, 2017). This suggested hierarchy (or rather "heterarchy") of systems-levels of analysis, logics, domains or foci, and processes or dynamics is displayed in Table 2 and further elaborated in Table 3 below.

Systems	Hierarchy	Logics	Domains	Power	Control
Economy	Meta-level	System	Interests	Objectification	Commodification
Society	Macro-level	Political	Ideologies	Subsumption	Cooptation
Organization	Meso-level	Social	Institutions	Subordination	Coercion
Individual	Micro-level	Psychological	Identities	Subjectification	Creation
Unconscious	Sub-level	Psychodynamic	Fantasies	Sublimation	Character

Table 2. Hierarchy of Systems Levels of Analysis, Logics, and Domains of Power and Control

Power and Control	Control Processes	Organismic Integration	Control through Interests	Control through Institutions	Control through Ideologies	Control through Identities
Formal / Economic	Abstract / Symbolic Objectification	Extrinsic / Conflicting Interests	Commodi-fication Contracts Compensation Competition			
Real / Technocratic	Embodied / Structural Objectification	External / Introjected Control	*Builds on / contains above categories*	Coercion Commands Constraints Compliance		
Normative / Ideological	Abstract / Symbolic Subjectification	Internalized / Identified Compliance	*Builds on / contains above categories*	*Builds on / contains above categories*	Cooptation Consent Commitment Culture	
Formative / Biopolitical	Embodied / Structural Subjectification	Intrinsic Features / Social Character	*Builds on / contains above categories*	*Builds on / contains above categories*	*Builds on / contains above categories*	Creation Corrosion Conception Coevolution

Table 3. Hierarchical Nested Structure, Organismic Integration, and Domains of Control Processes

DYNAMICS OF POWER IN MANAGEMENT CONTROL SYSTEMS

On the institutional meso-level, research on management control systems ranges from critical assessments to ethically concerning contributions oriented towards social engineering the most effective and efficient regimes of mental and behavioral governance (Gill, 2019; Strauß and Zecher, 2013). Instructive here, distinctions and dynamics of technocratic and socio-ideological management control can be analyzed through institutional logics of socio-technical dyads (Alvesson and Kärreman, 2004; Gerdin, 2020). Similarly, classic sociological theorizing on power and involvement in organizations (Etzioni, 1961) assumes characteristic patterns in the compliance (disciplinary) structures of organizations, resembling the types of control the institution relies on, generating different forms of attachment or psychological relatedness. Differentiated are three sources of organizational power and corresponding member involvement. Accordingly, remunerative power stimulates calculative involvement and compliance in response to management systems emphasizing instrumentality of behavior for attaining material inducements. Coercive power is assumed to generate alienated involvement, a negative affective relatedness, based on environmental pressures, loss of control, and lack of alternatives. Moral involvement, positive-affective attachment and internalization (identification and felt responsibility) of organizational goals, is associated with systems emphasizing immaterial or symbolic rewards, shared norms, purpose, personal effort, dedication, and sacrifice. Combinations of calculative, alienative, moral involvement across and within the same organizations are partly explained by different configurations of remunerative, coercive, normative power in the management control systems for different groups of employees (Büssing, 2002; Hornung, 2010). Illustrating hidden continuities of classic themes, the taxonomy of remunerative, coercive, and normative control corresponds with formal, real, ideological subsumption in critical social theory. Significant is the notion that the disciplinary apparatus of the work system leaves a specific "imprint" on the psychological structure of individuals, an assumption shared by and elaborated in social character theory. Conceptually, modes of power can be organized as a matrix with dimensions related to the manifestations and mechanisms of managerial power and control: a) objectification vs. subjectification; b) abstract/symbolic vs. embodied/structural (Eagleton, 2000). In this taxonomy, economic and technocratic powers relate to particular interests and their manifestations in societal and organizational institutions, using control mechanisms of objectification. Ideological and biopolitical powers unfold in subjective mechanisms of psychological indoctrination and identity development through processes of subjectification (Hornung and Höge, 2019; Weiskopf and Loacker, 2006). Economic and ideological powers arguably manifest in abstract or symbolic forms (property rights, language). Technocratic and biopolitical power are structural parts of the material disciplinary apparatus, respectively the bodies and minds of governed individuals. This metamorphosis of power and control is viewed as a process of increasingly comprehensive domination, domestication, and assimilation, progressing from formal and real, to normative and formative, from abstract (symbolic) objectification to embodied (structural) subjectification, culminating in the total biopolitical subsumption under bio-cognitive neoliberal capitalism. These additional considerations are summarized below in Figure 5.
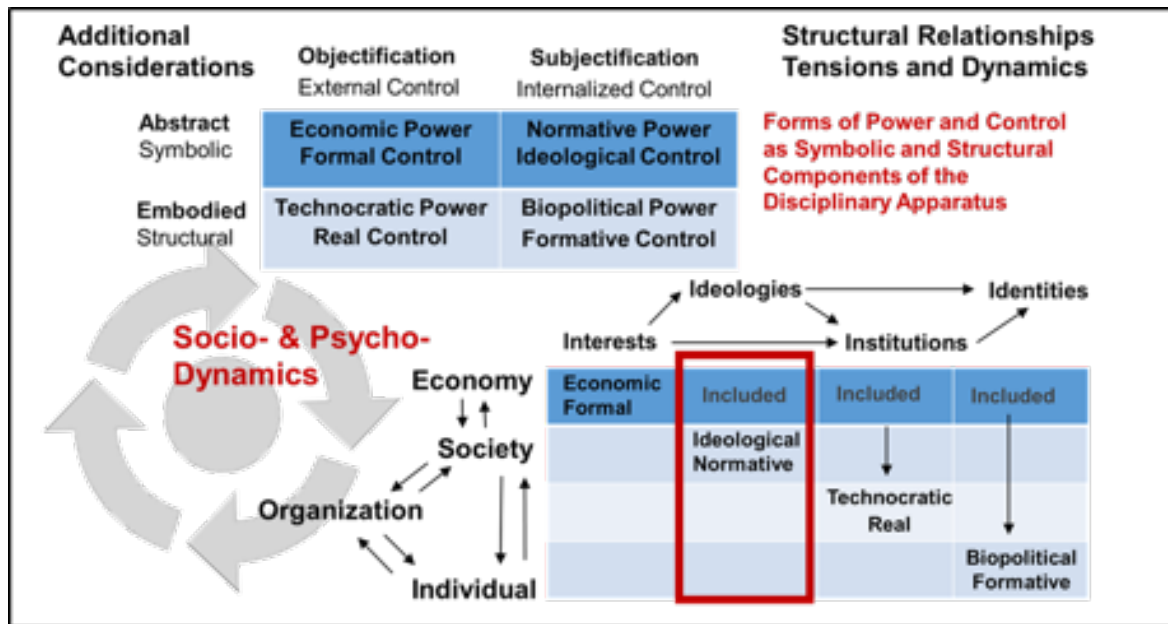
Figure 5. Structural Relationships and Dynamics of Modes of Power

SUBJECTIFICATION AND THE PSYCHODYNAMIC LABOR PROCESS

As laid out by Fotaki, Long and Schwartz (2012), psychoanalysis, in conjunction with critical social theory, neuro-psychology, literature, environmental sciences, philosophy, and related disciplines, allows holistic analysis and interpretation of socio-political, economic, and organizational phenomena. An interdisciplinary science of organizational psychodynamics enables researchers to explore deeper meanings of symbolic, affective, narrative or imaginary elements, and advance understanding of social and psychological structures, functions, and interdependencies (Gabriel and Carr, 2002). Applications of psychoanalytic concepts of archetypes, for instance, are a useful addition to research on organizational power and control. Greenwood and Hinings (1993) argue that organizational structures and management systems are best understood by analyzing overall patterns that reflect the ideas, beliefs, and values underpinning them. Archetypes are sets of structures and relationships that reflect a single interpretive scheme, such that subcomponents integrate into an emergent coherent ensemble. Such patterns are frequently analyzed or referred to as ideal-types, modes, forms, or configurations, prototypical populations, social groups or classes, but also have been described as dominant societal antagonisms, conflict of interests, dialectical tensions, paradoxes, specific psychological constellations, contradictions, and complexes (Gabriel and Carr, 2002). Organizational theorizing draws on types as patterns that are coherent and act synergistically to yield a systematic configuration of components and/or outcomes. Examples for this meta-pattern of abstracting, differentiating, and categorizing are found in the literatures on varieties of high-performance work practices, workforce differentiation, and segmented (stratified, differentiated) human resource management systems (Townley, 1993). There, human activities are analyzed as "patterned behaviors" of scripted compliance and programmed coordination, enforced through social roles and sanctions, influenced by ideologies of system-justification (Jost, 2019), interacting with processes of individual identity-construction, self-validation, and mechanisms of ego defense, in the context of more or less developmental or detrimental, supportive or exploitative, accepting or abusive social relationships (Fromm, 2010). Directing attention to interdependencies among economic, political, social, organizational, and individual levels the socio-psychodynamic "neo-Freudo-Marxist" perspective suggested here combines undogmatic psychoanalytic thinking with an "open systems" approach to different strands of social critique and critical thinking on power and control in societies. A central element in this framework, social character theory posits that socio- and political-economic structures of society shape shared personal orientations and character traits, such that people are preformed to personally "want to do" what they "ought to do", to serve the interests of dominating elites (Funk, 1998; Foster, 2017; Jimenez, 2019). Combining the Marxian

assumption that material life conditions determine consciousness, with the dynamic conception of the psyche in Freudian psychoanalytic theory, character emerges in interactions between collective social tendencies and individual psychological predispositions and socializing circumstances. Resembling the dialectic method shared by historic materialism and psychodynamic theory, ideal types or archetypes of motivational structures have been identified, corresponding with historical phases of the capitalist political-economic system, such as hoarding, receptive, authoritarian, and marketing character orientations. Based on ideals of radical humanism, societies are evaluated according to the extent that they permit and promote, respectively, impede or undermine the realization of potentials for comprehensive well-being and health, expanded consciousness, self-actualization, personality development, authentic personal relationships, and psychological, moral, and spiritual growth (Fromm, 2010). Advanced capitalist societies are viewed as psychologically unhealthy or "insane", promoting destructive (e.g., egoism, greed, rivalry) and impeding "productive" personal behaviors and orientations (e.g., altruism, dedication, growth). Descriptions of the self-focused marketing character of postindustrial societies converge with other critical sociocultural assessments, such as the diagnosed corrosion of character in flexible capitalism (Sennett, 1998), and the "entreployee proposition" in industrial sociology (Pongratz and Voß, 2003). The latter suggests self-commercialization, self-control, and, self-rationalization as core dimensions of the normative and formative tendencies shaping the subjectivity and psychology of the governed individuals, domesticated as "self-entrepreneurial" and "self-managing" forms of labor power. Such conceptualizations of the "entrepreneurial self" are embodiments of the corrosive and creative market forces conjointly working toward the total subsumption and "organic" assimilation of the "neoliberal form of life" in advanced bio-cognitive capitalism (Fumagalli, 2015). Associated processes require systematic attention, specifically from a psychological perspective applied to the domain of work and beyond.

SUMMARY

This essay argues for integrating historical, philosophical, and psychological concepts, constructs, and traditions into a comprehensive framework, including dynamics of the psychological "deep structure" of the human (species) mind–at least partly a manifestation of "collective" (un-)consciousness and hegemonic social character in a globalized political-economic system (Foster, 2017; LaMothe, 2016). Identified as components of such a conceptual and empirical integration were streams of literature on ideologies, management control systems, institutional logics, archetypes, and social character. These were presented as complementary perspectives or conceptual building blocks. Further, attempts were made to show, how these components are embedded into a framework of complex, interdependent, and dynamic multi-level socio- and psychodynamic processes, associated with the amalgamation, transformation, and continuity of manifestations, modes, and mechanisms of economic, technocratic, ideological, and biopolitical facets of power and corresponding formal, real, normative and formative control. The psychodynamic sub-level reveals a "deep structure" of power, shaping sublime fantasies, imageries, narratives, and character orientations. Behavioral control and psychological governance emanate (flow) from the superimposed exploitative meta-level system logic, cascading into political (macro-), social (meso-), and psychological (micro-) logics (Vercellone, 2007). Macro-processes of subsumption and subjugation at the societal level are reproduced in psychodynamics of subjectification and sublimation at the micro- (sub-) level, mediated by organizational control systems as meso-level socializing instances. Resulting is a dialectic and dynamic framework, where "circuits of control" and compliance manifest in repeating patterns of "self-similarity" across levels of analysis, interpreted from perspectives of identity development and character formation from depth and dynamic social psychology (Foster, 2017; Glynos, 2011). Reflecting subjectification and governmentality, associated mental processes advance psychological domination (subsumption), impeding critical thinking by imposing system-justifying beliefs, narratives, norms, and judgements, explaining widespread symptoms of ideological indoctrination and hegemony, which, as outlined above, includes domains of academic knowledge creation. A final overview and summary of key elements and core ideas of this contribution is provided in Figure 6.
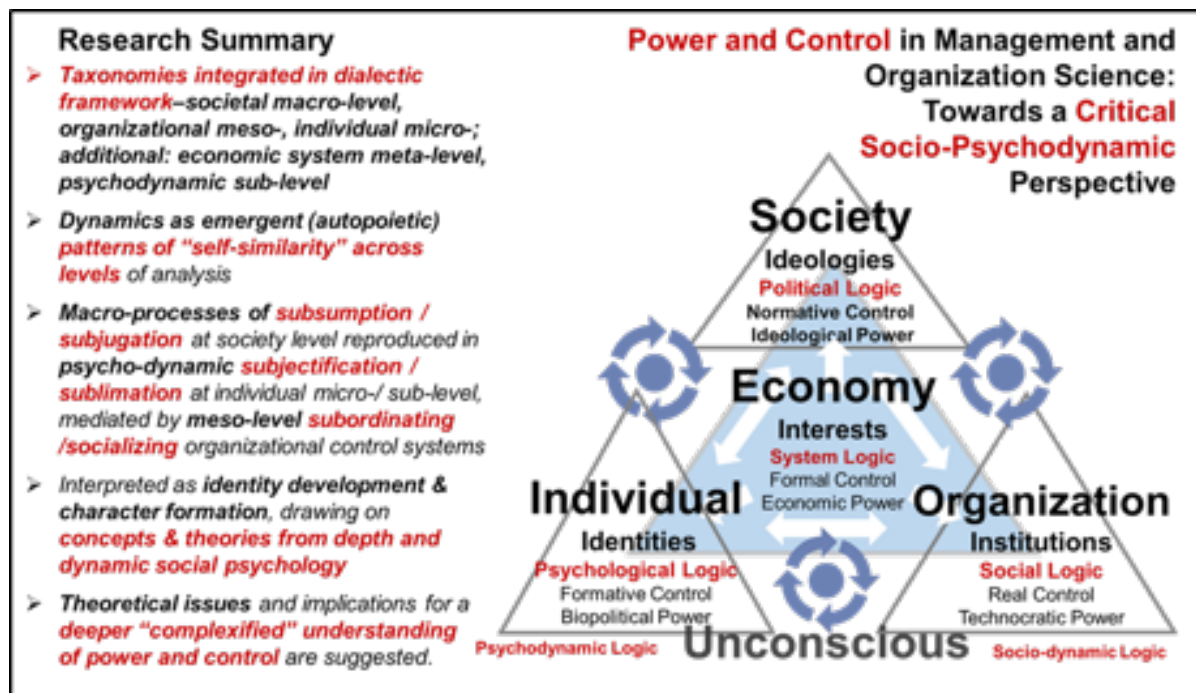
Figure 6. Overview and Summary of Key Elements and Core Ideas

CONCLUSION

Reiterating Deacon's (2002) insights on Foucault, a better understanding, of how "we", as the human species, have become what we are, requires not a "theory" in the traditional sense, but an "analytics", deconstructing, how technologies of power and control have evolved into increasingly complex, interdependent, embedded, and internalized historical frameworks (Clegg, 2009; Farrugia, 2019; Townley, 1993). Political rationalities of ruling elites currently dominate the globe as radicalized neoliberal capitalism through totalization and individualization technologies, positioning some to monitor, contain, and control others, while manipulating all to discipline and domesticate themselves–degrading human needs and potentials (Deacon, 2002; Weiskopf and Loacker, 2006). Compiling components of this "analytics of power" and their conceptual integration requires further elaboration, addressing underdeveloped theoretical implications and empirical applications, as well as countertendencies and resistance–as manifestations of "bottom-up" influence, potentially yielding alternative ways of organizing power for the emancipatory purposes of critical performativity and social transformation.

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TERRORISM AND POLITICAL VILOLENCE STUDIES

COUNTERING THREAT OF ISLAMOPHOBIA

NAHEED SHABBIR[1]

THE ARGUMENT

Islamophobia is somewhat a conceptual state (with associated behaviors) recognized by an illogical danger of the religion Islam- but why Illogical? I claim that because one discovers while revising that this resentment to Islam is fabricated upon flawed idea, muddled opinions, or flat out prejudice. As with any phobia and mania, the physical signifier of the root of the distress prompts an innate psychological – and sporadically physical – response in the subject. Then, it becomes obvious, why anti-Muslim groups in particular oppose the codes and physical identifiers of Islam – since it stimulates a negative psychological reaction. Islamophobia as a threat faces overt and covert discrimination which is gaining momentum in the present history. My point of departure is that the world cannot endure on this hate spiral which only paybacks extremist agendas on all sides and results in polarized societies and violence. I will investigate the questions; Is extremism only faith based and structural racism? Are radicalization and extremism linked to the economic marginalization? Is it a knowledge issue between knowing and understanding? My argument revolves around the fact that it is just the lack of knowledge and religion, the way people look and therefore terrorism cannot be linked with any religious motivations.

In this research paper, I will argue that anti-Muslim discourses are interconnected to radical ethno-nationalist narratives more broadly. The answer, I hypothesize, is owing to the physical distinguishability of Muslims in these countries / global immigration which merges with a nativist anxiety around physical displacement. Islamophobia, in fact, is an identity claim that represents Muslims as threat to the Western way of life based on oppositional binaries – 'us' versus 'they' and 'in' versus 'out'. Finally I make the point that if this threat conception is not addressed seriously, it will have grave consequences. The larger implication of this argument is that the identity based extremism is no less dangerous than faith based radicalization. One needs to segregate between politicization of religion and religionization of politics. In this paper, I claim that anti-Muslim discourses are associated to radical ethno-nationalist narratives more broadly.

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INTRODUCTION

In Hobbe's state of nature, the survival of the fittest in lieu of world meager resources makes every human a potential threat for the other, leading to the "war of all against all". These can never be complete trust and mutual security between human beings because every individual has the capacity to inflict harm upon other. To start with, I would say that religions are not at war but ill-used by politically driven hatemongers who split the people and drive them irrational and wild.

Islamophobia is much used and less understood concept. The advent of 21st century saw a rise in the phenomenon of Islamophobia and proved the fact that prejudice and biases can be exploited by putting humanity against each other– eventually resulting into cultural fault-lines on a global scale. Isalamophobia is the most dangerous prejudice in the contemporary world, however not novel to the Western cultures. This genealogy is imperative. Islamophobic and xenophobic attitudes existed long before 9/1, however, 9/11 "provided a pre-existent prejudice a much greater credibility and validity" (Allen & Nielsen, 2002: 16, 42). Consequently the western politics succumbed to cultural relativism and stimulated a rhetorical leeway of preferring one culture over the other. Regardless of the continuing character of Islamophobia, the immense cultural invention of Islamic thought and incipient fear was transported by the decade following 9/11. The clash of civilizations narrative has now developed the primary framework within which public discourse vis-à-vis the existence of the Muslim 'Other' within Western nations crops up.

PROBLEM STATEMENT

The model of Orientalism (Said, 1978) draws on historical roots of anti-Islamic and anti- Muslim emotion. Its practice as a tool with which to study 'Islamophobia' has been a major factor of the conceptualization among scholars. In current Western context, as explained by Meer and Modood (2009: 335-354), "the racialization of Muslims and the social structure of a "perceptible epitome" of Muslims have emerged due to Orientalism and Islamophobia have given rise to the racialization of Muslims (who are perceived hostile to the western culture and religion). The cumulative revelation of Islamophobia calls the attention to a collective recognition of inapt facts and data about nations and cultures. Dealing with the issues of "Others" nails down the dynamic of relations between nations and can give rise to either cohesion or confrontation, depending what we co-opt. In the recent history, military accords, political ideas or geographical units helped nations to draw fault lines, however in the present times; the cultural considerations are the reason for depiction of confrontation lines. This point makes conflicts deep-seated and trickier since the psyche of individuals is strongly influenced by the cultures. Together with this, the technological invasion and globalization has shrinked the globe whereas increasing the chances of doing both good and evil for the individual and communities as well.

The approach in the hateful discourse of Islamphobia that Islam is a problem for mankind emulates and symbolizes incoherent and dangerous pre-conception on the part of those who propagate it. For the rest who are invited to this idea, it resonates ignorance. This is dangerous because it uses the same lens to see all Muslims in the same category and calls for generating and disseminating the true knowledge about Islam and Muslim communities. Like all irrational fears, Islamphobia draws invincibly on half-knowledge or utter ignorance that generates the dilemma of the unfathomable and unknown. This is the intersection of what one does not know and what one cannot understand. This is a knowledge issue, this is the issue of comprehension and this is the issue of insight. Between the gaps of unknowability and unintelligibility, Islamphobia thrives. The issues of immigration in the Western liberal democracies are directly affected by cultural fabrication of Islamphobia and convivial of new security measures.

