

Issue 1 | May 2018

Ulster University Postgraduate Journal
{Arts, Humanities, Social Sciences}

Inter sections

Contents

Acknowledgements Editorial	Ailie O'Hagan & Katrina S Smyth	3
Traces of an Activity	Dr. Susan Connolly	5
Remembering and Forgetting: <i>The construction and maintenance of cultural memory</i>	Freya Stancombe-Taylor	7
Constrain	Dominic Thorpe	12
Middle East and Female representation: <i>Fiction versus fact</i>	Hamideh Javadi Bejandi	14
Practice progressive review	Hamideh Javadi Bejandi	20
I am here for display purposes only	Alessia Cargnelli	22
Let's Get Radical (again)!	Sheelagh Colclough	25
Emerging from the Margins	Stephanie Conn	26
Smellwalk	Jan Uprichard	29
The notion of the Butoh-body: <i>defining paradoxical terms in artistic research</i>	Eleni Kolliopoulou	31
Nothingeater	Michelle McKeown	37
From Old French to French <i>Language as a living puzzle</i>	Marc Olivier	40
Hyphenation as a critical model for contemporary painting	Mary Keown	44
Quarrels in Translation <i>Translating discordantly to achieve harmonious resolution</i>	Anne Rainey	46
Art + Family	Susie Rea	51
Duanaire Not Death: <i>An Antrim example of the pen being mightier than the sword</i>	Duane Long	53
Opposites	Lyndsey McDougall	57
Half Game, Half Comic: <i>How the visual novel adapts Manga</i>	Rebecca Crawford	58
Fragment series	Pauline Clancy	63

Acknowledgements

The success of this project was made possible by the collaborated enthusiasm and support of many of the staff and researchers at Ulster University. We would especially like to thank those who were so encouraging about this new PhD initiative: Prof. Marie Murphy, Dr. Jackie Reilly and Lisa Thompson at the Doctoral College. Thanks to Prof. Frank Lyons who supported and promoted the journal across the faculty of Arts, Humanities and Social Sciences, to help lift it off the ground; and to Deborah McKinney, Gwen McCracken and Margaret McCann, whose amazing fact-checking kept us right!

We would like to thank everyone involved in the production of this journal, including all of the Researchers whose contributions helped create such a fantastic and varied first issue. In particular, we would like to express our great appreciation to the Review panel, for generously volunteering their time and providing thoughtful and constructive feedback: Ronan Kelly, Krzysztof Krzysztof, Henry Melki, Carla Rowney, Paul Stafford, and Angelina Villikudathil. We would also like to acknowledge the help provided by Mark Kennedy and the Marketing and Communications team, in developing our webpage for promoting the call for papers.

Finally, our special thanks are extended to Dr. Justin Magee, Dr. Catherine O'Hara and Paul Brown for their encouragement, invaluable advice and support throughout. Like all new ventures, the creation of this journal has been a learning curve, and we are lucky to have had such wonderful guides to help us. This project would not have been possible without the generous financial support for print production from the Art and Design Research Unit. We are grateful for the continued moral support from both of our PhD supervisor teams: Prof. Karen Fleming / Dr. Joseph McBrinn and Dan Shipsides / Dr. Aisling O'Beirn; and deeply thankful to Dr. Ruth Brolly and Liam McComish, whose design feedback and print advice kept us on the right track in the final stretch!

Ailie O'Hagan &
Katrina S Smyth
EDITORS

Editorial

This project started with the intention of bringing together. The PhD journey can be isolating and as researchers, it is easy to become absorbed in our individual worlds of research, overlooking many connections that are shared between our studies. This journal was cultivated as the result of a wish to exchange ideas and to create a space for support and shared experiences.

Through *Intersections* we invite you to be curious, make research connections, reflect on art processes and take time to explore research showcasing a collection of intersecting works from current researchers across the faculty of *Arts, Humanities and Social Sciences*. Whether approaches are verbal, written, pictorial, algorithmic or other; this journal issue celebrates serendipitous encounters that may offer alternative concepts, narratives or histories through approaches to research that are in process within Ulster University.

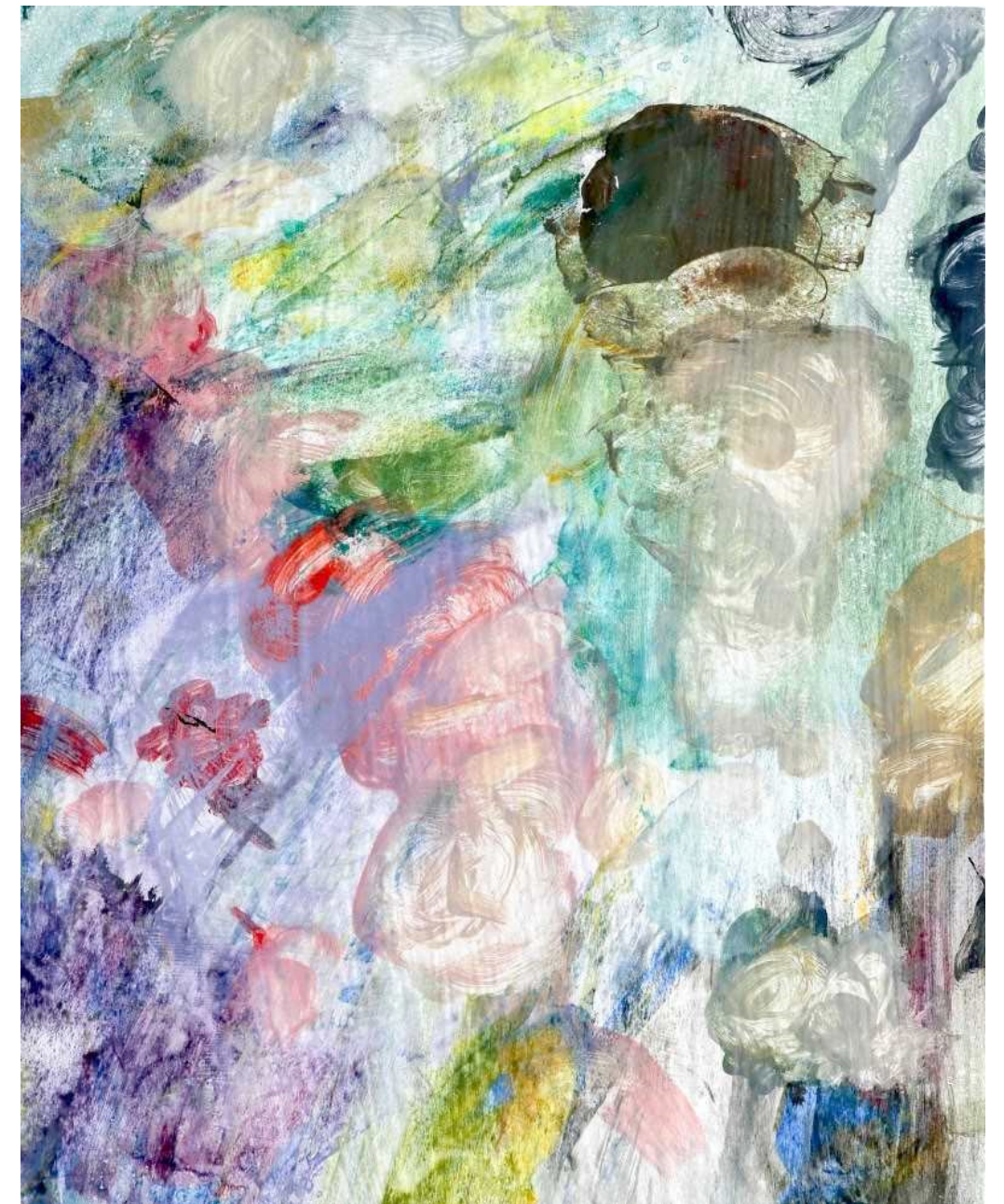
This journal hopes to remind us that we are not alone in our research journey. It brings attention to the rich, diverse and inquisitive energies which expand and intersect disciplines, as something which beckons an invitation to explore, to 'affect and be affected' (Deleuze and Guattari, 1987: xvi), with curiosity and wonder in the space behind the words and images of these pages.

Deleuze, G., & Guattari, F. (1987). A thousand plateaus: capitalism and schizophrenia. Minneapolis, University of Minnesota Press

Intersections was launched during the Belfast School of Art exhibition of PhD research with art-practice (9-19th May 2019) and is available for reference in the Ulster University campus libraries. For further information, or to get involved with future issues of this journal, please visit our webpage: www.ulster.ac.uk/faculties/arts-humanities-and-social-sciences/research/postgrad-journal

Traces of an Activity (Paint skin on board)

Dr. Susan Connolly



The area of investigation within my practice explores the 'extendable paint surface' and the provisionality this causes within traditional theories of medium and specificity. By asking questions of painting the concern lies in creating a space for conversation within the possibilities of the medium, rather than a model or originality for producing painted objects anew. Absent-ness and object-ness become reoccurring themes within the visual outcomes. My PhD research has looked at the slippage in materials and how this causes surface tension and doubt with the resulting artworks not quite paintings but also not identifiable as something else either.

Remembering and Forgetting: The Construction and Maintenance of Cultural Memory

Freya Stancombe-Taylor

Supervised by: Dr. Philip McDermott,
Dr. Niall Comer & Dr. Anthea Irwin

The study of cultural memory, along with other memory research, has in the past tended to posit remembering and forgetting as oppositional forces in a mnemonic contestation over ‘truth’. Whilst neither can be eventuated without the other, such an observation of memory has led to some rather reductionist assumptions of the dialectical relationship between the two as ‘black and white’ processes in constant conflict with one another. This passage utilises the relevant literature to explore the paradoxical nature of remembering and forgetting, highlighting the far more complex reality of the two in the cultural memory practices of societies and everyday life.

Keywords: cultural memory, remembering, forgetting, mnemonic practices, identity

1. Cultural Memory

Our human understandings of time, individual ‘selfhood’ and collective identity rely on our human faculty of memory (Assman, 2011a, 1995, 2008). Memory can be constructed, objectified, repressed and remembered on a multitude of levels, from the individual to the societal (Assmann, 2011a). Memory forms a connective bridge between the distant and recent past to the present (Assmann, 2008). This social and temporal connective tissue creates a sense of ‘coherence’ and a wealth of knowledge about the past, the present, and therefore, the future (Brockmeier, 2002). It allows us to conjure a picture or historical narrative of our past, which aids in the creation of our identity in the present in either an individual or collective sense (Assmann, 2011a). Cultural memory can be shaped through individual experiences and passed through oral traditions, it can be commemorated through official discourses and enshrined in the public sphere (Brockmeier, 2002), or it can be constructed and reconstructed through the interplay of individual, institutional and societal experience (Meusburger, 2011).

2. Remembering or Forgetting?

Whilst the concept of remembrance is, of course, integral to memory research, the role of the more shadowed and silenced notion of ‘forgetting’ is less clear (Connerton, 2008). Neither concept can essentially exist without the other, yet their antithetical status seemingly posits them as adversaries in a contest for the formation of cultural memory. To complicate matters further, Terdiman’s (1993:250) supposition that “forgetting is a form of remembering” permits exciting conjecture to expand upon the already perplexing components of the paradox. The representations of the two concepts, with remembrance as the positive embracement of heritage and historical narrative, and forgetting as the repressive or silent erasure of our past and presents, has been highlighted by various authors (see for instance Connerton, 2008; Brockmeier, 2002; Plate, 2016; Stone and Hirst, 2014). Brockmeier (2002: 21) has jovially personified

disremembering as “the hostile villain Forgetting”, with others remarking upon the ancience of the belief that forgetting is a form of ‘failure’ or is detrimental (Connerton, 2008), through the ancient Greek concept of Lethe as “oblivion, forgetfulness and concealment” (Plate, 2016:145). Conversely, the excerpt from Plate (2016:143) below encapsulates the general agreement amongst academics that remembering serves the opposite purpose, as the ‘valiant protector’ of history:

"...acts of memory seek to counter the effects of forgetting: they serve the imperative to remember and impede the work of forgetting."

Academic discourse surrounding remembering and forgetting does not lack contestation. However, with some proposing that we live in an era which encourages forgetting for a multitude of reasons, such as peace and development, and others arguing that we in fact are constantly surrounded and harassed by celebrations of past and living memory (Singer and Conway, 2012; Misztal, 2010; Berliner, 2005). Wessell and Moulds (2008:288) pinpoint a main reasoning for interdisciplinary unrest between facets of remembering and disremembering as differences in application and terminology, with psychology prescribing mechanisms and processes to memory studies, and the social sciences focusing more on classifications. The paradoxical nature of remembrance and forgetting has, in the last few decades, become a fascinating quandary not just of interdisciplinary concern but of contemporary society (Misztal, 2010:25). The last several months for instance have seen pivotal breakthroughs be made in the study of memory formation and storage (Berry et al, 2018), and through the mass media and public discourse we are reminded to partake in a range of mnemonic practices, from commemorating the anniversaries of civil rights events to memorialising deceased persons of interest. Common public and media conversations around elements of ‘forgetting’ however typically connotes topics with much more sombre overtones, such as the often-stigmatised discourses surrounding degenerative disorders like Dementia (McInerney, 2017).

3. The Role of Remembering

In terms of remembering, Brockmeier (2002) asserts that Western societies are ‘commemoration cultures’, and hypothesises further that Western obsessions in ‘remembering’ the past serve not only to align and bind cultural identities, but to act as a ‘comfort blanket’ of stability and chronology in a globalising, capitalist ideological existence of constant change (Ibid). Singer and Conway (2008: 282) postulate that cultural memory is in some sense constructed much in the same way as individual memory:

"...just as individuals re-organize their priorities and place emphasis on different aspects of their lives through the photographs and letters they save and the stories that they tell, cultures too make selections through textbooks, celebrations and educational curricula."

Other cultural memory researchers relegate the links between individual and cultural memory through a differing structural formation, proposing that culture is the social environment and value system which mediates and shapes what we remember and how such memory is utilised daily (Brockmeier, 2002: Ross and Wang, 2010; Wang and Ross, 2005). Remembering of course occurs in a multitude of ways. The archivisation of history through texts and through museums, national holidays and celebrations of past events, the erection of tangible heritage through monuments and architectural reminders of history,

generational story-telling and individual conversations, and the objectification of cultural memory through the arts, media and education are all examples of the ways in which we memorialise or are periodically reminded of mnemonic events from our past and living histories, in both our physical and emotional environments (Foote, 1990; Singer and Conway, 2008). At a phenomenological level, psychology might investigate how data we retain becomes stored as long-term rather than short-term memory, and the cognitive, behavioural and emotional factors of memory formation in its multi-faceted existences (Bradley and Baddeley, 1990; Bluck, 2003). A common example of situational remembrance you may hear in the USA for example is some form of the question; “where were you when the 9/11 attacks happened?”. Whilst such a question may seem to be a temporally objective mnemonic exercise, it is often in fact the precursor to an answer subconsciously laden with interrelated components of trauma, identity, nationalism, governmental and institutional representations of the attack (Fivush, 2010; Haskin and DeRose, 2003), and a whole host of other factors not including the tendency for substantial human error where memory is concerned (Fivush, 2010), and therefore of course what is not remembered (Legg, 2007).

4. The Elements and Functions of Forgetting

As with remembering then, it is misguided to discuss forgetting without dissecting the various ways it materialises and the functions it plays in various societal and individual settings. In Connerton’s (2008) account of seven types of forgetting, Singer and Conway (2008) note that he characterises forgetting, through a socio-political lens, as an active rather than passive process. Connerton (2008) however does not suggest that forgetting is always a repressive or purposeful erasure of memory. Whilst such tactics may be employed by totalitarian governments (for instance through the strict control of memory and the evisceration of counter-memory that does not align with the chosen state narrative (Assmann, 2011), forgetting is far more complex and serves an array of purposes, occurring in divergent social settings and appearing under the guise of many standards of human behaviour (Connerton, 2008; Stone et al, 2012). Forgetting, for instance, could be observed through psychological analyses as adaptive, in either ‘making space’ for higher priority information that requires retention (Erdelyi, 2008), or as a defence mechanism (albeit a contested one) (Bradley and Baddeley, 1990), as the exiling of painful memory which causes significant harm to the individual (Erdelyi, 2008). Through the Bartlettian observation of forgetting, one which is supported by an array of psychological literature, forgetting may often simply be the passive process of misremembering certain memories at a frequency that leads to the originally stored data no longer existing in its ‘authentic’ form (Ibid).