The threat of exclusivism, namely Islamphobia has emerged in the Pluralist Western societies, (no matter either through speeches of political figures or actions of the violent perpetrators). Referring to the crusade wars from history and terrorist events, those politician construct security suspicions by tagging Muslims as 'aliens' to be apprehensive of. It has two aspects: strategic (more international dimension) and populist (domestic dimensions). Both are identity motivated and reciprocally constitute each other for tangible political drives. The emotive rhetoric of Populist dimension has its roots from subjective interpretation of

history that portrays Islam as a regressive anti-modern force, anti-Western, innately authoritarian, and Muslims as terrorists – a menace to the Western value system. However reaction to these narratives by few Muslims deepens the Islamphobia sentiments among West.

MAJOR DIMENSIONS OF ISLAMPHOBIA

Islamphobia has 2 major dimensions;

Cultural- It is a type of misanthropy and xenophobia since the times of Nazi rules. Eugenics was an ideology and used for otherness of a complete race which resulted in unspeakable atrocities that emanates from the fear of other communities (For example, Jews persecution).

Political- the discrimination based on politics as a desire to justify the unjust wars and the wars of the conquest. In fact, it emanates from a colonial mindset.

Main Drivers of Islamphobia

Lean (2012) writes that Islamophobia is strengthened by the Islamophobic Industry. According to a research, at least $ 205 million is being used to spread anti-Muslim hatred by different anti-Muslim groups and organizations (Council on American...2016: v).

The reasons why Islamphobia exists? There are 3 main drivers.

Western Societies

I would quote a book here, Islam through Western eyes "From the Crusades to the War on Terrorism" written by Jonathan Lyons in 2014 and published by Columbia University Press. The central argument of the book is that there have always been certain groups and individuals who stunted benefits from the negative image of Islam and Muslims in the Muslim societies. He also talks about crusade era, where Muslims were non-assailants like Arabs but after crusades, the religion became prominent. In those campaigns and ever since then , the certain groups and institutions stood to benefit from a negative image of Islam and Muslims and today we see a number of places, for instance, far right groups used a lot of Islamophobic language and disinformation they delivered and spread it to gain recruits to the ranks. Then there are several small marginal conservative parties, who campaign and win elections, were Muslims who show that they are on the right path and consequently spread misinformation about Islam and Muslims which lead to negative sentiments once again. Undoubtedly, there are many groups and the main ones are media that benefits from a bleak image of Islam and Muslims.

Muslims

Second, Major drivers are Muslims themselves. In this case, sometimes Muslims retain to blame others. That makes people think that Muslims do not fit into their societies so they do campaign against the Muslims. There are a number of other things. Like, Muslims especially in Western societies, e.g; Australia, UK and elsewhere- not everyone but there is a significant portion that treat these countries as if there are in foreign countries, even though they live there. They get their work and benefits from these countries. But they do treat like as if they live in the Middle East but somehow visiting this country that is really poor.

THE RELATIONSHIP BETWEEN ISLAMPHOBIA AND RADICALIZATION

Third is the symbiotic relationship between Islamophobic circles and radicals. The radical Muslims use the sayings and actions of Islamophobic people, institutions and groups so widely that they rank to gain recruits and to show how the West is taken to be an evil, and that they should be fought against. Unfortunately all Islamophobes provide a lot of material to radicals and similarly the radicals to Muslims provide material to people like George Walton to campaign against Muslims. So that is the symbiotic relationship. It seems as if the radical Muslims do not want Islamphobia to disappear and Islamophobes do not want these radical Muslims to disappear because then they would not have anything to talk about. They are undoubtedly loud and at extremes and very outspoken, having big voice on social media. They do not tend to influence the large masses in the middle unfortunately.

Contextualizing the discussion an important dimension is that of gendered Islamphobia, Muslim women, agencies, identities and resistance, considering Boris Johnson called women who wear Niqab as "Letter Boxes". In this context, 3 things need to be discussed;

Media

Women

Muslim Issues

How do these three things come together in this kind of framework and unfortunately we still seem to be in matrix. It is important to know how gender setting leads to the representation of Islamphobia as we recognize it. Just to begin with the image of veil and its representation certainly entered into the discussion of Islamphobia and anti-Muslim prejudice and how images travel into a particular discourse. Can we find a way out of this kind of current climate? It really asks us to take a close look into the symbiotic Islamphobia and Anti-Muslim prejudice in the 21st century and how we consider the diverse meanings of the term of Islamphobia. It really means different things in different contexts and times and the images if the veiled Muslim women is oppressed minorities is very well loved statement in the right wrong press and in the contemporary manifestations of old orientalist images in respect of Islam and the Christ to save the Muslim women or a civilization is under threat.,

NARRATIVES OF CONTEMPORARY MUSLIM LIFE SHOWN IN MEDIA-

The kind of paradox of unhinged framing whereby Islam and Muslim identity becomes in the same challenge with the Jewish community explains in the mid-21st century. It is associated no longer with traditional faith but a kind of generalized ethnicity. Then there is an interesting dynamic that many Non-Muslim/Americans to believe that Islam is a unique religion that propagates violence but not at the times of terrorist acts but when there is apolitical election. That insight shows that Islamphobia is not necessarily linked to the kind of war on terror logic but is actually a political play, used by the interest groups. One great example is 2008 when a republican Canadian, John Makin distributed tens of thousands DVDs of a document emailed called Obsessions, radical Islam on West that was a peak of Islamphobia during an election. Then the same peak was seen in the run-up of Iraq war. This is how Islamphobia is used as a very specific device.

The Islamophobic network, incredibly powerful engine that gained momentum in Post 9/11 period, eventually created fictitious controversies such as ground zero-mosque controversy into militants. All of those advisors are kind of half rate bloggers and commentators from the Cold War period and they wanted to put little realization to Huntington's clash of civilization. It is not interesting that Trump empowered those people but they did not really succeed at the level of Trump's policies. For example Trump tried to rename the "Centre for countering violent Extremism to the "Centre for Islamic Extremism". It is an open secret that the White supremacist violence is much higher than the domestic Muslim violence. So he did not succeed in doing that. He also did not succeed in criminalizing Muslim brotherhood which many of his advisors wanted him to do so. So that shows a certain durability of the Americans which may be a sort of positive mitigating factor to the extremity of the gross root.

CONNECTION WITH GLOBAL IMMIGRATION

The global and European level witnessed a momentous time vis-a-viz the Islamophobic developments in 2019. During that year, the White Supremacist Philosophies like "Great Replacement" and conspiracy theories emerged on the world scene. This was taken as a threat to the white race, imposed by non-white – often Muslim – immigration. Looking over this rising menace, most European states assert on a Janus-faced stance. However there is a dichotomy between the European Governments' efforts to undo the far-right terror groups and their discriminative affirmations, bills, and security policies steering mainly Muslim people. Apart from the liberal legacy of individualistic human rights, a gloomier side of European history is

recovering power and gathering groups all around the continent. This is the impulse of "dehumanizing the Other" and the systematized marginalization of Muslim people from the European "We".

In Australia and other Western nations these Islamophobic outlooks are classically tied to white supremacy, however violent anti-Muslim narratives also appear in non-Anglo countries such as India, Sri Lanka, Thailand and Myanmar to name a few. Why, then, are Muslims precisely under attack and treated as a scapegoat amongst these diverse ethno-nationalist groups? The answer, I argue, is due to the physical prominence of Muslims in these countries which merges with a nativist apprehension around physical displacement. This fear is worsened by a growing trend across the globe to tacitly permit violence against Muslims. It is imperative to comprehend and evaluate the underlying viewpoint of these ethno-nationalists in order to diagnose the growing danger of anti-Muslim violence and thereby better police and combat violent extremists that target Muslims. In understanding this we may help avoid future killings.

While discussing these issues it is important to talk generally about ethno-nationalist views without also airing specific examples of hate speech otherwise we inadvertently publicize harmful speech that damages the communities we are trying to support. Most of the Muslims moved to Europe in 1960s and then in 1990s. Until 1970, migration "problem" or, a fortiori, a Muslim "problem" in Western Europe never existed. Despite the presence of class racism, Islamophobia had not emerged. Migration was taken as a gift, not as a burden and even less as a threat (Bayrakli & Hafeez, 2019). The rise of racism in Europe in the 2000s is regarded as a wide variety of key themes and targets; however, Islamophobia against immigrants share a central place with the criminalization of undocumented migrants and asylum seekers. The "integration of Muslim immigrants in the national society" was held as challenging and unmanageable because of "their culture".

It is not surprise when Romanian former president Traian Basescu, talked at a TV Channel that, his inspiration for heading for Brussels is to safeguard Europe's border of the "Muslim invasion". Undoubtedly, there are examples within Europe and the US where refugees/ immigrants have integrated in the Western societies whereas one can't overlook the immigrants who faced a rise in nationalist politics, anti-immigration actions, Islamophobia and xenophobia. It is no denying fact that rights' arguments fail often in migration law. With the passage of time, the anti-immigration and anti-Muslims rhetoric had also moved in electoral agenda where rightist populist parties through falsely perceived link between immigration and security, were scapegoating migrants and refugees predominantly the Muslims for every-problem in the society,. The flawed claim of the rightist elements strengthened the Islamphobic narrative across Europe and gradually institutionalized it. This had negative fall outs not only for those Muslims who had been living there since generations but also for the new migrants and refugees coming from Muslim countries.

The expansion of anti-Muslim approaches and the rise of anti-Muslim forces in politics have helped decoding the legislation and administration. Conversely, it is feared that Muslims were becoming a security threat in European societies whereas the migrants were taking up the jobs. The xenophobic fanaticism, nationalism and Islamphobia have been interconnected somehow with regard to Muslim immigration on security and economic grounds. In a hearing session in the European Parliament on 2 May, 2020 organized by European Network against Racism (ENAR), it was discussed that many EU member states and the governments have shown resentment over Muslim migration. It is worth- mentioning in this discourse, the word "refugee" was purposely shunned so as to elude criticism for violating international protection responsibility as underlined in the principle "non-refoulement", therefore putting Muslims "unwelcome" category.

CONCEPTUALIZING OTHERNESS

Muslims have turned out to be the principal 'cultural other' in the British framework, with Islamophobia now becoming debatably the most acceptable form of racism (Akel, 2021). The European political discourse "considers Islam and Muslim citizens and migrants as a challenge for European culture". Different cultures, countries of origin and numerous 'push' and 'pull' factors behind people's decision to migrate make different history and pattern of Muslim immigration to Europe (Muslims in the…2006). According to

Western view, the 20th century could be defined as the "age of the other". For decades, the immigrants have been perceived as *homo œconomicus*, so as labour force, but now in the view of the immigrant embedded in the Swiss writer Max Frisch's statement, "We were expecting arms [for work], The other, the different, the foreigner, the immigrant and today the Muslim". The anti-migrant Islamophobia in the Europe is because of the following reasons;

Materially and discursively, the process of racialization of Muslims has constructed them as a race. No matter it is a kind of cultural racism, Yet it also carries biological (neo) racism

Implications of Islamophobia on European societies in the form of resonating on all immigrant populations together with the hazards of suspicion and repression on them.

Simultaneously, the acceptance of discrimination and anti-Muslim racism and submission to inequality in the society crops up, that eventually leads to the communication gap and interaction between populations. This state of affairs has produced Identity problems for Muslims throughout Europe on one hand while a crucial test for Western/ European societies and the highest challenge for anti-racism on the other hand (Perocco, 2018: 25-40). The Islamophobic discriminatory attitudes, racism and xenophobic resentment, are in many cases indivisibly entwined. The core idea remains to be found like "chicken and egg" issue: "Do higher rates of discrimination lead to a feeling of isolation and lack of integration, or does a lack of integration make migrants more vulnerable to discrimination? Whichever is true, it presents policy makers with an urgent need to consider effective measures countering discrimination and simultaneously stimulating integration in all areas of social life" (Muslims in the…2006).

REMEDIES

In terms of remedies, what is needed?

Launching the relationship building

Rethinking about one's circle of influence

Inter-cultural and building trust

Addressing the structural racism

Need to talk about securitization and how securitization changes people's relationship to citizenship and the law. Consequently how that law is out against citizens to make them non-citizens? How does Islamphobia reproduce those types of structures and that is something really happening, despite changes across the world.

Need of dialogue

Need of education

Need of higher moral grounds for the Muslims

Media representation/ Hollywood

CONCRETE RECOMMENDATIONS

How Islamphobia can be reduced in the west at societal level and as well as steps taken by States to fight on Islamphobia.

What Muslims need to realize that power is set against the Muslims in many contexts and it really requires a lot of course to work against the current, so it is definitely an uphill battle? In this regard, though education plays a huge role, it is everything. But nothing really replaces the importance of the inter-cultural and inter-faith relationship aspects. It is very much the case of inter-faith exchanges. It does not have to be an intellectual exchange of mind but one need to make a kind of room for both.

In terms of gross root organizations and changing Islamphobia on the ground as it were, the culture and the arts can play a very strong positive role. We need to struggle with them intellectually because Islam has a very long tradition, scholarly tradition, spiritually tradition and if these things are revived, scholarship is brought forth, the literalist potentical appearances- then they do not have legs to stand on.

Cultural Pacts- which are essentially tribal and have nothing to do with faith and religion. So that the differentiation has to be made so as not to conflict the identity politics, complexities with the issues of Islam and its interaction with western societies where diaspora lives. The cultural diversity needs to be attained through respect, if to build a new relationship and understanding across the globe.

The link with criminality and Muslims matches more and in those societies where true actions are happening that is because of this linkage. How this can be severed?- the diaspora itself has a role to play and the society and state also in the countries, they live have to play their parts in understanding those sensitivities,

Discourse on the strategies to address the structural racism- The structurally embedded inequities in our societies, pacts and understanding of other religion is very important aspect to be addressed.

Build dialogue between across the communities and how one rebuilds the trust that been broken and how one can change that we have seen that through organizations, arts, theatre, and music. Three things we can do as Muslims

Work with the global Human rights organizations like Amnesty International to deal with the issues like Kashmir, Rohingya, Ulighar Muslims. These still are very important and they should be dealt with beyond the governments--- at civil society level. Rallying International support with global organization, there is a lot of very good meaning people who would support things and causes like that.

Muslims living in the West have big role to play. They need to invest on research which publishes and explains the issue of Islamphobia from the academic level. That is the only thing that seems to take attention from government's and pushes them towards policy building and somehow legal petition around that so we have some way to go there. Though some good has been done, yet we should still invest in this.

CONCLUSION

At the end of the day, we the Muslims are duty-bound to inform the world. The threat of Islamophobia needs to be dealt at discursive level. Those who spread the Islamophobic rhetoric need to be stopped whether it is politicians or media. The panacea is deep-seated revolution of knowledge and contemplation and not the violence and guns. The world needs to use these 4 words, (Accept) Problem, (Trace) motivation, (Build) trust and (Identify) security gaps. Sooner or later, all domains of society for example employment, education, and the justice system must be re-evaluated and re-examined. There is no denying that the value systems vary from different social, religious and ethnic groups across the globe and this is something which needs to be told to the Western world. For example, the Europeans and Jews are over-sensitive for Houlocast and Muslims do respect and have great understanding over the issue. It is about respecting the faith of others and it has nothing to do with freedom of expression.

It is the duty of Muslim leaders to take the message with unity and clarity to the rest of the world. Unless the nations and cultures put an effort to communicate and respect each other, acceptance, strength and prosperity can never be met. It will eventually help eradicating slipups about Western and other world cultures and lead to a global culture of peace. Yet, if hate-mongering of a trivial however rising minority against Muslims keeps nurturing, an everlasting animosity and undesirable approach by the majority of the Western societies would drive the world into a protracted plague (Ihsanoglu, 2010). But at the same time, Western leaders aren't solely to blame for the rise of Islamophobia—Muslim leaders are equally at fault, we as the Muslim world, did not explain to the West that there was no such thing as radical Islam". We need to bridge the East and the West". Muslims can reverse these things by positive interaction relationship building.

Muslim theological contribution is rarely seen. Most of the main issues, theologically in the Muslim context have to do with fairly benign issues one does not find a kind of engaged theological presence at the level of social and political life. So where are the Muslim theologies on the things like global climate change?

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U.S. SANCTIONS ON RUSSIA: FROM PAST TO THE FUTURE

Z. DİDEM ARIK AYBAR, UĞUR YASİN ASAL

Abstract

In a globalized world, sanction power is now used in foreign policies instead of military. The most particularly, United States (U.S.) has used its power in the world economy to adopt the sanctions mechanism globally. Hence, sanctions have become one of the important foreign policy tools between 'diplomacy' and 'war'. More effective than diplomatic pressure, less costly than war, so it has become the indispensable instrument of the new world order.

However, influencing an authoritarian regime is harder than influencing a democratic regime. Russia also shows authoritarian regime characteristics. One of the most important reasons why authoritarian regimes are less susceptible to sanctions than democratic regimes is that such regimes have relatively more control over resources. This is why, the study is focusing on to examine how Russia is affected by sanctions by looking at certain economic indicators and to evaluate sanctions on Russia in terms of factors affecting the success of sanctions. The impact of sanctions on the Russian economy is significant, but has not been decisive. When oil prices started to decrease in December 2014, as did debt repayment pressures and restrictions on access to foreign credit markets, and it caused a storm in the Russian financial market. However, it is seen that the Russian economy has improved and the impact of sanctions has decreased significantly over time, after the Central Bank of Russia (CBR) conventionalized its policies from mid-December.

The U.S. sanctions against Russia are analysed in this study; within a framework developed from international sanctions literature. U.S. sanctions enacted in 2014 over Russia's annexation of Crimea are summarized chronologically. Examining sanctions on Russia has lessons on sanctions which is a policy tool. While deeper research is being carried out on sanctions against Russia, the study also aims to provide an overview of the sanctions process which can be used as a basis.

Keywords: Sanctions, Policy, U.S. Sanctions, Russia, and Annexation of Crimea

1. INTRODUCTION

Although there is no single definition explaining the concept of sanctions, each discipline, by looking through its own perspective, explains it with specific terminologies using its own notions. To make a general and basic definition, sanctions are mechanisms imposed by a state on other states or actors for political purposes, often using economic or commercial means (Aslan, 2019, p. 5). In short, it can be defined as an initiative to prevent and eliminate unwanted behaviour of states, organizations, persons (Küpeli, 2016, p. 101).

The purpose of sanctions is to prevent the use of financial and economic resources. Examples are freezing assets and blocking the flow of transfers into bank accounts. Economically, it is a prohibition or limitation of the trade in goods or services (Köse, 2015, p. 10). Embargoes, boycotts and re-export/import bans are the means of economic sanctions. For example, in a country with an arms embargo, arms sales are banned in all or in part.

After the Cold War, the use of economic sanctions as a method of state administration has become common. Western countries have imposed six times more economic sanctions within the United Nations Security Council than they previously did since 1990. Advocates of economic sanctions offer it as a lighter and less costly alternative to military intervention (Oxenstierna, Olsson, 2015, p. 22).

Sanctions are not a goal in themselves, but are often used by other means to achieve greater political goals (Gould-Davies, 2018, p. 5). In a world where developed countries have sanctions against developing countries in general, it is valuable to view it in terms of seeing how large a scale and worldwide sanctions are implementable. Examining Russian sanctions, as a policy tool, sings lessons on sanctions. The aim of the study is the analysis of the U.S. sanctions against Russia within a descriptive approach as well as the quantitative analysis of certain economic indicators, which are based on the generalisation of the gathered information.

This study seeks to explain in analysis of the possible objectives and reasons of the current and future sanctions and tries to unclose the real effects of sanctions by addressing three questions:

How could we evaluate the effectiveness of sanctions? How effective are they, and are likely to be in the future?

What is the significance of addressing the sanctions implemented by a super power on another super power?

What are the side effects of the U.S. sanctions on Russia?

The study will examine the aim, design and the political rationale of the major U.S. sanctions imposed on Russia and consider how their economic impacts and political outcomes on Russia.

2. U.S. SANCTIONS AGAINST RUSSIA

The United States imposes various sanctions programs on several countries through the Office of Foreign Assets Control (OFAC) of the Treasury Department[1]. OFAC currently conducts 36 different enforcement programs. Within the scope of these programs, the sectoral sanctions program that started to be applied to Russia as of 2014 and the law called Countering America's Adversaries Through Sanctions Act (CAATSA), which came into force in 2017, are available and the details will hereinafter be addressed. The main purpose of the US sanctions is to increase Russia's economic costs and political isolation for Putin and those who are next to him (Oxenstierna, Olsson, 2015, p. 18).

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[1] *The Office of Foreign Assets Control (OFAC) of the US Department of the Treasury administers and enforces economic and trade sanctions based on US foreign policy and national security goals against targeted foreign countries and regimes, terrorists, international narcotics traffickers, those engaged in activities related to the proliferation of weapons of mass destruction, and other threats to the national security, foreign policy or economy of the United States. Detailed information can be found at the following lınk https://home.treasury.gov/policy-issues/office-of-foreign-assets-control-sanctions-programs-and-information*

The three key features of U.S. sanctions that should be highlighted can be listed as follows (Oxenstierna, Olsson, 2015, p. 20).

It is a sign that the West sees Russia as part of the conflict in Ukraine.

Non-military response to the Russian military attack in Ukraine.

Target sanctions focus on Russia's main (core) sectors.

U.S. sanctions are designed to support four types of policy objectives (Gould-Davies, 2018, p. 6). These are;

Deterring for future behaviour: It threatens to take stronger measures against further spread. For example, the technology transfer embargo.

Reversing past behaviours: It aims not only to prevent future behaviour, but also to reverse the past. The main purpose here is 'coercion'.

Regime change: The purpose of sanctions is to achieve a change not only in politics, but also in the political authority that carries out the policy.

Violation condemnation: Sanctions are also used to condemn unacceptable behaviour and to re-verify violated norms and standards.

In summary, it can be said that sanctions appear to be an instrument to protect the principles of the international order by reversing the actions taken. However, sanctions is an important element in defining relations between Russia and the U.S. (Ćwiek-Karpowicz, Secrieru, 2015, p. 11). Therefore, the visible and main reasons for the sanctions will be examined from the point of view of both countries.

2.1 Visible Reasons

One of the main objectives of the economic sanctions on Russia is to change Russia's political stance. The official reason behind the Russian sanctions is the illegitimacy of the Crimean referendum. To summarize before the Crimean referendum; Known as the Ukraine crisis, the main factor straining relations in the political crisis between Russia and Ukraine is Ukraine's pro-western policies and desire to integrate into Euro-Atlantic structures. The crisis ended with Russia's annexation of Crimea but this was not the only result as some events followed after. The West's expansionist policy (Konak, 2019, p. 80), Putin's aim to protect, control and attempt to do so in the territories in the west of Russia (Marshall, 2020, p. 8), internal turmoil in Ukraine are among the reasons for this annexation. In fact, geography always answers questions such as What? Why? And How? The Crimean Peninsula, which has a history of about 700 years, is of geopolitical and geostrategic importance in terms of world history. For this reason, there have been attempts by various states to conquer the peninsula throughout history (Konak, 2019, p. 84). Crimea is of great importance to Russia for many historical and strategic reasons, since it is the region with the highest ethnic Russian population outside Russia and the centrality of naval power in the Black Sea (Baharçiçek, Ağır, 2015, p. 33). However, the biggest importance for Russia is that Crimea is a corridor in the energy, defence and political field in the first place. From the U.S. point of view, it is a major threat that will increase Russia's power and allow it to go down to the Mediterranean. For this reason, the United States is developing various policies for the region and accelerating its expansionist policies (Konak: 2019, p. 87).

Map 1. *Annexation of Crimea*

At the end of 2013, Ukrainian President Viktor Yanukovych's decision not to sign an association agreement with the European Union and to sign US$15 million bail-out agreement with Russia was protested by opponents as the final straw triggering the crisis (Oxenstierna, Olsson, 2015, p. 14). Then tensions escalated in clashes between dissidents and Russian supporters, resulting in a temporary end when Yanukovych left his country and fled to Russia (Konak, 2019, p. 85). The Ukrainian parliament dismissed the President, formed an interim government, and Arseniy Yatsenyuk, a radical pro-Western and anti-Russian, appointed as prime minister. Meanwhile, pro-Russian activists began to gather in Simferopol, the capital of Crimea, where clashes arose. Russian supporters seized official buildings and airports in Crimea, occupying strategic areas and infrastructures (Sayın, Modebadze, 2015, pp. 140-141). The Kremlin is subject to a law that mandates the protection of ethnic Russians, and 60% of Crimea's population is ethnic Russian. Russia actually 'had to' send Russian troops to Crimea to intervene in the situation by forcing this open door (Marshall, 2020, p. 32).

The Crimean government, which is under siege by Russia, had a referendum in which the options of 'joining Russia' or 'being a sovereign state' were presented. Turnout was 83% and the result of the referendum was 'joining Russia' with 97%. Crimea is thus once again de facto connected to Russia (Konak, 2019, pp. 85-87). Much of the international community does not recognize Russia's annexation of Crimea. Many states and international organizations have condemned Russia's occupation, as a violation of international law and Russia's own commitments under the 1975 Final Act of the Conference on Security and Cooperation in Europe (Welt, 2020, p. 15). The United Nations and the international community have declared, on this development, that the referendum is invalid and that the inclusion of Crimea in Russia is illegal. Turkey did not recognize this annexation and took a stand in favour of the integrity of Ukraine, emphasizing that the problem should be solved by international law and diplomacy.

The apparent purpose of the sanctions imposed on Russia over the annexation of Crimea is to deter Russia from implementing military aggression, to make it accept that the annexation violates international law, and to encourage agreement on a political solution.

2.2 Main Reasons

It is seen that the sanctions imposed on Russia are applied to the sectors that are the strongest and most important place in the Russian economy at the global level. Particularly, energy and finance, these sectors are the defence industry that has an important place in international competition. (Abdullah, Babaç, 2016, p. 2136).

Looking at the structure of the sanctions, it can also be said that they have hidden targets. One of these goals is to cause serious damage to the Russian economy. The purpose of sanctions against Russia is to reduce Russia's role in the world by reducing the prices of major Russian export goods and thus limiting the flow of foreign currency into the country and the opportunities for financial transactions with them. All these measures are designed to isolate Russia internationally, particularly from global commodity markets. (Kazantsev, 2017, pp. 92- 93).

The main reason for the sanctions is considered to be isolating and eliminating Russia from the international arena by restricting the sectors that form the backbone of Russia's economy, which is becoming an increasingly large power. To prevent the economic and political strengthening of Russia, which has become the dominant power in the region after 1990 (Konak, 2019, p. 90). The removal of Russia from the G8 group in 2016 under pressure from European Union countries in an attempt to deal a blow to the Russian economy is one of the clearest indicators of this.

2.3 Significant Dates

U.S. cross-border authorization (extra-territorial jurisdiction) and secondary sanctions expand the area of influence of sanctions. Extra-territorial jurisdiction therefore means that in the event that any institution, person, property, service or technology has a direct or indirect U.S. connection, the U.S. may also enforce these sanctions outside its borders. Secondary sanctions apply to all transactions, even those without a nexus to U.S. jurisdiction. Monetary dominance, i.e. the 'dollar' factor, is one of the reasons why the United States can use this authority more than enough. U.S. officials have described secondary sanctions 'selective' for the parties "You can choose to do business with the United States or you can do business with them, but not both".

The most significant and fundamental of the executive orders enacted by OFAC with the signature of the President of the United States and the sanctions imposed on Russia are chronologically summarized below: (OFAC Sanctions Programs and Information, 2021).

March 6, 2014: An executive order with sanctions on issues such as asset freezes, confiscation of property, travel and transaction bans is signed for those directly/indirectly responsible and/or supportive of the conflict in Ukraine.

March 17, 2014: The scope of the executive order issued on March 6 has been expanded. Eleven Russian government-linked real persons have been added to the 'Specially Designated Nationals' (SDN) list, which is a U.S. sanctioned person list, and an executive order with sanctions on issues such as freezing assets, blocking of property, travel bans for Russian government officials has been signed.

March 20, 2014: The scope of the executive order, which was extended on March 17, has been expanded again. Twenty real persons and one Russian financial institution were added to the OFAC SDN list and signed an executive order with sanctions on issues such as asset freezes, blocking of property, travel bans.

July 16, 2014: By the concept of 'sectoral sanctions' offered, certain institutions have been added to the list of sectoral sanctions. Pursuant to Directive 1, all transactions or dealings in or financing of new debt or new equity of longer than 90 days' maturity of specified Russian financial institutions is prohibited. And also with Directive 2, all transactions or dealings in or financing of new debt of longer than 90 days' maturity of specified Russian energy companies is prohibited. The sectoral sanctions apply in two steps. Firstly, a sector of the Russian economy is designated for sanctions. Sectoral sanctions currently apply to the financial services, energy, and defence sectors, and deep water, Arctic offshore, and shale drilling projects. Secondly, sanctions are applied to identified entities in the sector. Specified entities are added to the Sectoral Sanctions Identifications List (SSIL).

August 13, 2014: According to OFAC 50% rule, any entity owned 50% or more by one or more SDNs is itself considered a blocked entity. However, as per revised guidance OFAC issued on August 13, the 50% rule also applies to entities owned 50% or more by one or more persons targeted under Russian sectoral sanctions (those included on the SSI List as subject to Directives).

September 12, 2014: Directive 3 is published, and all transactions or dealings in or financing of new debt or new equity of longer than 30 days' maturity of specified Russian defence companies is prohibited. Directive 4 is published, and it is applied to specified Russian energy companies. No goods, services (except for financial services, such as clearing transactions or providing insurance), or technology may be provided to deep water, Arctic offshore, or shale projects with the potential to produce oil and applies to any project in Russia, including its maritime area. With the Directive 1 as amended, the maturity day has been decreased to 30 days.

December 19, 2014: The executive order prohibits U.S. citizens from making a new investment in Crimea, exporting products, technology or services directly or indirectly to Crimea, importing products, technology or services from Crimea, financing, warranty activities that people who are not a U.S. citizen or U.S. citizen resident in any country will carry out in Crimea through the U.S. or U.S. citizens.

August 2, 2017: Countering America's Adversaries Through Sanctions Act (CAATSA) of the United States, targeting Russia, North Korea and Iran, takes effect. Title II, which is included in the law for Russia, is valid and is aimed at sectors such as railways and mining, being in the first place the energy, defence and intelligence sectors. There are also real persons and Russian oligarchs and institutions added to the sanctions list in this context. The sectoral sanctions were codified, and tightened, under CAATSA.

September 29, 2017: With the Directive 1 as amended, the maturity day has been decreased to 14 days. And also with the Directive 2 as amended, the maturity day has been decreased to 60 days.

October 31, 2017: Directive 4 as amended, it applies to any project anywhere in the world, if initiated on or after Jan. 29, 2018, if any specified company has 33% or more of ownership interests or owns a majority of voting rights.

January 29, 2018: According to CAATSA section 241, the list was released which included 114 senior Russian political figures and 96 oligarchs determined to have an estimated net worth of US$1 billion or more.

September 20, 2018: According to the CAATSA sanctions program, an executive order has been issued designating that in case a significant commercial relationship is entered into with listed persons and institutions of Russia, which is considered an adversary of the U.S., it will be considered a sanction violation and that the person who commits the violation will be subjected to at least 5 of the 12 sanctions clauses in CAATSA Section 235 under secondary sanctions.

August 1, 2019: OFAC announced prohibitions on participation by U.S. banks (including their non-U.S. branches) in the primary market for non-Ruble denominated bonds issued by the "Russian sovereign" [2] and lending non-Ruble denominated funds to the Russian sovereign.

December 20, 2019: National Defence Authorization Act for Fiscal Year 2020 (NDAA 2020), which includes the Protecting Europe's Energy Security Act of 2019 (PEESA) has been signed. It requires the President to impose asset-blocking sanctions on, and a visa ban on corporate officers and controlling shareholders of any foreign person determined to have knowingly sold, leased, or provided vessels engaged in pipe-laying at depths of 100 feet or more below sea level for the construction of Nord Stream 2 or Turk Stream (or successor projects); or facilitated deceptive or structured transactions to provide such pipe-laying vessels for the construction of either pipeline.

It is clearly seen that the United States has gradually increased sanctions against Russia with a long-continued implementation. With these sanctions, the United States has confronted key Russian names and sectors with a precise and restrictive environment (Gould-Davies, 2018, pp. 10-11). With the contribution of sanctions, U.S.-Russian relations are steadily worsening. Russia, on the other hand, sees these sanctions as a western strategy which is trying to weaken itself and perceives its goal as creating regime change in Russia.

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[2] *The "Russian sovereign" includes any ministry, agency, or sovereign fund of Russia, including the central bank, national wealth fund, and ministry of finance, but not any state-owned enterprise (U.S. Department of Treasury, 2019)*

## 3. INDICATORS OF THE SANCTIONS ON THE RUSSIAN ECONOMY

The macroeconomic situation, includes external economic conditions, inflation, economic activities and trade volume between 2014, the sanctions effective date, and 2019, was compared in this section. Certain key indicators were also reviewed in order to evaluate the financial impact of sectoral sanctions.

The amount of foreign debt issued to Russia, was a debt load of US$729 billion for Russia by the end of 2013 (90% of which originated in banks and corporates), shrunk by 21% in 2014 as a result of U.S. sanctions. Unable to refinance existing debt, Russian corporates had to repay their debts according to a plan; Russia's foreign debts decreased by 18% at the end of 2014. Meanwhile, the Ruble's 45% devaluation against the U.S. dollar and falling oil prices threatened Russia's export revenue of 54% from oil exports. A liquidity crisis was therefore expected, but no such crisis occurred. In 2014 and 2015, Russia faced a number of economic problems such as inflation, rapid depreciation of the Ruble, domestic budgetary pressures, capital flight, and exclusion from international capital markets (Nelson, 2017, p. 2). A liquidity crisis was therefore expected, but no such crisis occurred. It was uncommon, since there were some particular reasons for the limited short-term impact of U.S. sanctions on the Russian financial system. These facts can be explicated as follows:

About a fifth of Russian foreign debt is loans in the form of Eurobonds and offshore-related corporate groups and is in Ruble. Cross-share stakeholders within corporate groups, loans to Russian counterparts from foreign-registered parent companies/subsidiaries in general, which account for between 30% and 50% of foreign company debt, could easily be deferred. The Central Bank of Russia (CBR) published statistics, shows foreign debt held steady at US$556 billion in the first two quarters of 2015 after falling sharply in 2014. In addition, the CBR policies also helped banks eliminate the negative impact of sanctions, oil prices and Ruble depreciation on the Russian economy (Logendran, 2015, pp. 48-50). It can be said that the situation is starting to improve for the Russian economy after the CBR has conventionalized its policies (interest rate increases, loans to exporter companies, etc.). Ruble had regained 40% of its value with the recovery in oil prices after February 2015. (Aleksashenko, 2016, p. 11). The Russian economy is stabilizing, as economic forecasts suggest, and there are some concrete indications that investor sentiment towards Russia is improving (Nelson, 2017, p. 13).

According to CBR's key indicators, Russian economy started to recover in 2016 and has moderated in 2019. It is seen that the GDP growth is higher than the rate of sanctions effective date. According to the Bank of Russia's forecast, given the current monetary policy stance, annual inflation will reach 3.5-4.0% in 2021 and will stabilise close to 4% later on. In its analysis in 2015, Citibank explained the reason for the GDP decline attributing to 90% oil prices falling, 10% sanctions and events due to sanctions (Korhonen, Simola, et al., 2018, p. 10).

Table 1. *Real GDP Growth Dynamics (%)*
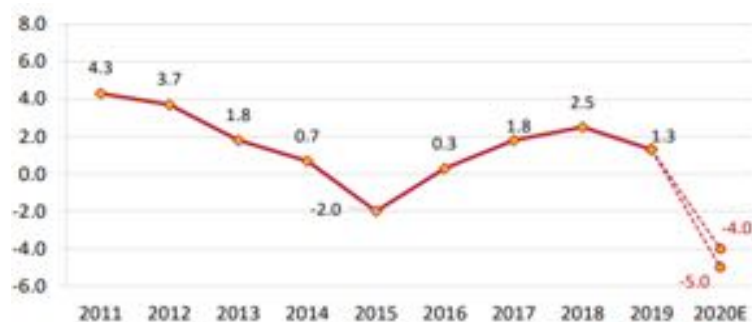
Source: *CBR, Russian Financial Sector Investor Presentation, December 2020.*

Profitability of the Banking sector declined in 2014 and 2015. It is seen that banking sector profitability restored a year after sanctions. And also dollarization of the banking sector has notably reduced over the last years. Corporate FX lending declined significantly over the past few years.

Table 2. *Banking Sector Profitability*
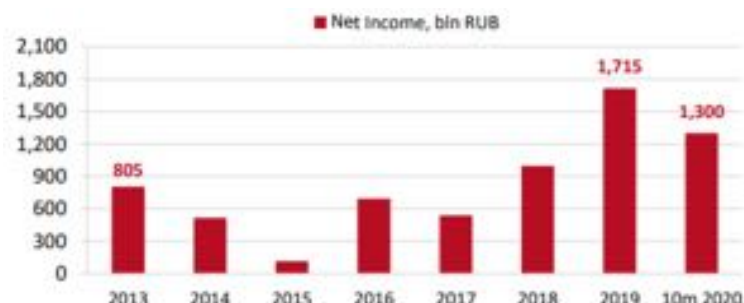
Source: *CBR, Russian Financial Sector Investor Presentation December 2020.*

It is seen from the table that Russia's total merchandise export volume was not affected in the year when the sanctions began and even grew by 6.5% compared to the previous year. Especially in terms of sanctions imposed on the energy sector, fuels and mining products exports fell sharply in 2016 and started to recover in 2018, with exports of US$263 billion. According to CBR Annual Report of 2019, exports of goods decreased to US$418.7 billion, or by US$24.4 billion compared to 2018. The dynamics of exports were driven by the drop in the value of exported energy goods under the impact of worsening international price conditions for the main goods of Russian exports. In physical terms, total exports of goods remained stable, while the physical volumes of hydrocarbon supplies rose by 1.3%.

Table 3. *Merchandise Exports by Product Group (Annual)*
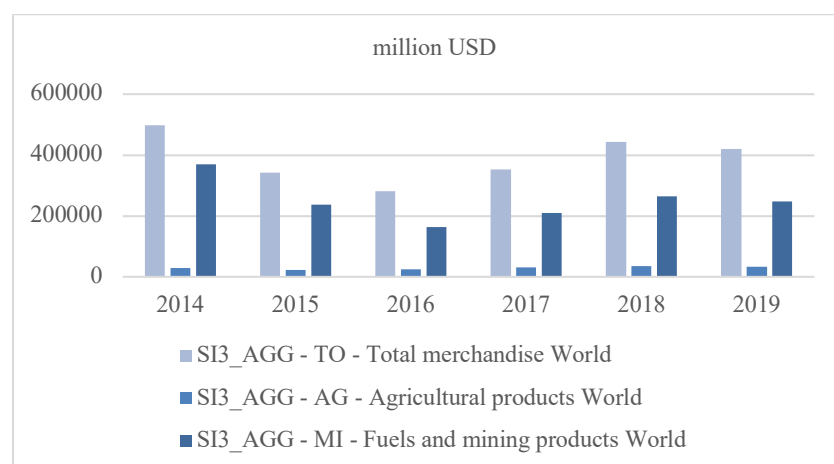
Source: *Trade Map, 2020.*

Total merchandise import volume decreased by -26.1% in 2015 compared to the previous year after sanctions, it recovered over the two years, and increased by 16.7% in 2017 compared to 2016. The decline of the agricultural products item in imports after sanctions in 2015 is also noteworthy. According to CBR Annual Report 2019, imports of goods rose to US$254.4 billion, or by 2.3% compared to 2018, mostly as a result of higher imports of goods in physical terms.

Table 4. *Merchandise Imports by Product Group (Annual)*
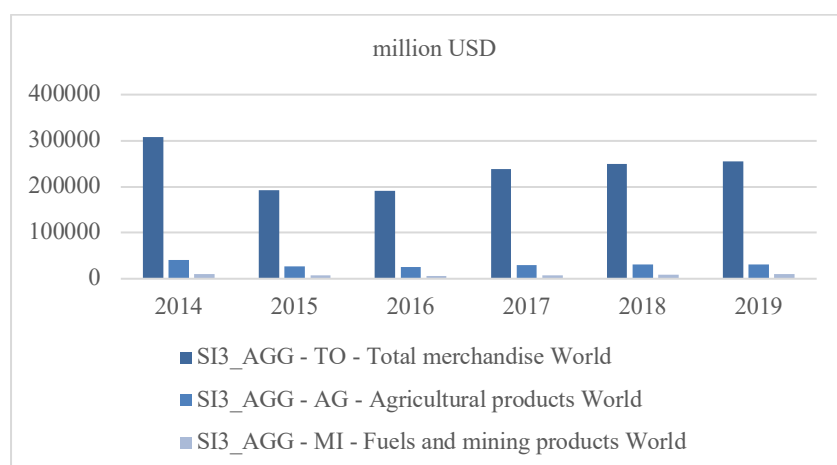
Source: *Trade Map, 2020.*

In the short term, the most obvious effect of sanctions is increased food prices and inflation. However, inflation has stabilized in 2019. In other words, it is seen that sanctions are generally successful in bringing costs to the Russian economy, but in the long term the economic effects of sanctions are limited.

4. FACTORS AFFECTING THE SUCCESS OF SANCTIONS

Sanction's success is defined by being associated to the imposer's immediate goal (Von Furstenberg, 1991, p. 305). And some of the researches indicate a relation between the success of sanctions and compliance with demands. As such; Drury (1998) argued that the greater the cost to the target, the more likely economic sanctions are to succeed, and that sanctions against unstable states are more likely to produce success. Bonetti (1998) observed that the main determinants of policy failure were significant third-party assistance to the target and the lack of a large enough trade link between the target and the state sending aid. Chao Jiang et al. (2003) made a different assertion in terms of sanction implementer and target relation, unlike some previous studies; suggesting that the larger the size of the sanction relative to the target, the less likely the sanctions are to succeed. And they also found that the costs of the sanctions that both the sanctions and the target were subjected to have no strong impact on the success of the sanctions.

Among the factors affecting the likelihood that a particular sanction will succeed are the nine items eligible for this study below:

Goal: The more ambitious the target of sanctions, the less likely it is to succeed.

Previous relations: If sanctioning states and target states have a strong trading relationship, the probability of sanctions being effective increases. Mutual trade dependency, on the other hand, has a deterrent effect for sanctioning states.