When forgetting is approached through the sphere of the social sciences, its patterns and constructions alter yet again, although certain elements converge readily with psychological literature on the subject (Erdelyi, 2008). Whilst Connerton’s magnification of ‘seven types of forgetting’ sparked a wealth of critique and hasty reply from social and psychological academics alike (see for instance Singer and Conway, 2008; Erdelyi, 2008; Wessel and Moulds, 2008), his formulations are deeply insightful for the exploration of mnemonic practices in the social and political spheres. Examples of Connerton’s (2008) types of forgetting include:

- *Repressive erasure* - Forgetting in its 'most brutal form', typically state or institutionally enforced and involves the condemnation and/or silencing of mnemonic practices

- *Forgetting as humiliated silence* - The covert and unacknowledged societal silencing of memory which typically follows extreme conflict, comparable to a ‘societal coping mechanism’ of avoidance of shame and trauma.

A similar conceptualisation to the latter was formulated by Stone et al (2012), in the form of ‘mnemonic silence’, which was utilised initially in terms of individual interaction, but has since been extended by the authors to denote the impact of public silence in collective memory construction and maintenance (Stone and Hirst, 2014). Singer and Conway (2008) however temper the discourse of forgetting as ‘disposed of’ information, by shifting the focus to forgetting as the reassignment of symbolic and prioritised meaning as time, space and culture alters around us. Their theorisation of memory and of forgetting brings to the forefront the perceptive argument that forgetting is not the violent or passive redaction of cultural memory, but a consequence of shifts in societal or individual attention and values (Singer and Conway, 2008).

5. Revising Remembering and Forgetting as paradoxical in nature

Both remembering and forgetting are induced and interpreted through the processes of the other, and neither can be reduced to a unidirectional and singular objective of temporal ownership. The consequences of constructive remembering and forgetting are grappled with globally; through the commemoration of the Omagh bombing (Johnson, 2011), in the principles of the Truth and Justice Commission of post-Apartheid South-Africa (Paez and Lui, 2010), via the valorisation of the dead of WWI and the concealment of the disfigured men who returned (Connerton, 2008), and through the living memories of those who experienced horrific violence during the Soviet period (Etkind, 2009). Each example involves its own individual mnemonic interactions that were, and still are, demonstrative of the cultural, spatial and historical context in which they were situated, and are managed and reinterpreted daily by individuals, communities and nation-states.

Memory is a multi-dimensional phenomenon (Erdelyi, 2008). Remembering and forgetting are deeply contextual and complex processes, and are not heroes and villains in an eternal fight to claim memory and ‘truth’. To expand upon this, memory should not be understood as an objective and ‘authentic’ collection of mnemonic histories. Memory is in many cases constructed, and it is often the social or cultural power of the constructor that shapes its future in how it is enshrined, erased, objectified or consistently reconstructed (Stone et al, 2017; Meusburger, 2011; Connerton, 2008). Whilst the paradoxical statement that ‘what is not remembered is as critical to forming [an] identity as what is remembered’ (Stone and Hirst, 2014:315) still stands, then it is also true that remembering and forgetting are not light and shadows on the tapestry of memory, but a spectral mosaic that is richer than the binaries of passive and active, malignant and benign, enforced and conceded, and objective and constructionist (Legg, 2007).

6. References

Berliner, D. (2005). The Abuses of Memory: Reflections on the Memory Boom in Anthropology. *Anthropological Quarterly*. 78(1). 197-211.

Berry, J.A. Phan, A. Davis, R.L. (2018). Dopamine Neurons Mediate Learning and Forgetting Through Bidirectional Modulation of a Memory Trace. *Cell Reports*. 25(1). 651-662.

Bluck, S. (2003). Autobiographical Memory: Exploring its Functions in Everyday Life. *Memory*. 11(2). 113-123.

Bradley, B.P. Baddeley, A.D. (1990). Emotional Factors in Forgetting. *Psychological Medicine*. 20(1). 351-355.

Brockmeier, J. (2002). Remembering and Forgetting: Narrative as Cultural Memory. *Culture & Psychology*. 8(1). 15-43.

Connerton, P. (2008). Seven Types of Forgetting. *Memory Studies*. 1(1). 59-71.

Erdelyi, M. H. (2008). Forgetting and Remembering in Psychology: Commentary on Paul Connerton’s ‘Seven Types of Forgetting’ (2008). *Memory Studies*. 1(3). 273-278.

Etkind, A. (2009). Post-Soviet Hauntology: Cultural Memory of the Soviet Terror. *Constellations*. 16(1). 182-200.

Fivush, R. Edwards, V.J. Mennuti-Washburn, J. (2003). Narratives of 9/11: Relations Among Personal Involvement, Narrative Content and Memory of the Emotional Impact Over Time. *Applied Cognitive Psychology*. 17(1). 1099-1111.

Foote, K. (1990). To Remember and Forget: Archives, Memory and Culture. *The American Archivist*. 53(3). 378-392.

Haskins, E.V. DeRose, J.P. (2003). Reflections on Commemoration(s) of 9/11. *Space and Culture*. 6(4). 377-393.

Johnson, N.C. (2011). The Contours of Memory in Post-Conflict Society: Enacting Public Remembrance of the Bomb in Omagh, Northern Ireland. *Cultural Geographies*. 19(2). 237-258.

Legg, S. (2007). Reviewing Geographies of Memory/Forgetting. *Environment and Planning A*. 39(1). 456-466. McInerney, F. (2017). Dementia Discourse- A Rethink. *Dementia*. 16(4). 409-412.

Meusburger, P. (2011). Knowledge, Cultural Memory, and Politics. In: Meusburger, P. Heffernan, M. Wunder, E. (Eds.). (2011). *Cultural Memories: The Geographical Point of View*. New York: Springer Science + Business Media.

Misztal, B. A. (2010). Collective Memory in a Global Age: Learning How and What to Remember. *Current Sociology*. 58(1). 24-44. Paez, D. Lui, J.H. (2010). Collective Memory of Conflict. In: Bar-Tal, D. (Ed). (2010). *Intergroup Conflicts and Their Resolution: A Social-Psychological Perspective*. New York: Psychology Press.

Plate, L. (2016). Amnesiology: Towards the Study of Cultural Oblivion. *Memory Studies*. 9(2). 143–155.

Ross, M. Wang, Q. (2010). Why We Remember and What We Remember: Culture and Autobiographical Memory. *Perspectives on Psychological Science*. 5(4). 401-409. Singer,

J.A. Conway, M.A. (2008). Should We Forget Forgetting? *Memory Studies*. 1(3). 279-285. Stone, C. B. Hirst, W. (2014). (Induced) Forgetting to Form a Collective Memory. *Memory Studies*. 7(3). 314–327.

Stone, C.B. Coman, A. Brown, A.D. Koppel, J. Hirst, W. (2012). Towards a Science of Silence: The Consequences of Leaving a Memory Unsaid. *Perspectives on Psychological Science*. 7(1). 39-53.

Stone, C.B. Gkinopoulos, T. Hirst, W. (2017). Forgetting History: The Mnemonic Consequences of Listening to Selective Recountings of History. *Memory Studies*. 10(3). 286-296.

Terdiman, R. (1993). *Present Past: Modernity and the Memory Crisis*. Cornell University Press: Ithaca.

Wang, Q. Ross, M. (2005). What We Remember and What We Tell: The Effects of Culture and Self-Priming on Memory Representations and Narratives. *Memory*. 13(6). 594-606.

Wessell, I. Moulds, M.L. (2008). How Many Types of Forgetting? Comments on Connerton (2008). *Memory Studies*. 1(3). 287-294.

Constrain (Performance)

Dominic Thorpe

Supervised by: Brian Connolly & Dr. Chérie Driver



Constrain. Performance by Dominic Thorpe. Mobius Boston. 2018. Images taken by Jordan Hutchings

Constrain was a live performance presented in Transactions 2, Mobius, Boston 2018, an engagement between Mobius and Bbeyond Belfast. The performance, presented in public space, comes from research examining if and how performance artists address experiences and identities of perpetrators when making work responding to human rights abuses, atrocity and conflict.

The late Brendan Smith, convicted prolific paedophile and Catholic priest, worked for a time in Boston as well as other parts of the US and Ireland. Photographs of Smith, published widely in the media at the time of his arrest, extradition and trial, presented disturbing and challenging images, that were seemingly impermeable to extracting a sense of Smith's identity outside the inconceivable. In light of the realities of his abuses, one such image showing Smith's impervious and impenitent open-mouthed smile towards the camera, underpins a ubiquitous media narrative of evil monster. This narrative is problematic to an extent, in that it frames the absence of humanity as explanation for his choices and actions. However, attempting to productively challenge limited narratives is fraught with difficulty and risk, not least due to the inviolable victim status of the many children he abused.



The basis of *Constrain* was developed from paying acute attention to certain physical registers of resistance that emerged in my own struggle to penetrate this specific photograph. A tension in my forehead and stomach along with a rotating neck movement were very slight sensations recurring on repeated engagement with the image, as I contended with its content and context. Registering and working from my own bodily responses represented a reverse of focus, from the apparent impenetrability of the image to illumination of my own struggle in productively engaging Smith on broader terms. As a result, presenting and interpreting embodied characteristics of resistance through performance established grounds to challenge the decisiveness of the image by asking questions of my own openness towards a more complex understanding of Smith and his actions.

Middle East and female representation: Fiction versus Fact

Hamideh Javadi Bejandi

Supervised by: Dr. Murat Akser,
Dr. Victoria McCollum & Dr. Lisa Fitzpatrick

Naturally, the personal journey of displaced artists, and their place of origin, affects the way they are inspired and the work they create. However, as noted by Naficy (2001) these journeys are not merely physical but profoundly philosophical and psychological and above all are journeys of identities, in which old identities are shed new ones are shaped. As a result, a consistent state of tension between their original self and the self in present location is evident.

The spectrum of psychological, cultural, traditional, physical and ideological factors that influence artists' creativity, is bound by their identity. This paper will explore and describe different forms of represented identity in video arts in terms of how artists' identity constitutes the audio-visual language and forms a subjective lens. This research aims to explore, through theory and practice, a proper audio-visual and presenting style which is expressive of the issues and concepts discussed above by including aesthetic, creative and innovative dimension. First of all, it needs no re-emphasis that this paper focuses exclusively on the relationship between content, form and technique in distinguished videos artworks dealing with such affinity. Furthermore, while these video samples are conceptually similar in content and audio-visual style, they might be different in their production structure and presentation attributes.

Keywords: screen production, video installation, audio visual, cultural identity

1. Introduction

Middle East is an ancient region, associated with the rich history of legends, myths and storytelling tradition. Shahrzad (Scheherazade) is the most renowned transnational female storyteller associated with this ancient zone. She is the narrator of impressive stories in *The Thousand and One Nights* to the monarch. Her storytelling art was a powerful influence that enchanted the king, spared her life, and brought her freedom. Her narration strategy involves temporality; framing each narrative into another one in different episodes (sometimes open ended), to establish suspension.

Veiled female storytellers are familiar with the nature of a blank screen, as it reminds them of their predestination and boundaries. It implies an absent presence and several untold stories: a transgressed territory. Just the same as 'Shahrzad the storyteller', who was forced to reveal her art in a private space, veiled women's voices have been limited to indoor spaces. Until recently, veiled women have been anonymous authors of unpublished tales. Conventionally, storytelling is considered as a traditional ancient legacy of Iranian grandmothers. It could be regarded as an expressive form of speech or an adaption of their life story. An irenic, safe and domestic style of art and craft, audienced by their

children or neighbouring women. It was amusing, powerful and effective in terms of educating the next generation. Today, many of contemporary exiled, female filmmakers and activists follow the same ambition and tradition in narrating and framing their stories. Their artistic practice is engaged with questions concerning ideology and paradoxes. Accordingly, the condition of living and working in between hybrid cultures requires a new form of audio-visual expression: an appropriate medium and style for addressing and posing questions that illustrates their concerns and restrictions.

This paper outlines the investigation I am conducting as a part of my practice-based PHD research at Ulster University. My enquiry seeks to highlight the relationship between conceptual framework and artistic form, reflected in the video productions of Iranian female artists.

2. The concept of veiling and voices through the veil

Here, my analysis includes Shirin Neshat's expressive power in forming an original and independent audio-visual style. Directors' protests and lived experiences in association with specific ideologies are some of the contributing factors in forming such unique audio-visual language. Similarly, the mentioned factors could fall within the scope of artist's creativity.

Stuart Hall (1994) argues that 'cultural identity' is a collective and evolving form that unceasingly is shaped by shared lived experience. According to Hall (1994); a becoming procedure lies at the core of identity which is revealed by representation. Likewise, it is through historic and narrative roots that material and symbolic effects become associated with tradition and memory. Hamid Naficy's (2001) concept of 'accented style' offers a practical concept for positioning exiled Iranian female artists amongst the existing cinematic debates. For Naficy, 'accented,' films are characterised by independent movies; created in artisanal mode of production by migrant and displaced filmmakers or those who have experienced exile and diaspora. Similarly, he suggests that understanding the unique language of dislocated filmmakers is deeply rooted in their bicultural identity and lived experience which requires familiarisation with the structure of such accent. In his comprehensive infrastructure, he offers the shared and prevailing components; including narrative, visuals, *mise-en-scene*, characters, biographical and sociocultural status of the filmmaker. Distribution, exhibition and production mode (artisanal) in the context of ideological constructs (for example opposing authoritarian society individually, not in the name of a class or a third party) are considerably influenced by 'accented style.'

Women's video productions of Iranian origin possess some of the features Naficy describes as accented style, although they belong to diverse media and technique to which narrative is related and constructed. The notion of 'accented style' provides a clearer lens for understanding such intercultural productions and their association to the artists' memory and identity. However, the international language of the video medium in creating meaning, transcends any cross-cultural limits and enables practitioners to transmit and voice their message. By exploring some of the screen productions made by Iranian women, this study will further develop Naficy's argument by analyzing video practices on the dominant themes in contemporary Iranian society and concepts. Additionally, this paper explores the role of ideology, identity and religion in leading to dilemma, duality and fragmentation.

3. Screen as duality and division

According to Connolly (2009) at times artists' personal associations with specific sites or contexts becomes the substance of the work, which could determine the logic of its production. Shirin Neshat's video works reflect her biography and her critique of cultural and societal status like gender divisions in Iranian and Islamic culture, but as suggested by Verzotti (2002) she goes beyond this theme and emphasizes cultural dissimilarity between the Middle-East and the West. In her black and white photographic series; *Women of Allah* (1993-1997) she photographed herself wearing a veil (chador) in different postures gazing at the camera. In 1997 she converted her medium to video so that she could explore new geographical and philosophical domains through moving images. Video enabled her to explore cultural distances between moral and modern concept of lifestyle in different continents (Goldberg, 2002: 67).

The arrangement style of two adjacent screens is a predominant feature of Neshat's installation works. *Turbulent* (1998) is a dual video installation projected concurrently on two adjacent walls. Opposites are represented in various modes: colour theme (black and white), sexuality (male and female), frame composition (empty and crowded seats in auditorium), camera movement (fixed view and rotating view), and music and sound (silence and singing or a rhythmic music and ambiguous chanting). The video is presented in a paradoxical arrangement of audio-visual and cinematic elements to convey the binary concept. In an interview with Matt (2000) Neshat argues that the use of narrative in her videos posed 'a great challenge for [her] to create a type of narrative that is not tied to language, but rather functions purely on a visual and sonic level,' (Matt, 2000: 25). Opposites are represented in various modes as; colour theme (black and white), sexuality (male and female), frame composition (empty and crowded seats in auditorium), camera movement (fixed view and rotating view), music and sound (silence and singing or a rhythmic music and ambiguous chanting).



1 Women of Allah, photograph collection by Shirin Neshat (Source: <http://www.artnet.com/artists/shirin-neshat/3?type=photographs>)



2: Shirin Neshat, *Turbulent*, 1998, (source: <http://www.filmmakermagazine.com/archives/issues/fall2001/reports/turbulent.php#.Wl0QoaiRo2w>)



3: Screen Shots from *Rapture* (1999), Shirin Neshat, (Source: <http://www.bohen.org/project/shirin-neshat/Wl0QoaiRo2w>)

Rapture, another of Shirin Neshat's video installations was made in 1999. The opening sequence of both screens is an establishing shot of two empty locations; an ancient castle and a panorama of a vast desert. Presentation format is in the form of dual projections on two facing walls of a gallery space. Likewise, the unfoldment of the narrative requires the viewer to follow the story in opposition rather than in continuum.