Regime of the target state: Sanctions are more successful on democratic regimes than authoritarian regimes. Authoritarian regimes are more resilient.

Type and timing: Financial sanctions are seen to be as effective as the combination of trade and financial constraints. In slow and gradual sanctions, it is seen that the target country has found ways to build flexibility and circumvent.

International support: Sanctions are more effective when international support is developed. However, if other countries are willing to trade with the target country and are able to do so, sanctions are less likely to be effective (Gould-Davies, 2018, pp. 6-7).

Costs: The higher the sanction costs, the higher the target's change of political behaviour according to the country implementing it. However, the high cost does not guarantee success.

Duration: The longer the sanctions last, the higher the accumulated costs. As the period lengthens, so increases the time it is for the target country to adapt. In other words, as time passes, the probability of decreasing the success of the sanction increases.

Third-party countries: Third-party countries can alleviate the costs of sanctions against target states and act as alternative markets. This could undermine the legitimacy of sanctions.

State capacity: The political infrastructure, economic system and resources of the target states are important for resistance to sanctions in reducing the overall impact of costs (Oxenstierna, Olsson, 2015, p. 21).

According to the results of the most comprehensive studies, it was found that 34% of the sanctions were 'at least partially successful'. These studies are the average result of 115 case analysis conducted between 1914 and 2018 (Gould-Davies, 2018, p. 6).

To evaluate the success of sanctions on Russia according to the distinctive characteristics of its global position:

There is an authoritarian regime in Russia, so it is less susceptible to sanctions.

Russia is a great power on a global level. It is difficult to isolate it like the other sanction targets.

Russia's trade dependence is limited. Most of its trade consists of raw material exports, mainly oil and natural gas. Much of the European Union and the dependence of many countries around the world on energy on Russia are narrowing their foreign policy options. Energy is the main source of Russia's non-military power in the 21st century (Bochkarev, 2006, p. 1). And Russia has turned this power to its advantage (Gould-Davies, 2018, p. 8).

Russia's most prominent role in the energy sector is that it has a great power to influence the most energy-supplying countries and regions, both economically and politically (Harunoğulları, 2017, p. 159). And this reduces the likelihood that sanctions will be effective in terms of previous relations of third-party countries.

As a result of the political impacts, Russia has not exhibited any behavioural changes, and sanctions have not led to regime change in the short or long term (Gould-Davies, 2018, p. 12). Both the U.S. and Russia should assess the potential costs of long-term strife and tensions (Saunders, 2014, p. 8) and conclude that enhancing a solution through diplomatic means is the most appropriate method.

5. CONCLUSION

In the last century, globalization has increased the impact of some dynamics, such as interdependence, and made it risky and costly for states to use military force, thereby the importance of sanctions has been increasing. In this sense, sanctions have undertaken a two-way mission in terms of alternatives to war on the one hand and supporting military force on the other. Despite researches and controversies over the effectiveness of sanctions, the increased implementation is an indication of its importance to the states.

In this sense, energy has been Russia's top economic and political priority throughout history. In fact, the Russian economy has been growing dependent on the energy sector since the 1990s. Competition between the United States and Russia is predicted to be exacerbated by the global power struggle in ***geo-strategic*** and ***geo-economic*** regions linked to energy resources. On the one hand, a liberal state, the United States' implementation of masked protective policies to ensure its national interests and economic security and on the other hand, Russia's authoritarian political system and realist policies with a sense of statist reflect the economic-political stance of this competition. Both countries act within the framework of realist security to solidify their power in international policy. It can be said that the United States has returned to its tough old policies towards Russia in the new bipolar world order and will continue to do so. However, the importance of energy resources and the conclusion that it provides a power advantage in foreign policy are also clear.

Sanctions have grown the global presence of Russia, which wants to form alternative alliances. Russia turned to China and Qatar for alternative sources of finance, as well as BRICS (Brazil, Russia, India, China, and South Africa) for trade and investment, and became close with Turkey in the process.

Prolonging the duration of sanctions increases the adaptation of the target. This negatively affects the effectiveness of sanctions. Because Russia has implemented different policies to limit the impact of sanctions and has used its various resources during this period. In the case of sanctions violations, both western parties and Russia have developed some methods. In this context, off-shore corporates were established in order to hide the owning structures of the corporates and the details of the agreements made were hidden. Many countries and institutions, including the EU, have used third parties to carry out their business with Russia on those in the scope of sanctions. With the prolongation of sanctions, financial and economic crimes such as corruption, bribery and smuggling emerge while developing alternative methods. This is one of the most important negative side effects of sanctions.

The United States remarks at every opportunity that it does not recognize Russia's annexation of Crimea. It is obvious that the United States will continue to impose sanctions until Russia returns the Crimean Peninsula to Ukraine. The economic-political impact of sanctions is far more pronounced than its macroeconomic impact to date. As long as sanctions continue, all countries at the global level will continue to be adversely affected. There are no winners in the changing face of war, the sanctions.

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CAPTIONS OF VISUAL MATERIALS

Map 1. Annexation of Crimea

Table 1. Real GDP Growth Dynamics

Table 2. Banking Sector Profitability

Table 3. Merchandise Exports by Product Group

Table 4. Merchandise Imports by Product Group

ACTS OF TERRORISM AS A CRIME AGAINST HUMANITY IN THE ASPECT OF LAW AND HUMAN RIGHTS

AULIA ROSA NASUTION[1]

Abstract :

Terrorism has become a worldwide phenomenon today. Acts of terrorism can be classified as a crime against humanity, which threatens and endangered the peace and the security of mankind. The acts of terrorism is also threatens the human civilization. The purpose of this study is to analyze the acts of terrorism as a crime against humanity in the aspect of law and human rights. This study is using statute approach, legal doctrines and regulations which related to the acts of terrorism and crime against humanity. The first section is the introduction which explains about the definitions of terrorism, the elements of terrorism, and the classification of terrorism. The second section will review about the crimes against humanity. The third section will discuss about the acts of terrorism as a crime against humanity in the aspect of law and human rights. The fourth section is conclusion.

Keywords: Acts of Terrorism, Crime Against Humanity, Human Rights, International Criminal Court, Violations

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INTRODUCTION

Definitions of Terrorism

Terrorism has becoming one of the global issues since the incidents of September 11 2001 in World Trade Centre which threatened and endangered the peace and security of mankind. The word of terrorism referring to the system of intimidation and repression implemented by the Jacobins (the ' Red Terror' or ' Reign of Terror') in the Frech Revolution. Terrorism also used as an instrument of State control. For example: Bismark "terrorized" Prussia by using the army as a means of social control; NAZI Germany imposed reign of terror across Europe and Allied air forces resorted to ' terror bombing' in the Second World War, and Stalin ruled Russia by terror". Gradually terrorism also came to refer to non - State practices. In the late nineteenth century, revolutionaries and anarchists in tsarist Russia were commonly known as terrorist. The Bolshevik seizure of power is oftend described as revolutionary terror and communist embraced terrorism as a means of class struggle. Terrorism internationally condemned as the unlawful use and the manifestation of political movement. But in October 2004 the UN Security Council unanimously passed Resolution 1566 which defines terrorism and declares that in no circumstances can terrorist acts be condoned or excused for political or ideological reasons;

Criminal acts, including those against civilians, committed with the intent to cause death or serious bodily injury or taking of hostages with the purpose to provoke a state of terror in the general public or in a group of persons or particular persons, intimidate a population or compel a government or an international organization to do or to abstain from doing any act, which constitue offences within the scope of and as defined in the international conventions and protocols relating to terrorism, are under no circumstances justifiable by considerations of a political, philosophical, ideological, racial, ethnic, religious or other similar nature.

Terrorism can be conceptually and empirically distinguished from other modes of violence and conflict by the following characteristics; a) it is premeditated and designed to create a climate of extreme fear; b) it is directed at a wider target than the immediate victis; c) it inherently involves attacks on random or symbolic targets, including civilians; d) it is considered by the society in which it occurs as 'extra-normal' that violates the norms; e) it is used primarily to influence the political behavior of governments, communities or specific social groups.

There are many definitions of terrorism but no universally accepted definition of terrorism until now, even the United Nation agencies haven't succeeded in making the official definition of terrorism. Noam Chomsky said that the term of terrorism began to used in the end of the 18th century which shows the actions of violence from the ruling government in order to ensure that the people will obey the government. In other words, the term of terrorism refers to coercion from the ruling government. Walter Laquaer said that terrorism is the unlawful use of force for political purposes which targeting many civilian population; Walter Reich said that terrorism is a strategy of violence which designed to achieve certain desires from individual or certain groups by means of terror to frighten the public in large scale. Meanwhile, Brian Jenkins said that terrorism is the unlawful use of force which designed to achieve the political purposes.

From those definitions, we can identify the main component of terrorism. First, the use of unlawful force. Second, the actors which led by state actors or non state actors. Third, acts of terrorism is using the unconventional methods. Forth, commited the attack to the civilian population and targeting the military objects. Fifth, the act of terrorism aimed to influence the audiens. Historically, the definitions of terrorism are compiled in international conventions of terrorism. According to article 1 paragraph (2) of the International Convention from League of Nation , 1937 which stated that terrorism is the criminal acts directed against a State and intended or calculated to create a State of terror in the minds of particular persons or a group of persons or the general public. A better definition of terrorism can be seen in the International Convention for the Suppression of Terrorist Bombings, 1997 in article 2 paragraph (1) :

Any person commits an offence within the meaning of this Convention if that person unlawfully and intentionally delivers, places, discharges or detonates an explosive or other lethal device in, into or against a place of public use, a State or government facility, a public transportation system or an infrastructure

facility: (a) with the intent to cause death or serious bodily injury; or (b) with the intent to cause extensive destruction of such a place, facility or system, where such destruction results in or is likely to result in major economic loss.

The definition of terrorism in the UK Legislation is contained in the Terrorism Act (2000) stated that terrorism as the use or threat of action where the action falls within if it a) involves serious violence against a person; b) involves serious damages to property; c) endangers a person's life, other than that of the person committing the action, d) creates a serious risk to the health or safety of the public or a section of the public; or e) is designed seriously to interfere with or seriously to disrupt an electronic system. Terrorism also means the use or threat which is designed to influence the government or to intimidate the public or a section of the public and the use or threat is made for the purpose of advancing a political, religious or ideological cause.

The definition of terrorism has been stated also in other twelve international conventions of terrorism. On the other hand, the UN Security Council has issued four UN Resolution which related to international terrorism. The UN Security Council Resolution No. 1368 which issued at September 2001 and UN Security Resolution No. 1373 issued at October 15th, 2002 , has insisted all countries to make action to respon the terrorist attacks. The UN Security Council Resolution No. 1373 and No. 1438 also expressed condolences and deep sympathy for the government and the people of Indonesia , for all victims and its family and insisted many countries in the world to fight against terrorism and called the entire nations to work together to help Indonesia in finding and prosecuting the perpetrators of terrorism to justice.

Terrorism can be divided to two parts. The first part is State Terrorism or State Sponsored Terrorism, and the second part is a Non-State Terrorism. State Terrorism is a use of terror by a government as an instrument to subjugate other party to achieve governments purposes. State Terrorism oftenly occurred in the authoritarian and repressive government. In other words, this kind of authoritarian and repressive government always using terror as their instrument to intimidate anyone against their policies. State Sponsored Terrorism can be transformed into transnational crime if a country commits acts of terror against other countries by giving assistance, protection, financing plan, and facilitating terrorist group to other countries. For example, State Terrorisme in Adolf Hitler authoritarian regime in Germany and Joseph Stalin totalitarian government in Uni Soviet which commits many acts of terror like kidnapping, punishing, torturing, and executing many innocent civilian which make a lot of people terrified. On the other hand, Non-State Terrorism is a terror used by non-State actor by individual or certain group of people against the people or government with any motives behind. For example, the terrorist group of Bali Bombing which was led by Imam Samudera, the terrorist group of Noordin M. Top from Jemaah Islamiyah, the terrorist Group of Santoso which commits many acts of terrorism in Sulawesi, and also the terrorist group of Abu Sayyaf who commits murder and hostages in the south areas of Philippine.

CRIME AGAINST HUMANITY

The Definition of Crime Against Humanity

The term of a crime against humanity was first recognized in the joint declaration between France, United Kingdom and Russia on 24th of May, 1915. This declaration was intended to condemn the Turkish atrocities that have been made during the war against Armenians in Turkey. This massacre of Armenia's population known as a 'crime against humanity'. The 1945 Charter of the Military Tribunal at Nuremberg identified three classes of international crime; a) crime agaist peace; b) war crimes ; c) crimes against humanity. Even the Statute of International Criminal Court list four categories of crimes to be prosecuted by the ICC ; a) the crime of genocide; b) the crime of aggression; c) war crimes and crimes against humanity. Crime against humanity usually done in a systematic way and causing physical or mental suffering, or killing of human beings that are contrary to human civilization as well as violating the principles of international law. Crime against humanity is a criminal act which creates the condition of individuals and communities in an atmosphere of terror. In the perspective of human rights, crimes against humanity can be classified to gross violation of human rights, if the acts committed as part of a 'widespread' and 'systematic' attack , directed

against the civilian population, which is committed against innocent civilians like the Bali bombing incidents. Crime against humanity was known for the first time in the London Charter of the International Military Tribunal, 1915, which resulted the Nuremberg Trial that prosecuted the German NAZI war criminals. In the Article 6 (c) of Nuremberg Charter, crime against humanity is defined as murder, extermination, enslavement, deportation and other inhuman acts committed against any civilian population, before or during the war, or persecutions on political, racial or religious grounds in execution of or in connection with any crime within the jurisdiction of the Tribunal, whether or not in violation of the domestic law of the country where perpetrated. In the Judgment of the International Military Tribunal for the Trial of German Major War Criminals it was also stated that the Tribunal therefore cannot make a general declaration that the acts before 1939 were crimes against humanity within the meaning of the Charter, but from the beginning of the war in 1939 war crimes were committed on a vast scale, which were also crimes against humanity; and insofar as the inhumane acts charged in the indictment, and committed after the beginning of the war, did not constitute war crimes, they were all committed in execution of, or in connection with, the aggressive war, and therefore constituted crimes against humanity.

The Elements of Crime Against Humanity

Crimes against humanity completely and clearly stated in the Statute of the International Criminal Court (ICC) which known as the Rome Statute, 1998. In the article 7 of the Statute, crime against humanity defined as any of the following acts when committed as part of a widespread or systematic attack directed against any civilian population, with knowledge of the attack: (a) murder; (b) extermination; (c) enslavement; (d) deportation or forcible transfer of population; (e) imprisonment or other severe deprivation of physical liberty in violation of fundamental rules of international law; (f) torture; (g) rape, sexual slavery, enforced prostitution, forced pregnancy, enforced sterilization, or any other form of sexual violence of comparable gravity; (h) persecution against any identifiable group or collectivity on political, racial, national, ethnic, cultural, religious, gender as defined in paragraph 3, or other grounds that are universally recognized as impermissible under international law, in connection with any act referred to in this paragraph or any crime within the jurisdiction of the Court; (i) enforced disappearance of persons; (j) the crime of apartheid; (k) other inhumane acts of a similar character intentionally causing great suffering, or serious injury to body or to mental or physical health. Crimes Against Humanity can be done in times of peace, as well as during internal wars and international wars . Thus, from the formulation of Article 7 we can see that the Rome Statute of 1998 already contained the basics of an act or acts that qualify as crimes against humanity which condemned by the international community as a crime against human civilization (*Hostis Humanis Generis).*

ACTS OF TERRORISM AS A CRIME AGAINST HUMANITY IN THE ASPECT OF LAW AND HUMAN RIGHTS

Terrorism as a Crime Against Humanity

Terrorism is a crime, a crime against humanity as a whole. It is a crime against the whole world no matter who, what or which country has been or is being targeted. The attacks on September 11 affect the whole world and damages not just buildings in a particular country and the people in them. It has shattered the confidence of the world and has left an atmosfphere of fear. According to the international criminal law system, the law enforcement system for international crime can be divided in two categories; a) Direct enforcement system and b) Indirect enforcemen system. Direct Enforcement System is an international criminal law enforcement which is conducted by the International Criminal Court (ICC) permanently or temporarily. The ICC ia a permanent international court that was established on July 17, 1998 by the Rome Statute , which was passed through voting by 148 countries, of which 120 countries voted in favor, 7 opposed and 21 countries abstained including Indonesia. Among the 7 countries who opposed are United States, China and Irak. More than 108 countries have ratified the Rome Statute of 1998. The ICC is an international court that initiated by the United Nations,which located in Den Haag, Netherland. There are around 15 to 20 judges from various nations who carried out their duty. According to Article 4 paragraph

(1) of this Statue, the ICC have international legal capacity which means that the court has a position as a subject of international law. The ICC also have national legal capacity, which means that the ICC has a legal status either as subjects of international law as well as the subject of the national law in the territory of the participant and non participant countries. The ICC criminal jurisdiction includes 4 crimes which stated in the Article 5 of the Statute as follows; a) Crime of agression; b) Genocides; c) Crimes Against Humanity; d) War Crimes. The first principles of ICC is a complementary principle. The complementary principle means that if the crime was part of ICC's yurisdiction, the ICC will submit it to the national legal system of the country where the crime occurred. If a country is unwilling or unable to prosecute then the ICC can prosecute the crime. The complementary principle also means that a state may request an assistance from other countries to cooperate in dealing with crimes such as extradition. The existence of complementary principles are influenced by four factors as follows; a) mutual interest; b) national souvereignity; c) humanistic and humanitarian values; d) needs of world order. The second principle is the principle of legality. The principle of legality in international criminal law should be able to maintain the harmony, the social justice and the world order. The third principle is *'ne bis in idem'*. It's a legal doctrine to the effect that no legal action can be instituted twice for the same cause of action. But this principle can't be applied absolutely, which means the ICC can prosecute all crimes within the ICC jurisdiction if the national court unable to run the judicial process fairly. In other words, the ICC shouldn't play a role if the national court began to investigate and examine those crimes. The fourth principle is the individual criminal responsibility. The term'individual criminal responsibility ' is also commonly employed to describe the scenario where an individual is criminally responsible for his own unlawful actions as opposed to being criminally responsible for the unlawful actions of others, namely 'collective criminal responsibility'.

Terrorism as a Violation of Human Rights

Terrorism is generally understood as acts of violence which spread terror among the civilians and civilian population. Terrorist use terror as their weapon. The hijacking and crashing of the aircrafts create terror in the minds of people, especially the direct and indirect victims. Such is the fear created that people now afraid to fly. The Abu Sayyaf kidnappers inspire fear by beheading their hostages. Exploding bombs in public places and killing innocent people inspire fear and terror, and a feeling of being unsafe anywhere at any time.Terrorism is a serious human rights violation; undermines the State and peaceful political processes; and threatens international peace and security. Numerous resolutions of the UN General Assembly since the 1970's, and of the Comission on Human Rights since the 1990's assert that terrorism threatens or destroys basic human rights and freedoms, particularly life, liberty and security but also civil and political and economic, social and cultural rights. Regional anti terrorism instruments such as 1998 Arab Convention,preamble; 1999 OIC Convention, preamble; 1971 OAS Convention, preamble; 1999 OAU Convention, preamble, OAS Declaration of Lima to Prevent, Combat and Eliminate Terrorism, 26 April 1996, preamble also stated that terrorism gravely violates human rights. UN Special Rapporteur observes that there is probably not a single human rights exempt from the impact of terrorism. Terrorism clearly has a very real and direct impact on human rights, with devastating consequences for the enjoyment of the right to life, liberty and physical integrity of victims. In addition to these individual costs, terrorism can destabilize Governments, undermine civil society, jeopardize peace and security, and threaten social and economic development. All of these also have a real impact on the enjoyment of human rights. Human rights are universal values and legal guarantees that protect individuals and groups against actions and omissions primarily by State agents that interfere with fundamental freedoms, entitlements and human dignity. The full spectrum of human rights involves respect for, and protection and fulfilment of, civil, cultural, economic, political and social rights, as well as the right to development. Human rights are universal—in other words, they belong inherently to all human beings—and are interdependent and indivisible. According to the opinion of Mochtar Kusumaatmadja and B. Arief Sidharta, the definition of human rights basically is freedom to do something or not to do something related to the subject without interference from any party and those freedoms are recognized and have protected by law and therefore have a legal basis. The human rights norms based on the idea that the people must be freed from the cruel

and inhumane acts. Every human has three kinds of human rights, 1) the right to live, 2) the right for freedom, 3) the right to have something.

The Universal Declaration of Human Rights (UDHR) preamble states that 'freedom from fear' is part of 'the highest aspiration of the common people' while the International Covenant on Civil and Political Rithgs (ICCPR) and the International Covenant on Economic, Social and Political Rights (ICESCR) preambles refer to 'the ideal of free human beings enjoying freedom from fear'. The political ideal of 'freedom from fear' was first articulated as one of four freedoms in a speech by US President Franklin D. Roosevelt in 1941. Franklin D. Roosevelt stated the Four Freedom which was known as "the four freedom speech" (1941 State of the Union Address) where he proposed four fundamental freedoms that people everywhere in the world ought to enjoy as follows; a) freedom of speech, b) freedom of worship,c) freedom from want ; d) freedom from fear. The four freedoms of Roosevelt formed an important pillar of the Universal Declaration of Human Rights that were adopted on December 10, 1948 by United Nation General Assembly. The freedom from fear is mentioned in the preamble of the Declaration. Universal Declaration of Human Rights is considered fundamental human rights document and binding on all states. International human rights law has been codified through major human rights treaties and the remaining portion is available in customary international law. The most important of these treaties are, International Covenant on Economic, Social and Cultural Rights; and the International Covenant on Civil and Political Rights, and its two Optional Protocols. Modern human rights standards are rooted in the following four simple values ; a) freedom of want,b) freeom of fear; c) freedom of belief, d) freedom of expression. These freedoms form the core principles of the Universal Declaration of Human Rights which set out the fundamental elements of international human rights accepted United Nations member states and elaborated in many subsequent human rights treaties . This declaration is accepted as "a common standard of achievement for all people and all nations".

Terrorism aims at the very destruction of human rights, democracy and the rule of law. It attacks the values that lie at the heart of the Charter of the United Nations and other international instruments: respect for human rights; the rule of law; rules governing armed conflict and the protection of civilians; tolerance among peoples and nations; and the peaceful resolution of conflict. Terrorism has a direct impact on the enjoyment of a number of human rights, in particular the rights to life, liberty and physical integrity. Terrorist acts can destabilize Governments, undermine civil society, jeopardize peace and security, threaten social and economic development, and may especially negatively affect certain groups. All of these have a direct impact on the enjoyment of fundamental human rights. The destructive impact of terrorism on human rights and security has been recognized at the highest level of the United Nations, notably anthe new Human Rights Council which states have set out that terrorism: a) threatens the dignity and security of human beings everywhere, endangers or takes innocent lives, creates an environment that destroys the freedom from fear of the people, jeopardizes fundamental freedoms, and aims at the destruction of human rights;b) has an adverse effect on the establishment of the rule of law, undermines pluralistic civil society, aims at the destruction of the democratic bases of society, and destabilizes legitimately constituted Governments; c) has links with transnational organized crime, drug trafficking, money-laundering and trafficking in arms, as well as illegal transfers of nuclear, chemical and biological materials, and is linked to the consequent commission of serious crimes such as murder, extortion, kidnapping, assault, hostage-taking and robbery; d) has adverse consequences for the economic and social development of States, jeopardizes friendly relations among States, and has a pernicious impact on relations of cooperation among States, including cooperation for development; and e) threatens the territorial integrity and security of States, constitutes a grave violation of the purpose and principles of the United Nations, is a threat to international peace and security, and must be suppressed as an essential element for the maintenance of international peace and security. International and regional human rights law makes clear that States have both a right and a duty to protect individuals under their jurisdiction from terrorist attacks. This stems from the general duty of States to protect individuals under their jurisdiction against interference in the enjoyment of human rights. More specifically, this duty is recognized as part of States' obligations to ensure respect for the right to life and the right to security.The right to life, which is protected under international and regional human rights treaties, such as the International Covenant on Civil and Political Rights, has

been described as "the supreme right" because without its effective guarantee, all other human rights would be without meaning. As such, there is an obligation on the part of the State to protect the right to life of every person within its territory and no derogation from this right is permitted, even in times of public emergency.The protection of the right to life includes an obligation on States to take all appropriate and necessary steps to safeguard the lives of those within their jurisdiction. As part of this obligation, States must put in place effective criminal justice and law enforcement systems, such as measures to deter the commission of offences and investigate violations where they occur; ensure that those suspected of criminal acts are prosecuted; provide victims with effective remedies; and take other necessary steps to prevent a recurrence of violations.In addition, international and regional human rights law has recognized that, in specific circumstances, States have a positive obligation to take preventive operational measures to protect an individual or individuals whose life is known or suspected to be at risk from the criminal acts of another individual,which certainly includes terrorists. Also important to highlight is the obligation on States to ensure the personal security of individuals under their jurisdiction where a threat is known or suspected to exist. This, of course, includes terrorist threats.

CONCLUSION

The conclusions of this study are as follows. First, acts of terrorism can be classified as a crime against humanity which is conducted systematically or widespread, and organized by State or non-State actor directed to any civilian people. Secondly, for most countries, acts of terrorism are criminalized as an ordinary crime, but this crime has killed many innocent people, civilians or military officer, and organized by a State or non-State actors which constitute to a crime against humanity. Thirdly, the International Criminal Court has an important role to prosecute acts of terrorism that leads to crimes against humanity. On this concluding section, researcher also suggests few things. First, every non-participant country of the ICC Statue (Rome Statute 1998) should sign the Rome Statute immediately which aims to prosecute the perpetrators in the ICC. Second, the Rome Statute of International Criminal Court should add the acts of terrorism as a crime against humanity into its jurisdiction . Third, every country should be able to cooperate in combating terrorism and using the International Criminal Court as one of the legal instrument to respond the acts of terrorism in addition to its domestic law.

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AN OVERVIEW TO A RADICAL TERRORIST ORGANIZATION BY SYRIAN REFUGEES: ISIS IN SYRIA

İNCI AKSU KARGIN

ISIS (the Islamic State of Iraq and Syria), which was led by Abu Bakr al-Baghdadi since 2010 and indoctrinated with Takfirism, engaged in jihad against so-called infidels with the aim of founding an Islamic State (Wood, 2015). The invasion of Iraq by US troops in 2003 created a tripartite state consisting of primarily Shiites, Sunnis, and Kurds. In particular, the fall of the Saddam regime, which was backed by Sunnis, the minority group of Iraq, created an authority vacuum in Iraq, which was filled by US-backed Shiites. The settlement of Shiites into key positions in Iraq caused further marginalization of Sunnis, which caused some to affiliate with radical opposition groups like ISIS against US occupation. ISIS took significant regions of Iraq like Mosul under control in 2014, followed by the seizure of the al-Raqqa and Deir el-Zour provinces of Syria (Gerges, 2016). After the occupation of Mosul, ISIS engaged in a cultural cleansing campaign against both the Yazidis (Gerges, 2016) and Kurds (Okumuş, 2014). It is documented that almost 3.2 million Syrian civilians escaped from the atrocities of ISIS between 2014-2015 (Ferris and Kirişçi, 2016).

This study, employing one-to-one interviews with Syrian refugees in Turkey, aims to understand how ISIS, which is considered as one of the most brutal terrorist group in the world, gained ground in Syria and could recruit fighters for the organization. The narratives of the refugees revealed that, when ISIS first cropped out in Syria, it was not considered as a brutal organization by the Syrian citizens and even met with sympathy. As Weiss and Hassan (2015) claimed and echoed by several refugees, the persuasion power of the organization and the aids they offered convinced many civilians to participate in the organization. However, refugees claimed that this moderate approach of the organization did not take long. When the organization became stronger, they began to put strict rules into practice in daily life and recruit fighters for the organization via force. Several refugees mentioned that ISIS members detained their young sons and preached in mosques how to use guns and bombs, which was one of the reasons why they fled from Syria. The refugees stated that the organization turned the daily lives of Syrians into hell by draconian rules. They stated that ISIS banned the usage of TV at home, forced women to stay home most of the time and wear Niqab and gloves when they were out, and used brutal torture methods on their opponents in front of the citizens to intimidate them.

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EDUCATION AND LEARNING STUDIES

THE USE OF THREE-DIMENSIONAL REPRESENTATION IN ARCHITECTURAL EDUCATION: THE CASE OF LOUIS KAHN

ASLAN NAYEB, HAVVA BERİL BAL, İREM BEKAR, İZZETTİN KUTLU[1]

Abstract

In design-based educational programs that aim to raise individuals who can think critically and analytically, interpret all variables in a unique way in problem solving and have an aesthetic perception, education is applied both formally and informally. Activities organized to support the creativity potential of students by opening their horizons throughout the education process constitute an important part of informal education.

Within the scope of the study, a workshop on an architectural representation process was held with the participation of the students of the Department of Architecture and Interior Architecture of the Avrasya University. Representation, which is the embodiment of thought, is a tool needed today in conveying thoughts. In the study, it is aimed to experience and represent the structures designed by Louis Kahn, one of the most important architects of modern architectural history, from different angles to produce a final product and thus to increase the awareness of the student. The workshop defines a process that enables students with a theoretical background to use knowledge by feeding it with practice by taking courses in architecture and art history. The workshop consists of three stages: preliminary preparation, design process and presentation.

As a result of the study, it was observed that the students' awareness of these structures has been increased significantly. In this case, unlike the architectural art history classes remain only verbal expression, thinking with students in an interactive way and has revealed the results can be achieved by introducing more efficient products.

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INTRODUCTION

Architectural design can be seen as a branch of art in which different ideas take place in the mind of the designer, constantly developing with technological developments and based on aesthetic and functionality perception. In this constantly evolving and changing art branch, there are architects who make productions based on an idea, as well as architects who are influenced by many different ideas during their lifetime, or architects who interpret many ideas unique. In architectural design, which has the potential to contain many different comments and thoughts, representation tools are used to transform the idea into various forms. Representation helps the architect to convey the thoughts he has in his mind in an understandable way by simplifying them in his mind. When architects design their buildings, they use representative drawings, sketches, digital models, etc. It included elements and projects were presented together with these representations at the end of the design phase (Figure 1, Gürer, 2004; Sönmez, 2007).
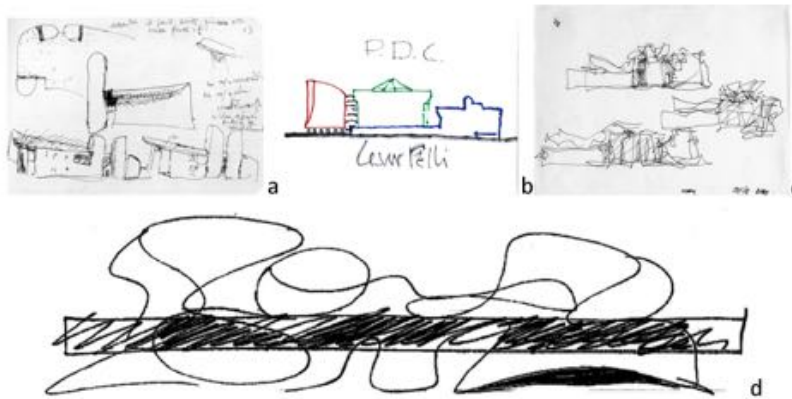
Figure 1. Representations of famous architects before design - a) Ronchamp Chapel, Le Corbusier b) Pasific Design Center, Cezar Pelli, c) Guggenheim Museum, Frank Gehry, d) Phaeno Science Center, Zaha Hadid (Url-1)

Representation strengthens communication between man and architecture. While it is involved in thinking and designing the imagined result in the design process, it is also used in the post-design process with an explanatory nature. The main understanding behind all these representation studies is; to create awareness about the existing structure and to contribute to the understandability / perceptibility of the structure (Özdemir & Önal, 2016). In architectural representation, the process is geared towards understanding and enhancing memorability. This process is aimed in a way that is defined as creative-imitation or critical-imitation, as opposed to an unconscious repetition method (Zelef, Bursa, & Çakıcı, 2018).

Architectural education is a process where it is essential to develop sensitivities based on visual perception from the first days. At the same time, trying to produce something related to the structures examined during education affects the memorization of the building and improves the production ability (Anthony, 2012: Folić, et al., 2016: Glažar, 2013). Representation production makes it easy for the designer to clarify the image and design decisions in his mind and then transfer it to the other people. In this study, a workshop designed to improve the visual perception ability by including architecture students in the education process and to increase the efficiency level that can be taken in lessons by creating an interactive class environment.

WORKSHOP IN ARCHITECTURAL DESIGN EDUCATION

In addition to teaching the subjects that are based on traditional lecturing, architectural education focuses on gaining knowledge, expressed non-verbally as the source of actions based on skills, and includes every parameter of design knowledge (Hodgkin, 1985). Design education in architecture, on the other hand, covers the applications of artworks in design and learning the theory (Çavuşoğlu, 2013). One of the main objectives of design education in architecture is to reveal the creativity and abilities of the students and to

transfer the information that cannot be expressed while doing this. This education system is also supported by teaching related subjects along with traditional education (Hodgkin, 1985).

The architectural profession is a discipline that develops itself by feeding from all areas of life and many professions, and is open to all kinds of innovations (Eyüboğlu Erşen, 2018). When design is considered as a language, architectural design education can be explained as learning a new language, the forms of expression that will enable the communication of this language, and the thought system of this language (Ledewitz, 1985). At the same time, this method can be defined as the integration of collaborative learning, student-based active and task-oriented learning, design and construction processes; in architectural education, by establishing a bridge between theory and practice (Erbil, 2008).

In architectural design education; There are various methods of workshop studies. These methods feed the creativity process of the students. Alternative methods are needed in order to be efficient in design education carried out with creativity. For this reason, design education should not be limited to formal education, but should be supported by an innovative, flexible, intuitive and informal education method in which common sense stands out (Onur & Zorlu, 2017; Erkartal & Durmuş, 2017; Ciravoğlu, 2001). The informal education method is a tool that allows individuals from different cultures and therefore different creative ideas to come together to create a communication environment, to express themselves comfortably and to increase their motivation. (Onur and Zorlu, 2018). Seminars, workshops, trips, field studies under informal activities are among the important activities that serve problem solving, decision making and design. One of the most important part of these activities organized in the educational environment is the workshops (Yurekli & Yurekli, 2004).

Workshops are flexible activities that are planned, but are also likely to be modified during the planned stages (Bellman & Kelly, 1997). These activities, which are usually short-term, can become more effective with technical trips, jury, seminar and conversation environments, archiving studies and social activities (İmamoğlu, 2019). Workshops are environments where students can exchange ideas in a free environment, improve their professional skills, produce solutions and alternatives on a problem, and see different perspectives. It is a powerful and effective teaching environment that strengthens interdisciplinary relationships, encourages group work, and triggers creativity. It is possible to gain skills and competencies that are difficult to gain in formal education through workshops. For this reason, workshops should be developed and supported both for educators and students (Ciravoğlu, 2001).

Workshops vary in terms of subject. It can be workshops made by a professional group, institution or organization, or it can be in the form of an idea product made with conceptual design approaches. The final products are shaped and differentiated within the framework of the determined subject.

THE IMPORTANCE OF THREE-DIMENSIONAL REPRESENTATION IN ARCHITECTURAL EDUCATION

According to Schön (1987), design is a way of making; therefore, it should be learned by doing. Because when we learn something by doing, our thoughts are reshaped and this situation transforms both us and what we do. Schön expressed this as reflective practice and divided it into three categories; Knowing in action, reflection in action, and reflection on reflection in action. Design studios, on the other hand, provide special access to this 'thinking' process that students acquire while designing. Design practice cannot be taught, but it can be learned (Schön 1987, 22-44). For this reason, learning by doing is an important method, especially in architectural design studios.

Learning by doing also requires multi-dimensional thinking. For this, many representation tools such as plan, section, diagram, model are used in design studios. It plays an active role in the context of many factors such as the fact that the model, which is one of the representation tools frequently used by studios in the production process, appeals to the sense of sight and touch at the same time, the materialization of the thought in three dimensions. At the same time, it is thought that a person contributes to his own design

process by reproducing a model again and again. These modes of reproduction can be diversified, sometimes by changing the way the models are made, sometimes by changing their scales.

It is observed that the interest of contemporary architectural culture in architectural representation has gradually increased since the second half of the twentieth century. This interest draws attention to significant changes in the character of the architectural representation. At first glance, the most dominant of these changes is formulated as the weakening or changing direction of the bond with its built object to which it is firmly attached, so that the architectural representation defines itself a new sphere of existence (Graafland, 1996).

Development of students' projects through models, to argue that this represents how it affects the process of architectural design thinking is among the goals of the study. The aim is to talk about the potential of the symbol in the designing process of the model through a new model.

METHOD

Within the scope of the study, a one-day workshop on an architectural representation process was held with the participation of the students of the Department of Architecture and Interior Architecture of Eurasia University. Workshops in architecture and design-based education are important in terms of exchanging ideas in a free environment and, consequently, in providing more creative environments. The representation that is the subject of the workshop is the embodiment of thought and is a tool that is needed today to convey thoughts. In the study, it is aimed to experience and present the structures designed by Louis Kahn, one of the most important architects of modern architectural history, from different angles, to produce a final product, and thus to increase the awareness of the student. The workshop defines a process that enables students with a theoretical background to use knowledge by feeding them with practice by taking courses in architecture and art history. In this context, the workshop has been prepared in three stages: Pre-preparation, design process and presentation.

Pre-preparation:

The workshop was first announced to the students of the architecture and interior architecture departments, and the students who wanted to be a participant were asked to prepare a poster in groups of two or three, introducing any of Louis Kahn's work. The applications were received and the designs of the students were evaluated and the participants were determined. 6 groups of 14 people in total participated in the workshop. (Figure 2).

Within the scope of the study 5 important structures designed by louis KAHN were selected: Kimbell Art Museum, Salk Institute, Bangladesh National Parliament Building, Philip Exeter Library and Yale Center for British Arts. Students were informed by making a presentation about Louis Kahn and the determined buildings, 2d representation previously made within the scope of Architecture and Art History class, photographs from different angles and various resources were given to the students, paying attention to the perceptibility of the buildings by the students. In addition, modules made of wood in different sizes and shapes were given to the students to enable them to realize their 3D representation designs.

Figure 2. Pre-preparation process

Design process:

The study groups made their first sketches based on the information they received and the visual data they had. The developed sketches started to take their final form by listening to the workshop leaders and other participants and in a mutual discussion environment. The participants, who also decided on their 3D modules with the guidance of the executives, provided the necessary materials to be able to perform their representations. In addition to wooden modules, they also used various materials such as cardboard, acetate, 199tyrofoam. They interpreted the starting points they determined by using the photographs of the buildings and transferred them to the third dimension. During the design process, students who interacted with both the executives and each other completed their applications (Figure 3).

Figure 3. Design process

Presentation:

The students who completed the designs prepared a poster with a size of 20x50 and included the structure they used as the starting point in their representations. The designs were presented by organizing an exhibition with 3-dimensional representations, posters, and 2-dimensional representations that were previously made(Figure 4).

Figure 4. Presentation

FINDINGS AND EVALUATION

In design-product projects, the relationship of the subject with the process of research and examination constitutes an important step in reaching the final product (Folić, Kosanović, Glažar and Fikfak, 2016: 54). In this study, which is carried out by combining different tools and environments that architecture makes use of, it is aimed to equip students with the technical infrastructure of graphic design, as well as to make an applied / digital introduction to architectural culture. Accordingly, at the end of the workshop, students were asked to produce three-dimensional representations of the structures that were presented and interactively examined during the course (Table 1).

Table 1. Three-dimensional representations produced by students at the end of the workshop

The whole process in this research, as mentioned, is contributing the understanding, comprehension and visual perception skills of the students in architectural education by using the three-dimensional representation language. In the workshop study, beyond a mechanical/unconscious repetition, the techniques defined as creative-imitation or critical-imitation were learned practically and the production of the learned subject. During and after the workshop, students;

have developed the language of communication in the graphic explanation that they will benefit from in architectural education afterwards and contributed to using architectural representation tools more qualified.

grasped the relationship between the design process and project implementation faster in the study based on the built examples,

understanding of architectural representation and awareness has developed as a result of using abstraction methods from photographs to graphic expression.

have increased, three-dimensional fast thinking skills.

get to know the modern architectural works that have been built in the field of architectural history and create documentation.

to come up with new ideas, to create new knowledge based on previously known knowledge; personal synthesis skills are developed,

can develop their curiosity and willingness to seek information, they can accept new ideas and develop autonomous learning competence.

can see-observe different perspectives during the workshop process and complete these perspectives with different alternative suggestions.

can use their time efficiently.

have developed architectural presentation techniques at drawing levels in order to gain both analysis and different perspectives.

An exhibition was held in the entrance hall of the Faculty of Engineering and Architecture of Eurasia University with the results of the study. The interest shown in the exhibition, which is open to many departments other than the Architecture and Interior Architecture Departments, confirms the comprehensibility of the representation languages they have chosen in the productions made by the students.

RESULTS

As a result of the workshop held with the participation of the students of the Department of Architecture and Interior Architecture of the Eurasian University, Louis Kahn buildings, one of the most important architects in the history of modern architecture, were experienced from different angles and the results were produced through architectural representation.

Design-product projects, such as workshops, involve architecture students in critical thinking, problem solving and decision-making processes. Design-product creation processes; shows a direct link with creative, experiential work and interdisciplinarity (Glažar, 2013; p258). In the study carried out in this direction, it was observed that the awareness of students about Louis Kahn structures increased significantly. This is contrary to architectural practices remaining only theoretically; It has been demonstrated that more efficient results can be obtained by thinking interactively with students and creating products. In this process, as a result of the efficient use of representation tools, an innovative approach has been tried to develop the features it needs in the education process. It is a fact that, instead of teaching the lectures only theoretically, when the lecturers try to produce a product practically, it will increase productivity and attention to the lecture. It is thought that the innovative approach process will contribute to both the architectural curriculum and the education quality of architecture students.

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SPACES OF DISTANCE EDUCATION: BEDROOMS INSTEAD OF UNIVERSITY CLASSROOMS

ŞÖLEN KÖSEOĞLU[1]

Abstract

In 2020, COVID-19 pandemic necessitated school shutdowns, and universities were obligated to start distance education in an instant. Both students and educators faced many difficulties while trying to adapt to the new situation. However, this article focuses on students and aims to determine the physical environments students use for distance education.

Despite all the technological developments, architectural education is still based on a face-to-face educator-student interactive study, including hand drawings and handmade models done in the classroom altogether. This situation caused an even more difficult situation for architecture students with the transition to distance education.