On one side the screen encompasses masses of men approaching the camera from, and passing through the arched gate of a castle while clapping. All are wearing identical white shirts and black trousers. The other screen shows a group of women in black veil together on an open desert. Significantly, here several visual elements like the seashore and boat, denote women's border crossing. As Naficy (2000) suggests, these shots portray women's freedom from male force and restrained conventions, compared with male confinement within tradition and patriarchal barriers.

4. Conclusion

In the Middle East and specifically Islamic governments of the region, women have no right to protest, but according to Islamic canon, must surrender to whatever is assigned to the them as an obligation. It could be argued that the form Neshat utilizes in portraying injustice and paradox in contemporary Iran is a powerful protest art responding to and reflecting the conflict. By developing the use of divided space, she has become able to create for viewers, a level of evolutionary immersion. Cultural identity is informed by shared lived-experiences and memories, but also constantly evolves through its reinterpretation and representation. It is an imagined notion that is grounded in the Body.

Neshat (2001) deals with various layers of identity in different locations, and in doing so, she ends up establishing ground breaking connections with those spaces according to the necessities of new layers of identity. The relations between body, architecture, and ideology construct an expressive ambience in her video practices. This is an eternal, endless construction that always modifies itself in order to articulate diverse characteristics, on that account constructing identity, as defined by Hall (1994). Such dynamic construction is a quality of identity that allows the depiction of a character who is in the borderlands, situation of being in-between and fragmented. Geographical and psychological location is shaped throughout the interaction between the different layers of identity. Those layers are constantly trying to unite; however, they can be opposite and contradictory while still trying to occupy the same space. These representations have been successful in the field of video installation as the diverse sensory components to the video installations allow the viewer to be exposed to multiple concepts and perspectives simultaneously. Meanwhile the ability to provoke an embodied and affective reaction within the viewer extends the chance of their immediate emotional connection and subsequent intellectual enquiry.

Consequently, artists can take advantage of the impressive and democratic dimensions of video installation; involving sight, sounds, space and time, to engage the viewer with their sensory interactions; while the reverberations of the space allow an understanding to emerge over time, and engage the viewer. In this way, creating connections between conceptual and audio-visual aspects by engaging viewers through active spaces with a questioning of cultural identity and memory, is successfully achieved by creating a lived experience for the viewer. However, the function of these sensory elements is not merely to wash over the passive viewer, but rather to compel them to negotiate and navigate through the screen installations, giving them agency.

5. References

- Bal, M. (2013) Thinking in film: the politics of video art installation according to Eija-Liisa Ahtila. London; New York, NY: Bloomsbury.
- Bay Area Video Coalition., Hall, D. and Fifer, S.J. (1990) Illuminating video: an essential guide to video art. (New York?); London: Aperture in association with the Bay Area Video Coalition; Distributed by Hale.

Cottingham, L. (2002) In: Ravenal, J.B., ed. Outer & inner space: Pipilotti Rist, Shirin Neshat, Jane & Louise Wilson, and the history of video art. Richmond, Va: Virginia Museum of Fine Arts, 4-13.

Dabashi, H. (2005) Transcending boundaries of an Imaginative Geography. In: Zaya, O., ed. Shirin Neshat, the last word. Milano: Charta, 31-85.

Doñmez-Colin, G. (2007) The cinema of North Africa and the Middle East. London: Wallflower.

Anon. (19/3/2013) Shirin Neshat: From Photography to cinema. Regents' Lecture: Doreen B. Townsend Center for Humanities. Available from: https://artreview.com/video/video_shirin_neshat_regent_lecture/ [Accessed 9/4/2018].

Elwes, C. (2015) Installation and the moving image. New York: A Wallflower Press Book published by Columbia University Press.

Elwes, C. (2005; 2006) Video art: a guided tour. London: I.B. Tauris.

Gabriel, T.H.(H. and Naficy, H. (1993) Otherness and the media: the ethnography of the imagined and the imaged. Chur: Harwood Academic Publishers.

Heartney, E. (2002) In: Ravenal, J.B., ed. Outer & inner space: Pipilotti Rist, Shirin Neshat, Jane & Louise Wilson, and the history of video art. Richmond, Va: Virginia Museum of Fine Arts, 14-21.

HORSBURGH, S. (Monday, Mar. 26, 2001) Available from: <http://content.time.com/time/world/article/0,8599,2047971,00.html?iid=sr-link2> [Accessed 13/12/2017].

Hall, S. (1994) 'Cultural Identity and Diaspora', Colonial Discourse & Post-Colonial Theory: a reader, eds. Laura Chrisman & Patrick Williams, Harvester Wheatsheaf, Sydney, pp. 392-403.

Matt, G. (2000) In conversation with Shirin Neshat. In: Neshat, S., Kunsthalle Wien. and Serpentine Gallery., eds. Shirin Neshat. Wien; London: Kunsthalle Wien; Serpentine Gallery, 10-29.

Me`redieu, F.d. (2005) Digital and video art. Edinburgh: Chambers.

Meigh-Andrews, C. (2014) A history of video art. 2nd edition. ed. New York: Bloomsbury. Mondloch, K. (2010) Screens: viewing media installation art. Minneapolis, Minn; Bristol: University of Minnesota Press; University Presses Marketing [distributor].

Morse, M. (1990) Video Installation Art: The Body, the Image, and the Space-in-Between. In: Hall, D. and Fifer, S.J., ed. Illuminating video: an essential guide to video art. (New York); London: Aperture in association with the Bay Area Video Coalition; Distributed by Hale, 153-167.

Verzotti, G. (2000) Shirin Neshat: That which Always speaks in silence is the Body. In: Carotti, E., and Tighe, H., eds. Shirin Neshat. Wien; London: Kunsthalle Wien; Serpentine Gallery, 75-78.

Goldberg, R. (2000) Shirin Neshat: material Witness. In: Carotti, E., and Tighe, H., eds. Shirin Neshat. Wien; London: Kunsthalle Wien; Serpentine Gallery, 66-69.

Naficy, H. (2000) Parallel worlds: Shirin Neshat's video works. In: Anon. Shirin Neshat. Wien, London: Kunsthalle Wien; Serpentine Gallery, 42-53.

Moore, L. (2009) Minding the gap: Migration, Diaspora, Exile and Return in Women's Visual Media. In: Sloman, P., ed. Contemporary art in the Middle East. London: Black Dog, 26-41.

U. Marks, L. (2000) The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses. Durham and London: Duke University Press.

Naficy, H. (2001) An accented cinema: exilic and diasporic filmmaking. Princeton, N.J: Princeton University Press.

Naficy, H. (1999) Home, exile, homeland: film, media, and the politics of place. New York: Routledge.

Neshat, S., Barbara Gladstone Gallery. and Milani, F. (2001) Shirin Neshat. Milan; London: Charta; Art Books International.

Neshat, S., Barbara Gladstone Gallery. and Milani, F. (2001) Shirin Neshat. Milan; London: Charta; Art Books International.

Ravenal, J.B. (2002) In: Ravenal, J.B., ed. Outer & inner space: Pipilotti Rist, Shirin Neshat, Jane & Louise Wilson, and the history of video art. Richmond, Va: Virginia Museum of Fine Arts, 1-3.

Rush, M. (2007) Video art. Rev. ed. ed. London: Thames & Hudson.

Rush, M. (2005) New media in art. New edition. ed. London: Thames & Hudson.

Rebentisch, J. (2012) Aesthetics of installation art. Berlin: Sternberg.

Said, E.W.(W. (2001) Reflections on exile: and other literary and cultural essays. London: Granta. shi, X. (JAN 10 2017, 1:35AM) exploring 50 years of feminist video art. Available from: https://i-d.vice.com/en_au/article/bjn4mw/exploring-50-years-of-feminist-video-art [Accessed 21/12/2017].

Spielmann, Y. (2008; 2010) Video: the reflexive medium. Cambridge, Mass; MIT Press:

Westgeest, H. (2016) Video art theory: a comparative approach. Chichester, West Sussex, UK: Malden, MA.

Z. Wise, M. (2009) Border Crossings Between Art and Life. The New York Times, AR28JAN. 30

Zaya, O. (2005) An Exteriority of the Inward. In: Zaya, O., ed. Shirin Neshat, the last word. Milano: Charta, 15-29.

Methodology

Candy, L. (2006) Practice Based Research: A Guide. Creativity and Cognition Studios Report. Sydney: University of Technology. Available from: <https://www.creativityandcognition.com/research/practice-based-research/> [Accessed 7 march,2018].

Candy, L., & Edmonds, E. (2011). The role of the artefact and frameworks for practice-based research. In M. Biggs & H. Karlsson (Eds.), The Routledge Companion to Research in the Arts. New York: Routledge.

Gray, C. and Malins, J. (2004) Visualizing research: a guide to the research process in art and design. Aldershot: Ashgate.

Kerrigan, S. and Batty, C. (2018) Screen production research: creative practice as a mode of enquiry. Cham, Switzerland: Palgrave Macmillan.

Leavy, P. (2015) Method meets art: arts-based research practice. 2nd ed. ed. New York: The Guilford Press.

Smith, H. and Dean, R.T. (2009) Practice-led research, research-led practice in the creative arts. Edinburgh: Edinburgh University Press.

Sullivan, G. (2010) Art practice as research: inquiry in the visual arts. 2nd ed. ed. London: SAGE.

Filmography and list of videos

Passage (2001) Single channel video/audio installation. Directed by Neshat, S. Fervor (2000) Two channel video/audio installation. Directed by Neshat, S.

Rapture (1999) Two channel video/audio installation. Directed by Neshat, S.

Soliloquy (1999) Color video/audio installation with artist as the protagonist. Directed by Neshat, S.

Turbulent (1998) Two channel video/audio installation. Directed by Neshat, S.

Practice Progressive review: Middle East and Female representation// Part 2

Hamideh Javadi Bejandi

Supervised by: Dr. Murat Akser,
Dr. Victoria McCollum & Dr. Lisa Fitzpatrick

In summer 2018 I travelled to different towns and villages in Iran to find an appropriate setting for the plot I had in mind. Initially, the main motivation for finding a concrete and original point of view which was not influenced by other Iranian female directors in my research, was challenging. I explored different locations and took numerous photographs from different sites, villages, and daily routines of people. Surprisingly however, my explorations led my mind to another direction and my enthusiasm for experiencing new methods of video representation, and storytelling ended up with the present depictions. Indeed, my research process transformed into openness to experimentation and to pushing back the boundaries of the knowledge I had obtained through reading books. Soon I found myself in an uncertain and conflicted situation regarding what I already knew.



1. *INERTIA*, Single channel
split screen video projection,
Hamideh Javadi

These two video installations were inspired by the idea of the confusing status on the border of two different outlooks and generations, that still conform to the former and old direction. Moreover, the use of a fixed camera in a room simply portrays a sincere conversation between two people who sit together. While moving this conversation, they are talking to themselves, with the other, and the absent camera. In the black and white video installation, I have tried to convey the message in as minimal format as I could. There is no beginning and no end to compulsive acts of human. At least not as long as one starts questioning it. Doing assignment by a school boy is a metaphor for such subjective framework.



2. *Dialogue*, two channel
video projection 2018,
Hamideh Javadi

On the other screens the act of a boy digging and throwing the hay in a granary to the other screen allegorically means forage. Again, in this video wind is a dominant element that facilitates the dialogue between two generations or two sexes. But in contrast with the black and white video, its role is merely to winnow.

We are accustomed to accepting reality within a story context, and the fascinating and exciting fact is the same traditional way as Scheherzad the Storyteller and Guest Slayer King. But the duty of the filmmaker's artist, I suppose, should not only be excitement and effectiveness through visualizing and creating special moments for the audience. The audience should be forced to think about individuals' actions and attitudes, to observe and accept the reality as it is.

From this new moment, the task of the audience begins to evolve into a movie and an artwork. Consequently, through thinking and thinking, he will look at his own world and his surroundings from a fresh standpoint. What creates a work more durable, unique and original is the combination of the mindset of the filmmaker and the audience of a film whose only purpose is to make an effective impact on the mind of the audience. In this genre of cinema, the most important thing or subject is to touch human's spirit and his intricate inner issues, while in the mainstream cinema, creating exciting moments is more important than anything else. However, the approach to reality never lacks finding another subject, since the first person passing by can be the subject or theme of a film or video. This cinema is an endless treasure due to millions of people and a myriad of human issues: people with real experiences.

Habitually, for me; the original script never exceeds a page of words and rough sketches. Then I continue to write that special scene, and then I decide on whether it could be made or not. I merely consider the potentials and use my imagination to utilize a proper audio-visual language and then get to the final step which is turning the decision in to a real the film output. I think writing a dialogue for individuals with diverse personalities, backgrounds cultures, languages and dialects is a challenging task because, they have their own natural voice and act upon the lifestyle they are already accustomed to. Similarly, characters' inner nodes can mean a lot to an audio-visual narrative output.

Every individual uses his own inimitable words and unique facial expression to communicate and express his feelings. Obviously, a real character cannot speak the language of the author. Hence, the most significant task of a director is to discover the accent of the personalities who will conduct and influence the narrative. Hereon, the simplest and most innocuous reactions of a character can reveal and address hidden mysteries of a life.



I am here for display purposes only

Alessia Cargnelli

Supervised by: Dr. Chérie Driver
& Brian Connolly

Results of a banner making workshop for *International Women's Day*, Array Studios, March 2018. The aprons are referencing the 1908 suffragette campaign for women's votes in the UK, while some placards and banners are using the Pre-Christian symbol of 'Síle Na Gig.' Established in 1994 as a studio space, Array is a group of professional multidisciplinary artists based in Belfast city centre. Array organise occasional events and workshops focused on civil justice, activism and visual arts.

Photo and editing: Alessia Cargnelli 2018, 2019.

Let's get radical (again)!

(Mixed media sculpture series)

Sheelagh Colclough

Supervised by: Dr. Chérie Driver,
Prof. Karen Fleming & Dan Shipsides



*Let's get radical (again)! Mixed media sculpture by Sheelagh Colclough. (25cmx25cm). 2018.
Images taken by Sheelagh Colclough*

This work forms the beginnings of my visual research into the theories underpinning participatory arts practice (community and socially engaged arts) in Northern Ireland. I have identified four key thematic areas of interest; value, activism, pedagogy and ethics. Focusing first on radical critical pedagogies, revisiting influential revolutionary texts such as Paulo Freire's 1970 book *The Pedagogy of the Oppressed*, this project explores how a liberating education methodology with core empathetic values of love, not domination; humility, not elitism; faith in the power of (wo)man to be more fully human, and hope as a challenge to be responded to, could be considered in the current context and climate of Northern Ireland's defunded participatory arts sector. This is work in progress, in part expanding on and experimenting with ideas and themes from my practice around how language is used, presented, represented and understood in theory, policy and promotion, and what that tells us about our collective priorities and society.

Emerging from the Margins

Stephanie Conn
Supervised by: Dr. Kathleen McCracken
& Dr Frank Sewell

In my PhD by Practice 'Emerging from the Margins: The Poetry of Chronic Illness' I aim to demonstrate that poetry's stylistic range and formal properties make it a medium, well suited to expressing the experience of chronic illness. The book-length poetry collection will be informed by my own chronic condition. The generated poems will reflect on this lived experience, including onset, investigations, diagnosis and long-term management and will consider physical implications as well as the emotional impact. They will take account of the perceptions of others, particularly in relation to invisible conditions, including notions of madness. To add further depth and perspective to the collection, I will consider how other artists and public figures, such as Frida Kahlo, Florence Nightingale and Otto Kamensek, have responded, in their lives and work, to living with chronic illness.

This creative component will sit alongside a critical examination of contemporary British and Irish poetry of chronic illness.

Carroting

The hatter told me how he treated beaver skins
with a solution of mercury that turned
the skin-edge orange when it was oven-dried.
He said he stretched the pelt to cut thin shreds
blew the fur into a cone-shaped colander
added water, passed it through the wet roller
that caused the fur to felt, then peeled free
the loose hood ready to be dyed and blocked.