From this point on, this study focuses on first-year architectural students and their experiences of one semester of distance education. The study also investigates the spaces and the tools students used to connect to their online courses. The research question of the study is: where are the students physically, while they are online during their courses, what kind of spaces they use instead of classrooms, and what are they surrounded with. In order to seek answers to these questions, a survey was conducted with 73 first-year architecture students after their first term. It was found that most of them used their childhood bedrooms with the same settings for their courses. They stated that they both used computers and their phones to connect to the system and they shared their bedroom and their computers with their siblings. Furthermore, extensive interviews were conducted with some of the students who partook in this survey. It became evident in these interviews that the students focused more on the online educational problems than the problems related to the physical space where they attended their online studies.

Keywords: Distance Education, Educational Spaces, Architectural Education, Technology in Education, University Education

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INTRODUCTION

In 2020, COVID-19 pandemic necessitated school shutdowns all over the world as well as in Turkey. All the educational institutions at every level - primary schools, middle schools, high schools, and universities - were obligated to start distance education in an instant. Among all the students who experienced this unexpected situation, there are groups that deserve special attention; these are the ones who started a new level of education for the first time and the ones who finished a level and moved on to the next. This paper focuses on a group of students characterized by going through this form of educational transition.

During the pandemic, the students in Turkey graduating from high school in spring 2020 took the university entrance exam, which was held simultaneously across the country under special precautions. Those who were successful started their university education in fall 2020 but stayed at their homes under lockdown using the means of distance education. In addition to changing the students' dreams and expectations of becoming a university student—a big step in their life that they aspire to, this situation also changed the educators' plans. Educators had to learn how to teach using digital education platforms and adapt the curriculum to the new circumstances.

At this stage, the most important alteration was the absence of educational spaces, resulting in not meeting students in the classrooms, and this changed the nature of learning. Learning environments and educational spaces are keys to active and effective learning. In addition to these, departments like architecture have the tradition of working side by side; for decades, academics educated students by drawing and making models together. Universities tried to develop strategies to overcome these challenges by using graphic tablets, external cameras for drawing videos, or even special spaces like soundproof studios for online courses; however it was essential how the students were experiencing the process.
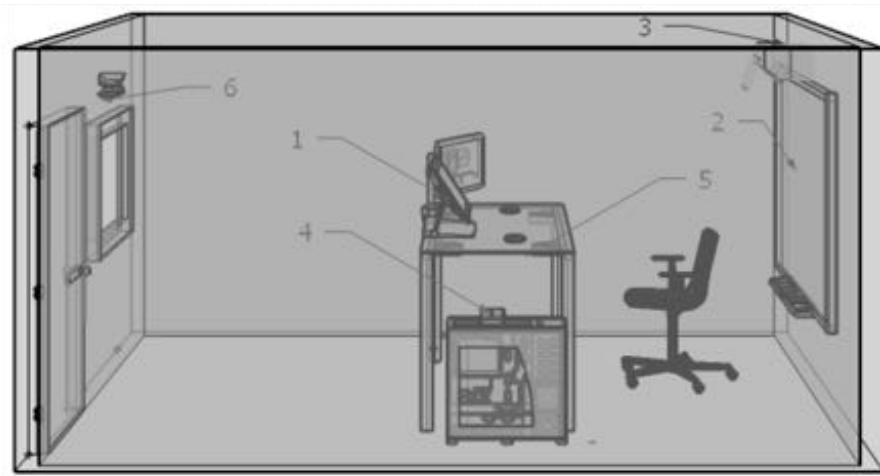

Figure 1. The ideal soundproof studio for an online course (Armağan & Yiğit, 2018).

In addition, despite all the technological developments, architecture students are at this time still expected to master in hand drawings and make handcrafted models before starting to draw and model with computer programs. For the first year of architectural education, students all need special large tables for their drawings with edges compatible with T-square, and classrooms are filled with them. But in this new situation, they all needed to buy themselves a table, plus a computer to attend these courses where large graphics are shown, and the details of these graphics are crucial. In addition, they all had to buy many different kinds of paper and pens, and since they couldn't access school libraries, they all had to buy course books because the educators still share reading lists with published books. It is a key concern whether students can access all these tools.

From this point onwards, this study focuses on the spaces and the tools students used to connect to their online courses. The research question of the study is: where are the students physically while they are

online during their courses, what kind of spaces they use instead of classrooms, and what they are surrounded with. In order to seek answers to these questions, a survey was conducted with 73 first-year architecture students after their first term. They were asked, which spaces and tools they used for distance learning and if they shared these rooms and tools with other family members. Additionally, they were asked what kind of furniture these rooms had. Furthermore, extensive interviews were conducted with some of the students who partook in this survey. The next chapters will give detailed information about this research.

Generally, the paper aims to emphasize that the main focal point of action for the universities was how the educators handled the situation, but almost no work was done about the students' adaptation. It is important to study and understand how the students experienced this process so that appropriate measures can be taken in the event that the pandemic lasts longer, a similar another situation arises, or just to assess the future of distance education for architectural studies.

Ending this chapter, the paper will continue with four other chapters called "Literature Review", "Case Study", "Discussion" and lastly "Conclusion and Suggestions". The next chapter will summarize the necessary information from the literature in order to present the framework of the study. This chapter contains information on learning environments, distance education, and architectural education.

LITERATURE REVIEW

The learning environment is the space that brings teachers and students together and where educational activities take place. These physical spaces are specially designed for this function since they make education possible. On the other hand, they can also be an obstacle to education if they are not prepared with enough care. The relationship the students establish with their physical environments they are in determines their readiness for learning.

The learning environment needs to encourage active learning, enable healthy discussions, and should allow for trial and errors to take place. The design has to be student-focused, and should enable a relationship that is based on constant feedback.

School as a space or a physical setting has the ability to affect positively or negatively the health, emotional development, and performance of people. This is of great concern for students and educators in relation to school spaces. Focusing on learning spaces and doing the necessary adjustments to foster healthy educative spaces will help enhance the quality of education. For this reason, in educational institutions, settlement structure, count of the student population, color harmony, appropriate lighting, proper heating, cleanliness, lack of noise, and aesthetics are among the many things that need to be considered while setting up a physical space (Uludağ and Odacı, 2020).

It is important that students do not get distracted while their lessons and doing homework, that there is no noise in their environment, and they are not disturbed by other people. In addition, having access to the materials required for the lessons prepare them to learn mentally and emotionally. If the student cannot reach this ideal place or tools, it is not possible to say that the student is ready to learn mentally.

However distance education is a form and system of learning without being in a specific place, it takes place in virtual space. Learning without any space and time constraints may seem very positive at first, but it can make things difficult for students who have specific needs for educational activities. Therefore the positive and negative aspects of distance education should be examined together.

The problems with distance education are manyfold. Firstly, during online courses, the conversation becomes dictation and is one-sided. Unlike classrooms, question and answer, taking the floor, or fixing mistakes on the spot cannot happen. There is not suitable setting for trial and error, and it is by nature less risky.

The timing is also of concern as the online educative slots are very limited. In courses taken by crowded student groups, there is no visual interaction. Most of the digital learning platforms limit either the number

of attendance or the number of people who can open their computer cameras. This also limits the interaction students have with one another. They can't cooperate, and they can't do proper teamwork.

This way of learning makes students passive participants where the educator is the center of attention. All that the students have to do is to listen. This prevents them from internalizing the information. Furthermore, the lack of a particular physical space, setting, or hour is demotivational.

That being said, there are some advantages as well. Online education enables replaying the course, and this makes it more accessible for learning. Furthermore, the students don't face all the extra costs associated with attending university in Turkey, such as paying for the dormitories, having to have separate allowances which can be burdensome financially for their families. Distance online learning makes it accessible for everyone.

The problem is that the pandemic hasn't equally affected everyone. The disadvantageous groups such as the working class, ethnic minorities, or the families who have been financially hit harder than others present students with different types of socioeconomic challenges. Not everyone has access as a result to a proper broadband Internet connection, a high CPU computer for modeling, or even a drawing table, which can be costly.

Considering that the pandemic does not affect everyone equally economically, what should be done for distance education? Academics from Turkey conducted a survey and in light of the findings of their survey, what they recommended for the future of distance education are as follows:

For the students who do not have electronic devices, instead of mobile phones, devices such as tablets and computers that are more suitable for distance education should be provided;

In extreme circumstances like the pandemic, universities should be more active using the communication channels with students;

While giving distance education classes, instead of asynchronous methods, synchronous educative methods should be deployed because they resemble face-to-face education more;

Online exams need to be designed better to not create an unfair grading system;

During extreme circumstances like the pandemic that affect human psychology negatively, universities should provide students with psychological support units (Tüzün & Toraman, 2020).

This five-item list contains the common problems faced by the students of distance education in general and their solution suggestions. These may apply to students in different departments but students from different departments experience other problems that are unique to their area. This paper focuses on students of architecture, so the paper will discuss their situation now.

The first thing about architectural education is that students of architecture highly utilize time outside of the class. They have to do homework or finish projects and draw for long hours, outside of class hours. A survey conducted in 2016 by Indiana University's National Study of Student Engagement (NSSE), showed that architecture students work an average of 22.2 hours a week outside their classes and this means they work more than all of US college majors (Shukman, 2017).

In the first year of studies, students have to be taught fundamentals: How to use set square and T-square, different kinds of papers, pens, markers, Rapidograph technical drawing pens and ISO range from 0.1mm to 1.0mm line width. They also need to learn how to draw, how to sketch, and how to make models using their hands. Traditionally these are all taught working side by side. Students all have to learn these before expressing themselves through their productions.

Online education could have been easier for higher classes, but it posits complications for first-year students. Also, in the first year, students don't just learn the fundamentals of architectural education. They also learn to work in teams and how to communicate well. Distance education makes all of this challenging.
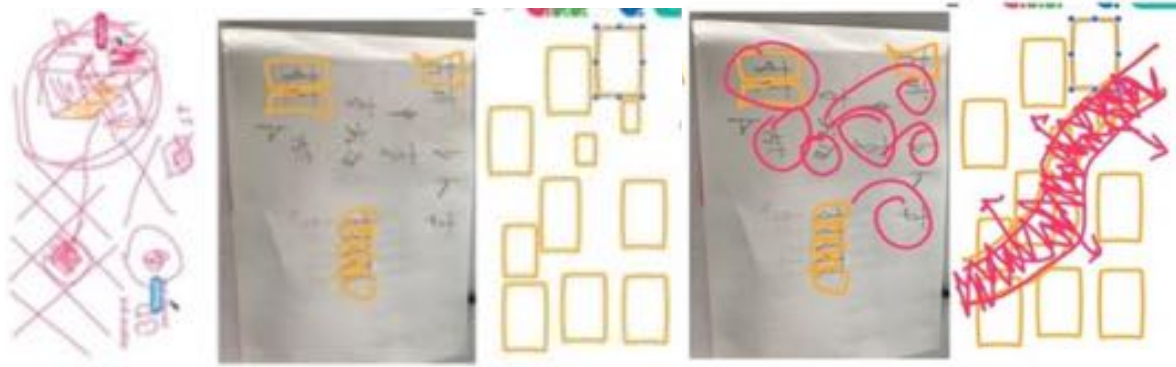
Figure 2. Drawings by lecturers on student work during the online design studio, (Ermiyagil & Lotfabadi, 2020)

The drawings above are from the upper classes. What can be said of the first-year students? If they are lacking in demonstrating basic fundamental comprehension because they didn't have face-to-face education, how can their work be evaluated fairly? These are the questions educators face.

Studies on providing architectural education via distance education are quite limited. For example, there are studies that investigate how architectural education is being conducted online during Covid-19 (Özgüven, Şen Bayram, & Cantürk, 2020; Oktay et al., 2021; Kutsal & Pektaş, 2021) and how distance education cold be possible for architecture (Öztürk, 2016) but none of these studies focus on the physical environments of the students. Because of all these reasons, this paper focuses on students and their experiences of distance education in a unique way. It aims to locate students while they are at home following their courses and detect the tools they use for their courses. The next chapter will present this case study.

CASE STUDY

This chapter is the most important chapter of the paper and explains the case study. The research question of the study is: where are the students physically while they are online during their courses, what kind of spaces they use instead of classrooms, and what they are surrounded with. In order to seek answers to these questions, a survey was conducted with 73 first-year architecture students after their first term. They were asked, which spaces and tools they use for distance learning and if they share these rooms and tools with other family members. They were asked what kind of furniture these rooms had. Additionally, interviews were conducted with 11 students.

This study was carried out with the students enrolled in Atatürk University Department of Architecture in Erzurum and for distance education; the university uses an online platform called the Big Blue Button. The platform has multiple capabilities: the lectures can be held synchronously, the live sessions can be recorded, the presentations and resources can be uploaded to the system. The students can view and download these documents and send messages to the lecturers. But the platform lets only a maximum of twenty students open their cameras in an online session while in some courses there are one hundred and fifty students. In the first term of their education students took classes that were held online synchronously. Students took online exams and also were evaluated based on the homework they turned in.

As the first step of the research, a survey was conducted. In order to answer the research questions of this study, nine questions were asked to the students through this survey.

The first question is: Which city are you attending the classes from?

36 of the 73 students were in the native city of the university, Erzurum. That makes 49,3% of the students. Trabzon was the second most populous city with 9,5% of the students. Two of the 73 students were international and attended the classes from Konstanz, Germany, and Shaki, Azerbaijan.

43 students (approximately 59%) were in the Eastern Anatolian Region. 17 students (23%) were in the Black Sea Region. 5 students (7%) were in the Mediterranean Region. 3 students (4%) were in the Marmara Region. 2 students (3%) were in the Central Anatolian Region. 1 student (1,3%) was in the Aegean Region. No students were in class from the Southeastern Anatolian Region. 67 students (91,2%) were from the east of Ankara, the capital city, and thus away from the administrative, financial and cultural centers of the country.

Figure 3. Red dots show the Cities students are from, black arrow shows the location of the university

The second and the third questions were: How many people are in the household? Who are they?

On average, in addition to the student, there were four other people sharing the same living arrangements with the student (the average was 4,3). In other words, students come from households comprising of 5 people on average. The least populated household has three individuals: mother, father, and the child (the student). The most crowded household had nine individuals: mother, father, and seven siblings (including the student). In some households, either one or two grandparents live with the nuclear family. Furthermore, one household included the granduncle (father's uncle), whereas another included the grandaunt (father's aunt). One other household had the maternal uncle of the student as a resident, while in another household, in addition to the two parents of the student, elder brother, sister-in-law, and the nieces and nephews of the student were also residents.

The fourth and the fifth questions were: Where do you study? Who do you share the space with?

18 of the 73 students did not have a space, a piece of location, whether shared or not, that they could study. This makes the 24,6% of the student population. Three out of the 18 study on their bed, one studies in their brother's bedroom, and 14 study either in the living room or the guest rooms. In these rooms, in addition to the other family members, there is generally also the television. One student expressed that they use whatever room is available at the time of online classes, expressing that this can be the living room or the kitchen. While 18 of the 73 do not have rooms of their own, 55 have either their own or shared rooms. Only three students expressed that they had their own room to study.

When the students were asked whether they shared these study rooms with others, five did not respond and eight expressed that they share their study rooms with everyone in the household. These 13 students might be among the 18 that did not have proprietary study spaces. As a result, eight of the 73 students (10,9%) share the space they study with everyone in the household, and seven (9,5%) share it with more than one other person. Of these seven, six reported that they co-use the space with their siblings, whereas the one remaining student reported that they share their study space with their sibling and mother. 33 out

of the 73 surveyed students (46,5%) reported that they share it with their one sibling. 19 students reported that they share their study space with no other people, amounting to 26% of the surveyed students.

The sixth question was: What type of furniture is there in your study space?

When questioned about the type of furniture they have in their study spaces, only three reported that they have a drawing table. This makes it only the 4,1% of the students. 70 of the 73 surveyed students do not have a drawing table—that is 95,9% of the students. 56 reported that they use a table to study, and four reported using the dining table as a desk (one of the four reported that this dining table is in the kitchen). In addition, two students reported that they use the ground dining table, and two others reported using a side table. It is characteristic in their region of residence to actually dine while sitting on the floor. Lastly, two students reported using the computer desk as their study furniture, whereas three reported to study on their bed.

The seventh question was: Do other people use this furniture as well?

40 students (54,7%) reported that they share it with no one, whereas 33 students (45,2%) reported that they share it with others. Seven of the 33 answered that they share the furniture on which they study with everyone in the household. 19 reported to share it with one single sibling, and three reported that they share it with more than one sibling. Two students confirmed that they share the furniture with someone else but didn't state with whom, while two remaining students didn't answer this question.

The eighth question was: Do you use a computer or a mobile phone to attend distance education?

41 students (56,1%) reported that they use their own personal computer. 18 (24,6%9 reported that they primarily use their mobile phone, and 14 (19,1%) reported that they use a computer they share with another family member.

The last question was: How big is your room?

Average room size of students was 7,3 m2. Some students do not have a stable home, and some others don't have even a shared room or a bed. One of them has to study in homes that belong to other people and many have to study in rooms or on desks co-shared with other family members whenever they get the chance. In the best case, they had multiple rooms that belonged to them, with split bedrooms and study rooms that they did not share with others. The student with the biggest personal space had a room of 20m2. In addition, one other student had a proprietary study room of 6,3m2.

The students were also asked to draw the room they study in. Most of them drew their bedroom and some of them drew the living room / family room. When the drawings were observed, the following findings were revealed. Based on 66 sketches, if we could exemplify an average room; the room could be the size of 324cm x 450cm, and this room would typically have two beds. Also, there is a wardrobe, and for the two siblings, there are either one or two desks.

One student stated that they could not draw a room: *"The reason why I didn't do the sketch was because, for personal reasons, I don't stay in one space long enough. Because I am in the rural area, I have Internet connection problems or, for personal reasons, I have to go to the city center, and I have to be a guest at different places at different times."*

To sum it up, it was found that most of them used their childhood bedrooms for their courses with the same settings. They stated that they both used computers and their phones to connect to the system and they shared their bedroom and their computers with their siblings. A few of them told they connect from anywhere with their phones and some could not reach a computer.

In addition to this survey, interviews were conducted with 11 students. Students wanted to talk about synchronized classes, logging into the exams, access to materials, errors they have with the online course system, and some issues related to the evaluation system.

With regards to the materials they need for the courses they stated the followings:

"We were told to by T-square, but we couldn't be sure whether to buy it. We didn't buy it the first semester, but we bought it after seeing that you listed it among the materials needed for the coursework in the second semester. That being said, we don't know how to use it, and we use it just like a normal ruler."

"T-square and paper are the most lacking materials."

"I live in a small town/village. Here there are no stores I can buy the materials [needed for architectural education]. It takes about 10-15 days for shipments to arrive. We used to order them, but homework due dates don't get extended, so there have been times when I couldn't do my homework."

"Educators are flexible about materials. They are accepting of the fact that we utilize the tools we have such as pencils, pens, etc. instead of buying new ones."

"When my sketch papers ran out, several times I taped two A4-size papers together and used it."

 "I just found out that something like an eraser pen exists. For so many months, I have been trying to erase small sketches by using large rubber erasers."

"We don't know what a Rapidograph pen is and found out for the first time that it was a thing after you mentioned it. I found out that there were different types of papers such as sketch papers."

With regards to the digital platform used to hold classes and exams the students stated the followings:

"During exams, the system would freeze or collapse."

"Just like during the classes, the platform boots us out sometimes or freezes. When we try to log in back onto the platform, we run out of time. There have been times that I couldn't answer even the simplest questions because of this. My grades came back very poorly after those online exams."

"The platform kicked me out 20 times during an exam. I flunked that class."

"The lecturers prevent us from going back to a question in an attempt to prevent us from cheating. However, sometimes, I think of the answers a few moments later or I realize that I made a mistake, and it is problematic that I can't go back to those questions."

The class representative: "Homework from different classes has all piled up. [Listing several course names], we can't keep up with the assignments. We have issues with time management. It takes about two days for live classes to be uploaded onto the system. We already wait for two days before starting work on assignments because of this." When asked about why they have to rewatch the class: "We can get distracted during synchronized classes." So this is a great waste of time.

"When we are kicked out of the system and can't get back on, when we have issues attending the online class, we have to watch the recordings."

About architectural lectures, technical drawings, and graphic lectures they said:

"The visual quality is really bad. It is all pixelated."

"We have a hard time comprehending the drawings; the colors are not easy to distinguish."

"The lecturer talks about the drawings on the screen and says things like 'look, here I am drawing a line, and here there are two lines.' However, we can't see those drawings and only realize there are two lines only after the teacher points it out."

During these interviews, students made no remarks about the computer, drawing table, or the clashes they had with the other household members in relation to the spaces they cohabit. They only focused on the issues related to the school and the things that they wanted to or thought could be solved by the university.

Lastly, in regard to the communication amongst the students or helping each other out they stated that they have more than one WhatsApp group. In some of these groups, there are also professors and teaching assistants. However, they stated that since sometimes there are too many messages, it becomes difficult to read and keep up with everything said in the WhatsApp chat.

"We generally don't read it, ma'am. There are too many messages, so we only look at the announcements that the lecturers make."

Even though the online education system enables them to be able to send direct messages or emails to the lecturers, it is interesting that the students wanted WhatsApp groups in which there are also the lecturers. They stated that a lot of the time, the lecturers were OK with their requests. They feel the need to send a lot of messages to lecturers about the assignments outside of school hours or late in the evenings and especially on the weekends.

DISCUSSION

Online education has advantages and disadvantages in general and for architectural education. The advantages are that lectures are recorded; students can watch these recordings whenever they want, and if they miss a course they can catch up easily. In addition, the fact that they do not have to come to the city where the university is for lessons saves both money and time. When students are in their homestay, they have more time to study or rest when they are not dealing with everyday tasks such as cooking, cleaning, and laundry.

The disadvantages are that, according to the responses to the research questions, students have to watch the recordings a second time due to the distraction while following classes in crowded homes. This is a serious waste of time, and the time of architecture students is very precious. The second disadvantage is that unlike classrooms at school, students do not have large drawing tables and have their own workplace where they can work constantly and uninterruptedly for long hours. The third disadvantage is that techniques and information on drawing, the use of rulers, and the use of Rapidograph pen, which are very important for architectural education, cannot be shown face to face to the students. In this way, students are no longer able to learn by trial and error in the classroom and the educator loses the chance to correct mistakes instantly.

The fourth issue is that in the cities where universities are located, there are always stationeries where the materials for the classes can be obtained instantly, but there are no places like these in small cities or villages where students live.

The fifth issue is that the details of the drawings and graphics are not visible due to the poor internet quality in these regions. Fifth, the students do not have a computer or tablet; they try to see these details on their phone screen. The sixth title is the exam system; students are having a lot of trouble with the system. They say that the exams cannot measure their knowledge due to technical problems.

Lastly, the system does not allow students to attend the class actively or show their faces with their cameras. Students may be logging into the system just for the attendance record but not listening to the course. Teachers cannot make students a part of the lesson, and they teach the lesson in a monotonous and boring way.

As a result, it was seen in the study that a significant portion of the students did not have their own space to listen and work. It was observed that they could not access the necessary devices, sufficient quality internet, and materials. It was seen that the exams were not fair. It was observed that students needed a lot of educator support during their extracurricular times.

CONCLUSION AND SUGGESTIONS

As in the rest of the world, the pandemic in Turkey has led to the rapid transition to distance education. After a year, although educational institutions and educators are struggling to overcome the challenges in the best possible way; it is possible to say that the conditions of some students are not suitable for this type of education. Some students do not have a place to study or necessary tools.

According to first-hand data obtained through this research, students did not reach the educational goals of the first semester. They do not know the materials, they cannot access the materials. Instead of listening to and learning the lecture at the synchronous lesson, they have developed a habit of watching the lecture recording a second time later, and it means a serious time waste.

There is a problem that neither the student nor the universities can solve: the quality of the internet connection. The students say that the quality of the internet is bad in terms of image resolution, and this is a very important problem for architectural education. Additionally, it is understood that the online platform the university uses causes many problems. Especially during the exams and this should be fixed by the university. Lecturers try to prevent cheating and design the exam in a way that students cannot go back to questions they've seen and the students think that cheating cannot be prevented with such strategies.

For all these reasons, suggestions should be developed for the improvement of distance education conditions.

Synchronous lesson platforms should allow students' faces to be seen, lesson plans should be made to encourage students' active participation in the lesson. Student-lecturer and student-student interaction in lessons should be increased.

Necessary devices - computers or tablets - should be provided to students who follow the lectures on their phones. Although there is no face-to-face education in universities, school and dormitory spaces should be open to the use of students who do not have the internet, computer, drawing table, or a place to study in their own home. In all city centers and districts, places, where students can work outside the home, should be provided. If possible, buildings within walking distance where students can study should be opened to use - for example public buildings that are not in use due to pandemic.

Universities should be more interested in the situation of the students and all the courses should be designed according to the students' limited means. The state should try to provide cheap and high-quality internet access for every student. It should be ensured that each student's face is visible in the lesson and that the students participate in the lesson. Ways to view students' and lecturer's drawing tables by a camera should be investigated. At the end of the semester, researches should be done on the success of the students in comparison with the pre-pandemic period.

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INTEGRATION OF DESIGN METHODOLOGIES

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Abstract

Systematization is useful in the field of design to avoid arbitrary and incoherent actions to intuitive routes. The design process must be based on logical structures that have given proof of their aptitude to which the creative faculties must be combined. The architectural space must be designed by integrating an infinity of variables that make the design process a highly complex problem, which enables a methodology that can start from a classical design method to the integration of specific architectural design methods. For this study, classical design methodologies and architectural design methodologies were considered, analyzing ten final Design Engineering projects in which the construction of the final methodology was guided under this integration of methodologies. The study of both classical design methodologies and architectural design methodologies allows the construction of new methodologies; merge two or more methodologies with common scopes; establish objectives in phases based on specific architectural requirements; induce phases not considered in the base methodologies; strengthen the domain of the four methodological constants of design; expand the baggage of knowledge around design methodologies; facilitate the design process and support professional activity. This integration of design methodologies allows to obtain a result that contains the knowledge, skills and creativity of the designer.

[1]

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INTRODUCTION

A methodology is not a questionnaire to fill out, but a series of steps within an inductive trend, which generates its own regression for decision-making; It is cyclical, as it requires feedback processes at every step, which makes a critical judgment, both in academic work and in professional life. (Rojas Espinosa, s.f.)

The design process does not depend on the skills of the individual, nor is it an intuitive process, it is necessary to follow a methodology to obtain the most appropriate results.

The architectural space must be designed integrating an infinity of variables that make the design process a highly complex problem, which requires a methodology that can start from a classical design method to the integration of specific architectural design methods. This integrated methodological process allows to obtain a result that contains the knowledge, skills and creativity of the designer.

Each stage of the design process should be broken down based on the degree of complexity of the problem. The design of the architectural space must be conceived with technical, theoretical, historical and cultural knowledge bases which the designer must know how to handle and induce.

When most of the variables are not considered in the design process of an architectural space, aspects that can cost a lot of work and money in the long term, or lead to an unsatisfactory result of the project, will be omitted.

In the academic field, graduates of design careers must have a background of knowledge around various design methodologies and have the ability to build their own methodologies in reference to the needs of the element to be designed.

All architectural design requires a research phase, an ideation process considering a specific architectural conceptualization methodology, a technical drawing development phase and project evaluation.

LITERARY REVIEW

There are those who consider that all men are designers if design is understood as "every conscious effort to establish a meaningful order." Man's needs were the ones that drove him to develop the first cultural manifestations that transformed his relationship with nature as a consequence of his process of adaptation and transformation of the environment.

Design is consequently a project discipline that is oriented towards solving problems that man poses in his continuous process of adaptation according to his physical and spiritual needs.

The design process must be based on logical structures that have given proof of their aptitude to which the creative faculties must be added.

Systematization is useful in the field of design to avoid arbitrary and incoherent actions to intuitive tours through the vast range of possibilities that are presented in each project. (Vilchis, 1998)

The design process is determined by the purposes: it responds to specific problems and their specific characteristics, so it is not enough to transcribe a classical design methodology, it is necessary to know how to build methodologies for specific situations.

As established (Vilchis, 1998), four methodological constants of design can be distinguished:

1. Information and research: consists of the collection and ordering of the material related to the particular case or problem.

2. Analysis: decomposition of the contextual system in demands, requirements or conditioning factors.

3. Synthesis: consisting of the proposal of valid criteria for the majority of demands and that together are manifested in a structured and coherent whole called a formal response to the problem.

4. Evaluation: concerning the support of the formal response in contrast to reality.

CONTRIBUTIONS TO THE STATE OF KNOWLEDGE

The application of general phases such as Research, Analysis, Synthesis and Evaluation is not entirely clear when it is carried out to specific areas such as the design of architectural space, in the academic field, guiding the student to the study and correlation of these stages with the Classical design methodologies allow detailing and specifying the phases of terminal projects, allowing a broad understanding of the work landscape to come.

During the academic training of specialists in the design of architectural spaces, the integration of the methodology is disregarded, considering the formal design of the space as fundamental over the process that leads to its constitution, a situation that sometimes has a direct impact on the functional efficiency of the space, since that a series of specific variables which lead to an efficient result are not considered.

METHODOLOGY USED

The methodology proposed for this analysis was developed in three phases.

• A preliminary descriptive phase, where the available information was again evaluated around classical design methodologies and architectural design methodologies, using as instruments to obtain the information the bibliographic review and the professional experience of the authors of this article in subjects related to Design Methods.

• A second phase, in which ten final Design Engineering projects led by the main author of this article were analyzed, evaluating the classical and architectural design methodologies on which the construction of the final methodology of the projects terminals was guided.

• In a final phase, the methodology of each terminal project was analyzed in order to confirm the correlation with classical design methods, the four methodological constants of design (Vilchis, 1998) and their contributions to design theory, among others.

An in-depth analysis of classical design methodologies and architectural design methodologies allowed graduates in the final stage of their academic training to understand and formulate a new methodology for the architectural design of specific projects.

The dedication to this initial stage of the terminal project implied the formulation of a scheme of work that was carried out step by step, without delays or reformulations, a situation that allows the optimization of times.

METHODS AND MATERIALS

The construction of a methodology for a specific architectural project is based on the integration of a theoretical framework of classical (Bürdek, 1994) and architectural (Plazola, 1992) design methodologies that allow its analysis, breakdown, correlation, evaluation and linkage among others methodologies and even linked to the scientific method.

Listed below are a number of classical design methodologies. Figure 1 Figure 2

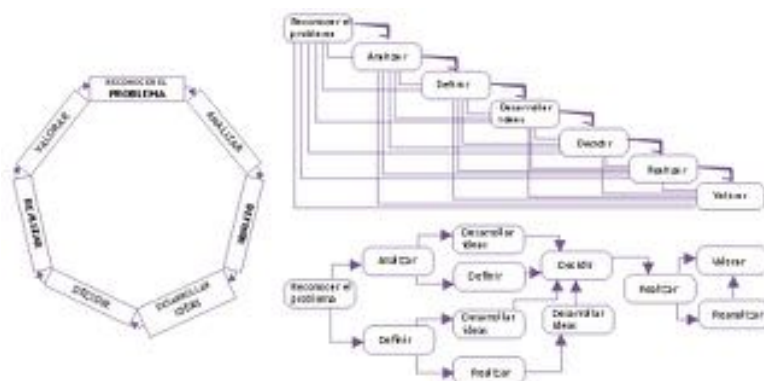*Figure 1. Bruno Munari's Design Methodology compared to a green rice recipe. (Munari, 2004)*

Figure 2. Three examples of Don Koberg / Jim Design Methodologies Bagnall, 'The universal travel guide', Berlin, 1976. (Bürdek, 1994)

The systematic investigation of the first generation of Horst Rittel (1973);

Pattern Language by Christopher Alexander (1977);

Six Phases by Hans Gugelot (1962);

Transclassic Science by Siegfried Maser (1972);

Design process by Gui Bonsiepe (1974);

Synectics by William J.J. Gordon (1961);

Mixed Model Johnson B. & Onwuegbuzie A. (2004).

Cementing the construction of new methodologies in classical design methodologies supports the design project in proven processes, guided by a wealth of academic experiences, without allowing the

improvisation of unsupported methodologies which end up being disqualified, discarded, transformed or rethought even in projects that are in advanced or finished stages, a situation which contradicts the objective of being a work plan of any methodology.

This academic method of methodological integration does not exclude the study or consideration of new methodologies. Various methodologies recognized as avant-garde are based on the scientific method, genesis of the development of any methodology.

The process of understanding, analysis and synthesis of classical design methodologies allows determining in the academic field the consequences and results of each of the phases of a design process, forming a new methodology which considers and induces new and diverse stages for the conception of a singular and efficient architectural project.

In addition to delving into the knowledge of classical design methodologies, it is necessary for graduates of academic training in the field of architectural design to delve into the study of methodologies for the design of architectural spaces, which are scarce and complex to understand in their correlation and link with classical design methodologies.

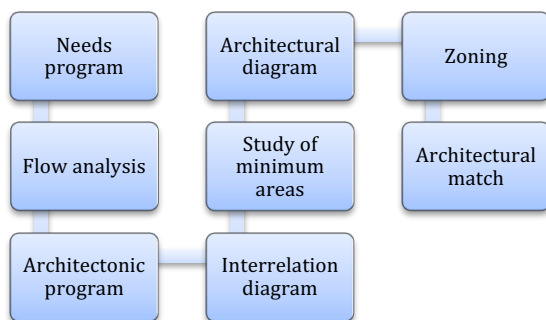Some architectural design methodologies are listed below. Figure 3 Figure 4

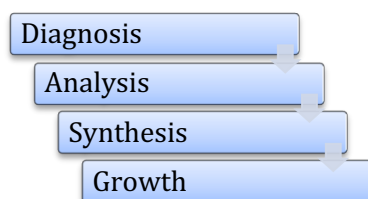*Figure 3. Architectural methodology of Ing. Alfredo Plazola Cisneros (Plazola, 1992)*

Figure 4. Yan Beltrán's architectural design methodology (Beltrán, 2011)

Architectural design methodology, Technological Institute of Pachuca (ITP). (Rojas Espinosa, s.f.)

RESULTS AND DISCUSSION

As part of the evaluation of 10 terminal projects of design engineers, the following results were determined:

100% of the terminal projects were focused on some area of design study.

90% of the terminal projects were based on a classical design methodology.

70% of the terminal projects had as their final objective the design of architectural spaces.

85% of the terminal projects focused on the design of architectural spaces, merged classical design methodologies and architectural design methodologies, proposing a unique methodology proposal for the design of a specific architectural space.

70% of the projects evaluated correlate with the four methodological constants of the design (Vilchis, 1998).

100% of the evaluated projects integrated new stages in the final methodology.

Every design project must be supported by a methodology, better still that it is supported by one or several methodologies proven throughout history, this is not a definitive factor and invariable but preferential.

The capacity for analysis, synthesis and contribution of methodologies is a value that is forged through the study of a theoretical framework of methodologies.

The following is a methodological proposal for a terminal project in the field of architectural design (Hernández García, 2019), which is based on the mixed model of Johnson B. & Onwuegbuzie A. (2004), integrating the architectural design methodology of Yan Beltrán (2011) and the architectural methodology of Plazola Cisneros (1992). Figure 5
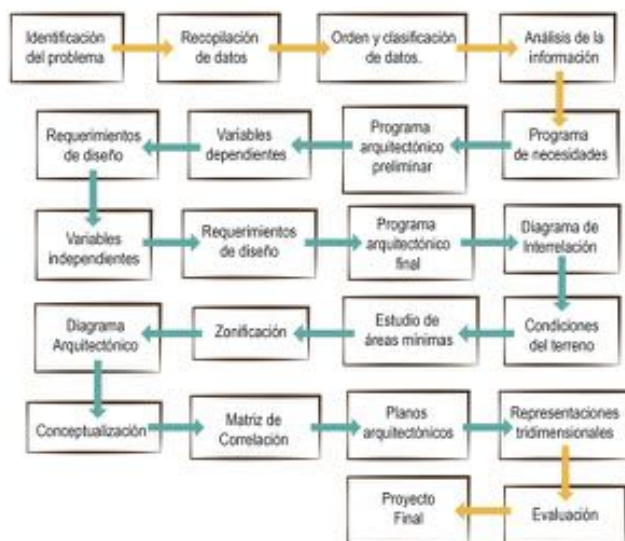

Figure 5. Methodology for the architectural design of Hernández García, (2019).

The following is a methodological proposal for a terminal project in the field of architectural design (Jiménez Barriga, 2020), which is based on the classic design methodology 'The universal travel guide' by Don Koberg / Jim Bagnall, (1976) and the architectural methodology of Plazola Cisneros (1992). Figure 6
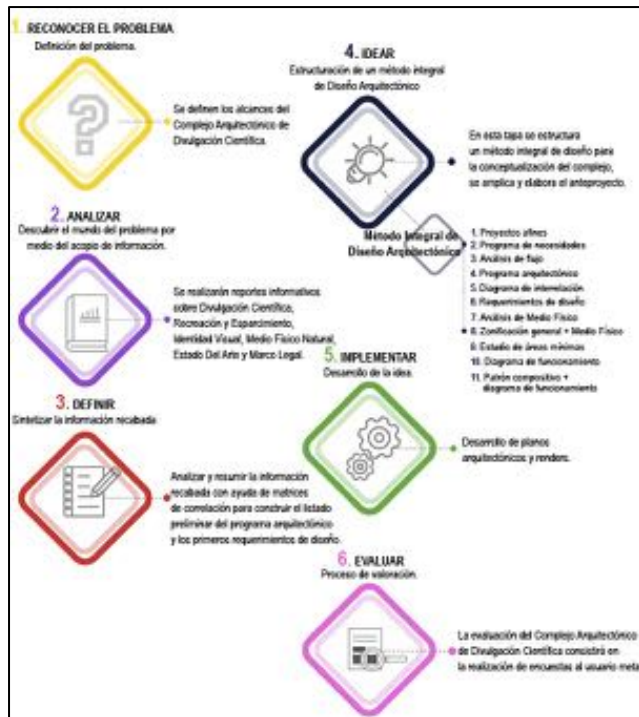
Figure 6. Methodology for the architectural design of Jiménez Barriga, (2021).

The difference between the research process of the design problem to be solved and the process of composition of the architectural space to be integrated is maintained in the methodology.

CONCLUSIONS

The study of both classical design methodologies and design methodologies

architectural allows graduates in the field of spatial design to build new methodologies; merge two or more methodologies with common scopes; establish objectives in phases based on specific architectural requirements; induce phases not considered in the base methodologies; strengthen the domain of the four methodological constants of design (Vilchis, 1998); expand the baggage of knowledge around design methodologies; facilitate the design process; prop up your professional activity, etc.

In the professional field, this background of knowledge allows carrying out architectural design projects of varying complexity; address design problems not only in the field architectural, also in the field of scientific research; sustains the foundations to continue the academic training in the field of architectural research.

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STRENGTHS AND WEAKNESSES OF ONLINE INTERNATIONAL EDUCATIONAL PROGRAM #MICROMASTER.EU

LJUPCHO EFREMOV, KRISTINA JURAITE, AHMET KADRI KURŞUN[1]

Abstract

The poster presents evaluation of online course: Entrepreneurship Ecosystem and Innovation Strategies. The course was implemented in the period January – July 2020 by four higher education institutions: Istanbul University (Turkey), Institute of Communication Studies (N. Macedonia), DOBA Faculty of Applied Business and Social Studies (Slovenia), and the Vytautas Magnus University (Lithuania). The evaluation was done by students through a combination of quantitative and qualitative approach. The response rate was 25-30% for three different courses and a capstone project by a total of 110 students. Five areas were evaluated**: Learning Experience; Knowledge & Competences; Lecturers; Tutors and Learning Management System** (LMS). Strengths of Learning Experience were: Relevance & Quality; Intercultural Communication; Collaborative Teamwork; Online Learning and Problem-solving Skills. On the other hand weaknesses found for this area were: Duration & Intensiveness; Lack of Coherence; Too Much Theory; Lack of Practical Cases and Tight Deadlines. Regarding Knowledge & Competences, main strengths were: Entrepreneurship & Management; Personal Development; Communication Skills; Information Literacy Skills and Amazing Content. Weaknesses for this area were: Innovation & Creativity; Theoretic Parts; Teamwork Focus; Clearer Assignments and Assignment Overload. Strengths of Lecturers according to students were: Content Presentation; Assignment Assistance; Quality of feedback; Experienced Lecturers and Overall Organization. Stated weaknesses of lecturers were: Encouragement & Motivation; Interaction; Clarity of Information; Practical Cases and Grading Objectivity. Tutors evaluation provided the following strengths: Availability; Helpfulness; Supportiveness; Quick Response and Professionalism. Weaknesses of tutors were: Not Being Proactive; Lecturer Side; Weak Suggestions; Miscommunication and Sometimes Contradictory. Identified strengths of LMS were: Overall Design; Technical Support; Storage of All Materials; Access to Resources and Tool for Individual Assignment. Identified weaknesses of LMS were: Usage of Different Systems; Approach to Webinars – Not User-friendly; Page Should Remember Credentials, No Quizzes/Animations and Tool for Working Together. The results were used for improvement mainly in the area as feedback to all involved stakeholders and for better implementation of the second course Digital Communications and Marketing from the same project.

Keywords: Evaluation, Learning Experience; Knowledge & Competences; Lecturers; Tutors and Learning Management System

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INTEGRATION OF ICT: ATTITUDES AND PRACTICES OF INSERVICE TEACHERS

ABDELLATIF EL AIDI

In recent years, the issue of information and communication technologies has grown in importance in various social fields, including education. The use of technology tools in education has undergone a revolutionary transformation where student learning has been enhanced through improved quality of education. However, teachers' ICT self-efficacy and their attitudes towards these technologies can constitute an internal barrier which may affect their pedagogical integration in the classroom. The purpose of this paper is to explore the attitudes of teachers in the field of nursing sciences vis-à-vis the integration of ICT tools in teaching. Thus, the present study was based on a questionnaire comprising a set of closed-ended questions that was distributed to teachers of the Higher Institute of Nursing Professions and Health Techniques of Tetouan and its annex in Tangier, during the period of July-October 2015. The obtained results showed that the majority of the questioned teachers display positive attitudes towards the integration of ICT in teaching and see themselves capable of integrating these technological tools into their professional practices. This reflects the significant educational value the teachers give to these technologies, hence their willingness to integrate them in the classroom.