For a city-girl who shuffled papers on a walnut desk
his story sparkled amber and when we met
in the bar that cold first night, he was not mad.
When he shook my hand, his fingers didn't shake
there was no limpness in the wrist and his eyes
met mine without a blink – but the signs were there
in my own erratic heartbeat, in the almost smile
and lodged beneath my nails as gold.

Pigment

Black squirrel, bolshy
on top of a carpark bin –
downtown Toronto.

My city-slicker
cousin tuts – dirty rodent –
as I take a snap.

Are you mad? Why
would you photograph that?
She cannot believe

it's my first glance at its kind
and no, she doesn't know why
they are black, or here.

I do my research;
learn that it is a mutant –
a quirk of DNA;

exactly the same
species as the common grey.
The pigment gene fails –

a single hormone
turns the colour switch to off –
jet black hair grows thick,

conserves the heat,
toughens them up
to tolerate bitter cold.

Active and outdoors
the whole iced winter
long, they thrive,

scamper in backyards,
city-parks, hang out in stripped
trees and parking lots.

I'm the intruder,
shivering in fur-lined boots,
layers stuffed with down.

At night I stretch, turn,
ache, try hard to visualise
a knotted nucleotide.

Smellwalk

Jan Uprichard
Supervised by: Dan Shipsides &
Dr. Aisling O'Beirn

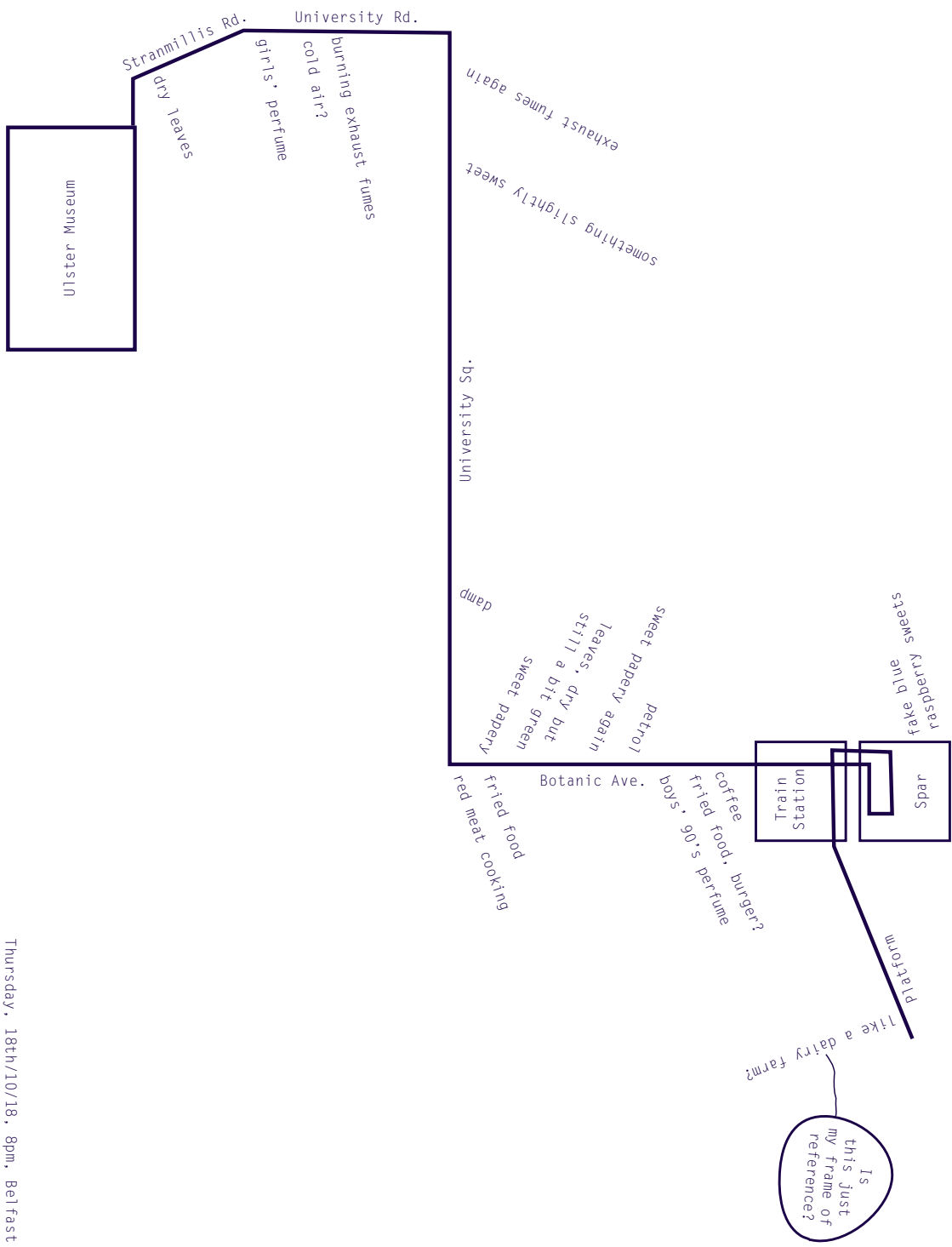
Dizzy Spell

To momentarily lose your balance
on the way to the bathroom late at night
is not that unusual, still drunk on sleep
staggering naked along the landing
the walls close enough to keep you upright,

and headaches are common, though they throb
drowning drum beats in your skull, make teeth ache.

If I close my eyes in a blacked-out room
keep my weighted body flat, head sunk
in a breath-stale pillow, this too will pass.
If I swallow the small yellow pill four-hourly
ignore the strange sensations smarting in my skin

and wait, step from the bed after a week –
I will not crumple to the floor, all feeling gone.



The notion of the Butoh-body: defining paradoxical terms in artistic research

Eleni Kolliopoulou

Supervised by: Dr. Giuliano Campo, Dr. Tanya Dean
& Ralf Sander



Seabed. Performance by Eleni Kolliopoulou. Magee Campus Ulster University. March 2018.

In this essay, I will introduce the theoretical background of the Butoh-body notion that informs my research. In doing so, I will offer a brief historical overview of Butoh dance and its contextualization. Also, I will refer to interdisciplinary artistic movements with similar qualities that share the same field of inquiry with Butoh. Finally, I will refer to the three major research iterations that forms the current project and bind them to this conceptual framework.

'Hijikata would often say something is Butoh-teki, Butoh-like. "Look, isn't he Butoh-teki?" he would say, or looking at a dog, "You see, this dog is Butoh!" He would find the essence of butoh even in non-human creatures including plants,' (Tanaka Min, cited in Cull, 2012: 112; cited in Caldwell, 2017: 4).

Keywords: Butoh, Performance, Basho, Life-death, Pure experience

1. Why Butoh

During the first stages of this research, as I defined my topic of exploration to be that of the body of the relationship, referring to the bond between our body and its surroundings, I went through the inquiry of disparate cultural practices and concepts which I considered relevant. The reason that I opted for the notion of Butoh body derives from the fact that it satisfies some characteristics pillars that suit to the practice-based nature of this artistic research. Firstly, Butoh stems from animistic ideals upon life, therefore deals with the abstract nature of the entities. This is a common ground in Fine Art practice where the human body is one of the rest of the volumes in the space and it is not addressed as a person (unless this is the case). Secondly, Butoh addresses the materiality of the body and reconnects it to a pre-subjective level of experience that unfolds in an unconscious, primal level. Furthermore, deploying visualisations is an open process that preserves individual interpretation, and therefore triggers creativity. Finally, the link between Butoh and natural sciences permits me to build and invoke to the audience a series of experiences that transcend narration and move beyond it into a level closer to mineralogy and ecology. This is an important step that allows a refined attunement that operates as a gate in the exploration of the body of the relationship.

In this respect, it would be useful offering a brief overview of the historical premises that allowed Butoh to flourish. B. Waychoff mentions that Butoh was created in late 50s by two dancers, T. Hijikata and K. Ohno 'as a reaction to the post-war climate and effects of the atomic bombs in Japan,' (Waychoff, 2009: 44). In his essay 'Butoh, bodies and being' offers an overview of the birth of this contemporary Japanese dance form out of the mixing of Japanese theatre, Noh and Kabuki and merely as a response to them. Waychoff adds that according to Goodman's chronological study, Kabuki, (Japan's traditional form of theater) was based on Japanese religious spirituality and highly stylised. Kabuki's successor was the pre-war and post-war Shingeki (new theatre) led by Osanai Kaoru. Shinjeki in contrast with Kabuki, gave rise to a sense of interiority of the performers and was moved out of traditional religious spaces into public/ secular spaces. (Waychoff, 2009).

According to Waychoff, 'young avant-gardes artists saw Shingeki as a negative move towards homogenization...as an institution to be transcended,' (Waychoff, 2009: 48). Therefore, Butoh, part of the Angura (underground) movement, from one hand refocused modern theatre on the body of the actor, and also recuperated shamanic properties characteristic of Kabuki. Jones (2012) refers to a similar trend in Europe and US in the same historical period. 'The emergence of the artist's body in the radicalizing 1960s is linked to the problems of subjectivity and sociality endemic to late "pan" capitalism...that demands that individuals 'submit' their bodies so that they can function more efficiently under its obsessively rational imperatives.' Hence, it was a broader sense of re-appropriation of one's self through regaining access to his/ her body that triggered the artistic movements of this period and spread cross-culturally.

K. Nanako, states that 'Hijikata created the term "ankoku butoh" (my note: dance of the darkness) to denote a cosmological dance which completely departed from existing dances and explored the darkest side of human nature,' (Nanako, 2000: 12). Therefore, Hijikata's research was in line with the demand of abolishing norms and imposed forms by institutional imperatives, therefore referring to the side of life that we choose to overlook and consider outrageous. That outrageous was simply 'the real, in a time when the body is constantly simulated' (Nanako, 2000: 25). Part of Hijikata's research had to do with dwelling in his 'childhood

experiences rather than techniques acquired later on, admitting that he had no master,' (Dind, 2016: 59). By sinking to his childhood, he was drawn to the bodily memory of being left for hours inside a hanging basket in the middle of the vast the rice fields of Akita while his parents were working as farmers. Hijikata is deeply connected to those primordial embodiments that will influence and form the realisation of Butoh dance as an anti-conceptual form. Fraleigh describes Hijikata's approach as 'a conscious effort to reconstruct a child's wisdom, a kind of innocence which children possess,' (Kasai, 2003: 6).

Butoh is concerned with an area of research upon the interiority and presence of the performer and this enables me to connect it with spatial practices in the contemporary scene. Iwana defines presence, 'as the demonstration of life's own original voices, which are forever being muted by society or institution, in contrast to expression,' (Iwana, 2002: 27). Iwana sees expression as, 'a product of the intellect... a way of being recognized by a society,' whereas he sees dancing solo as, 'the only true way of presenting the dancer's presence or directness.' Hence, he speaks about a dance that is connected to our 'original experience' and inner landscape (nikutai) as a state that is dormant in our bodies. Installation art on the other hand, has genuinely tried to encompass the above-mentioned qualities through spatial practices aiming to the activation of the awareness of the audience. So, we may assume that the nature of the research is similar, even if it is approached through different mediums.

Another aspect of Butoh that supports my consideration for the current research project is the intersection of different art forms, in particular, visual imagery and poetry. Hijikata developed a notation known as Butoh-fu that arrived to us under the form of scrapbooks that have been extensively studied by Kurt Wurmli (Fraleigh 2006). Wumli explains that within the scrapbooks, 'the eclectic assemblage of images in Hijikata's collection range from prehistoric cave paintings to twentieth century street graffiti, including works from all five continents,' (Wurmli, 2004: 7-8 cited by Fraleigh, 2006: 52). Furthermore, Fraleigh explains that Butoh-fu comprised both verbal and visual images for dance and was based on Hijikata's experiments on surrealist strategies. Butoh, could not be seen strictly as a dance form but as an art the embraces all senses and remains a source of inspiration for the visual and performing industry.

2. Butoh-sei, Butoh-tai

According to Caldwell (2017), in his written dissertation, *Butoh: Granting art status in an indefinable form*, Butoh is rhizomatic (under a Deleuzian reading). According to Deleuze (2004), a rhizome is somewhat like a DNA thus is not defined by its formal aspect but for an internal motor that actuates connections with disparate beings. 'The rhizome itself assumes very diverse forms, from ramified surface in all extension in all direction to concretion into bulbs and tubers,' (Deleuze and Guattari, 2004: 7). Caldwell compares "Butoh to its two most similar analogues, dance and performance art" and examines the way it 'resembles and differs from each of them.' He therefore points out 'how the reason categorizing Butoh as only one kind of art is problematic due to its being part of a non-Western aesthetic tradition that does not break the world up into such easily separable pieces.'

Caldwell is using Deleuze and Guattari's distinction between arborescent in reference to western thought and rhizomatic in reference to eastern. He states that Butoh, as 'the Rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo,' (Deleuze and Guattari, 2004: 27 quoted in Caldwell, 2017: 2). He explains this statement by reference to the

earliest Butoh works that involve film making and a variety of practices. Caldwell (2017: 5) highlights that 'there is a Butoh infused style of dance, which we call Butoh, Butoh itself is not the dance...Paintings too, are created by human beings and reveal their ultimate Butoh quality [Butoh-sei].' Therefore, my research will attempt to transfer the embodied knowledge from the dance seminars and the conceptual enrichment from the literature review upon the philosophical core concepts of Butoh into artistic practice outcomes that transcend the medium of dance and explore the body of the relationship.

Kasai (2002), in his attempt to grasp the essence of Butoh, identified a series of principles that have been mainly expressed by the Kyoto school and in particular from Nishida Kitaro. Nishida has been considered the more influential contemporary Japanese thinker who succeeds in bridging Western and Eastern thought. The principles that denote the Butoh body and inform the current research, are primarily related to the relationship of the body with its environment. This bond (performer's body and environment and hopefully audience's body and environment) is named Butoh-tai. Kasai explains the categories of mind body set regarding movements below:

1. The subject starts movements
2. The environment and/or internal mechanisms start the person's movements
3. Both the subject and the environment/internal mechanisms co-operate and start movements
4. The self and environment and the movements are not separated (my note: they constitute a circuit) (Kasai 2000: 4).

According to Kasai, the fourth category (Basho) is transcending the dichotomized relationship of the subject and object built upon an idea of human power over the environment that governs Western society. Hence, Basho is a particular way of experiencing Butoh-tai: being within, in synergy with the environment. Butoh-tai is then analyzed in its very principles that cover different strands of this relationship. From those principles (that circumscribe the same attitude), I am placing the concept of Basho, which was coined by Nishida on 1979, at the core of my research (Kasai, 2000: 5).

Kasai, in the same paper, mentions that Rolf Elberfeld, a German philosopher with specialization in Phenomenology, Sinology and the History of Religion, enumerated a series of keywords of Butoh (Kasai 2000). In my research in particular, I have been addressing the following ones through my research projects as follows:

1. I have explored Basho (the place) in Seabed whereby body and environment operate in synergy in a mutual ongoing relationship.
2. Life-death, or the constant flow of energy through transitional states was addressed in Waste-is-land.
3. Pure experience, that is Nishida's most fundamental way of experience was the research focus of Sky-field and Sky-field 2.



Waste-is-land. Performance by Eleni Kolliopoulou. Glass box, Belfast Campus Ulster University. April 2018 (above).



Sky-field 2. Performance by Eleni Kolliopoulou. Dark room, Belfast Campus Ulster University. February 2019 (above).

3. References

Caldwell, S. (2017) Butoh: Granting Art Status to an Indefinable Form. Thesis, (MA). Victoria University of Wellington.

Deleuze, G. and Guattari, F. (2004) Anti-Oedipus. London: Continuum.

Dind, J.V. (2016) The Sought for Butoh Body: Tatsumi Hijikata’s Cultural Rejection and Creation. Transcommunication, 3 (1), 49-68.

Fraleigh, S. and Nakamura, T. (2006) Hijikata Tatsumi and Ohno Kazuo. New York; London: Routledge.

Iwana, M. (2002) The Dance and Thoughts of Masaki Iwana. Tokyo: Butô Kenkyuu-jo Hakutou-kan.

Kasai, T. (2000) A note on butoh body. MEMOIRS-HOKKAIDO INSTITUTE OF TECHNOLOGY, 28 353-360.