COPING STRATEGIES OF SENIOR HIGH SCHOOL STUDENTS ON LEARNING THE SUBJECTS MATHEMATICS AND SCIENCE IN THE NEW NORMAL

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Abstract

Online classes have changed the way students learn about a subject, particularly the core of mathematics and science. Students despise mathematics and science subjects but improving one's knowledge takes time and effort. Thus, it is the aim of the study to know how students cope with the challenges in learning mathematics and science, as well as the strategies that they use and apply while learning the subjects. The study is a qualitative-descriptive research, and a questionnaire was utilized to gather the needed responses from the Senior High School students. Results show that senior high students are challenged with difficulty of the subject, technology issues, lack of motivation, and lack of learning materials. Though behind these challenges, the students still work to compensate their difficulties, such as reviewing, advance reading, watching/ listening to tutorials, and asking for assistance and guidance from teachers and classmates. These results could be useful to assist future students who are unsure how to deal with the challenges of blended learning not only during pandemics but also during face-to-face classes. Thus, learning in the 'new normal' is undeniably difficult for both students and teachers. It is up to students, however, to be resourceful and efficient with their time.

Keywords: mathematics; science; senior high school

1. INTRODUCTION

1.1. Background of the Study

The complexity of mathematics and science is constant. On the other hand, the way we learn and teach the subject varies. Students hate mathematics and science for It requires logical and analytical reasoning. Thus, it requires time and effort to improve someone's knowledge. The present phenomenon where people can no longer travel due to the threat posed by the current pandemic. Which resulted in schools switching to blended learning classes as an alternative to traditional schooling. Whence, online classes changed the way students learn about certain subjects, especially the core subjects: mathematics and science.

In the past studies about mathematics and science have known a solid relationship and have objectives together to constitute a higher order, as stated by Bicer, Capraro M., Capraro R. (2017). Mathematics and science are part of the core subjects being taught in our respective schools. As early as Kindergarten, students were taught to count numbers and identify their distinct senses; up until they reached their collegiate years and learned to be more logical and analytic— such as solving worded problems.

Mathematics is the language of science. It helps us to develop logical, analytical, and critical thinking skills. It is how we nourish our mind to think bolder with numbers, mathematical equations, reasonings, and how we describe and analyze the world we are living in.

The most common problem for students while learning mathematics and science is that students lack an understanding of the basic concepts. Similarly, only if a student has a clear understanding of the basics, they would be able to move ahead for the next lesson.

When the Global pandemic started due to Covid-19 that has been rapidly spreading, face-to-face classes were suspended for 2 weeks. Unfortunately, the cases had worsened. Classes went back last October complying with the safety protocols of the government, online classes and modular learning are the most effective ways to cope up and adapt to the changes happening.

Meanwhile, American students even in low-performing states do better on Mathematics and Science tests than students in most foreign countries, including Italy and Norway, according to The American Institutes for Research (2020).

Unfortunately, several other Asian countries significantly take lead American students. Even those in high-achieving states like Massachusetts. And even the experts said it was the very first such effort to link standardized test scores, state by state with scores from other nations as stated by Dillon (2007). Students lack knowledge here in the Philippines, due to the lack of effort and interest of the students to learn the subject mathematics and science at an early age. As mentioned by John Eric Mendoza (2020) that The Department of Education began "Sulong Edukalidad", as a result of, the Philippines being last in mathematics and science amongst the 58 countries that joined the International Assessment.

In mathematics, only 19% of Filipino students were on the Low benchmark, which means that they had "some basic mathematical knowledge," while 81% did not even reach this level. "They can add, subtract, multiply, and divide one to two digits whole numbers. They can solve simple worded problems. They have some knowledge of simple fractions and common geometric shapes. Students can read and complete simple bar graphs and tables,". And as for the subject of science, 13% of Filipino students were also on the Low benchmark, which means they had "limited understanding of scientific concepts and limited knowledge of foundational science facts," while 87% did not even reach this level, according to Trends in International Mathematics and Science Study 2019 (2020).

The K-12 curriculum encourages students to get employed right after graduating from Senior High School or prepare for higher education. However, a study from Valenzuela (2018) reveals that students are more likely to undergo tertiary education rather than entering the workforce after graduation. While most students perceive K-12 as a positive thing due to its provision of quality education, the pandemic makes it more difficult for students to learn and attend their academic sessions. According to Ednave (2018), the "learning-by-doing" theory makes learning easier and more enjoyable for students, but in the context of the "new normal", it is certain that students would say otherwise or if they have a mixed opinion. In a time

of online learning, institutions are determined to give their students the education they need by providing them virtual learning modules, online classes, and consultations.

A group of high school students was surveyed about what was and was not effective during the remote learning and what they would like their school leaders to know. In summary, the students suggested prioritizing the human connections and relationships, a redesign of the school schedule to allow more asynchronous hours, more flexibility to curriculum and assignments, focus on transferable skills, as well as, to offer more student-selected, authentic learning experiences as stated in a blog post by Pope (2020).

In an attempt to contain the coronavirus, the closure of schools in numerous countries worldwide was prompted. With its drastic changes, the pandemic greatly affects and shifts the lives of many including students. In a student's perspective, the "new normal" is a major hindrance to their academics and education. It poses challenges for the underprivileged, to digital infrastructure, and makes studying more difficult. In addition, it requires students to adapt to a new way of learning which most of them find it demanding.

The pandemic has adverse effects on education which were felt by institutions, students, and teachers, as stated by Onyema, Eucheria, Obafemi, Sen, Atonye, Sharma, Alsayed (2020). The researchers chose to focus on senior high school students in order to identify what are the challenges the students face, their coping strategies, as well as, opinions on the current virtual learning experience.

Time is a living testimony on how students learn the subject's mathematics and science, which learning changes from time to time. From this point forward, learning the subject mathematics and science develops depending on certain situations. The researchers conducted this research study as an additional source of information and knowledge on how they are going to have a new take on teaching and learning the subject's mathematics and science in the new normal and be well-informed, and prepared for an unexpected coming forth of events like the Covid-19 pandemic. This study aims to determine the challenges encountered amidst the new normal by Senior High School students in learning mathematics and science, as well as their coping mechanisms and how they comply with the subjects. Its significance to the respondents is for them to be informed about the known challenges that others face and the coping strategies that they use. This study will also help teachers know certain challenges that their students are facing and figure out efficient and effective ways to provide them with satisfactory learning. To the researchers, the purpose of this study will serve as a vital learning experience and be fully equipped for future pandemic situations. Also, this research study helps other students who are currently struggling to learn the said subjects with limited assistance.

The Covid-19 pandemic made students learn through blended learning and modular. Learning difficult subjects especially the subject's mathematics and science without the teacher's assistant instantly could be difficult and stressful. The researchers seek to determine the coping strategies of the students on learning the subject mathematics and science in blended learning of Grades 11 and 12 S.T.E.M and H.A.S. students of Lorma Colleges Special Science Highschool.

1.2. Theoretical Framework

1.2.1. Piaget's Theory

Jean Piaget's theory of cognitive development suggests that intelligence changes as children grow. Cognitive development occurs through the interaction of innate capacities and environmental events, and children pass through a series of stages which are Sensorimotor, Preoperational, Concrete Operational, and Formal Operational. Although no stage can be missed out, there are individual differences in the rate at which children progress through stages, and some individuals may never attain the later stages. [Piaget's Theory and Stages of Cognitive Development] Mcleod, (2020), As stated in the introduction of Piaget's Theory which states that there are individual differences in children which leads to children having different perspectives in learning different subjects such as Mathematics and Science.
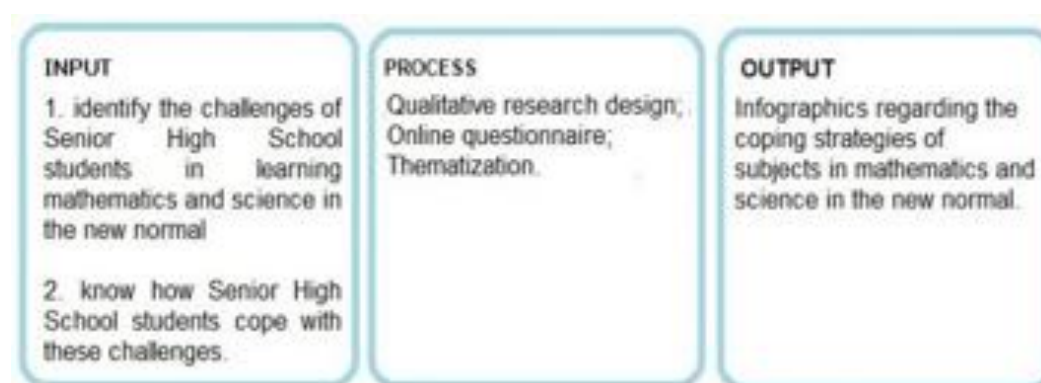
1.2.2. Change Theory

Lewin's Change Theory was developed by Kurt Lewin who is considered the Father of Social Psychology. His definition of behavior in this model is "a dynamic balance of forces working in opposing directions". The Change Theory has three major concepts: driving forces, restraining forces, and equilibrium. Driving forces are those that push in a direction that causes change to occur. Unfreezing is the process that involves finding a method of making it possible for people to let go of an old pattern that was somehow counterproductive. The change stage, which is also called "moving to a new level" or "movement," involves a process of change in thoughts, feeling, behavior, or all three, that is in some way more liberating or more productive. The refreezing stage is establishing the change as the new habit so that it now becomes the "standard operating procedure". [Alice Petiprin (2020)]. This has significant relevance to the students' perspectives in mathematics and science, as the current pandemic and sudden change in learning style forced a change in the way they learn the said subjects.

1.2.3. Student Development Theory

The Student Development theory are development theories that provide frameworks that give educators different ways to look at and understand college students' growth and development. These theories fall into one of five different areas which is either Psychosocial, Cognitive-Structural, Person-Environment, Humanistic Existential, or Student Development Process Model [What Is Student Development Theory? Understanding How College Affects Students (2020)]. These lists of theories are very relevant to this study as it dives into how students learn and develop in mathematics and science.

1.3. Research Paradigm

INPUT

1. identify the challenges of Senior High School students in learning mathematics and science in the new normal

2. know how Senior High School students cope with these challenges.

PROCESS

Qualitative research design; Online questionnaire; Thematization.

OUTPUT

Infographics regarding the coping strategies of subjects in mathematics and science in the new normal.

1.4. Statement of Objectives

This study provides additional information of knowledge on the coping strategies of the students in the subject Mathematics and Science of Grades 11 and 12 S.T.E.M. and H.A.S. students of Lorma Colleges Senior High School amidst the pandemic. Specifically, it aims to:

1. Identify the challenges of Senior High School students in learning mathematics and science in the new normal; and

2. Know how Senior High School students cope with these challenges.

2. METHODOLOGY

2.1. Research Design

The researchers used a qualitative-descriptive research method in this type of research study. Qualitative-descriptive method is most suitable for this research as it summarizes each individual's experience from remote learning. It is a vital method for the researchers to use because it delves into what or how things happened in a specific manner (Creswell, 2002).

2.2. Population and Locale of the Study

The participants of this research study are senior high school students whose strands are heavily engaged in the subject's mathematics and science. This research study is conducted only for the grades 11 and 12 S.T.E.M. and H.A.S students of Lorma Colleges Senior High School considering that S.T.E.M and H.A.S. strands are the ones who always encounter these subjects. While other strands are not included as respondents for the reason that they do not encounter much of the subject's mathematics and science as much as S.T.E.M. and H.A.S.

2.3. Sampling Tool and Data gathering Tool

The researchers used random sampling in this research study. This method was used because of the large sample size that the researchers are having. The researchers are having difficulty reaching out to their respondents, due to the safety protocols given by the government. The researchers administered the questionnaires online with the help of google forms due to the current situation. The survey questionnaires consist of open-ended questions which allows the respondents to give a more detailed and complex response for the researchers to analyze.

2.4. Data Gathering Procedure and Ethical considerations

The researchers asked for permission to conduct the research study, along with the interviewees of grades 11 and 12 S.T.E.M and H.A.S students of Lorma Colleges Senior High School. The information that the researchers gathered from the online questionnaires will be kept confidential for the student's safety purposes. The responses were then analyzed and categorized.

2.5. Analysis/Treatment of Data

The researchers analyzed and grouped the data to themes from the data that the researchers received from the respondents using the thematic analysis. The researchers deem this analysis method appropriate for the study because it identifies the commonalities and differences between each respondent's overall opinions and answers in themes (Braun & Clark, 2006). This allowed the researchers to find certain and reoccurring themes which are summarized and explained in detailed manner.

3. RESULTS AND DISCUSSION

3.1. Challenges

3.1.1. Difficulty of the Subject

Students find mathematics and science difficult, challenging, and exhausting for it requires a lot of memorization, solving, self-studying, and most of all the subject itself is difficult in the new normal. Mathematics and science are the subjects where students can't cope up with the lessons. Students could only grasp the basic knowledge and not onto the ones that have a deeper meaning or significance. The

pacing of the students learning especially the subject's mathematics and science differs from every student -- some are learning mathematics and science faster than other students. Teachers should assess the student's extensive knowledge in mathematics and science and provide them with a better alternative in learning because students have different pace when learning mathematics and science and with this it provides the effectiveness of learning within the students. It is a challenge for students and the faculty learning and teaching digitally especially in the new normal, according to Schmid (2020).

3.1.2. Technology Issues

The usage of technology is one of the things that the students and even teachers commonly use right now, but problems occur while learning the subject mathematics and science in the new normal. The slow internet connection of students hinders them from learning these said subjects. Students are having a difficult time entering their classes especially to those who are in remote areas due to the poor connectivity of the students. Michigan State University (2020) States that, the slow data connection from the students can cause a failing grade especially to the rural areas and students who have slower data connection in rural areas plan not to attend college or any university.

Digital literacy is a must for teachers and to the school administrations by equipping themselves with the rightful knowledge for the students' learning. The Government's huge participation to provide and expand internet access for limited areas as stated by Eloksari (2020). With the help of the government, they can easily provide the students' needs of students to provide a quality education.

3.1.3 Lack of Motivation

There are a lot of reasons why students lack the motivation to study these subjects, especially that we are not having face to face because they can't easily reach out to their teachers. The students have various reasons why they lack the motivation to study mathematics and science in the new normal such as: no motivation to study, distractions, a bit monotonous, can't follow the discussion when the teacher is too fast in discussing the topic, adjustments of the subjects, did not learn anything, and lastly laziness.

Students lack the discipline in learning mathematics and science in the new normal due to the fact that there are no teachers to monitor them face to face, in addition the pandemic made it more difficult to learn mathematics and science because the pandemic is attacking them with their mental health so they cannot focus with the lessons and tasks given by the teachers. Discipline should be taught to students for them to be able to accomplish their task and even learn mathematics and science even if they are unmotivated and uninspired in these hard times. According to Sanchez (2021), the new normal lack of motivation is present and common to all the students or sometimes students have their personal reasons and affects them to be unmotivated.

3.1.4. Lack of Learning Materials

Learning mathematics and science became tougher for the students because of the short period of time learning the subjects -- not all students can study and finishing the task provided by the teacher in a short period of time. Students are having difficulties since the teachers' examples in mathematics and science are not enough for the students to fully understand the lessons, and even if they look for examples on the internet students can't find reliable sources or cannot find anything at all. Lastly, there is a lack of assistance from the teachers because whenever students reach out for help teachers. The teachers are unable to reply to all the queries of the students, and that made it harder for the students and the teachers. As stated by Hernando-Malipot (2020), the biggest challenges of students, teachers, and even parents are the lack of resources in blended or distance learning.

3.2. Coping Strategies

3.2.1. Review

For good reason, this is the most common type of coping strategy. It entails going over class notes, given PowerPoint presentations, and previously recorded Zoom meetings. Taking notes is a very reliable method of learning and retaining knowledge because it requires the writer to listen attentively while also writing. According to Jansen (2017), one of the benefits of taking notes is the encoding effect, which refers to deeper processing of information as a result of taking notes.

Reviewing the notes will help the student retain and understand more of the information that was taught to him/her. This also applies to reviewing given materials such as PowerPoint presentations, Zoom recordings, and so on. The benefits of reviewing are that it helps the student understand and retain the lessons he or she has learned. As stated on Executeam.com of the year 2017, reviewing notes is just as important as taking notes because it will greatly improve your ability to retain information.

3.2.2. Advanced Reading

Reading or studying about a topic/lesson in school that has yet to be covered in the curriculum is considered advanced reading. This is usually done so that students can prepare for the upcoming topic. Studying topics before they are tackled in school has been shown to be effective because it gives students a good understanding of the topic and allows them to focus more on the parts where they are struggling.

This is supported by Kuther (2019), who states, "If you have read ahead of time, you can focus your attention on filling gaps in your understanding by paying closer attention during some parts of the lecture and by asking questions." In short, it will make lectures and classes easier to understand and follow. This also gives the student an advantage because his or her mastery of the topic/lesson may be greater than that of others at the same level. One advantage is that the student can participate in lectures and discussions about questions posed by teachers, which may result in additional grades. According to Kuther (2019), it is simple to participate when you are familiar with the subject. Reading beforehand helps you to understand the material and gives you time to consider your perspective and opinions.

3.2.3. Tutorials

Watching tutorials as a coping mechanism is a very popular option for students in the new normal. Students who fail to grasp discussions in online classes or who would like more clarity and methods to use in interpreting the topics. YouTube is a popular media outlet for students searching for tutorials in Mathematics and Science. Though it is unconventional, it is very effective in teaching students on topics they do not or have difficulty understanding. According to Shoukot Ali's (2019) study, 96.5 percent of total respondents saw videos for academic purposes, and 78.4 percent said watching educational videos provided them with numerous benefits. The effectiveness of video tutorials maybe due to the fact that among the various technologies and social media applications utilized, online video is the most common resource used as stated by Zhong (2019).

3.2.4. Assistance

Students often seek assistance from classmates about lessons that they do not understand or would like guidance on. And before the pandemic, students often asked other students for clarification or more details on lessons. That is a positive thing. Loes & Pascarella (2017) found that exposure to collaborative-learning activities was associated with gains in critical thinking. Similarly, Retnowati, Ayres, and Sweller (2017) mentioned that learning with a group of people or collaborative learning is superior in solving and learning more complex mathematics problems. Depending on the type of person a student is, approaching fellow classmates for help has been shown to be successful. And it has potential in terms of effectiveness.

4. CONCLUSION AND RECOMMENDATION

4.1 Conclusions

The research investigated the coping strategies of the subjects Mathematics and Science amidst the pandemic. Among the 26 respondents, the researchers gathered a variety of viewpoints. Since the beginning of the pandemic, senior high school students have faced difficult challenges. There is a lack of resources and motivation, as well as technological issues, which prevents them from learning properly. This allows students to be self-sufficient in their ability to learn and understand given lessons or to rely on others. Learning in the 'new normal' is undeniably difficult for both students and teachers. It is up to students, however, to be resourceful and efficient with their time.

4.2. Recommendations

The researchers acknowledge that the data collected during the calendar year of 2020-2021 is concentrating to Senior High School Students such as under Science, Technology, Engineering and Mathematics (STEM) and Health Allied Strand (HAS). Life is difficult during a pandemic, especially for students who must continue their studies. In this type of situation, the Department of Education devised a blended learning strategy. Students have the option of selecting their preferred learning mechanics, such as online classes or modular activities, because of this students' studies were made more difficult by the pandemic because they had to keep up with the lessons that were being taught to them online. Some students are having difficulty adjusting to the new normal of learning.

To further enhanced the study, the researchers recommend:

Physical Maintenance - We lose motivation when we are stressed about something, according to science. Science has proven that living a healthy lifestyle helps your brain work more efficiently. One must be healthy, and eating the right foods, as well as engaging in physical and mental exercises such as crossword puzzles, can help to sharpen one's mind. This helps your brain understand logic and improves your critical thinking skills.

Puzzles, crosswords and solving problem exercises - Exercising your brain and attempting to figure out different techniques will train your brain to think sharply, allowing you to be more dedicated, creative, and think of smarter ideas.

Allow yourself to discover and ask questions – It is healthy for us to be curious about things that come to mind. This simply means that our brain is working extremely well because it requires answers to some questions.

Breathe, meditate, and be stress free – Do not allow yourself to be slowly eaten away by stress and the belief that you are a failure. Consider some good reasons why you should work hard. Consider achieving your goals and one day you will be able to live the life you've always desired.

Reviewing Notes and Given Materials (PPTs, Videos, etc.). For good reason among the respondents, this is the most common type of coping strategy. Notes taken down while in class help students retain the information taught by the teacher by reviewing the said given notes and materials such as PowerPoint Presentations and Videos of Zoom Meetings.

Advance reading. Reading about topics in the course outline before they are taught has been shown to be effective because it gives students good insight into a topic and allows a student to focus more on the parts where the student is struggling.

Watching online tutorials. This coping strategy is a very common choice for students in the new normal. Most students struggle to understand a lesson that is taught to them, so they look for additional learning tutorials online for more clarification and other techniques to use in understanding the topics.

Seeking Help from Fellow Students. Even before the pandemic, asking for help with Math and Science was a very common practice. Most students have friends in other sections who they could ask for assistance with some topics that they are struggling with. Some students believe that a friend's technique differs from

a teacher's technique, and that if they are having difficulty, they should simply ask their friends for assistance.

For future researchers, it is recommended to conduct the study to other grade levels not just Senior High students to gather more data and analyze more factors.

Moreover, future researchers could also identify the relationship of the hindrances students face (i.e. Is the main reason for their lack of motivation due to the limited technology/resources?)

The future researchers can also conduct similar studies from other locations or school to gather more information about the certain topic.

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