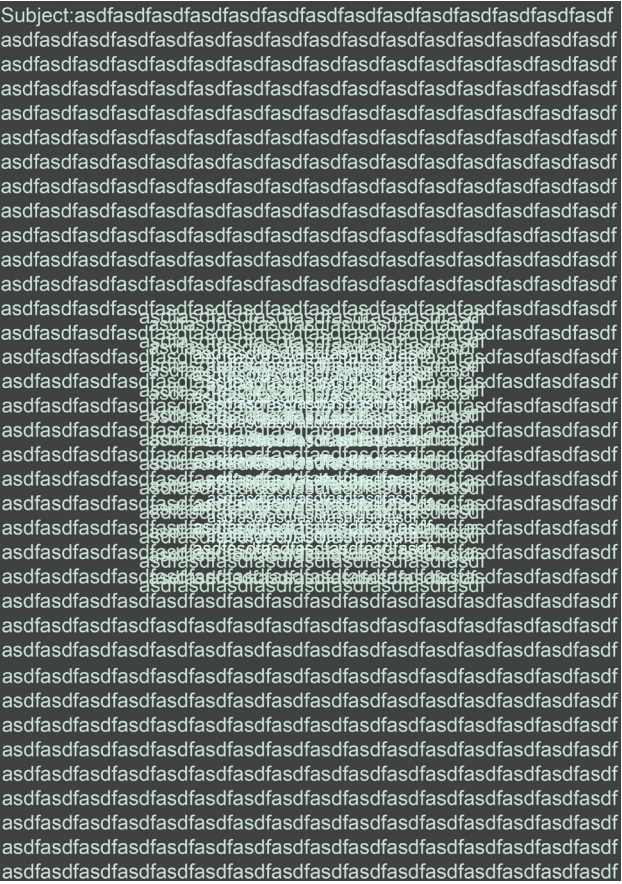
Kasai, T. and Parsons, K. (2003) Perception in butoh dance. MEMOIRS-HOKKAIDO INSTITUTE OF TECHNOLOGY, 31 257-264.

Nanako, K. (2000) Introduction: Hijikata Tatsumi: The Words of Butoh. TDR/The Drama Review, 44 (1), 10-28.

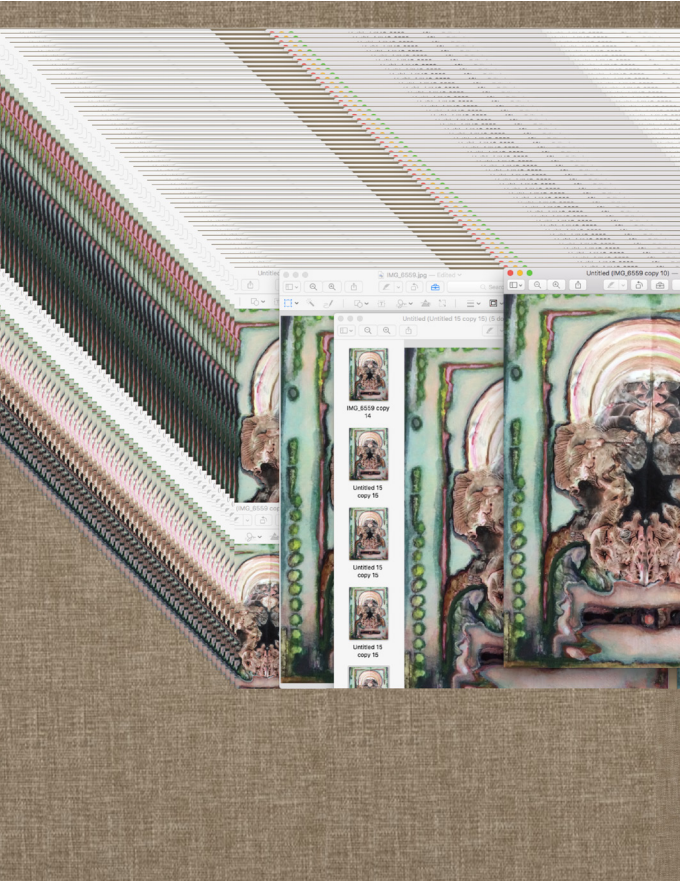
Waychoff, B. (2009) Butoh, bodies, and being. Kaleidoscope: A Graduate Journal of Qualitative Communication Research, 8 (1), 4.

Nothingeater
& Prisoner's Cinema
(Mixed media prints)

Michelle McKeown
Supervised by: Dr. Louise Wallace
& Dr. Chérie Driver



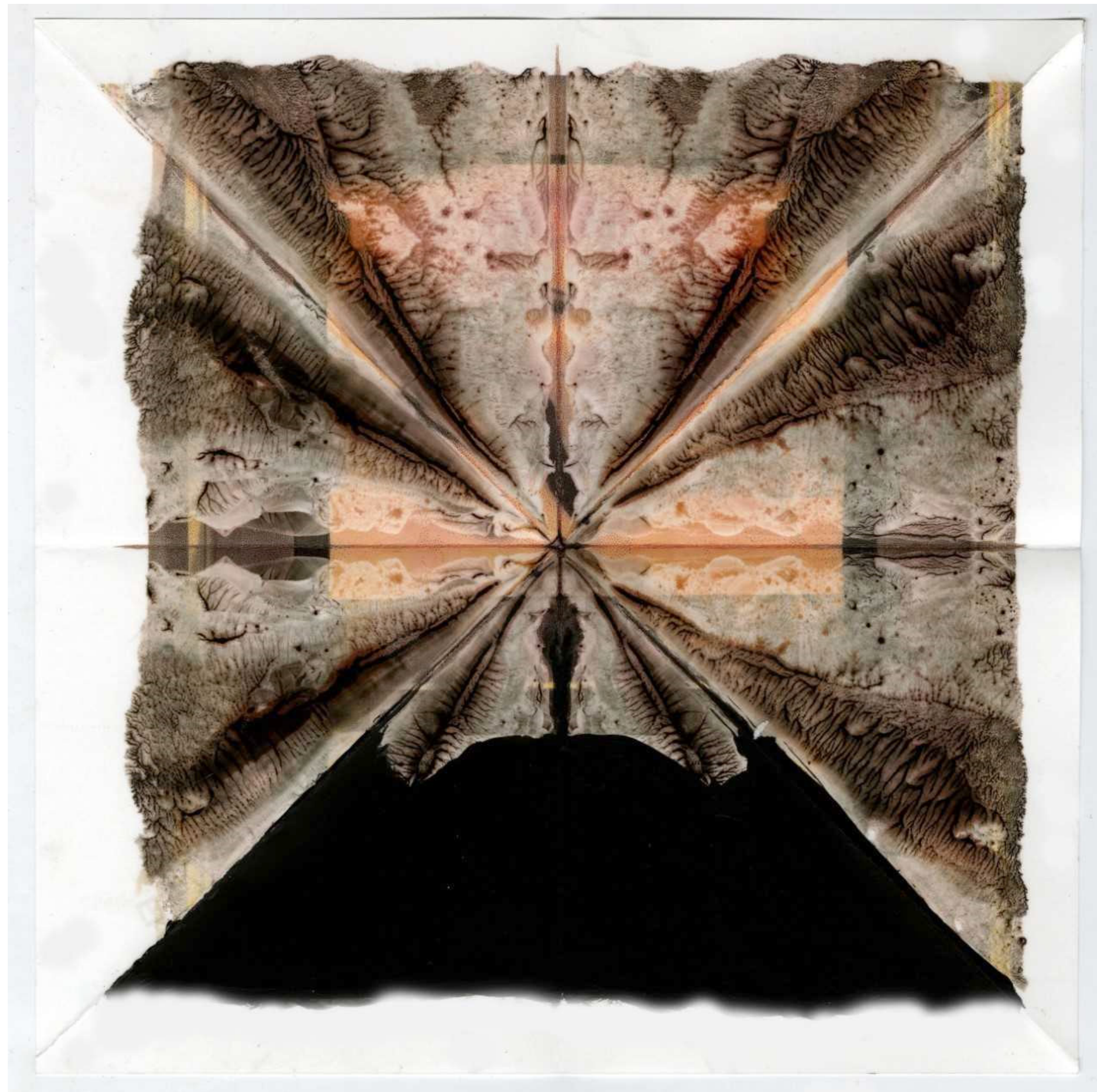
Subject: ASDF. Digital media, by Michelle McKeown. 2019.



Nothingeater. Manipulated inkjet and paint, by Michelle McKeown. 2019.

Subject: ASDF (above) denotes the left hand 'home keys' (the corresponding right hand keys are typically 'JKL'). These keys are the resting position for the fingers of the touch typist and enable easy access to all other keys on the keyboard. In the context of email, the characters ASDF are commonly inserted in the subject line to indicate that no subject is included. As internet slang they are deployed as a grawlix to signify extreme emotion or obscenity, otherwise referred to as 'keyboard vomit.'

Prisoner's Cinema (overleaf) is part of a series of studies operating at the intersection of painting and digital printing. The visual research aims to explore and innovate new approaches to painting in its post-medium condition that challenge a masculine symbolic and representation of feminine desire. 'Prisoner's Cinema' is a visual phenomenon that is said to affect individuals engaged in deep concentration for long periods within confined, darkened space. It manifests as a hallucinatory fractal pattern occurring within the eye itself. The phenomenon has been reported by prisoners, truck drivers, pilots and astronauts alike, but is also purportedly an effect of intense meditation and near-death experiences.



*Prisoner's Cinema. Inkjet
Monoprint on paper, by
Michelle McKeown. 2018.*

From Old French to French:
Language as a Living Puzzle

Marc Olivier
Supervised by: Dr. Christina Sevdali
& Prof. Raffaella Folli

This literature review of clitic placement is a comparison of Old French and Modern French word order; the former being nearly a thousand years older than the latter. Through the evolution of different syntactic phenomena such as clitic climbing, null-object, null-subject and restructuring, I show that a language is alive and not linear; it grows and evolves in creative ways in order to preserve harmony in its structure. Different reorganisations took place in French, and pieces of the language have moved in order to avoid syntactical conflicts.

Keywords: Old French, generative syntax, clitics, restructuring, diachrony, Romance Languages, comparative syntax, word order

1. Introduction

Under the scope of the generative syntax framework, this paper¹ aims to provide a rich insight of the diachrony of French, focusing on clitic placement and restructuring effects. A comparison of Old French with Modern French allows us to highlight the hidden structure of the language. In Romance languages, accusative and dative nouns can be replaced by clitics, i.e. weak elements that are unstressed, therefore a stressed form (a verb) hosts them. Clitics have a peculiar place, which may refute linearity in the language: the different constraints of French have shown to impact the position of clitics throughout its evolution, losing freedom in word order and reorganising the whole puzzle. When relevant, I will use examples from the *Queste del Saint Graal* ² (ca. 1225).

2. Chronology of the French Language

France was occupied by Gaulish tribes that spoke Celtic languages until the territory was conquered by the Romans in 52 BC. Latin has become the official language and was implemented everywhere to such an extent that by the end of the fifth century, Vulgar Latin was the only spoken language (Rickard, 1974). Old French (henceforth, OF) descends from a Vulgar Latin form and is a vernacular language that takes its origins in Northern regions of France – where the *Langues d’oïl* were spoken, as opposed to the *Langues d’oc* in the south. Its earlier record comes from the Oaths of Strasbourg in 842. OF gives birth to Middle French around the mid-fourteenth century – when changes are attested or are ongoing. It is agreed that from the mid-seventeenth century, the form of French spoken becomes very similar to Modern French (henceforth, ModF). Very few texts before the twelfth century have survived, therefore the understanding of OF we have is mostly based on texts from the late period of OF. During the last thousand years, the syntax of French has undergone different reorganisations.

3. Word order:

Verb-second: OF is a language that allows Verb Second (V2) in both main and embedded clauses (Labelle, 2007 and Mathieu, 2009).The V2 parameter allows different word orders such as OVS or SVO, as long as the verb holds the second

position (see (1)a). Mathieu (2012) goes further in his analysis of OF and argues that V3 and V4 should also have been possible. With the evolution of the language, the structure becomes more rigid, and these features are not possible in ModF, where the order is strictly restricted to SVO (see (1)b).

3. In each example, clitics and objects are underlined, main verbs are italicised and infinitives are in bold.

(1)a. De ce, fet ele, vos *conseillera* je au mielz
que je porré³ / For this, she says, I will advise
you as best as I will be able to.
(*Queste del Saint Graal*, 178c, 3-4, ca. 1225)
b. ... je vous *conseillera*...

(2)a. Vostre terre qui o *defandra*? / Your land,
who will defend (it)?
(*Chanson de Lyon* 1617, Arteaga 1998)
b. Votre terre, qui la *défendra*?

Null-object parameter: In losing V2, French has also lost its null-object parameter (Arteaga, 1998). Clitic objects can be omitted in OF when they appear in a coordinated structure or a second clause (see (2)a, and (2)b for a ModF equivalent).

4. Old French subjects are not clitics; yet, they are in Modern French (Kayne, 1975).

Null-subject parameter: The object is not the only word that can be omitted in OF, since, like most Romance languages, OF has a rich verbal inflexion system and can omit the subject ⁴ (see (3)a, and (3)b for a ModF equivalent): this is still true for Italian and Spanish, but French has lost this feature (Vance, 1997).

(3)a. Lors les *meine* o *andeus* en sa chapele
/ Then he leads them both into his chapel.
(*Queste del Saint Graal*, 197a, 10, ca. 1225)
b. Puis il les *mène* tous les deux dans sa chapelle.

Person-case constraint: Anagnostopoulou (2005) claims that French is marked by the Person-Case Constraint (PCC, also called *me-lui* constraint by Bonet (1991)): this constraint prevents first and second person accusative clitics from occurring before a dative one. On the other hand, a third person accusative can co-occur with a first-person dative clitic. ModF holds the Strong Version of the PCC, i.e. the accusative clitic precedes the dative one (ACC-DAT), unless the latter is a first or a second person. This is not true for OF, as pointed at by Salvesen (2013), who provides an example (4)a from the twelfth century with a first person, with its ModF equivalent (4)b.

(4)a. et il la me *dona* / and he gave it to me.
(*Gaal*, 6677, Salvesen 2013)
b. et il me la *donna*.

OF shows a strong preference for the order ACC-DAT, whether the clitics are object pronouns or reflexive pronouns, first, second or third persons. In his *Old French Grammar*, Johnston (1900) argues that this construction comes from Latin, a language in which the direct object appears sometimes before the indirect object, and sometimes the indirect object comes first. However, he argues that OF is particular since Old Spanish and Old Italian have chosen the other option from Latin, i.e. the order DAT-ACC. Nevertheless, this is not the only context where the clitic has a different place from its ModF equivalent, as seen with restructuring.

Restructuring: Rizzi (1982) describes restructuring as the transformation of a biclausal structure into a monoclausal one, which creates a verbal complex: the infinitive moves out of its clause and incorporates with the main verb. One of the results of restructuring is that the clitic leaves the infinitive in order to be hosted preverbally by the main verb; or the object might leave the infinitival clause and moves up to the matrix one (i.e. long object movement). Even though a language displays restructuring, it does not apply to every verb⁵ (therefore, the clitic cannot climb, or the object remains in the embedded clause). One clear example of clitic climbing (henceforth, CC) is Italian where restructuring is illustrated in (5)c : the

5. In Italian, only modal, aspectual and motion verbs undergo restructuring (Rizzi, 1978); and this is identical in Middle French (Martineau, 1990).

noun appears at the right of the infinitive (5)a, the clitic may do the same (5)b, or climb and be proclitic (i.e. preverbal) on the main verb (5)c (Pearce 1990).

- (5)a. *Voglio lavare la macchina.*

b. *Voglio lavarla.*

c. *La voglio lavare* / I want to wash the car / it.
- (6)a. Mes ele ne *la* pot **veoir** /

But she cannot see her.

b. Mais elle ne *peut la* **voir**.

Roberts (1997) uses the negative adverbs *più* and *pas* to show that in restructuring contexts, Italian infinitives go higher than French ones, and he highlights the absence of Italian-like restructuring in ModF ⁶. When restructuring occurs, Italian infinitives are before *più*, whereas French infinitives are always after *pas*. Regarding OF, he shows that infinitives could occur before *pas* and states that restructuring in OF is similar to restructuring in Italian. This feature of the language has been lost, and infinitive-movement is not allowed anymore.

Clitic climbing: OF is known to be a language that undergoes restructuring (6a, examples from Martineau, 1990; *above*), since it allows CC, i.e. the clitic leaves the infinitive and gets hosted by the main verb. On the other hand, the ModF equivalent (6)b does not allow the clitic to leave the infinitival clause, and thus remains proclitic on the latter. Nonetheless, CC still occurs in certain contexts in ModF; Martineau (1990) states that causative and perception verbs allow it, such as *faire*, ‘make’, or *voir*, ‘see’.

Clitic placement in infinitival non-restructuring contexts in Old French: When restructuring does not apply, the clitic cannot climb to the higher clause and remains hosted by the infinitive. In Italian, it remains enclitic, i.e. postverbal. Roberts (1997) claims that when CC is not possible, the clitic remains a postverbal pronoun that is fully stressed and does not need to be hosted by the verb (also, an adverb can intervene); and this is not found in Italian. In other words, the pronominal object is a strong form that remains in the lower clause. However, in the *Queste del Saint Graal*, the clitic behaves either similarly as Italian (7) ⁷, or it is a strong pronoun and appears preverbally (8), or it behaves like ModF (9) i.e. preverbal. These examples are from the *Base de Français Médiéval* corpus, and I provide the English translations. In the three following examples, ModF equivalents would have proclisis (like in (9)).

- (7) Il tent la main por **prendre** *la* / He stretches

out his hand to take it.
- (8)... mes volentez de **lessier** *moi* veoir.../ [you

accomplished (for me)] my will to let me see

[what I always wanted]

- (9)...et se j’ai pooir de **l’amender** je le vos

amenderai volentier/...and if I have the power

to repair it, I will be glad to repair it for you.

4. Conclusion

This paper presents evidence of changes in the diachrony of French in comparing OF and ModF word order. The structural reorganisation shows that languages do not have a linear construction but are rather a puzzle in which pieces may switch positions in the course of time. The inconsistency of the language structure after a thousand years of evolution demonstrates the perpetual reorganisation in order to create meaningful harmonies, with a domino-effect where one change gives rise to others. Yet, placement of clitics in infinitival non-restructuring clauses seems to be less rigid and more diversified in OF. More research on the latter observation would allow us to understand OF word order better, and the mechanisms that entail these orders.

6. Cinque (2002) identifies other realisations of restructuring in Modern French, such as quantifier climbing, en and y climbing, long movement in ‘easy to please’ constructions, and adverb climbing.

7. Enclisis on infinitive is only present in Early Old French and disappears before the Middle French period (De Kok, 1985).

5. References

Anagnostopoulou, E. (2005) “Strong and weak person restrictions: a feature checking analysis” in Heggie, L. & Ordoñez, F. (eds) Clitic and affix combinations. John Benjamins Publishing Company, Amsterdam, 199-235.

Arteaga, D. (1998) “On Null Objects in Old French” in Schwegler, A., Tranel, B. & Uribe-Etxebarria (eds) M. Romance Linguistics: Theoretical Perspectives 1-12.

Bonnet, E. (1991) Morphology after Syntax: Pronominal Clitics in Romance Doctoral dissertation, MIT.

Cinque, G. (2002) “Remarks and Replies: A Note on ‘Restructuring’ and Quantifier Climbing in French” in Linguistic Inquiry MIT, 33:4.617-636.

De Kok, A. (1985) La Place du Pronom Personnel Régime Conjoint en Français : une Étude Diachronique Rodopi, Amsterdam.

Johnston, O. M. (1900) “Old French Grammar” in Modern language notes 15:1:1-6.

Kayne, R. S. (1975) French Syntax: the Transformational Cycle Cambridge, Mass.: MIT Press.

Labelle, M. (2007) “Clausal Architecture in Old French” in Lingua, 117. [Online] Available at: https://archipel.uqam.ca/3424/1/Labelle_2007_LinguaClausalArchOF.PDF [Accessed 15 November 2018].

Martineau, F. (1990) “Clitic Climbing in Infinitival Constructions of Middle French” in Wanner, D. and Kibbee, D. (eds) New Analyses in Romance Linguistics: selected papers from the XVIII Linguistic Symposium on Romance Languages, Urbana-Champaign, April 7-9, 1988 235-251.

Mathieu, E. (2009) “On the Germanic Properties of Old French” in Crisma, P. & Longobardi, G. (eds) Historical Syntax and Linguistic Theory Oxford University Press 344-357.

Mathieu, E. (2012) “The Left Periphery in Old French” in Arteaga, D. (ed) Research in Old French: the state of art. Studies in Natural Languages & Linguistic Theory. Springer, Dordrecht, 327-370.

Olivier, M. (2018) A diachronic study of proclisis-enclisis alternation on infinitives and imperatives in Old French. CMM808: Dissertation. Ulster University. Unpublished assignment.

Pearce, E. (1990) Parameters in Old French Syntax, Infinitival Complements. Kluwer Academic Publishers, Dordrecht.

Rickard, P. (1974) A History of the French Language. Hutchinson, London.

Rizzi, L. (1978) “A Restructuring Rule in Italian Syntax” in Keyser, S. J. (ed) Recent Transformational Studies in European Languages 3, 113-158.

Rizzi, L. (1982) Issues in Italian Syntax. Foris Publications, Dordrecht.

Roberts, I. (1997) “Restructuring, Head Movement, and Locality” in Linguistic Inquiry The MIT Press, 28:3.423-460.

Salvesen, C. M. (2013) “Reflexive Verbs and the Restructuring of Clitic Clusters” in Salvesen, C. M. & Hellan, H. P. (eds) Challenging clitics. John Benjamins Publishing Company.

Vance, B. S. (1997) Syntactic Change in Medieval French: Verb-second and Null-subjects. Springer-Science + Business Media, Dordrecht.

Wurmbrand, S. (2015) “Complex Predicate Formation via Voice Incorporation [lingbuzz/001968]” in Nash, L and Samvelian, P. (eds) Approaches to complex predicates 248-290. Brill, Leiden.

Corpus
BFM - Base de Français Médiéval (2016) [Online] txm.bfm-corpus.org [Accessed 16 November 2018] ENS de Lyon, Laboratoire IHR , Lyon.

Hyphenation as a critical model for contemporary painting

Mary Keown

Supervised by: Dr. Louise Wallace
& Dr. Chérie Driver



Hitchhiker. Oil on Canvas by Mary Theresa Keown, 120x100cm. 2018.

My research explores how the hyphen may be useful in mapping a critical framework when considering contemporary painting in context. The paintings engage with issues surrounding abstract expressionism, its painterly modes are merged with the techniques of collage, in an attempt expand on modernist discourses and their gendered implications. These semi-figurative paintings attempt to elicit from the competitive logic of modernity, the right to claim a position of antagonism as a feminist move in painting. The paintings are also documented outside institutionalised spaces and are supported by video artworks that relate to life along the Irish border- another hyphenated state. This project contemplates how traditional modes of painted representations may be situated and reframed through digital screens in order to critically explore its indexical relationship to other media.



The decriers, Oil on Canvas by Mary Theresa Keown, 100x70cm. 2018.



Wemen, Oil on Canvas by Mary Theresa Keown, 90x60cm. 2018.

Quarrels in Translation:
Translating discordantly to achieve
harmonious resolution

Anne Rainey
Supervised by: Dr. Frank Sewell
& Dr Jacopo Romoli

This paper demonstrates Lawrence Venuti’s foreignisation method by applying it to the translation of Jean de la Fontaine’s 17th century fable, ‘Le Jardinier et son Seigneur,’ from French into English. Paradoxically, the discordancy of this method allows a closer approximation to the source text and therefore greater equivalence because the translator adheres to the source text structure, cultural milieu and vocabulary reminding the target text reader that this is a translation.

Keywords: translation, foreignization, source text, target text, Venuti, La Fontaine, translatum, equivalence, Schleiermacher, borrowings, calques, mediation

1. Introduction

Translation methodology has long been an area of conflicting ideas and disharmony. St Jerome (348-420 AD), perhaps the most famous of all translators, was compelled to defend himself vehemently for his chosen strategy in translating the Bible, ‘I render not word-for-word but sense-for-sense’ (Munday, 2008: 20). Etienne Dolet (1509-1546), paid the ultimate price for translation when he was tried, then burnt at the stake, for the addition of three, seemingly innocuous little words: rien du tout (nothing at all) in his humanist translation of Plato (Munday 2008: 23). Under very difficult circumstances, Martin Luther translated the Bible into German whilst in exile in Wartburg castle (Hughes, 2017).

Among translation theorists, strong feelings around translation strategy and methodology persist. In translation, there is necessarily a tension between the source text and the resulting *translatum*.¹ Antoine Berman, French translator, philosopher and theorist of translation (1942-1991) disapproved of pandering to the target audience: ‘the properly ethical aim of the translating act is receiving the foreign as foreign’ (Munday, 2009:189). He discussed ‘deforming tendencies’ (Munday, 2008) of translation, where translators help the reader by making the translations more accessible. Lawrence Venuti (1953-) an American translation theorist goes further and makes a ‘call to action for translators to adopt visible and foreignizing strategies’ (Munday, 2008: 149), worrying less about the flow of the translation and more about loyalty to the text to be translated. This means sometimes retaining vocabulary in the source language, preserving the cultural norms and accepting a difficult rhythm or rhyme without demur.

1. A ‘translatum’ is the completed translation, the target text.

2. Calque: a word or phrase taken from source language but translated to corresponding target language words while still retaining the original meaning.

3. At the time of writing this work (late 17th century), jasmine introduced from Spain, was a rare luxury.

2. Foreignization

Lawrence Venuti’s foreignizing translation method owes much to Friedrich Schleiermacher’s (1768-1834) preferred translation strategy of moving the translated text reader towards the source text writer. The objective is to allow readers to have the experience of reading a translation which is close to the foreign text. A foreignizing translation ‘may include lexical and syntactic borrowings and calques²’ (Munday, 2009: 189) and examples of vocabulary from the source language. This approach reminds readers from the target culture that they are reading a translation. Venuti also terms this ‘resistant’ translation, as it is non-fluent and at times counter-intuitive and disruptive.

3. Translation task

For this translation task I have selected a fable entitled ‘Le Jardinier et son Seigneur’ from Jean de La Fontaine’s 17th Century classic collection of Fables. This amusing tale begins with a quarrel, which leads to a ruckus and concludes with an uneasy resolution. Following Venuti’s translation techniques, I have chosen to provide a foreignising translation. This resistant approach, whilst resulting in a less elegant or fluent translation, paradoxically provides greater equivalence to the source text. That is, it surfaces the essence of La Fontaine’s original work, making it more accessible to the modern reader. The aim is, via the target text, to harmoniously bring readers closer to the sense of the original text. In the interaction of translation, the translator must finally reach an entente cordiale between source and target texts. In this piece, as Mona Baker suggests, the translator attempts to ‘do right’ (Baker, 2010: 4) by various parties in the interaction: the source author and culture and the target reader and culture. Archaisms and modern colloquialisms will be juxtaposed and anachronisms will be included (Munday, 2008). Some unusual terms will be included to oppose the harmony of the passage and to challenge the reader. Where possible the target text will adhere closely to the syntax, system and order of the source text – though at times this ideal must be sacrificed. This is to avoid disrupting the original layers of comedy intended by La Fontaine in the source text and to keep sight of the fact that the work is written in verse.

4. Source text and Translation

Le Jardinier et son Seigneur – Jean de La Fontaine
Un amateur du jardinage,
Demi-bourgeois, demi-manant,
Possédait en certain village
Un jardin assez propre, et le clos attenant.
Il avait de plant vif fermé cette étendue.
Là croissait à plaisir l’oseille et la laitue,
De quoi faire à Margot pour sa fête un bouquet,
Peu de jasmin d’Espagne et force serpolet.

The Gardener and his Lordship – Anne Rainey
*A gardener keen and lover of tillage,
His birthright half burgher, half clot,
Possessed in a certain village,
A well-tended garden with plot.
A hedge he had planted enclosing this parcel,
And there, with abandon, grew lettuce and sorrel,
The makings for Margot’s sweet festive bouquet,
Sparse Spanish jasmine,³ wild thyme by the spray.*

Cette félicité par un lièvre troublée
Fit qu’au Seigneur du bourg notre homme se plaignit.
‘Ce maudit animal vient prendre sa goulée
Soir et matin, dit-il, et des pièges se rit;
Les pierres, les bâtons y perdent leur crédit:
Il est sorcier, je crois. — Sorcier? je l’en défie;
Repartit le Seigneur: fût-il diable, Miraut,
En dépit de ses tours, l’attrapera bientôt.
Je vous en déferai, bon homme, sur ma vie.
- Et quand? - Et dès demain, sans tarder plus longtemps.’

*Blissful felicity ruined by a hare,
With complaints to his lordship caused our man to repair.
‘This cursed animal fills up without care
Evening and morning,’ said he, ‘of my traps he makes light;
Neither sticks nor stones make him fear for his plight.’
‘I believe he is a sorcerer,’ ‘A sorcerer? Not a bit,’
Was the Lord’s repost: ‘were he the devil in his pit,
In spite of his tricks Miraud will catch him lickety split.
I will deliver him up, on my life, my good man.’
‘But when?’ ‘On the morrow, no delays have I planned.’*

La partie ainsi faite, il vient avec ses gens.
‘Çà, déjeunons, dit-il: vos poulets sont-ils tendres?
La fille du logis, qu’on vous voie, approchez:
Quand la marierons-nous, quand aurons-nous des gendres?
Bon homme, c’est ce coup qu’il faut, vous m’entendez,
Qu’il faut fouiller à l’escarcelle.’
Disant ces mots, il fait connaissance avec elle,
Auprès de lui la fait asseoir,
Prendre une main, un bras, lève un coin du mouchoir;
Toutes sottises dont la belle
Se défend avec grand respect:
Tant qu’au père à la fin cela devient suspect.

*The matter thus settled, he arrived with his band.
‘We shall eat here,’ said he; ‘tender chickens, those be?
The daughter, let us see her, come closer to me,
When will we marry, and a son-in-law see?
Good man, on this point, attend closely to me,
You must search through your wallet, do not take this lightly,’
and on saying these words, made acquaintance politely.
He had her sit down so closely by him,
Took her hand, then her arm, tweaked her handkerchief trim,
Silly teasings from which the lass of such beauty,
Defended herself with respect and such duty;
Papa grew suspicious she withstood so acutely.*

Cependant on fricasse, on se rue en cuisine.
‘De quand sont vos jambons? ils ont fort bonne mine.
- Monsieur, ils sont à vous. - Vraiment, dit le Seigneur,
Je les reçois, et de bon cœur.’
Il déjeune très-bien; aussi fait sa famille,
Chiens, chevaux, et valets, tous gens bien endentés:

Il commande chez l’hôte, y prend des libertés,
Boit son vin, caresse sa fille.
L’embarras des chasseurs succède au déjeuné.
Chacun s’anime et se prépare:
Les trompes et les cors font un tel tintamarre
Que le bonhomme est étonné.

*Meanwhile they tear through the kitchen, fricaseeing his food.
‘How long have your hams cured? They look pretty good.’
‘Good sir, they are yours.’ – ‘i’ faith,’ said the lord,
‘With good grace I’ll accept them, with your wishes accord.’
He breakfasts most richly, as do all of his clique,
likewise hounds, horses, servants, indeed all blessed with teeth.
He dictates and acts freely, like a host, so to speak,
and whilst quaffing his plonk, he pets his girl meek.
A kerfuffle of hunters spring out from the feast,
One and all stir to action, they make ready and do:
The trumpets and horns make such hullabaloo,
The good man is astounded at all this to-do.*

Le pis fut que l’on mit en piteux équipage
Le pauvre potager: adieu planches, carreaux;
Adieu chicorée et porreaux,
Adieu de quoi mettre au potage.
Le lièvre était gîté dessous un maître chou.
On le quête; on le lance: il s’enfuit par un trou,
Non pas trou, mais trouée, horrible et large plaie
Que l’on fit à la pauvre haie
Par ordre du Seigneur; car il eût été mal
Qu’on n’eût pu du jardin sortir tout à cheval.

*But worse was the piteous state that the troop,
Left the poor kitchen garden: adieu veg for soup,
Adieu endives and leek heads,
Adieu drills and garden beds.
The hare went to ground ‘neath a fine cabbage stout,
They hunted and flushed him, through a hole he jumped out,
And not just a hole, a wound, vast, unsightly,
inflicted upon the poor hedge so lightly,
By his lordship’s orders, for it had been a bore,
that they could not on horseback quit the garden before.*

Le bon homme disait: ‘Ce sont là jeux de prince.’
Mais on le laissait dire; et les chiens et les gens
Firent plus de dégâts en une heure de temps
Que n’en auraient fait en cent ans
Tous les lièvres de la province.

*Our good man said: ‘Such are the sports of princes.’
With his hounds and his people, let us leave him to talk,
Occasioned more damage in one hour of the clock,
Than ever would in one hundred years
Have been caused by all the hares in the provinces.*

Art + Family, Exploration No.1

(C-Type print)

Susie Rea

Supervised by: Dr. Alastair Herron,
Prof. Paul Seawright & Dr. Fiona Bloomer

Petits princes, videz vos débats entre vous:
De recourir aux rois vous seriez de grands fous.
Il ne les faut jamais engager dans vos guerres,
Ni les faire entrer sur vos terres (*La Fontaine, 1972, p. 89*).

*Little princes, sort out your debates in a huddle,
Recourse to kings just results in more muddle.
Let them not in your wars have a hand,
And **never** allow them to enter your land.*

5. Conclusion

Speaking of the balance that translators try to achieve, Belfast poet and translator Ciaran Carson remarked, 'translation is a serious business for me. It is also serious play,' (Kennedy-Andrews, 2009: 21). This translation attempts to embrace Venuti's principles of foreignization without surrendering La Fontaine's mirth and light touch.

Maria Tymoczko (1943-) describes translation as 'an act of mediation' (Tymoczko, 2010: 219). It is the intention of this translation, therefore, to peaceably bring readers closer to embracing the foreign identity and spirit of La Fontaine's fable. Although the foreignising method may seem counterintuitive to begin with, it is hoped that the resultant translation of the text has been harmonious, engaging and amusing.

6. References

Baker, M. (2010) *Critical Readings in Translation Studies*. Oxon: Routledge.

Hughes, A. (2017) *Luther agus an Domhan Gaelach*. <https://www.bbc.co.uk/programmes/b09d5tg8> (2 Dec 2018).

La Fontaine, J. (1972) *Fables, tome 1*. Paris: Librairie Larousse.

Kennedy-Andrews, E. (2009) *Ciaran Carson: Critical Essays*. Dublin: Four Courts Press.

Munday, J. (2008) *Introducing Translation Studies: Theories and Applications*, 2nd edn. Routledge, Oxon, UK.

Munday, J. (2009) *The Routledge Companion to Translation Studies*, Revised edn. Oxon: Routledge.

Tymoczko, M. *Ideology and the Position of the Translator: In What Sense is a Translator 'In Between?'* In Baker, M. (2010) *Critical Readings in Translation Studies*. Oxon: Routledge.



Advances in biotechnologies present ordinary families living with genetic disease, disability or difference with some of the most challenging decisions gripping society today. Through assisted reproductive technologies (ART) like pre-implantation genetic diagnosis (PGD) and pre-implantation tissue typing (PTT) we are altering the make-up of society at a molecular level. This transdisciplinary practice-based research project looks at advances in genetics and biotechnologies through photographic portraiture. The work aims to explore the fault lines where medicine, technology and society meet.

Duanaire Not Death:
An Antrim Example of the Pen
being Mightier than the Sword

Duane Long
Dr. Nioclás Mac Cathmhaoil,
Dr. Peter Smith & Dr. Maxim Fomin

One could argue that there are, in Ireland, three main Ossianic texts, spreading over the last thousand years. These are Acallamh na Senórach (Colloquy with the Ancients) composed in the 12th century, the collection of Ossianic verse which became known as Duanaire Finn (the Poem-Book of Fionn) compiled between 1626-27 and the three-volume edition of this manuscript (1908, 1933 and 1953). This essay looks at the circumstances under which Duanaire Finn and its edited volumes were compiled and delves into the mindset of those who undertook the work.

Keywords: Ballad Poetry, Heroism, Native Poetry, Irish Poetry, Lays, Outlawry, Ossianic Tales, Folktales, Manuscript Tradition

1. Introduction

Fionn Mac Cumhaill (of the Ossianic cycle) is, along with Cú Chulainn (of the Ulster cycle), one of the two main heroes of Irish mythology. Although the Ulster cycle is the older of the two traditions, it is the Ossianic cycle that has been the most popular for several hundred years. This essay will focus on the seemingly defeatist background of two Ossianic texts. These are the composition, between the years 1626 and 1627, under the patronage of Somhairle Mac Domhnaill, of the manuscript that has come to be known as Duanaire Finn and the three-volume edition of this manuscript edited by Eoin Mac Neill (1908) and Gerard Murphy (1933 and 1953). Mac Domhnaill and Mac Neill, as well as both hailing from County Antrim, were involved in physical resistance to English occupation of Ireland but seem to have concluded that preserving these stories/making them available to the public was a more effective way of maintaining Irish spirit and thus resisting imperial forces (thus the reference to a ‘seemingly defeatist’ nature of composition).

The dates of composition of the main Ossianic texts is testament to the flexibility and adaptability of the stories and ballads pertaining to Fionn Mac Cumhaill and his band of heroes. The Ulster cycle was given more attention (certainly by the scribes and nobility) prior to the 12th century, while the Ossianic stories existed orally and in the realms of the poorer classes. In an ironic twist, it was this lack of attention or interest among the higher classes that allowed the Ossianic tales to spring to prominence with the passage of time. There are three prevalent collections of Ossianic material. First we have the late 12th century composition known as Agallamh na Senórach. This almost-epic story,¹ as well as the lay-tradition it inspired, was the result of the cultural changes resulting from the Anglo-Norman invasion and the increase of European culture in Ireland. Nothing is known of the composer other than that which is obvious – he was of a mature age (by which I mean capable of this composition) in the late 12th century. The latter two compositions being the aforementioned Duanaire Finn and its edited

1. Given the work of Murray (2017), it may be wise to avoid classifying Agallamh na Senórach as an epic tale. Despite having epic elements it falls short in other aspects (it isn’t purely in poetic form, for example).

volumes which I now discuss.

2.1 Duanaire Finn: The Manuscript

This manuscript, despite initial confusion (Mac Neill believed the Irish-language version of Ostend was in fact an elaborate form of the word ‘anois’ meaning ‘now’) when the first of the edited volumes was published at the start of the last century, was compiled in Belgium.² Almost nothing is known of the scribe, Aodh Ó Dochartaigh. He left Inishowen, in the north of Donegal, and ended up in Belgium, a fact known only from his correspondence with his patron. Ó Dochartaigh proves himself to be a competent editor as well as having most likely composed three of the lays to be found in the collection (Nagy, 2003). Contained in the manuscript are; 1) a copy of Agallamh na Senórach, 2) a fragment of a story that cuts off in its third page and is followed by one hundred blank pages;,,3) the collection of 69 lays that have come to be known as Duanaire Finn, and 4) a two-page poem written by a man who signs off as ‘a poor friar’. The fact that a copy of Agallamh na Senórach is contained in this manuscript makes it arguably the most important Ossianic manuscript in existence. Given his quality as a scholar and editor, there is little doubt that he understood the value of preceding work with Agallamh na Senórach, the initial work from which the lay-culture sprung to prominence.

2.2 Somhairle’s Inspiration

To return to Somhairle Mac Domhnaill, we must look at Duanaire Finn in the context of the Counter-Reformation and the Irish fight for freedom. The Mac Domhnaill clan had land in Antrim, in east Ulster, and in Scotland at the start of the seventeenth century.³ It is an eventful 25 odd years brings us from 1600 A.D. up to the compilation of Duanaire Finn. The Gaelic aristocracy was defeated at the Battle of Kinsale. The Treaty of Mellifont where O’Neill, the great chief in Tyrone, submitted and surrendered a large amount of land and power was signed in 1603. 1607 saw the Flight of the Earls, in which O’Neill and other important figures fled to the continent to seek help in fighting the British. Ultimately, they wouldn’t return. 1609 brought the Plantation of Ulster and 1610 brought the event that affected Somhairle most personally. His uncle, Randall, yielded 2,000 acres of land near Coleraine, in Derry, for the purposes of the plantation. We need only look at the Anglicisation of his name to see where Randall’s loyalty lay. He was indeed well compensated for this surrender of land. This led to a number of family members mounting a failed rising against Randall. Somhairle carried out a year-long campaign but only proved a slight nuisance, eventually fleeing to the continent to escape piracy charges. He joined the Spanish army and, by all accounts, had a good career.

Somhairle now knew that gathering these lays was his most effective option in continuing some form of campaign against British rule in Ireland. The Duanaire connects the Irish people to the Fenian heroes much as the Annals of the Four Masters would connect Irish Catholicism to Biblical times when it would be compiled a few years later. Somhairle, knowing any physical battle was futile, and that his fight against the English was over, saw the compilation of this Duanaire as a means to incite the Irish to continue their fight. Having himself fought for Irish freedom, Somhairle most likely considered himself a modern day Fionn Mac Cumhaill. He also, most likely, romantically indulged himself and the idea of being a Fiann-member until you take up farming. This notion would have been reinforced, in his mind, by his family’s loss of land.

2. This can be seen in – Eoin Mac Neill Duanaire Finn: The Book of the Lays of Fionn. Part 1 (London: The Irish Texts Society, 1908), xviii.

3. For more about the life of Somhairle Mac Domhnaill, see – Ruairí Ó hUiginn, “Duanaire Finn: Patron and text,” in Duanaire Finn: Reassessments, edited by John Carey, 79-106. London: The Irish Texts Society, 2003.

2.3 Variance from the Norm in the Ossianic Cycle

Certain elements of the Ossianic cycle made it ideal for the task at hand. The main hero, Fionn Mac Cumhaill, differs from what we would expect. He is first and foremost a poet gifted with great knowledge. His first intentional violent adventure is to seek revenge for the death of another poet. This journey takes him to the fairy otherworld – an indicator of his knowledge. We are therefore reminded that someone can still become a hero despite not necessarily choosing that way of life, much as the Irish would be forced to fight foreign invasion in self-defence. We can clearly display Fiannaíocht’s variance from the norm by looking at a very popular scenario in the heroic journey, the Vater-Söhnes-Kampf or father-son-struggle, wherein the heroic father, not recognising his own son, kills him. Stories of Cú Chulainn, Il’ya of Murom, Rostam in Persian mythology, or Heracles in Greek mythology all contain this scenario.

This common scenario, however, is not applied in Fiannaíocht. The opposite, in fact, is true. In one story of Oisín’s birth, Fionn doesn’t know that he has a son but finds a child in the woods and immediately recognises him as his son. So the question is why does Fiannaíocht vary from the norm? These other heroes, to protect society must be the last of their line. Essentially, the hero must kill his son in order to protect society. Dean Miller (2006) describes the hero as the ‘perfect solipsist’ whose timeline is ‘intense but brief.’ The hero’s son could be potentially dangerous and, therefore, no trace of the hero can remain.

Fionn and the Fianna, however, serve to protect us, by us being reminded that we are descended from them. They remind us of past achievements and our ability to endure unfavourable odds. There is a ninth century story of a falling out between Fionn and Oisín. Kuno Meyer (1910) points out that the general Fiannaíocht universe does not bear the weight of this story. We instead developed a humorous and burlesque tale in which the father and son quarrel over alleged cheating during a game of chess. In short, the aim of these stories of Fionn’s recognising Oisín in the woods and a petty quarrel is to remind us that the Fianna did not die out but are in fact the ancestors of the modern Irish. They, in this role, serve as an example of how the Irish should put personal differences aside and fight the true enemy.

2.4 The Changing Enemy in Ossianic Tradition

Oisín, having magically outlived his comrades, meets St. Patrick who proceeds to record Oisín’s stories. This would suggest the stories were recited and recorded in the mid 5th century. One lay that Oisín supposedly recites to Patrick, and is included in Duanaire Finn, encourages the Irish to resist Viking attacks. This presents two problems. The first being that the stories couldn’t be written – Wim Tigges states that, although believed to have come with Patrick, the first Irish written records probably date to the 7th century (Tigges and O Béarra, 2006). The second problem is that, at the time of Patrick, the Vikings were yet to attack. This suggests that as early as the 12th century (the source from which Ó Dochartaigh copied this lay is probably from the 12th century, or itself a copy of said 12th century manuscript), people were adapting Ossianic stories to their current needs. Mac Domhnaill echoes this adaption when he decides that the best use of his resources is to obtain a scholar who can compile and, through the copying of the manuscript, spread these Ossianic tales and awaken the courage of the Irish people.

2.5 Eoin Mac Neill and the Edited Volume

Moving into late 19th and early 20th century Ireland, Eoin Mac Neill was very active in political events of the time. The demands of this turbulent period of Irish history ultimately took precedent over his academic works. Mac Neill undertook his endeavour as a pastime, his interest perhaps inspired by county links, and was never able to devote enough time. As a result, a number of mistakes managed to creep into his work. Mac Neill (1908) does however readily admit to faults in the project, quoting time constraints and the fact that he initially started the project for his own interest and with no interest in publication. He ultimately passed his work to Murphy, who proved to be a better scholar. We must now ask ourselves why Mac Neill changed his mind. He simply says that he was convinced by someone he told of his work (Ibid). I would argue something a little deeper. I believe that Mac Neill (who 8 years later issued orders to cancel the Easter Rising) saw fighting the English on a martial level as futile. He had, through his study, become aware of Somhairle's life and experiences, and drawn comparisons between the Ireland of Somhairle's time and his own, and perhaps between himself and Somhairle. He realised, like Somhairle, that the best way to continue the fight was to preserve tradition.

3. Conclusion

Both the manuscript and the edited volumes that followed show how two prominent figures in fighting foreign invasion in Ireland realised that the most successful method of resistance (at that given stage) was not to fight on a martial level but to preserve a culture that could one day incite the native Irish to take up arms at a more opportune time. Conveniently, the main heroic saga in Ireland, not by learned but by oral influence, varied enough from the normal heroic saga that they could utilise it as they needed it at that time. Fionn Mac Cumhaill, by not being the normal hero, was able to become the national hero and Mac Domhnaill and Mac Neill, by fighting on a cultural level, and contributing to literature, left a contribution that they couldn't have had they died in battle.

4. References

Mac Neill, E. (1908) Duanaire Finn: The Book of the Lays of Fionn. Part 1. Published for the Irish Texts Society by David Nutt, London.

Meyer, K. (1910) Fianaigecht. School of Celtic Studies, Dublin Institute for Advanced Studies. Dublin.

Miller, D. (2006) Cú Chulainn and Il'ya of Murom: Two Heroes, and Some Variations on a Theme. In editors (Séamus Mac Mathúna agus Maxim Fomin), Parallels between Celtic and Slavic, Graham & Heslip, Belfast.

Murphy, Kevin. (2017) The Early Finn Cycle. Four Courts Press, Dublin.

Nagy, J.F. (2003) The Significance of the Duanaire Finn. In editor (John Carey), Duanaire Finn: Reassessments,. The Irish Texts Society, London.

Ó hUiginn, R. (2003) Duanaire Finn: Patron and Text." In editor (John Carey), Duanaire Finn: Reassessments,. The Irish Texts Society, London.

Tigges, W. and Ó Béara, F. (2006) An Old Irish Primer. Keltische Draak, Nijmegen.

Opposites (Embroidery, 2018)

Lyndsey McDougall
Supervised by: Prof. Karen Fleming
& Dr. Joseph McBrinn



Opposites is based on McDougall's PhD research on Masonic embroidery made in Ireland. It is the researcher's interpretation of the Chamber of Reflection, a small room found in some Masonic Rites. The room is entered by the candidate before their initiation ceremony, and is designed to induce the feeling of self-reflection, a modern form of the ancient cave of initiation. McDougall is interested in documenting embroidered Irish Masonic objects, and finding out about the people who made and wore them. It is widely accepted that many of these textile artefacts were made by women, wives and daughters of Masonic men. Therefore, by investigating these artefacts we can look at the untold and limited role of Irish women within the Freemasonry.

Half Game, Half Comic: How the Visual Novel Adapts Manga

Rebecca Crawford

Supervised by: Dr. Justin Magee,
Dr. Ruth Brolly & Dr. Yuanyuan Chen

This paper will argue the seemingly paradoxical statement that a video game can also be a comic. It will explore how the visual novel adapts manga features in the video game form by using research and methodologies typically applied to comic studies – such as comic semiotics (Cohn, 2013) – on an area that is usually analysed solely via video game studies and methodologies (Poole, 2001; Azuma, 2009; van Zoggel, 2011; Greenwood, 2014; Chen & Crawford, 2018). This will involve a brief discussion using the comparative point-by-point method, as well as a literature review of relevant material on layers, space, sound, time and reading in manga and visual novels.

Keywords: visual, novel, video, game, comic, semiotics, layers, compositing, space, time, reading.

1. Introduction

Manga and Japanese video games have an existing relationship. From the earliest beginnings of the industry, when Shonen Jump mangaka (manga illustrator) Akira Toriyama was invited to do the character designs for Dragon Quest in 1986 to “give it an authentic manga feel and instant customer recognition” (Kohler, 2005: 86–7) the two industries and fandoms have been influential upon one another. Building on this existing relationship, this paper focuses on research in comic studies and will discuss comics in comparison with an area that is usually examined solely through the lens of video game studies (Poole, 2001; Azuma, 2009; van Zoggel, 2011; Greenwood, 2014; Chen & Crawford, 2018). Using a comparative point-by-point method, this paper will argue the seemingly paradoxical statement that a video game can also be a comic, by reviewing literature and applying methodologies—such as semiotics—from the field of comic studies and discussing the relationship with manga on the visual novel’s (also known as sound novel (Cavallaro, 2009)) use of layers, space, sound, time and reading volumes.

2. Layers and compositing in Manga and visual novels

This section will explore how layers and compositing in visual novels are influenced by manga. Just like manga, visual novels are made up of layers (Murakami and Bryce, 2009)—inside a panel there may be speech bubbles and text boxes, smaller images that might appear beside the text, or in the centre of the main panel as in *Steins;Gate*. While compositing in manga panes show multiple parts of the same moment (LaMarre, 2009), compositing in visual novels (see fig.1) using layers to help the reader become a character in the story; instead of viewing the comic from a distance, players are meant to view it in first-person.

Fig. 1 Although not Japanese, the visual novel used as an example here is influenced by Japanese visual novels, and shows the influence of Japanese media on non-Japanese media, in the same way as original English non-Japanese manga does for manga (Brienza, 2013). This example shows how compositing creates a first-person perspective. Layers in order: background, skip button, text box, character image (sprite).



3. Space in Manga and visual novels

While the use of compositing appears in both manga and visual novels, the use of space in visual novels is also linked to manga. Manga typically uses less detailed characters set against highly detailed backgrounds, to bring additional depth to the printed page (Schodt, 1996). In a similar vein, visual novels that rely on 2D character sprites use less detailed characters, compared to their backdrops. *Steins;Gate* and *Psycho-pass: Mandatory Happiness* set their characters against detailed backgrounds, that add to the worldbuilding in a similar way as the manga iterations of their franchises. While the characters are stylised, their intricate backgrounds bring extra depth to the two-dimensional world.

Space in manga and visual novels can also refer to the space that is not used. McCloud (1994) has previously linked *wabi sabi* to manga, but it can also be related to the visual novel. *Wabi sabi* involves the deliberate implementation of spaces of nothing, sometimes creating *ma* (blankness/emptiness), while filling the rest of the space with art as an artifice of contrast (Juniper, 2003). Linked to everything from Ikebana (flower arranging) to Zen Buddhism (Juniper, 2003), *wabi sabi* can also be found in the deliberate absence of visual information in visual novels. Not every scene is depicted in manga (Ingulsrud & Allen, 2009): similarly, not every scene or action is depicted in a visual novel. While readers must fill in the blanks in between panels in a comic (McCloud, 1994; Schodt, 1996), players of visual novels imagine action when it does not appear on screen; in *Steins;Gate* this may mean that the player ignores the static nature of the character sprites, fight scenes that occur outside of the panel’s frame, or the fact that no hand appears when the player interacts with the protagonist’s phone (see fig. 2). Hence, artistic depth is also created through what is not depicted.

Fig. 2 Example of a phone from *Little Red Riding Hood in Tokyo*, part of the practical element of Rebecca Crawford’s PhD research. Notice the lack of hand depiction which is typical of the form. This game uses artwork by Claire Gadd-Hayward, Kirstin Andrews and Rebecca Crawford, coded by Ryan and Rebecca Crawford.



4. Sound in Manga and visual novels

The dimensional differences between reality and the page or screen are also important to consider when discussing space, how the real-world conflicts with the reading of print, digital readers battle against real-world (Groensteen, 2013) and digital distractions (Hague, 2014). Hence, digital comics that make use of music may find it easier to keep the reader focused (Groensteen, 2013) because sound links the fictional dimension to the real-world. Print manga also use sounds to draw attention, like the slight flutter as you turn a page (Hague, 2014). As Hague (2014) points out, sound is directional, giving a sense of time and space in a realm that exists in the second dimension. Visual novels often use music and SFX; the use of sound in a visual novel gives direction to the player, reminding them to focus on the story unfolding in front of their eyes.

5. Time in Manga and visual novels

Like space, the use of time in visual novels is influenced by manga. Manga pages use fewer words than Western comics; allocating more time to depicting actions and thoughts, which may only take up one panel in a comic, and last for pages upon pages in manga (Schodt, 1996). As Cohn (2013) points out, applying semiotics to the comic form, Japanese Visual Language (JVL) focuses more on part of a scene, over the whole scene, compared to American Visual Language (AVL); this is because comics tend to have an objective view, whereas manga is subjective. This subjectivity allows the intimate depiction of miniscule parts of everyday life (Schodt, 1996).

Consequently, manga chapters may take hundreds of pages or use dozens of volumes to tell a single story (Schodt, 1996). Visual novels also distort time to focus on dramatic moments and feelings, though they tend to rely more on words than images. This, and their use of multiple endings, means that visual novels make for substantial reading material (Cavallaro, 2009). Visual novels like *Steins;Gate Zero* or *Chaos;Child* may take over forty hours to complete, while *Fate Stay/Night* has over 500,000 words of narrative (Lebowitz and Klug, 2011).

While the experience of fictional time in visual novels has been influenced by manga, visual novel writers have more control over player reading time than mangaka. Due to the power of delivery held by the reader, surprises in comics may be ineffective, simply because readers can cheat and flick ahead (Eisner, 2008). Visual novels prevent users skipping ahead by controlling the delivery of narrative, as code prevents the skipping of unread text. Hence, visuals and narrative are revealed chronologically. The control of animation of sequential narratives in digital comics has been contested elsewhere (Bigerel, 2009). Programmers may purposefully delay the unveiling of certain lines of narrative in their code, for dramatic effect, or require user interaction to finish unveiling a sentence, whereas a mangaka cannot control how much time is taken to read a sentence in a panel, or what page is read and in what order.

6. Reading Manga and visual novels

Generally, Western comics use Z-type reading (left to right, up to down) whereas manga are read right to left (Cohn, 2013). Visual novels, however, despite being written in Japanese, or primarily for Japanese readers, are read in the Western Z-type form. This means that the reader is encouraged to travel right in their reading experience. This is linked to the video game's use of arrows, which often

involves using the right arrow or joystick to move the story and gameplay in that direction. Similarly, visual novels encourage the reader to progress chronologically through the story, moving right to scroll through future narrative.

The reading time of visual novels is also influenced by the length of time it takes for a sound, or line of dialogue to finish playing. This is something that does not affect manga. Comics aren't meant for oral renditions, therefore relying solely on the content found in word balloons will not lead to a coherent understanding of their narratives (Ingulsrud and Allen, 2009). Although there have been exceptions where titles or sections have been read aloud on Youtube (LittleKuriboh,2008), or over the radio (NYC Mayor LaGuardia's Legendary Radio Readings:NPR, 2008), however, this is not the norm. Usually, readers must take the time to read images and words together. Like manga, a combination of text and images is needed to completely understand a visual novel's narrative, but unlike manga, there is more of a reliance on text. Looking away from the screen, the reader can still understand what is going on when playing visual novels that use voiced dialogue.

7. Conclusion

The influence of manga on the visual novel has meant that the visual novels use of space and time has been shaped by the manga reading experience. Although there are key differences, like how the visual novel's use of sound impacts the time spent reading, manga and visual novels share many similar features; this includes their use of things such as layers, space and compositing. Therefore, while some may argue against comics that use animation or restrict reading (Bigerel, 2009), the visual novel is no longer a paradox; a video game can also be a comic, and share comic features.

8. References

- Azuma, H. translated by J. E. A. and S. K. (2009) 'Otaku: Japan's Database Animals', in. Minneapolis: University of Minnesota.
- Bigerel, Y. (2009) About Digital Comics, Deviantart. Available at: <http://balak01.deviantart.com/art/about-DIGITAL-COMICS-1119669699>.
- Brienza, C. (2013) 'Did Manga Conquer America? Implications for the Cultural Policy of "Cool Japan"', International Journal of Cultural Policy. Routledge, 20(4), pp. 383–398. doi: 10.1080/10286632.2013.856893.
- Cavallaro, D. (2009) Anime and the Visual Novel: Narrative Structure, Design and Play at the Crossroads of Animation and Computer Games. McFarland.
- Cohn, N. (2013) 'Navigating Comics : an Empirical and Theoretical Approach to Strategies of Reading Comic Page Layouts', 4(April), pp. 1–15. doi: 10.3389/fpsyg.2013.00186.
- Crawford, R. and Chen, Y. (2017) 'From Hypertext to Hyperdimension Neptunia: The Future of VR Visual Novels: The Potentials of New Technologies for Branching-Path Narrative Games.', 2017 23rd International Conference on Virtual System & Multimedia (VSMM), pp. 1–7.
- Eisner, W. (2008) Graphic Storytelling and Visual Narration. New York: W.W. Norton and company.
- Greenwood, F. (2014) 'The Girl at the Center of the World : Gender , Genre , and Remediation in Bishōjo Media Works', Mechademia, 9, pp. 237–252. Available at: <https://muse.jhu.edu/article/557294>.

Groensteen, T. translated by B. B. and N. N. (2013) The System of Comics. doi: 10.1017/CBO9781107415324.004.

Hague, I. (2014) Comics and the Senses. oxon: Routledge.

Ingulsrud, John E. ; Allen, K. (2009) Reading Japan Cool Patterns of Manga Literacy and Discourse. Plymouth: Lexington Books.

Juniper, A. (2003) Wabi Sabi. Vermont: Tuttle Publishing.
Kohler, C. (2005) Power Up How Japanese Video Games Gave the World an Extra Life. New York: Dover Publications.

LaMarre, T. (2009) The Anime Machine. London: university of Minnesota press.
Lebowitz, J. and Klug, C. (2011) Interactive Storytelling in Video Games: A Player-Centered Approach to Creating Memorable Characters and Stories. Focal Press.

LittleKuriboh (2008) LittleKuriboh Reviews Yu-Gi-Oh #1 - 1/2. [online video]. Available at: <https://www.youtube.com/watch?v=TNKW-UEk-q0> (Accessed: 16 May 2017).

McCloud, S. (1994) Understanding Comics. New York: Harper Perennial.

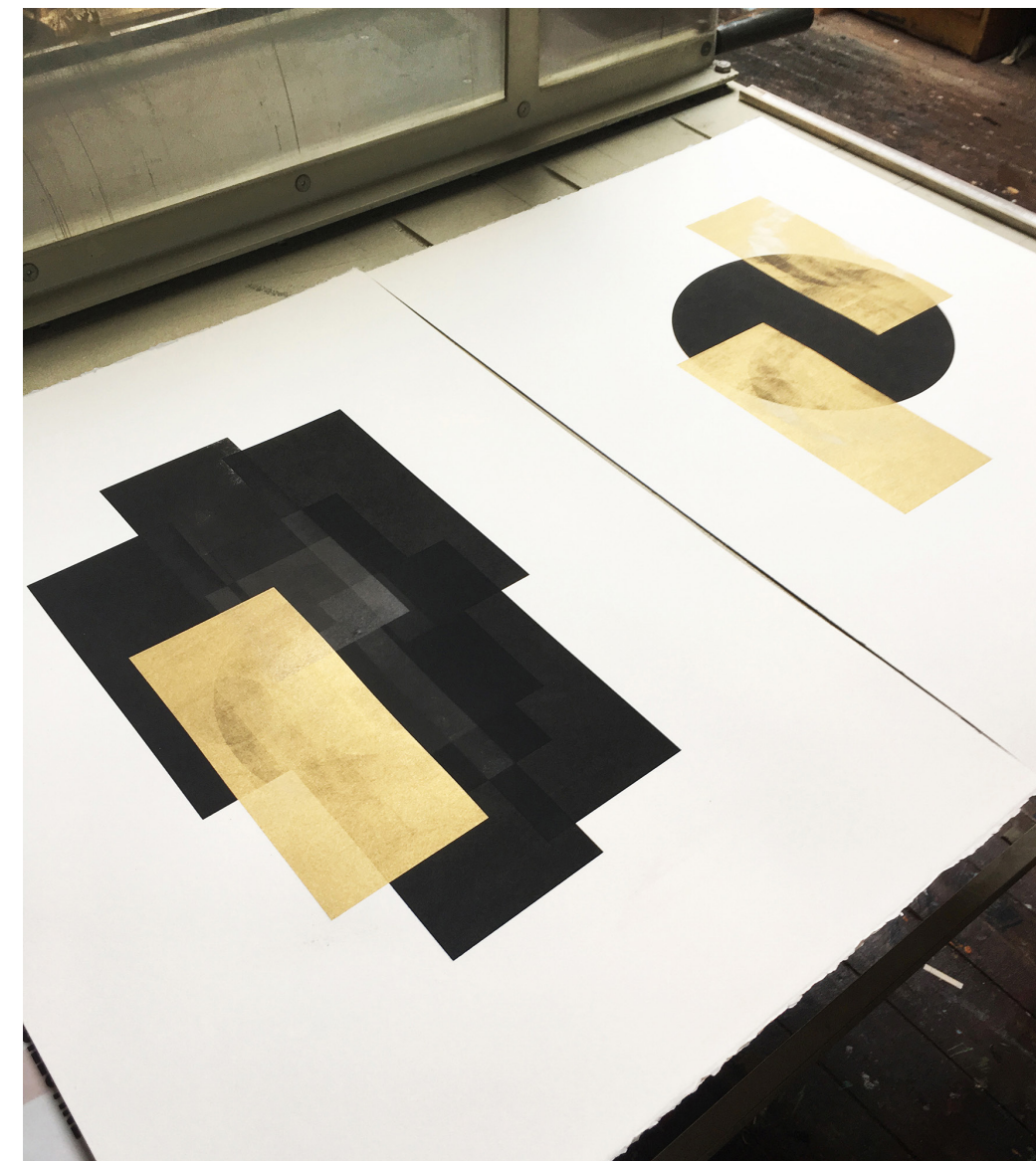
Murakami, S. and Bryce, M. (2009) 'Manga as an Educational Medium', 7(10), pp. 47–55.
NYC Mayor LaGuardia's Legendary Radio Readings : NPR (2008). [online recording] Available at: <http://www.npr.org/templates/story/story.php?storyId=97621982> (Accessed: 16 May 2017).

Poole, S. (2001) Trigger Happy: The Inner Life of Video Games. Fourth Estate. Available at: <https://www.amazon.co.uk/Trigger-Happy-Inner-Life-Videogames/dp/1841151211>.
Schodt, F. L. (1996) Dreamland Japan Writings on Modern Manga. Berkley, California.: Stone Bridge Press.

van Zoggel, G. (2011) 'Serious "Techno-intimacy": Perceiving Japanese Dating Simulation Video Games as Serious Games', Utrecht University, pp. 3–18.

Fragment Series (Serigraph, 2018)

Pauline Clancy
Supervised by: **Dr. Joseph McBrinn**
& **Dr. Kyle Boyd**



'Fragment Series' explores the typographic and material interplay between digital and analogue processes where deconstructed letterforms are rebuilt and reframed during the screenprinting process embodying glitch like qualities, referencing the fragmentation of letters during the process of digitisation.

